"Happy in the Service of the Lord" Afro-American Gospel Quartets in Memphis

Rip Lomell



Mellonee V. Burnim, Portia K. Maultsby

Happy in the Service of the Lord Kip Lornell,1988 Afro American gospel guartets first formed in the South after the Civil War have had a profound impact on American folk and popular music Happy in the Service of the Lord provides the first in depth examination of the development and importance of black American religious guartet singing Relating the story of a special musical community in a city noted for its blues jazz and soul music Kip Lomell reveals the notable contributions of quartet members to the cultural and musical identity of Memphis Lornell traces the evolution of such groups as the I C Glee Club Quartet the Spirit of Memphis the Sunset Travelers and the Southern Wonders in Memphis from the early 1920s to the late 1980s Through extensive interviews he reconstructs a unique network of radio personalities guartet unions fans promoters and singing teachers Lornell approaches the subject from a variety of perspectives incorporating such diverse disciplines as history musicology geography anthropology folklore and sociology into his analysis Emphasizing social organization quartet training and performance contexts he describes the complex multilayered relationships within these communities and probes the symbiotic relationship among the mass media popular culture and black quartets Happy in the Service of the Lord concludes with a listing of Memphis gospel guartets active during this sixty year period a discography of their commercial and noncommercial recordings and a sample travel diary for the Spirit of Memphis Quartet Publisher **Happy in the Service of the Lord** Kip Lornell, 1995 Happy in the Service of the Lord provides an in depth description look at the development of the African American gospel guartet Focusing argely on Memphis long famous for its blues jazz and soul music Kip Lornell reveals the special contributions that guartet members have made to the cultural and musical identity of the city The author traces the evolution of such groups as the I C Glee Club Quartet the Spirit of Memphis the Sunset Travelers and the Southern Wonders from the early 1920s to the late 1980s Drawing on extensive interviews and field research Lornell describes a unique world of radio personalities quartet unions fans promoters and singing teachers What emerges is a fascinating picture of the complex multilayered relationships within these communities enhanced by a probing analysis of the gospel quartets place within the larger contexts of popular culture and African American history Happy in the Service of the Lord was first published in 1988 For this second edition Lornell has added a new chapter on the role of gospel composers and the importance of spirituality in quartet performances. The first chapter a survey of the history of quartet singing across the United States from Reconstruction to the present has been completely rewritten to reflect the most recent scholarship Lornell has also updated and expanded the book s audiography and bibliography Happy in the Service of the Lord Christopher Lornell,1985 Happy in the Service of the Lord Kip Lornell, 1983 African American Music Mellonee V. Burnim, Portia K. Maultsby, 2014-11-13 American Music An Introduction Second Edition is a collection of seventeen essays surveying major African American musical genres both sacred and secular from slavery to the present With contributions by leading scholars in the field the work brings together analyses of African American music based on

ethnographic fieldwork which privileges the voices of the music makers themselves woven into a richly textured mosaic of history and culture At the same time it incorporates musical treatments that bring clarity to the structural melodic and rhythmic characteristics that both distinguish and unify African American music The second edition has been substantially revised and updated and includes new essays on African and African American musical continuities African derived instrument construction and performance practice techno and quartet traditions Musical transcriptions photographs illustrations and a new audio CD bring the music to life Africans Who Shaped Our Faith Jeremiah A. Wright, Jr., Colleen Birchett, 1995 The purpose of the Leader's Guide is to help teachers or facilitators present the chapters of Journey To The Well in Bible Study sessions The guide is designed to heighten the class experience as they meet Jesus at the well and allow Him to transform their lives The Garland Encyclopedia of World Music Ellen Koskoff, 2017-09-25 This volume makes available the full range of the American Canadian musical experience covering for the first time in print all major regions ethnic groups and traditional and popular contexts From musical comedy to world beat from the songs of the Arctic to rap and house music from Hispanic Texas to the Chinese communities of Vancouver the coverage captures the rich diversity and continuities of the vibrant music we hear around us Special attention is paid to recent immigrant groups to Native American traditions and to such socio musical topics as class race gender religion government policy media and Life Could Be a Dream Jerry Wasserman, 2025-05-09 In the tumultuous decade following World War II the technology civil rights movement began transforming Black lives and American society The era also proved momentous for African American popular music new record labels new styles and exciting new sounds in the form of electrified blues combos rhythm and blues shouters and balladeers gospel and doo wop quartets By the late 1950s with rock n roll dominating the American soundscape much of the phenomenal Black music of the postwar decade began to drift into relative obscurity This book brings a remarkable body of African American music excluding jazz back into sharp focus and explores its connections to the socio political dreams of Black America during that period of frustrated hopes and great expectations With close attention to the singers musicians and lyrics in hundreds of recordings from 1946 to 1956 it offers for the first time a detailed examination of four musical genres along the blues continuum blues rhythm blues gospel and secular harmony better known as doo wop Meet the artists and listen to the sounds and themes of Black America in a musically explosive decade Arts in Earnest Daniel W. Patterson, Charles G. Zug (III.), 1990 Arts in Earnest explores the unique folklife of North Carolina from ruddy ducks to pranks in the mill Traversing from Murphy to Manteo these fifteen essays demonstrate the importance of North Carolina's continually changing folklife From decoy carving along the coast to the music of tobacco chants and the blues of the Piedmont to the Jack tales of the mountains Arts in Earnest reflects the story of a people negotiating their rapidly changing social and economic environment Personal interviews are an important element in the book Laura Lee an elderly black woman from Chatham County describes the guilts she made from funeral flower ribbons witnesses and friends each

remember varying details of the Duke University football player who single handedly vanquished a gang of would be muggers Clyde Jones leads a safari through his backyard which is filled with animals made of wood and cement that represent nontraditional folk art the songs and sermon of a Primitive Baptist service flow together as one it tills you up all over Durham bluesman Willie Trice one of a handful of Durham musicians who recorded in the 1930s and early 1940s remembers when the active tobacco warehouses offered ready audiences They d tip us a heap of change to play some music and Goldsboro tobacco auctioneer H L Speed Riggs chants 460 words per minute five to six times faster than a normal conversational rate

Let the Church Sing! Thérèse Smith, 2004 An examination of worldviews religious belief and ritual as seen through the musical performances of one Afro American Baptist church in a small black community in rural Mississippi Let the Church Sing Music and Worship in a Black Mississippi Community is based on years of fieldwork by an Irish ethnomusicologist who examines in more detail than ever before how various facets of the Clear Creek citizens worldview find expression through religious ritual and music Th r se Smith though originally very much an outsider gradually found herself welcomed into Clear Creek by members and officials of the Clear Creek Missionary Baptist Church She was permitted to record many hours worth of sermons and singing and engaged in community events as a participant observer In addition she conducted plentiful interviews not just at Clear Creek but for comparison at Main St Baptist Church in Lexington Kentucky All of this enables her to analyze in detail how music is interwoven in the worship service how people feel about the music that they make and hear and more generally how the religious views so vividly expressed help the Church's members think about the relationship between themselves their community and the larger world Music and prayer enable the members and leaders of the Church to bring the realm of the spiritual into intersection with the material world in a particularly active way The book is enriched by extensive musical transcriptions and an accompanying CD of recordings from actual church services and these are examined in detail in the book itself Th r se Smith is in the Music Department University College Dublin Dream Boogie Peter Guralnick, 2014-11-04 From the acclaimed author of Last Train to Memphis this is the definitive biography of Sam Cooke one of most influential singers and songwriters of all time Sam Cooke was among the first to blend gospel music and secular themes the early foundation of soul music He was the opposite of Elvis a black performer who appealed to white audiences who wrote his own songs who controlled his own business destiny No biography has previously been written that fully captures Sam Cooke s accomplishments the importance of his contribution to American music the drama that accompanied his rise in the early days of the civil rights movement and the mystery that surrounds his death Bestselling author Peter Guralnick tells this moving and significant story from Cooke's childhood as a choirboy to an adulthood when he was anything but With appearances by Martin Luther King Jr Malcolm X James Brown Harry Belafonte Aretha Franklin Fidel Castro The Beatles Sonny and Cher Bob Dylan and other central figures of this explosive era Dream Boogie is a compelling depiction of one man striving to achieve his vision despite all obstacles and an epic portrait of America during the turbulent

and hopeful 1950s and 1960s The triumph of the book is the vividness with which Peter Guralnick conveys the astonishing richness of the black America of this era the drama force and feeling of the story Just My Soul Responding Brian Ward, 2012-10-12 Brian Ward is Lecturer in American History at the University of Newcastle upon Tyne This book is intended for american studies American history postwar social and cultural history political history Black history Race and Ethnic studies and Cultural studies together with the general trade music Southern Crossroads Walter Conser, 2010-09-12 The South has always been one of the most distinctive regions of the United States with its own set of traditions and a turbulent history Although often associated with cotton hearty food and rich dialects the South is also noted for its strong sense of religion which has significantly shaped its history Dramatic political social and economic events have often shaped the development of southern religion making the nuanced dissection of the religious history of the region a difficult undertaking For instance segregation and the subsequent civil rights movement profoundly affected churches in the South as they sought to mesh the tenets of their faith with the prevailing culture Editors Walter H Conser and Rodger M Payne and the book s contributors place their work firmly in the trend of modern studies of southern religion that analyze cultural changes to gain a better understanding of religion s place in southern culture now and in the future Southern Crossroads Perspectives on Religion and Culture takes a broad interdisciplinary approach that explores the intersection of religion and various aspects of southern life The volume is organized into three sections such as Religious Aspects of Southern Culture that deal with a variety of topics including food art literature violence ritual shrines music and interactions among religious groups The authors survey many combinations of religion and culture with discussions ranging from the effect of Elvis Presley's music on southern spirituality to yard shrines in Miami to the archaeological record of African American slave religion The book explores the experiences of immigrant religious groups in the South also dealing with the reactions of native southerners to the groups arriving in the region The authors discuss the emergence of religious and cultural acceptance as well as some of the apparent resistance to this development as they explore the experiences of Buddhist Americans in the South and Jewish foodways Southern Crossroads also looks at distinct markers of religious identity and the role they play in gender politics ritual and violence The authors address issues such as the role of women in Southern Baptist churches and the religious overtones of lynching with its themes of blood sacrifice and atonement Southern Crossroads offers valuable insights into how southern religion is studied and how people and congregations evolve and adapt in an age of constant cultural change

The American South Charles Reagan Wilson,2021 This book provides a concise introduction to the history and culture of the American South Charles Reagan Wilson explores Southern history alongside the creative achievements that have come out of the region producing a portrait of a complex American place *Avant-garde Jazz Musicians* David Glen Such,1993 *Encyclopedia of American Gospel Music* W. K. McNeil,2013-10-18 The Encyclopedia of American Gospel Music is the first

comprehensive reference to cover this important American musical form Coverage includes all aspects of both African

American and white gospel from history and performers to recording techniques and styles as well as the influence of gospel on different musical genres and cultural trends Aaron Copland in Latin America Carol A. Hess, 2023-06-06 Between 1941 and 1963 Aaron Copland made four government sponsored tours of Latin America that drew extensive attention at home and abroad Interviews with eyewitnesses previously untapped Latin American press accounts and Copland's diaries inform Carol A Hess s in depth examination of the composer s approach to cultural diplomacy As Hess shows Copland s tours facilitated an exchange of music and ideas with Latin American composers while capturing the tenor of United States diplomatic efforts at various points in history In Latin America Copland's introduced works by U S composers including himself through lectures radio broadcasts live performance and conversations Back at home he used his celebrity to draw attention to regional composers he admired Hess's focus on Latin America's reception of Copland provides a variety of outside perspectives on the composer and his mission She also teases out the broader meanings behind reviews of Copland and examines his critics in the context of their backgrounds training aesthetics and politics Mandolin Man Bob Black, 2022-06-28 A No Depression Most Memorable Music Book of 2022 Roland White s long career has taken him from membership in Bill Monroe s Blue Grass Boys and Lester Flatt's Nashville Grass to success with his own Roland White Band A master of the mandolin and acclaimed multi instrumentalist White has mentored a host of bluegrass musicians and inspired countless others Bob Black draws on extensive interviews with White and his peers and friends to provide the first in depth biography of the pioneering bluegrass figure Born into a musical family White found early success with the Kentucky Colonels during the 1960s folk revival The many stops and collaborations that marked White's subsequent musical journey trace the history of modern bluegrass But Black also delves into the seldom told tale of White s life as a working musician one who endured professional and music industry ups and downs to become a legendary artist and beloved teacher An entertaining merger of memories and music history Mandolin Man tells the overdue story of a bluegrass icon and his times Spirituals Kathleen A. Abromeit, 2015-01-01 Spirituals originated among enslaved Africans in America during the colonial era They resonate throughout African American history from that time to the civil rights movement from the cotton fields to the concert stage and influenced everything from gospel music to blues and rap They have offered solace in times of suffering served as clandestine signals on the Underground Railroad and been a source of celebration and religious inspiration Spirituals are born from the womb of African American experience yet they transcend national disciplinary and linguistic boundaries as they connect music theology literature and poetry history society and education In doing so they reach every aspect of human experience To make sense of the immense impact spirituals have made on music culture and society this bibliography cites writings from a multidisciplinary perspective This annotated bibliography documents articles books and dissertations published since 1902 Of those 150 are books 80 are chapters within books 615 are journal articles and 150 are dissertations along with a selection of highly significant items published before 1920 The most recent publications included date from

early 2014 Disciplines researched include music literature and poetry American history religion and African American Studies Items included in the annotated bibliography are limited to English language sources that were published in the United States and focus on African American spirituals in the United States but there are a few select citations that focus on spirituals outside of the United States Of the one thousand annotations they are divided roughly evenly between general studies and geographical studies information about early spirituals use of spirituals in art music church music and popular music composers who based music on spirituals performers of spirituals ensembles and individuals Bible theology and religious education literature and poetry pedagogical considerations including the teaching of spirituals as well as prominent educators reference works and a list of resources that were unavailable for review but are potentially useful This book also offers considerable depth on particular topics such as the Fisk Jubilee Singers and William Grant Still with over thirty citations devoted to each At the same time materials included are quite diverse with topics such as spirituals in Zora Neale Hurston's novels bible studies based on spirituals enriching the teaching of geography through spirituals Marian Anderson's historic concert at the Lincoln Memorial spiritual roots of rap teaching dialect to singers expressing African American religion in spirituals Samuel Coleridge Taylor's music slave tradition of singing among the Gullah The book contains indices by author subject and spiritual title Additionally an appendix of spirituals by biblical reference listing both spiritual title to scriptural reference as well as scripture to spiritual title is included T L Collins Christian educator compiled the appendix

Together Let Us Sweetly Live Jonathan C. David, 2007 Together Let Us Sweetly Live THE SINGING AND PRAYING BANDS By Jonathan C David UNIVERSITY OF ILLINOIS PRESS Copyright 2007 the Board of Trustees of the University of Illinois All right reserved ISBN 978 0 252 07419 6 List of Hymn Notations ix Preface xi Map xxi Introduction 1 1 Alfred Green 1908 2003 43 2 Mary Allen b 1925 59 3 Samuel Jerry Colbert b 1950 75 4 Gertrude Stanley b 1926 100 5 Rev Edward Johnson 1905 91 128 6 Cordonsal Walters b 1913 149 7 Susanna Watkins 1905 99 164 8 Benjamin Harrison Beckett 1927 2005 and George Washington Beckett b 1929 176 9 Gus Bivens 1913 96 197 Sources 209 A Note on the Recording 215 Index 221 Introduction IN THE EARLY YEARS of the twentieth century according to the older people of today many African American residents of tidewater Maryland and Delaware would in late summer set aside their tools leave their cornfields just when the tassels on each stalk turned golden and the tips of each blade changed from green to brown abandon their tomatoes when a soft blush of red appeared on the hard green fruit allow for a time their beans and sweet potatoes and melons to mature on their own and make their way by horse and wagon by car or by bus to a Methodist camp meeting to attend to their sacred work Those who had moved to the nearby cities of Baltimore Wilmington or Philadelphia in search of the higher wages and the excitement that urban life seemed to offer returned home by land or by water traveling perhaps on one of the ferries that plied the Chesapeake or Delaware bays from city to town from shore to shore and back again If the camp meeting was nearby some individuals families or groups of unrelated church members might attend nightly services

and return home to sleep to work the next day perhaps but then steadfastly to make their way right back to that same camp meeting for the next night's service and the next until that camp meeting s final cathartic day During several of the old time country camp meetings however many would unhitch their horses arrange all the separate wagons into a circle around a wooden roofed tabernacle arch a sheet of canvas over each wagon and stay right there on the church ground for the duration of the meeting Women would bring baskets and cheese boxes filled to the brim with fried chicken home smoked ham biscuits cabbage and green beans Men and boys would dig up old pine stumps and pile them high on the campgrounds to be placed on fire stands and set ablaze to give light to each evening s spectacle In the heat of the summer when the ground might be parched and dust might billow when you couldn't even walk across the ground barefoot it was so hot everyone lived in the shade and everyone had a good time as one person recounted later For two weeks an intense but relaxed joyful communal laboring in the Spirit manifested itself in a day after day pattern of an exuberant testimony service followed by a rousing preaching service followed at last by a climactic regionally distinct Singing and Praying Band service During this latter service in a maneuver that scholars might refer to as a ring shout participants formed a circle with a leader in the center singing and clapping their hands stamping their feet and swaying their bodies all the while they slowly raised several hymns and spirituals to a raucous rejoicing shouting crescendo concluding the meeting with an ebullient march around the entire encampment Although these bands shocked some outsiders and reminded other observers of Africa committed participants considered them to be the foundation of the church Camp meetings were not unique to this area or to that time at the dawn of the twentieth century Drawn by the heady combination of religious salvation and spiritual democracy advocated in these festivals Americans of various backgrounds had been making such yearly treks to camp meetings for over a hundred years Those early meetings gave form to a religious movement attuned to the ethos of the new nation In the frontier areas of Tennessee and Kentucky where they began camp meetings sponsored by various Protestant denominations became temporary sacred cities places of equality of souls and social solidarity that tempered the struggle to survive in the wilderness In the states of the upper South and in Pennsylvania these meetings also thrived Here where the camp meetings were predominantly organized by Methodists both free and enslaved African Americans participated in large numbers along with English and German speaking European Americans Perhaps because of Methodism's original antislavery witness in Maryland for example this denomination received most of the black converts while in 1800 approximately one fifth of the Methodists in Virginia were black At the beginning of the nineteenth century white and black people alike frequently attended the same religious services though often in segregated and unequal seating arrangements Yet that century witnessed a complex and powerful movement to establish separate religious institutions for black Methodists First came the effort to set up separate churches for Africans Eventually the Methodist Episcopal Church organized a separate conference for all black churches within its denomination A related movement led to the founding of independent African Methodist

denominations Finally beginning before Emancipation but accelerating after freedom a similar but less remarked effort saw African American Methodists starting camp meetings of their own In the mid Atlantic region in particular these large outdoor African American religious events were the meetings that the grandparents and great grandparents of today's participants built and today s older people witnessed when young These camp meetings continue even in the twenty first century The camp meetings that the old soldiers of today recall were not unique they were merely one echo of the religious festivals that became a new secular democracy s first religious mass movement Yet the old timers of today recall above all other things those aspects of their camps that were unique That is they speak mostly about the Singing and Praying Bands for whom the camp meetings in this area became the primary regional showcases these bands made these meetings special They tell of the prayer meetings from which the camp meetings originated They speak also of the march around Jericho in which the Singing and Praying Bands led those at the camp meeting in a grand march around the entire campground on the final day of the meeting The Singing and Praying Bands of this area were special not just for the generations of participants in the African American camp meetings of the Atlantic coast states of the upper South The antecedents of the twentieth century bands seem to have played a clandestine but significant role in the development of African American culture in general Therefore the bands can stake a claim as important forces in the cultural and social history of America as a whole Here is how it happened At the end of the eighteenth century when enslaved Africans in this area began to take to Methodism in a big way the process of culture building by which Africans of various ethnic backgrounds began to transform themselves into one people was well underway Yet that process was still incomplete The new African American identity became consolidated throughout the South only during the first half of the nineteenth century when hundreds of thousands of enslaved Africans were traumatically sold from the states of the upper South to cotton growing areas of the Deep South In the eighteenth century prior to this mass transfer of human property there had been two primary centers of slavery on the Atlantic coast of North America coastal South Carolina and the Chesapeake Bay area The ethnic mix of Africans imported into the two areas differed somewhat leading to the possibility that the emerging African American cultures of these areas might also have differed Of these two centers the Chesapeake area had the larger number of slaves In 1790 of all thirteen states Virginia had the largest population of Africans with 305 493 people Maryland was second with 111 079 Virginia also had the largest number of enslaved Africans 292 627 while Maryland's enslaved population of 103 036 was third largest These two states also had the largest population of non slave Africans at the time In 1790 nearly 53 percent of the African population and 58 percent of the enslaved Africans in the country were in the upper South in the states of Virginia Maryland and Delaware The nearby black populations of southeastern Pennsylvania and southwestern New Jersey had extensive cultural ties to their brethren in the upper South This area where the upper South meets the mid Atlantic states seems to have been one of several areas central to the formation of African American culture in the late eighteenth and early nineteenth centuries

Among the Africans in America of that time for example those who lived in the mid Atlantic region and upper South were pioneers in building specifically black institutions In 1787 Richard Allen Absalom Jones and others founded a mutual aid organization in Philadelphia called the Free African Society initiating in the words of W E B DuBois the first wavering step of a people toward organized social life Numerous other grassroots benevolent and mutual aid organizations sprouted up at this time aiming to provide members financial assistance in case of sickness or death in the family Under the leadership of Richard Allen in Philadelphia a group of black Methodists established the Bethel African Church in that city in 1794 In 1816 Bethel joined ranks with other independent black Methodist churches in Pennsylvania New Jersey and Baltimore to form the African Methodist Episcopal A M E denomination In Wilmington the denomination called the Union Church of Africans was established just prior to the founding of the A M E Church Along with new institutions a distinctly African American expressive culture was emerging in the upper South and mid Atlantic region at the dawn of the nineteenth century In 1819 for example a white minister named John Fanning Watson who lambasted many Methodists for what he saw as excesses in their worship gave us one of the earliest reports of a specifically black religious song tradition writing that the coloured people get together and sing for hours together short scraps of disjointed affirmations pledges or prayers lengthened out with long repetition choruses In the same paragraph Watson's description of these sacred performances by black worshippers is strikingly evocative of outdoor singing circles that the Singing and Praying Bands continue to this day This account predates by over twenty five years the earliest known description of a ring shout from the Atlantic coast area of the Deep South Another writer a Quaker schoolboy from Westtown School outside Philadelphia described black worshippers at an outdoor camp meeting in 1817 marching around an outdoor tabernacle singing a spiritual chorus and blowing a trumpet in a reenactment of the march around Jericho by Joshua and the Israelites that is similar to the march that the Singing and Praying Bands continue to do today If we look at these historical references with minds informed by the bands of today we can project the current tradition to have been already thriving two hundred years ago in the early years of the nineteenth century This nascent African American expressive culture articulated new belief systems that were forming among Africans in this area also to a certain extent in the context of Protestant evangelism Africans in America developed a variant of this branch of Protestantism that expressed protonationalist African American identity According to this theology of resistance African American Christians began to associate their experience in America with that of the Israelites in Egypt and the person of Iesus took on some of the qualities of Moses who would not fail to liberate the enslaved It was to some extent in the religious meetings of the upper South and in the language of this distinctive African American perspective that Gabriel Prosser and Nat Turner situated their rebellions in Virginia Continues Excerpted from Together Let Us Sweetly Live by Jonathan C David Copyright 2007 by the Board of Trustees of the University of Illinois Excerpted by permission All rights reserved No part of this excerpt may be reproduced or reprinted without permission in writing from the publisher Excerpts

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