Black Church

(Continued from Page 27)

especially, the worst as well as best has been found in the black church. Progressive critics who are still supporters of this church ably and emphatically insist that it should proclaim loudly, and honestly represent, the real and unabused teachings of Jesus, the best in the black heritage, and the highest and most reliable which modern science and reason can afford.

The black church at its best has always known that only love is the central fact and force in real Christianity, but that people may reduce as well as increase the scope of love. This word may or may not be capitalized, in spelling and in living. Love must be both relevent and adequate. Love, as the desire and effort to use whatever means necessary to help others get where they ought to, has worked mightily in the black church toward the still-to-be-reached goal of liberating people from all forms of slavery, racism, ignorance, disease, oppression, exploitation, hunger and mental, spiritual, and physical deprivation.

The power of the black church in America is the power of the faith, hope and love proclaimed by the Lord of the universe. In the black church, often, leaders and followers have beleive? believed Jesus Christ when he said: "Thou shall love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind...Thou shall love thy neighbor as thyself." They have believed Hid again when He said: "If you have faith as a grain of a mustard seed....: nothing shall be impossible unto you." They believed his Beatitudes and did not doubt Him when He said, "Seek ye first the kingdom of God, and his righteousness; and all things shall be added unto you." They believed Him when He said, "I am the light of the world; he that followeth me shall not walk in darkness, but shall have the light of life." They have believed that He is the King of Kings and Lord of Lords," and again when He said: "You must be born again."

THE FIRST COLORED SENATOR AND REPRESENTATIVES
In the 41st and 42nd Congress of the United States

The black church has remained truer to real Christianity than any other major church in America. It never supported but always opposed such things as slavery, compulsory racial segregation, lynching and race hatred and oppression, and it consistently has championed equality, justice, brotherhood and sisterhood, and freedom. Because of this, the developing black church may have as part of its mission, no less a responsibility than that of convincingly showing to a materialistic and doubting world that the collective fruit of the Holy Spirit is peace, strength, faith, hope, love, freedom, salvation and joy.

Some additional black church leaders since 1865, and especially of the twentieth century are R.H. Cain, J.H. Holsey, W.H. Miles, Isaac Lane, J.W. Hood, R.H. Boyd, Walter H. Brooks, Sandy Ray, Francis Grimke, Albert B. Cleage, J.Clay Maxwell, J.H. Jackson, Herbert Bell Shaw, Garner Taylor, Stephen G. Spottswood, Howard Thurman, Alfred G. Dunston, R.WR. Wright, William Holmes Borders, S.E. Duncan, William J. Walls, James Cone, J.A. Johnson, Jr., W.H. Amos, Norris S. Curry, J. Claude Allen, B.W. Doyle, E.P. Murchison, Herbert Edwards, Benjamin Mays, C. Eric Lincoln, R.A.R. Johnson, Alexander Moseley, A.A. Banks, C.P. Jones, C.H. Mason, James R. Howell, George D. Kelsey, George Alexander McGuire, Elijah Muhammad, William S. Crowdy, K.H. Burruss, Wallace D. Muhammad, Frank R. Killingsworth, E.D. Smith, Father Divine (George Baker), Prophet Jones, Malcolm X, Daddy Grace, David William Short, Martin L. King, Sr., Martin Luther King, Jr., Henry M Turner, Adam Clayton Powell, Sr., Adam Clayton Powell, Jr., Marshall Shepard, Ralph Abernathy, Henry H. Mitchell, Emmanuel L. McCall, P.M. Townsend, Leon L. Troy, Henry Adams, W.J. Hodge, Dearing E. King, and Otis Moss, Jr.

Some additional representative contemporary religious church are indicated herein by picture and brief biographical information. No effort was made to include anything close to or all or most of the greatest individuals. The listing is meant only to be representative in a rough kind of way. It is hoped that further study by the readers will bring not only much information about these and many omitted outstanding persons, but about numerous other aspects of the religious heritage and contribution of Afro-Americans. It is to facilitate such further study that the selected bibliography is included, and the same is true of the inclusion of the review essay of Albert J. Raboteau's book, "Slave Religion The 'Invisible Institution' In the Antebellum South (1978).

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ADD GOOD TASTE TO YOUR BREAKFAST

I RECENTLY READ an article suggesting that if you want 1981 to be different from 1980, you had better start doing things differently. So I decided, among other things, to concentrate on adding more variety to our breakfast meals.

My husband Richard likes waffles, pancakes and French toast. Somehow I had not served these for quite a while, but now I'm back on the right track—and with MRS. BUTTERWORTH'S syrup adding further zest and taste appeal.

The Kaiser family has always preferred MRS. BUTTERWORTH'S because it is thicker than the leading syrup, and tastes so good.

It is extremely important to start your day off right, which means eating a tasty, nutritious meal. Pancakes and waffles are ideal foods to serve on these cold mornings, along with French toast, and the taste-tempting addition of MRS. BUTTERWORTH'S syrup tops it off just right.

My "make-it-yourself" waffle and pancake brunch was a big hit last month. All the guests prepared different dishes, but everyone was served MRS. BUTTERWORTH'S. And the lads in the brown bottle left a good taste in each one's mouth.

Black Music and Entertainers: 1600-1920

Introduction

Music has been an integral part of the human experience since before recorded time. It is the language of sound which expresses all levels of the conditions under and into that which man was and is; and, as such, becomes a form of communication which fits the needs of the people who created it.

Most early peoples attributed music to their gods, and the anonymous poets and singers can be said to have been music's first historians.

In Genesis, the first Book of the Old Testament, Jubal, a relative of Cain, is said to be "...the father of all such as handle the harps and organ." Moses affirms this. The Greeks, through their legends and mythology, had a God and Goddess who "invented" music. Behind that ancient civilization came the Romans with their carbon copies.

In the Sudan, the Dogans have eight kinds of drums, each a different size, which correspond to their interpretation of the creation of the world, from the birth of the great Monitor (God), symbolized by the Kunga drum; to the age when the human race began to increase and multiply-symbolized by the Barba drum. One might find an analogy in the Judeo-Christian interpretation of the Creation.

Music and religion, then, have been intimately interwoven since the Dawn of Man.

Africa

According to some eighteenth and nineteenth century Americans, culture in Africa was said o be non-existent; however, reports belie this. Before the African was brought to the New World as a slave, his musicality was well-developed and documented. The earliest published account was written by Richard Jobson, Esq. during a visit to Gambia in 1620-21. He observed the importance of music in the African's life, and stated that all ...principall persons (that is, the Kings and chiefs) do hold as an ornament of their state, so as when wee come to see them, their musicks will seldome be wanting.

The important rulers employed their own bands and the bandmaster, master drummer and royal horn-blower had the highest status. The better band members and singers were also held in high esteem, often receiving some form of gratuity from the dancers and visitors.

An important member of every village was the bard. After having been identified as possessing possibilities for such a career, he served an apprenticeship of many years. His responsibilities were manifold. As chief historian, he related all information in song.

Before a battle, he whipped the warriors into a frenzy with music, continuing on into the battle; constantly encouraging the troops with songs of the glorious deeds of their ancestors.

He acted also as court jester, and often became the conscience of the ruler. Some became wanderers or itinerant minstrels and performed in religious ceremonies in addition to being the musical focus at social occasions. In the late eighteenth century, Olaudathe (Ibo) Equiano, one of the first Africans to write in English wrote:

We are almost a nation of dancers, musicians and poets. Thus every great event ...is celebrated in public dances which are accompanied with songs and music suited to the occasion.

Various European writers in the seventeenth and eighteenth centuries corroborated this.

Music, therefore, was a functional part of each person's life from birth to death. The Ashanti, according to Bowdich, thought it "...absurd to worship God in any other way than with chanting or singing." Music was used socially, recreationally, politically and, as stated earlier, as an act of communication. All chores, community involvements, human conditions, contracts, and expressions were manifested in this form. Each song had a specific motive for being instrumentalized, danced or sung.

African Instrument

One of the earliest instruments on record, other than the drum, was the balafou or balafo, the forerunner of today's xylophone or marimba. Jobson carefully described it and remarked upon its unusual construction. Two gourds suspended from each key, afforded extraordinary resonance when this wooden slat (key) was struck by a stick swathed in "...some soft stuff to avoid the clattering noise the bare stick would make."

Drums, of course, were the most important instrument and were indigenous to all communities or tribes. They were formed from hollowed out logs, gourds or calobashes, which were covered by stretched animal skins.

The instrument ranged in size from one to seven feet high and from two or three inches to several feet wide. Different pitches were achieved on the same drum when the drum was struck by a stick, fist, foot or elbow.

Accompaniment to the drum was afforded by wooden flutes, horns from elephant tusks, dudduden a sort of clarinet; trumpets fashioned from wood and tusks; various percussive instruments constructed of iron; and rattles made from gourds or other dried vegetables.

So, too, were the stringed instruments commonly formed from large gourds with strings stretched across the opening and attached to a long neck without frets.

LOUIS CHAUVIN

SCOTT JOPLIN

they were singers and dancers; men were the instrumentalists, and thus enjoyed higher status.

Essentially, all were participants, for onlookers clapped, stamped and shouted their approval or disapproval and communal activity was therefore emphasized.

Thus we see that when the African crossed the Atlantic as a slave, it was inevitable that with him came some of his instruments, if not physically, at least in memory, awaiting the time when they could be fashioned from materials at hand in the New World. So, too, came a rich history of his past in song.

The Log of the English ship "Hannibal" recorded in 1681 that captive Africans were forced to dance and sing on board for the dual purpose of exercise for themselves and entertainment for the crew. A similar report was made in 1788.

If reluctance or resistance was offered, the slave was flogged. An early Portugese writer wrote that the singing of a captured group of slaves aboard ship indicated that, although the language was unintelligible, the lament was clearly understood by the listener.

Colonial America

Adjustments by the slave to his new home included differences in language, customs, music, religion, instruments, and the ways of his white master.

Memories of his former home were maintained in the field through work songs; he received sustenance through his religious songs and expressed joy through his dance and secular music. Therefore, music afforded him some modicum of ease in his transition.

Little primary documentation exists to indicate how the slave became a musician able to render American or

(Continued on Page 31)

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