



MAAFA

MUSIC & WORSHIP RESOURCES



***“Slave Group in a Ship Clamoring for the Surface”**

Photo by Martin Dixon for St. Paul Community Baptist Church, Brooklyn, NY

Sunday, February 22, 2009

Nolan Williams, Jr., Lectionary Team Liturgist

*“Before there were drops of rain, human tears fell
in the garden, and that was when lament began.”*

—Michael Card, *A Sacred Sorrow: Reaching Out to God in
the Lost Language of Lament*

Worship Planning Notes

(a) Liturgical Colors for MAAFA Service – The colors for a MAAFA service and for most worship services held during Black History Month are red, black, and green.

(b) We are inclined to see lament as digression into doubt and despair. However, it can be fertile ground to grow confidence and joy. Think about how many times you have heard another person encourage a struggling believer with: “*Chile, it doesn’t help to get upset, you just need to put*

your trust in the Lord.” Or we tell people, “*There’s no room in this church for sad faces if you love the Lord!*” We sing every song with “joy.” We skip over sorrow with a mood of exuberance and enthusiasm. Imagine the disparity between what is felt with what we sing, with how we sing it. We not only assume, but we can also induce an environment that suggests that trust precludes struggle; faith erases doubt; hope removes despair. Therefore, one might deduce that lament is uncalled for if one trusts, loves, and obeys God.

A person who laments may sound like a grumbler, a whiner, or a complainer, but in lamenting they are doing something different. They are vocalizing anguish, anger, and or confusion—the many voices of lament. Unfortunately, most times we find no place for lament or acceptance of it. Unlike grumbling and complaining, a lament involves even deeper emotion because lament is true asking, seeking, and knocking to comprehend the heart of God even as our hearts hurt. A lament involves the energy to search, not to shut down the quest for truth. It is passion to ask, rather than to rant and rave with already-reached conclusions. A lament uses the language of pain, anger, and confusion and moves toward God.

The displaced African slaves used music as lament to cry out both against and to God, as they wrestled with God to understand their situation. Arthur Jones, a black psychologist, suggests in Wade in the Water; The Wisdom of the Spirituals that the black church is the heir of the African American spirituals that were “songs of sorrow.” It was through their lament, these “songs of sorrow,” that their eyes were opened to see God’s profound hatred of sin and their situation, and his equally profound love for his people. It was through their lament that they found mercy and restoration. Their lament was a battle cry against God that also—in seeming contradiction—actually voiced a heart of desire and ironic faith in his goodness. And these songs penetrated to both the deepest anguish and hope of the heart. Worship in a culture of sorrow is less likely to merely reinforce the status quo or beguile people with the “good life.” In a culture that was formed in trial and persecution, there was no reluctance to enter worship with pain, to cry out in lament. It was not viewed as a violation of faith to sing:

“Sometimes I feel like a motherless child. A long way from home.”

Or,

“I am a poor pilgrim of sorrow, I’m tossed in this wide world alone. No hope have I for tomorrow; I’ve started to make Heaven my home. Sometimes I am tossed and driven, Lord, Sometimes I don’t know where to roam. I’ve heard of a city called Heaven; I’ve started to make it my home.”¹

One avenue to explore lament in worship is through a MAAFA Service. The term “Maafa” (pronounced MA-AH’-FA) is a Kiswahili word that gives definition to the catastrophic event experienced by millions of African people during the Middle Passage (Transatlantic Slave Trade) journey from freedom in Africa to bondage in the New World.

A MAAFA Service can use the teaching and portrayal of the experience of the African slaves in a way that bridges both historical and spiritual perspectives, to develop our understanding and acceptance of lament as a part of public worship and not merely a matter of personal, private

reflection and “going through.” MAAFA refers not only to the countless lives that were lost during the journey, but also to the powerful resilience of those who survived. Today we find that many Christians—many of us who are also descendants of these survivors—are encountering our own middle passage interludes. As we traverse the path from spiritual infancy to spiritual maturity, we can lose our way. This service can also guide us through our own 21st century turbulent waters by provoking experiential worship, so that our “MAAFA” transition will not end in disaster and desperation, but in success and hope.

Before introducing a MAAFA service, you are encouraged to review The African American Lectionary commentaries, cultural resource units and worship units for MAAFA Year 1 and Year 2, and possibly attend a MAAFA production. Start small. The first year, attend a MAAFA production if possible, utilize the sample worship outline provided to develop your own service [see #14(f)], and perhaps host a workshop at your church to provide more information and dialogue on the MAAFA. Prior to the actual worship service, consider adding a “ministry spotlight” in your worship service a week or two prior to the actual MAAFA service to introduce the congregation to MAAFA and to promote the upcoming service. This “ministry spotlight” can consist of a brief overview of MAAFA, using a speaker and slide presentation and information from The African American Online Lectionary.

To develop a more extensive program (i.e., a weekend of activities), pull together a planning team to discuss and make recommendations for how a broader MAAFA service and activities can be introduced and implemented the following year. This broader program can include such activities as:

- Preached Word
- Music, Dance, Mime
- Theatrical/Dramatic Presentation
- Other Spoken Word forms (poetry, storytelling, etc.)
- Film viewings
- Workshops
- Panel Discussions
- Baby Dedication
- Sunset/Sunrise Send-off Ceremony
- Baptism
- Communion

The music and arts resources throughout your MAAFA worship service should reflect both “the trouble I see” and “Glory, Hallelujah!” It should move the entire service from “How long, O Lord” to “I will sing to the Lord, because He has dealt bountifully with me.” This “lament” should take us through the movement from questioning to the expectation of God’s comfort, bringing every dimension of our congregations’ lives towards God, not forsaking the struggles of life to worship, but worshipping in the midst of our struggles—as a people who long to know God more.

See a sample MAAFA Service at #14(f).

1. Prelude, Call to Worship, Choral Reading, or Meditation for Gathering

Prelude Music

(a) Let My People Go. Spiritual

(b) Theme to Grace/Lament. By George Winston. For piano. *Many will be surprised to see this re-purposed for worship. Its haunting tune captures the juxtaposition of grace and lament.*

Audio Sample: <http://www.rhapsody.com/georgewinston/linuslucythemusicofvinceguaraldi>

Call to Worship

(b) Matthew 11:28-29

“Come to me all you who are weary and burdened,
and I will give you rest.
Take my yoke upon you and learn from me,
for I am gentle and humble in heart
and you will find rest for your souls.”

Choral Reading

(c) God Is Your Comforter

God Is Your Comforter

(Based on Isaiah 40:1-11 and the Negro Spiritual “Over My Head”)

One: God says, “I am here for mothers bound in slavery and pain;
I am here for fathers stripped of dignity and duty;
I am here for children imprisoned and pressed down from birth.

God is your comforter.

**Many: (sung) Over my head, I see trouble in the air
There must be a God somewhere.**

One: We gather in need of an encouraging and witnessing word.
God says, speaks, shouts:

“I am eternal!”

**Many: (sung) Over my head, I see music in the air
There must be a God somewhere.**

One: “Bruised and beaten worshippers, your slavery from sin and shame is gone.”

Today, right now, invite God among us. Tell God to come, come, come. Come among us, O Lord, come among the disgusted, downed, and discriminated people, so we may be encouraged and blessed.

Come comforter, come!

**Many: (sung) Over my head, I see glory in the air
Over my head, I see glory in the air
Over my head, I see glory in the air
There must be a God somewhere.**

Meditation for Gathering

(d) Do Not Be Afraid. *This can be placed in the bulletin/order of worship or on a screen.*

Do Not Be Afraid

You who are weary
Sleepless
Tired
Depressed
Discouraged
Do not be afraid!

You who are fed up
Hopeless
Visionless
Fearful
Tearful
Do not be afraid!

God is present in your suffering.
God will calm the winds and waves of your soul!

2. Hymns and Congregational Songs

- (a) God Leads Us Along. Text and Tune, (God Leads Us) by G. A. Young
- (b) Hiding in Thee. By William O. Cushing
- (c) Seven Psalm-Based Hymns. By Charles Jones
- (d) On Jordan's Stormy Banks I Stand. By Samuel Stennett. Tune, (Stormy Banks) adapt. by Rigdon McCoy McIntosh
- (e) Oh! That My Burdened Soul. By H. P. Thomas. Tune, (Ferguson) by George Kingsley
- (f) God Moves in a Mysterious Way. By William Cowper. Tune, (Dundee) by Christopher Tye

3. Spirituals or Traditional Songs

- (a) Jesus Lay Yo' Head in De Winda.' Spiritual. Arr. by Joseph Joubert. For SATB choir and soprano or tenor solo. *This is a medley of Spirituals.*

- (b) A City Called Heaven. Spiritual
- (c) No More Auction Block. Traditional
- (d) Sometimes I Feel Like a Motherless Child. Spiritual
- (e) We Shall Walk Through the Valley in Peace. Spiritual. Arr. by Undine Smith Moore
- (f) The Blind Man Stood on the Road and Cried. Spiritual. Arr. by Salone Clary. For SSAATB and tenor solo
- (g) When I Was Sinking Down. Traditional
- (i) Over My Head. Traditional
- (j) There is a Balm In Gilead. Spiritual
- (k) Nobody Knows the Trouble I've Seen. Spiritual. Arr. by Paul Halley. *This is a nice arrangement for a male ensemble.*

4. Gospel Songs for Choirs, Ensembles, or Praise Teams

- (a) City Called Heaven/One Way to God. Traditional. Arr. by Thomas A. Dorsey
- (b) Oh How I Love Jesus. Text and Tune, (O How I Love Jesus) by Fredrick Whitfield
- (c) Blessed Be Your Name. By Matt Redman
- (d) Wait on the Lord. By Walter Hawkins
- (e) Try Jesus (He Satisfies). By Nathan Carter and Roberta Martin. For SSATB or SSA trio

5. Liturgical Dance Music

- (a) Rock-A My Soul. Spiritual. Arr. by Howard Roberts. *Many may remember the spirited rendition of this Spiritual by the Alvin Ailey Dance Ensemble. It can be performed with choir and liturgical dance ministries.*
YouTube. <http://www.youtube.com/watch?v=Ic42t1htqOo>
- (b) Broken Sorrow. By T. Escobar, D. Escobar, Nuttin' But Stringz, and A. Varela Da Veiga. *This would be a dramatic and powerful accompaniment for a youth liturgical dance, step, or mime team.*
YouTube : <http://www.youtube.com/watch?v=YLxU2qRDwc8>

6. Anthems

- (a) How Long? By Adolphus Hailstork. For SATB, tenor solo

- (b) I Will Lift Up Mine Eyes. By Adolphus Hailstork. For SATB, tenor solo, and optional orchestra
- (c) Many Are the Afflictions. By M. Roger Holland II. For SATB
- (d) The Righteous Cry Out. By Rosephanye Powell. From Three Psalms of David, for SATB. *This is an adaptable work that can be used in concert or in regular Sunday worship.*
- (e) I've Been in the Storm. Spiritual

7. Modern Songs

- (a) Speak to My Heart. By Donnie McClurkin
- (b) Where Joy and Sorrow Meet. By David James White. *This arrangement is for a small ensemble, trio, or even a soloist, and can be used during the Period of Prayer, Sermonic Selection, or the Invitation.*
- (c) Mystic Oceans. By Aisha Kahlil

8. Offertory Song or Prayer

Offertory Music

- (a) The Joy of the Lord. Text and Tune, (Joy of the Lord) by Aliene G. Vale. *This is a great song to have children sing.*
- (b) The Lord Will Hear the Just/Proclaim God's Marvelous Deeds. By Kenneth Louis. For SATB
- (c) Thank You Lord. Traditional

Offertory Prayer

- (d) Offertory Prayer. By Stephon Williams

Thank you, Lord, for not forsaking us.
 Thank you, Lord, for searching for us and finding where we are.
 We offer ourselves today: we give you control.
 Our hope is that our dreams and your dreams for us
 will be one and work together.
 Amen!

9. Prayer, Song, or Instrumental for the Period of Prayer

Prayer Intro

- (a) Lamentations 1-3

Reader 1:

*How lonely sits our neighborhood! How we weep bitterly in the night!
 Our streets mourn; our doors are desolate; our leaders groan.*

Reader 2:

*Look, O Lord, and consider!
The young and the old are lying on the ground in the streets;
Our young men and young women have fallen by the sword.*

Reader 1:

*For these things we weep; our eyes flow with tears.
Our elders sit in silence; our young bow their heads to the ground.
We seek a comforter, one to revive our courage.*

Reader 2:

*Cry aloud to the Lord! Let tears stream down like a torrent.
Arise, cry out in the night! Pour out your heart like water before the Lord!
Lift up your hands to God, for the lives of your children!*

Reader 1:

But we call this to mind, and therefore have hope:

Unison:

*The steadfast love of the Lord never ceases,
God's mercies never come to an end;
They are new every morning;
Great is your faithfulness, O Lord!*

Prayer

(b) Psalm 13:1-4

How much longer, LORD, will you forget about me? Will it be forever? How long will you hide? How long must I be confused and miserable all day? How long will my enemies keep beating me down? Please listen, LORD God, and answer my prayers. Make my eyes sparkle again, or else I will fall into the sleep of death. My enemies will say, "Now we've won!" They will be greatly pleased when I am defeated. Hear our prayer, O Lord, this day.

Music

- (c) My Shepherd Will Supply My Need. By Douglas E. Wagner. For SATB or handbells.
Handbells can be played during the prayer.
- (d) The Righteous Cry Out. By Rosephanye Powell. From Three Psalms of David, for SATB
- (e) Spirit of the Living God. Text and Tune, (Iverson) by Daniel Iverson
- (f) I Love the Lord. By Richard Smallwood. *This song is based on Psalm 116 which speaks of sorrow and sickness, with a desperate call to God for deliverance. The psalm is also one of gratitude, thanking God for hearing and answering that call.*

10. Sermonic Selection

- (a) New Morning, New Mercies. By Nolan Williams, Jr.
- (b) You Raise Me Up. By Brendan Graham and Rolf Lovland

11. Invitational Song or Instrumental

- (a) Theme to Grace/Lament. By George Winston. For piano. *This song can also be used as the instrumental prelude.*
- (b) There Is a Balm in Gilead. Spiritual. For organ
- (c) Where Joy and Sorrow Meet. By David James White. Arr. by Bruce Greer. For SATB
- (d) Steal Away to Jesus. Spiritual

Call to Discipleship

- (e) Call to Discipleship. By Valerie Bridgeman Davis

We have an opportunity. Let's not miss it. We are called into a living hope through the resurrection of Jesus the Christ. We are called into an imperishable, undefiled, unfading inheritance. Even as you face trials, you are enabled to do so because of Christ's glorious and indescribable joy. Friends, renew your commitment to receive the outcome of faith; that is the salvation of your soul.

12. Benediction Song, Instrumental, or Reading

Song or Music

- (a) Takwaba Uwabanga Yesu. Traditional Zambian. Arr. by Ben Allaway. *This rhythmic song for SATB voices and Congas or Djimbe drums says "There's no one like you, Jesus."*
- (b) The Sixty-Seventh Psalm. By Carl Haywood. For SATB
- (c) It Is Well with My Soul. By Horatio Spafford. Tune, (Ville du Harve) by Philip P. Bliss
- (d) We Are The Drum (Africa to America). By James Harris, Gary Hines, Terry Lewis, and Joseph Young

Benediction Reading

Consider punctuating these readings with African drumming!

- (e) Benediction Reading—Isaiah 60:1-11, 19-22. This reading (Isaiah 60:20-22) ends with this beautiful promise:

“Your sun will never set again, and your moon will wane no more;
the LORD will be your everlasting light, and your days of sorrow will end.
Then will all your people be righteous and they will possess the land forever.
They are the shoot I have planted, the work of my hands, for the display of my splendor.

The least of you will become a thousand, the smallest a mighty nation.
I am the LORD; in its time I will do this swiftly.”

(f) Benediction Reading—Revelation 21:3-7

And I heard a loud voice from the throne of heaven saying, “See, the home of God is among mortals. God will dwell with them; they will be God’s people, and God will be with them; and will wipe every tear from their eyes. Death will be no more; mourning and crying and pain will be no more, for the first things have passed away.” And the one who was seated on the throne said, “See, I am making all things new. Write this, for these words are trustworthy and true. To the thirsty I will give water as a gift from the spring of the water of life. I will be their God and they will be my children.”

Benediction Prayer

(g) Benediction Prayer—Psalm 13 (The Message Bible). *This can also be done as a closing congregational prayer.*

I’ve thrown myself headlong into your arms
I’m celebrating your rescue.
I’m singing at the top of my lungs,
I’m so full of answered prayers.
Thank you Lord! Amen.

13. Audio Visual Suggestions

Screens can depict images of the Middle Passage which can be found on numerous sites on the web.

14. Other Recommendations

(a) Children’s Time

Include a children’s story (should be highly interactive) on The MAAFA in the worship service. This too can include African drumming and bring small drums for the children to play.

Music

Look! Look! The Sun Woke Up. By Bernice Johnson Reagon

This is a cute tune that can be done by a small ensemble and taught to children. This would be wonderful as part of a children’s story segment in the service, that tells the story of The MAAFA, but ends with this tune of hope:

*“Look! Look! The sun’s shining!
The sun is on my head
The sun is hot out here
The new day’s on my skin.”*

(b) Drumming in Worship

1. Consider bringing in an instructor to lead a workshop on African drumming as an outreach initiative that would also tell the MAAFA story. This could also be expanded to form a permanent drumming circle of your church.

2. Incorporate African drumming in worship. For example, drumming can accompany hymns and Bible readings. It can also be used in a song added between the congregational prayer and communion or between the final prayer and blessing.

(c) Choral or Audio Interludes

Below are some Choral Interludes that speak to our struggle and to our hope. These can be interspersed throughout the service. These can be sung by a choir or ensemble or played as audio clips.

1. Sweet Spiritual Suite in Eb, Pt. 1 (Nobody Knows the Trouble I've Seen). Spiritual. For SATB and alto solo
2. Sweet Spiritual Suite in Eb, Pt. 2 (Sometimes I Feel Like a Motherless Child). Spiritual. For SATB and soprano solo
3. Sweet Spiritual Suite in Eb, Pt. 3 (Soon I Will Be Done with the Troubles of the World). Spiritual. For SATB and tenor solo
4. Sweet Spiritual Suite in Eb, Pt. 4 (Deep River). Spiritual. For SATB and soprano solo
5. Hold On, Pt. 1
6. Ah Been 'Buked, Pt. 1
7. Sun Up to Sundown. By Gary Hines
8. Hold On, Pt. 2
9. Ah Been 'Buked, Pt. 2

(d) Reference Books and Articles

1. Michael Card. The Hidden Face of God: Finding the Missing Door to the Father Through Lament. How do we offer our tears, frustrations, and sometimes anger to God as a worship offering? Michael Card deals with this subject with wisdom from the life of Job, David, Jeremiah, and finally Jesus.
2. Michael Card. A Sacred Sorrow: Reaching Out to God in the Lost Language of Lament.
3. John D Witvliet. Worship Seeking Understanding: Windows into Christian Practice. John Witvliet has a lot to say about the subject of lament in worship in an essay entitled "Praise and Lament in the Psalms and in Liturgical Prayer" (see chapter two). He says that if we model our cries of lament after psalms (and use psalms verbatim as well), we can teach worshipers to structure their lament in constructive, God-honoring ways. Witvliet writes that biblically shaped liturgical laments provide grieving Christians a sense of solidarity with worshipers throughout the centuries who have prayed these prayers during times of extreme sorrow and pain.
4. Tim Hughes. "When Silence Falls."

(e) Film Viewing and Group Discussion

1. Film—Traces of the Trade. Have a Friday evening film viewing of this documentary about a family’s painful journey to discover their slave-owner past (their family was the largest slave-trading family in U.S. history) and their commitment to ending racism today. The film is available for use by individuals (for home use), educational institutions, nonprofit/community groups, libraries, and faith-based groups (for free-admission screenings).
 2. Group Discussion Guide for Traces of the Trade. All viewers may use this guide when viewing the film. It contains background information, sample discussion questions, and a list of related resources.
- (f) See the following sample MAAFA service for additional information and ideas.

MAAFA Worship Service

“We Are the Drum”

(With references to music/worship resources above)

Choral Prelude—“Nobody Knows the Trouble I’ve Seen.” Spiritual. [See #3(j)]

Call to Worship—God Is Your Comforter. [See #1(c)]

Invocation—Congregational Song—“Seven Psalm-Based Hymns.” [See #2(c)]

The Occasion—Choral Interlude—“Ah Been Buked, Pt. 1.” [See #14(c)(6)]

Music Selection—“How Long?” [See #6(a)]

Remembrance of the “MAAFA” of the Middle Passage (11+ million killed)

Remembrance of the “MAAFA” of Lynchings (thousands murdered)

This remembrance can be portrayed through sermonette or drama.

Music Selection—“Mystic Oceans.” [See #7(c)]

Apology for African Holocaust—Senate Resolution 39

It may be appropriate to invite a state Senator or a local city official. Recognize the states that have successfully passed Apology for Slavery Legislation (apologizing to the victims of lynching and the descendants of those victims for the failure of the Senate to enact anti-lynching legislation): Alabama (2007), Florida (2008), Maryland (2007), New Jersey (2008), North Carolina (2007), and Virginia (2007).

Music Interlude—“Sun Up to Sundown.” [See #14 (c) (7)]

Liturgical Dance Selection—“Rock-a-My-Soul.” [See #5 (a)]

Children’s Story—[See #14(a)]

“Reading of the Names” (Victims of Lynching and Racial Violence in America)

1. This can be further personalized to include the names of individuals in the surrounding church community as well as church members/family/friends who have been affected by racial violence. The names can be read while musicians play softly (may include African drumming) in the background. This can also be done as a slide presentation—where the congregation is silent—as the names/photos appear on a screen (with music playing). This would be powerful leading into congregational prayer.

Prayer of Confession for the Sin of Racial Violence

Prayer for Healing from the Sin of Racial Violence

Choral/Audio Interlude—“Sweet Spiritual Suite in Eb, Pt. 2” (Sometimes I Feel Like a Motherless Child). [See #14 (c) (2)]

Choral/Audio Interlude—“Sweet Spiritual Suite in Eb, Pt. 3” (Soon I Will Be Done with the Troubles of the World). [See #14(c) (3)]

Remembrance of the Modern “MAAFA” (thousands killed through violence)



This could be an opportunity for youth to make a presentation using spoken word, poetry, music, drama, or dance. The statements concerning violence should include gang violence, those murdered by police, domestic violence, and violence against children by

adults.

Prayer of Confession from the Sins of Violence and Murder

Prayer of Healing from the Sins of Violence and Murder

Youth Liturgical Dance, Step, or Mime Team—“Broken Sorrow” [See #5(b)]

Offertory

Offertory Music Selection—“The Lord Will Hear the Just/Proclaim God’s Marvelous Deeds” [See #8(b)]

Offertory Prayer—[See #8(d)]

Offertory Choral Response—“Thank You Lord” [See #8(c)]

Music Selection—“There is a Balm in Gilead.” (This selection is good for a choir, ensemble, or congregation to sing.) [See #3(i)]

Remembrance of the Modern “MAAFA” (ongoing racism and injustice)

These remembrances can be portrayed through sermonette, readings, poetry, drama, and dance.

Prayer of Confession from the Sin of Racism and Racial Injustice

Prayer of Healing from the Sin of Racism and Racial Injustice

Prayer of Healing from Racial Disparities in Health, Education, and in the Economic System

Choral/Audio Interlude—“Sweet Spiritual Suite in Eb, Pt. 4” (Deep River). [See #14 (c) (4)]

Prayer for God to Heal our Land and Nation from the Legacy of Slavery

Choral Interlude—“Hold On, Pt. 1.” [See #14(c) (5)]

Music Selection—“Where Joy and Sorrow Meet.” [See #11(c)]

Call to Discipleship/Call to Action—[See #11(e)]

Closing Remarks

Benediction Reading—Isaiah 25:6-9—with African drumming. [See #12(f)]

Benediction Prayer—Psalm 13:1-4—continue with African drumming.

[See #9(b)]

Choral Interlude—"Ah Been Buked, Pt. 2" [See #14(c)(9)]

Choral Postlude and Processional—"We Are the Drum." (This would be played as the congregations marches out.) [See #12 (d)]

Cites and Additional Information for Music and Material Listed

*The African American Lectionary thanks the Pastor and members of St. Paul Community Baptist Church of Brooklyn, New York for the use of images from their 2008 MAAFA Commemoration. All photos used in this worship unit were taken by Mr. Martin Dixon for St. Paul Community Baptist Church.

Worship Planning Notes

1. Jones, Arthur. Wade In the Water: The Wisdom of the Spirituals. Maryknoll, NY: Orbis, 1993. pg. 22

1. Prelude, Call to Worship, Choral Reading, or Meditation for Gathering

Prelude Music

(a) Let My People Go. Spiritual

Location:

Sounds of Blackness. Kings & Queens: Message Music From the Movement. Minneapolis, MN: Atomic K Records, 2008.

(b) Nobody Knows the Trouble I've Seen. Spiritual. Arr. by Paul Halley. For SATB. *It can also be used as an interlude before prayer.*

Location:

Halley, Paul and Teresa Thompson with Kermian. Sound Waters. Canaan, CT: Pelagos, 1998.

(c) Theme to Grace/Lament. By George Winston. For piano. *Many will be surprised to see this re-purposed for worship. Its haunting tune captures the juxtaposition of grace and lament.*

Location:

Linus & Lucy: The Music of Vince Guaraldi. New York, NY: RCA Victor Group, 1996.

Call to Worship

(d) Matthew 11:28-29

Choral Reading

(e) God Is Your Comforter. By Darlene A. Moore. Adapt. by Michelle Riley Jones to include the Negro Spiritual "Over My Head."

Location:

Davis, Valerie Bridgeman and Safiyah Fosua, Eds. The Africana Worship Book—Year B. Nashville, TN: Discipleship Resources, 2007. p. 50. Used with permission.

Meditation for Gathering

(f) Do Not Be Afraid. By Junius Dotson. Based on Mark 4:25-31. *This can be placed in the bulletin/order of worship or on a screen.*

Location:

Davis, Valerie Bridgeman and Safiyah Fosua, Eds. The Africana Worship Book—Year B. Nashville, TN: Discipleship Resources, 2007. p. 33. Used with permission.

2. Hymns and Congregational Songs

(a) God Leads Us Along. Text and Tune, (God Leads Us) by G. A. Young

Location:

African American Heritage Hymnal. Chicago, IL: GIA Publications, 2001. #136

The New National Baptist Hymnal 21st Century Edition. Nashville, TN: Triad Publications, 2005. #261

Church of God in Christ. Yes, Lord! Church of God in Christ Hymnal. Memphis, TN: Church of God in Christ Pub. Board in association with the Benson Co., 1982. #386

(b) Hiding in Thee. By William O. Cushing

Location:

Yes, Lord! Church of God in Christ Hymnal. #95

(c) Seven Psalm-Based Hymns. By Charles Jones

Location:

GIA Publications, Inc.
7404 South Mason Avenue
Chicago, IL 60638
Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Audio Sample: www.giamusic.com/mp3s/6724.mp3

(d) On Jordan's Stormy Banks I Stand. By Samuel Stennett. Tune, (Stormy Banks) adapt. by Rigdon McCoy McIntosh

Location:

African American Heritage Hymnal. #586

African Methodist Episcopal Zion Church. The A.M.E. Zion Hymnal Official Hymnal of the African Methodist Episcopal Zion Church. Charlotte, NC: A.M.E. Zion Pub. House, 1996. #550

Lead Me, Guide Me: The African American Catholic Hymnal. Chicago, IL: GIA Publications, 1987. #8

The New National Baptist Hymnal 21st Century Edition. #472

Yes, Lord! Church of God in Christ Hymnal. #165

(e) Oh! That My Burdened Soul. By H. P. Thomas. Tune, (Ferguson) by George Kingsley

Location:

African Methodist Episcopal Zion Hymnal. #510

(f) God Moves in a Mysterious Way. By William Cowper. Tune, (Dundee) by Christopher Tye

Location:

African Methodist Episcopal Zion Hymnal. #70

3. Spirituals or Traditional Songs

(a) Jesus Lay Yo' Head in De Winda.' Spiritual. Arr. by Joseph Joubert. For SATB choir and soprano or tenor solo. *This is a medley of Spirituals.*

Location:

GIA Publications, Inc.

Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G6332.pdf>

(b) City Called Heaven. Spiritual

Location:

Jubilant Sykes and Terrance Blanchard. Jubilant Sykes. New York, NY: Sony BMG, 1998.

(c) No More Auction Block. Traditional

Location:

Sweet Honey in the Rock. Sacred Ground. Redway, CA: Earthbeat! Records, 2007.

(d) Sometimes I Feel Like a Motherless Child. Spiritual

Location:

Odetta. Best of the Vanguard Years. New York, NY: Vanguard Records, 1999.

(e) We Shall Walk Through The Valley in Peace. Spiritual. Arr. by Undine Smith Moore

Location:

GIA Publications, Inc.

Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G6434.pdf>

African American Heritage Hymnal. #497

The New National Baptist Hymnal 21st Century Edition. #533

- (f) The Blind Man Stood on the Road and Cried. Spiritual. Arr. by Salone Clary. For SSAATB and tenor solo

Location:

GIA Publications, Inc.
Phone: 1-800-GIA-1358
Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G6245.pdf>

- (g) When I Was Sinking Down. Traditional

Location:

Fisk Jubilee Singers. Classic African American Gospel From Smithsonian Folkways. Washington, DC: Smithsonian Folkways Records, 2008.

- (h) Over My Head. Traditional

Location:

Sounds of Blackness. Unity. New York, NY: Lightyear, 2005.

African American Heritage Hymnal. #169

The New National Baptist Hymnal 21st Century Edition. #488

- (i) There Is a Balm in Gilead. Spiritual

Location:

Sweet Honey in the Rock. Sacred Ground. Redway, CA: Earthbeat! Records, 1995.

African American Heritage Hymnal. #524

African Methodist Episcopal Zion Church Hymnal. #619

Lead Me, Guide Me: The African American Catholic Hymnal. #157

The New National Baptist Hymnal 21st Century Edition. #489

Yes, Lord! Church of God in Christ Hymnal. #119

- (j) Nobody Knows the Trouble I've Seen. Spiritual. *This is a nice arrangement for a male ensemble.*

Location:

The Blind Boys of Alabama. Holdin' On. New York, NY: Compendia Records, 1997, (CD Release) 2003.

4. Gospel Songs for Choirs, Ensembles, or Praise Teams

- (a) City Called Heaven/One Way to God. Traditional. Arr. by Thomas A. Dorsey

Location:

COOLJC Holy Year of Renewal Mass Choir. Vintage Apostolic Worship & Praise. New York, NY: Church of Our Lord Jesus Christ, Inc., 2007.

Audio sample: www.cdbaby.com/cd/cooljchyormc

(b) Oh How I Love Jesus. Text and Tune, (O How I Love Jesus) by Fredrick Whitfield

Location:

African American Heritage Hymnal. #291

Lead Me, Guide Me: The African American Catholic Hymnal. #85

The New National Baptist Hymnal 21st Century Edition. #362

Yes, Lord! Church of God in Christ Hymnal. #440

(c) Blessed Be Your Name. By Matt Redman

Location:

Where Angels Fear to Tread. New York, NY: Chordant, 2002.

(d) Wait on the Lord. By Walter Hawkins

Location:

Love Alive Reunion. New York, NY: Light Records, 1989.

(e) Try Jesus (He Satisfies). By Nathan Carter and Roberta Martin. For SSATB or SSA Trio

Location:

GIA Publications, Inc.

Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G6431.pdf>

5. Liturgical Dance Music

(a) Rock-A My Soul. Spiritual. Arr. by Howard Roberts. *Many will remember the spirited rendition of this Spiritual as it was used by the Alvin Ailey Dance Ensemble. It can be performed with choir and liturgical dance ministries.*

Location:

Alvin Ailey. Revelations. New York, NY: Alvin Ailey Dance Theatre Foundation, 1998.

(b) Broken Sorrow. By T. Escobar, D. Escobar, Nuttin' But Stringz, and A. Varela Da Veiga.

This would be a dramatic and powerful accompaniment for a youth liturgical dance, step, or mime team.

Location:

Nuttin' But Stringz. Struggle from the Subway to the Charts. New York, NY: KOCH, 2006.

6. Anthems

(a) How Long? By Adolphus Hailstork. For SATB, tenor solo

Location:

Hege, Daniel, featuring the Baltimore Symphony Orchestra and Morgan State University Choir. I Will Lift Up Mine Eyes. Baltimore, MD: BSO, 2000.

(b) I Will Lift Up Mine Eyes. By Adolphus Hailstork. For SATB, tenor solo, and optional orchestra

Location:

Hege, Daniel, featuring the Baltimore Symphony Orchestra and Morgan State University Choir. I Will Lift Up Mine Eyes. Baltimore, MD: BSO, 2000.

Octavo Score available
Sheet Music Plus
1300 64th Street
Emeryville, CA 94608
Phone: 510-420-7121

Online location: <http://www.sheetmusicplus.com>

(c) Many Are the Afflictions. By M. Roger Holland II. For SATB

Location:

GIA Publications, Inc.
Phone: 1-800-GIA-1358
Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G7308.pdf>

(d) The Righteous Cry Out. By Rosephanye Powell. From Three Psalms of David, for SATB.

This is an adaptable work that can be used in a concert or in a regular Sunday worship service.

Location:

Hal Leonard Publishing
P.O. Box 13819
Milwaukee, WI 53213
Product #HL 08739096

Online location: www.halleonard.com

Audio Sample:

http://media.cla.auburn.edu/music/music_clips/03%20The%20Righteous%20Cry%20Out.wma

(e) I've Been in the Storm. Spiritual

Location:

Fisk Jubilee Singers. In Bright Mansions. Nashville, TN: Curb Records, 2003.

7. Modern Songs

(a) Speak to My Heart. By Donnie McClurkin

Location:

Donnie McClurkin. New York, NY: Warner Alliance, 1996.

(b) Where Joy and Sorrow Meet. By David James White. *This arrangement is for a small ensemble, trio, or even a soloist and can be used during the Period of Prayer, Sermonic Selection, or Invitation.*

Location:

Avalon. Stand. Brentwood, TN: Sparrow, 2006.

(c) Mystic Oceans. By Aisha Kahlil

Location:

Sweet Honey in the Rock. Sacred Ground. Redway, CA: Earthbeat! Records, 1995.

8. Offertory Song or Prayer

Offertory Music

(a) The Joy of the Lord. Text and Tune, (Joy of the Lord) by Aliene G. Vale. *This is a great song to*

have children sing.

Location:

African American Heritage Hymnal. #612

Yes, Lord! Church of God in Christ Hymnal. #22

(b) The Lord Will Hear the Just/Proclaim God's Marvelous Deeds. By Kenneth Louis. For SATB

Location:

GIA Publications, Inc.

Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G5744.pdf>

Sample Audio: <http://www.giamusic.com/mp3s/5744.mp3>

(c) Thank You Lord. Traditional

Location:

African American Heritage Hymnal. #531

Lead Me, Guide Me: The African American Catholic Hymnal. #206

The New National Baptist Hymnal 21st Century Edition. #324

Offertory Prayer

(d) Offertory Prayer. By Stephon Williams

Location:

Davis, Valerie Bridgeman and Safiyah Fosua, Eds. The Africana Worship Book—Year B. Nashville, TN: Discipleship Resources, 2007. p. 181. Used with permission.

9. Prayer, Song, or Instrumental for the Period of Prayer

Prayer Intro

(a) Lamentations 1:1-3

Prayer

(b) Psalms 13:1-4

Music

(c) My Shepherd Will Supply My Needs. By Douglas E. Wagner. For SATB or handbells.
Handbells can also be played during the prayer.

Location:

Sacred Music Press
501 E. Third Street
P.O. Box 802
Dayton, OH 45401
Phone: 1-800-444-1144

Online location: www.lorenz.com

(d) The Righteous Cry Out. By Rosephanye Powell. From Three Psalms of David, for SATB.
This is an adaptable work that can be used in a concert or regular Sunday worship.

Location:

Hal Leonard Publishing
Online location: www.halleonard.com

Audio Sample:

http://media.cla.auburn.edu/music/music_clips/03%20The%20Righteous%20Cry%20Out.wma

(e) Spirit of the Living God. Text and Tune, (Iverson) by Daniel Iverson

Location:

African American Heritage Hymnal. #320

African Methodist Episcopal Zion Church Hymnal. #692

Lead Me, Guide Me: The African American Catholic Hymnal. #126

The New National Baptist Hymnal 21st Century Edition. #133

Yes, Lord! Church of God in Christ Hymnal. #197

(f) I Love the Lord. By Richard Smallwood

Location:

African American Heritage Hymnal. #531

Lead Me, Guide Me: The African American Catholic Hymnal. #238

Yes, Lord! Church of God in Christ Hymnal. #53

10. Sermonic Selection

(a) New Morning, New Mercies. By Nolan Williams, Jr.

Location:

NEW-J Publishing
P.O. Box 4599
Washington, DC 20017
Phone: 877-293-9734

Online location: music@newinspiration.us

(b) You Raise Me Up. By Brendan Graham and Rolf Lovland

Location:

Sheet Music for voice, piano, and guitar available at:
Hal Leonard Publishing
Product #HL 08739096
Online location: www.halleonard.com

11. Invitational Song or Instrumental

(a) Theme to Grace/Lament. By George Winston. For piano. *This song can also be used as an instrumental prelude.*

Location:

Linus & Lucy: The Music of Vince Guaraldi. New York, NY: RCA Victor Group, 1996.

Audio Sample:

<http://www.rhapsody.com/georgewinston/linuslucythemusicofvinceguaraldi>

(b) There Is a Balm in Gilead. Spiritual. For organ

Location:

Ward, Frank. Amazing Grace: Organ Music of Adolphus Hailstork. Albany, NY: Albany Records, 2006.

(c) Where Joy and Sorrow Meet. By David James White. Arr. by Bruce Greer. For SATB

Location:

Sheet Music, Accompaniment CD, and Orchestration available at:
Word Music
25 Music Square West
Nashville, TN 37203
Phone: 888-324-9673

Online location: www.wordmusic.com

(d) Steal Away to Jesus. Spiritual

Location:

African American Heritage Hymnal. #546

African Methodist Episcopal Zion Church Hymnal. #611

Lead Me, Guide Me: The African American Catholic Hymnal. #319

The New National Baptist Hymnal 21st Century Edition. #505

Call to Discipleship

(e) Call to Discipleship. By Valerie Bridgeman Davis

Location:

Davis, Valerie Bridgeman and Safiyah Fosua, Eds. The Africana Worship Book—Year A. Nashville, TN: Discipleship Resources, 2006. p. 181. Used with permission.

12. Benediction Song, Instrumental, or Reading

Song or Music

(a) Takwaba Uwabanga Yesu. Traditional Zambian. Arr. by Ben Allaway. *This rhythmic song for SATB voices and Congas or Djimbe drums says “There’s no one like you, Jesus.”*

Location:

GIA Publications, Inc.

Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G6098.pdf>

Audio Sample: <http://www.giamusic.com/mp3s/6098.mp3>

(b) The Sixty-Seventh Psalm. By Carl Haywood. For SATB

Location:

GIA Publications, Inc.

Phone: 1-800-GIA-1358

Online location: www.giamusic.com

Sample Score: <http://www.giamusic.com/searchPDFS/G7384.pdf>

(c) It Is Well with My Soul. By Horatio Spafford. Tune, (Ville du Harve) by Philip P. Bliss

Location:

African American Heritage Hymnal. #377

African Methodist Episcopal Zion Church Hymnal. #507

Lead Me, Guide Me: The African American Catholic Hymnal. #256

The New National Baptist Hymnal 21st Century Edition. #255

Yes, Lord! Church of God in Christ Hymnal. #376

(d) The Drum (Africa to America). By James Harris, Gary Hines, Terry Lewis, and Joseph Young

Location:

Sounds of Blackness. Africa to America: The Journey of the Drum. Santa Monica, CA: Interscope Geffen, 1994.

Benediction Reading

Consider punctuating these readings with African drumming!

(e) Benediction Reading—Isaiah 60:1-11, 19-22

Location:

Audio sample: http://www.reformedworship.org/downloads/73_Isaiah60.mp3

(f) Benediction Reading—Revelation 21:3-7

Benediction Prayer

(g) Benediction Prayer—Psalm 13 (The Message Bible). *This can also be used as a closing congregational prayer.*

13. Audio Visual Suggestions. (See above.)

14. Other Recommendations

(a) Look! Look! The Sun Woke Up. By Bernice Johnson Reagon

Location:

Sweet Honey in the Rock. I Got Shoes. Redway, CA: Music for Little People, 2004.

(c) Choral or Audio Interludes

Below are some Choral Interludes that speak to the struggle and to our hope. These can be interspersed throughout the service. These can be sung by choir or ensemble or played as an audio clip.

1. Sweet Spiritual Suite in Eb, Pt. 1 (Nobody Knows the Trouble I've Seen). Spiritual. For SATB and alto solo
2. Sweet Spiritual Suite in Eb, Pt. 2 (Sometimes I Feel Like a Motherless Child). Spiritual. For SATB and soprano solo
3. Sweet Spiritual Suite in Eb, Pt. 3 (Soon I Will Be Done With the Troubles of the World). Spiritual. For SATB and tenor solo
4. Sweet Spiritual Suite in Eb, Pt. 4v (Deep River). Spiritual. For SATB and soprano solo

Location (for 1-4):

Sounds of Blackness. Soul Symphony. Santa Monica, CA: Sounds of Blackness Records, 2002.

5. Hold On, Pt. 1
6. Ah Been 'Buked, Pt. 1
7. Sun Up to Sundown. By Gary Hines
8. Hold On, Pt. 2
9. Ah Been 'Buked, Pt. 2

Location (for 5–9):

Sounds of Blackness. Africa to America: The Journey of the Drum. Santa Monica, CA: Interscope Geffen, 1994.

(d) Reference Books and Articles

1. Michael Card. The Hidden Face of God: Finding the Missing Door to the Father Through Lament. Colorado Springs, CO: NavPress Publishing Group, 2007.
2. Michael Card. A Sacred Sorrow: Reaching Out to God in the Lost Language of Lament. Colorado Springs, CO: NavPress Publishing Group, 2005.
3. John D Witvliet. Worship Seeking Understanding: Windows into Christian Practice. Grand Rapids, MI: Baker Academic, 2003.
4. Tim Hughes. "When Silence Falls." Accessed at Worship Central <http://www.worshipcentral.org/article/when-silence-falls-part-1>, 14 August 2008.

(e) Film Viewing and Group Discussion

1. Film—Traces of the Trade. By Katrina Browne, Alla Kovgan, Jude Ray, Elizabeth Delude-Dix, and Juanita Brown

Location:

Ebb Pod Productions
 P.O. Box 380302
 Cambridge, MA 02238
 Phone: 626-277-7127, ext. 7

Online location: info@tracesofthetrade.org

2. Group Discussion Guide for Traces of the Trade. All viewers may use this guide when viewing the film. It contains background information, sample discussion questions, and a list of related resources. Accessed 14 August 2008 at:

<http://www.tracesofthetrade.org/guides-and-materials/>
http://www.pbs.org/pov/pov2008/tracesofthetrade/pdf/pov_tracesofthetrade_fg.pdf.

- (f) MAAFA Worship Service. This sample liturgy was adapted by Michelle Riley Jones from the "National Juneteenth Black Holocaust 'Maafa' Memorial Service" held June 20, 2008, at Lincoln Park United Methodist Church, and sponsored by the National Juneteenth Christian Leadership Council. Accessed at <http://www.njclc.com/schedule.htm>, 14 August 2008.