

The Colored Sacred Harp **New World Records 80433**

The Colored Sacred Harp

A Songbook by Nineteenth Century African-Americans

Performed by the **Wiregrass Sacred Harp Singers**, Ozark, Alabama

Essay by Barbara L. Hampton

The Colored Sacred Harp is a collection of shape-note songs composed and arranged by African-American musicians in southeastern Alabama and published in 1934. The songs refer to the history of their communities in Alabama, their socio-religious experiences, and their aesthetic values. Folklorist John Work's 1941 study, published in *Musical Quarterly*, points out that the African-American Sacred Harp, like African music that might be termed religious, is locatable within the practice of an integrated, rather than a compartmentalized, belief system.

Specifically, African religious music tends to incorporate into its discourse the relationships between humans and the spiritual realm, among humans, and between humans and the natural realm, which are kept in balance by the propitiating and redressive powers of words that become efficacious because they are set to music. Examples of the sonic manifestations of these underlying principles are as varied as African cultures are numerous. In Mali, the whispered songs of the Dogon Andoumboulou place the deceased's spirit in relationship with those already in the spirit realm, and mark the final segment of a funeral. In Nigeria, the praise songs of Igbomina (Yoruba) ancestors in the spirit realm, represented by Elewe masks, annually honor their human families. The deity's song motto (rab's bak) performed in the ndop healing ceremony of the Wolof of Senegal achieves the communion between the dancing/singing patient and the spiritual realm necessary to cure disease.

Both the principles of relationship and the fluidity of boundaries between sacred and secular were retained within the African-American church, first established as an independent Baptist institution in Georgia during the 1730s. The church provided a matrix for leadership training, social gatherings, education, philanthropy, and artistic development, as well as worship. More appropriately conceptualized as an aggregate of believers, the church and church-centered support of African-American life created, for nearly two centuries before it was published, a model and a strong base of reception for the African-American Sacred Harp songbook. African-Americans continue to perform the Sacred Harp at county courthouses, union halls, homes, schools, community centers, and singing halls, as well as in churches, the majority of which are Baptist and Methodist. They also perform at conventions, memorials, anniversaries, picnics, birthdays, religious holidays, and Sunday singings.

Sacred Harp Songs

Music is defined by Sacred Harp singers as "a pleasing sound produced in successive order according to all the laws that govern them"(Jackson 1992:xiv) or as "a succession of pleasing tones correctly rendered" (Japheth Jackson, 1993: Personal interview).

In the *Colored Sacred Harp*, the building blocks for composition are the four-shape major and minor scales.

MAJOR SCALE

MINOR SCALE

Composers may choose from among three common time modes (2/2, 4/4, and 2/4) two triple time modes (3/2 and 3/4) or two compound or derivative time modes (6/4 or 6/8). Durational values from whole to thirty-second notes and rests are used. In addition to the tonal and temporal parameters, dynamics are considered to be the third category, within "the classification of all things" musical, embracing "everything that pertains to the force of time" (Jackson 1993:xi). A composer creates or selects a poem first, although occasionally the melody is conceived first.

The *Colored Sacred Harp* features songs in four parts. The melody is carried by the tenor and sung by both men and women in octaves. Usually an individual musician creates all four parts, with the apparent goal of assigning melodic or horizontal interest and expressiveness to each, rather than following the rules of tonal harmony from nineteenth-century European art music. The primary feature of harmonization in *The Colored Sacred Harp* is dispersed harmony, where it is not uncommon to find that the range from the lowest to the highest note in a chord extends an octave and a fourth to two octaves. This is in contrast with close harmony, where the intervals between the notes of the upper parts are small. The most frequently used intervals are fourths, their inversions (fifths), and octaves. Thirds are used less frequently. In a given song the leading tone often appears only once or twice, and usually not in a chord that resolves to the tonic in the final cadence. In addition to the parallel unisons, octaves, and fifths, there is frequent crossing of voices. Each part is written on a different staff and each verse of the song is written under a different staff, requiring a singer to look at notes on one staff and words under another if the song has more than one strophe. Many songs are sung from memory, however.

Scales, like other rudiments of music, are shown in the introductory section of *The Colored Sacred Harp*, although not all of them are used within the volume. Living composers say that they choose whatever keys conform to the natural range of their own voices. The tuner, or song leader, whom Work observed, is reported to have had absolute pitch; today most tuners have good relative pitch. No tuning device, such as a piano or pitch pipe, is used in performance.

Songs of *The Colored Sacred Harp* tend to be homophonic and strophic. Fuging can be heard in some of the songs. For example, one part will begin with a motive or phrase that is imitated, usually rhythmically, though occasionally melodically, by successively entering parts. Fugal passages end with either rests or sustained notes by the beginning parts or with an abbreviation of the phrase by the parts that enter later, so that all four parts resume the same melodic rhythm.

One frequently occurring departure from strict homophony is the innovative, and perhaps script-centered, approach to the African-derived practice of call and response. Examples are: 1) responsorial approaches, where two parts perform a call and all four parts perform the response (utilized in "Prosperity"); 2) antiphonal approaches, where

tenor and treble perform the call and bass and alto perform the response before returning to a homophonic texture (as in "Jesus Rose"); and 3) a call performed by three parts (for example, the treble, alto and tenor) and the response by a single part (the bass), after which all parts return to a homophonic texture (as in "Rejoice and Sing"). Melodies are embellished with upper and lower neighboring tones, passing tones, grace notes, anticipation, and arpeggiated passages. *The Colored Sacred Harp*, then, has become a text and a context within which both sacred and secular purposes are combined and a form of artistic expression for each in separate settings.

Previous studies cite four factors which gave rise to the Sacred Harp: the singing-school masters; the four-shape solmization; the conventions; and the camp-meeting spiritual. Musical currents flowed from southern Georgia westward, carried along by singing-school masters and the four-shape solmization that was first published in the United States as *The Easy Instructor* by William Little and William Smith in 1801. Its simplicity as a pedagogical tool is such that it does not require pupils to learn key signatures. Singing-school pupils of the B. F. White *Sacred Harp* eventually formalized their activities by establishing conventions. The first in the South was the Southern Musical Convention in 1845, and the first in Alabama was founded in 1873. Conventions stabilized the Sacred Harp tradition and ensured its perpetuation. Folklorists, including George Pullen Jackson, Buell Cobb, and Charles Ellington, provide detailed accounts of how musical communication at these conventions, as well as at camp meetings, converged to complete the development of the Sacred Harp in Euro-American communities. However, they do not account for the processes by which African Christians adopted the Sacred Harp and made it a significant artistic expression in their communities. Research conducted by Cheryl Johnson in Alabama has begun to shed light on these processes, and to provide clues as to how and why it was possible for musical knowledge to flow between the populations yet achieve Sacred Harp traditions with the separate identities that are maintained even today. These processes can be understood first by examining the history, settlement patterns, and structure of African communities in Alabama.

The Colored Sacred Harp and Society

The largest population of free Africans outside New England resided on Alabama's coastal plains bordering the Gulf of Mexico and northwestern Florida during the antebellum (pre Civil War) period. Free Africans held voting rights and intermarried with both the Spanish and the French until the second half of the eighteenth century. After the French settled the land in 1702, it became part of the Louisiana Territory. Mobile became the capital (in 1710) and the site of the first Mardi Gras, and the city and its environs were governed under the same policies as was French New Orleans with respect to free and creolized Africans. Social mobility, access to European musical knowledge, and other educational privileges were available to the children of these marriages. This situation remained constant until the British annexed the territory in 1763 after their victory in the French and Indian Wars.

While southwestern Alabama, bordering the Gulf, remained a thriving plantocracy during the antebellum period, the southeastern area was populated by small-scale farmers, both European and free African, and, after the Civil War, both hired

emancipated Africans from other regions who had not themselves acquired farmland. European farmers had been too poor to own slaves and those in towns were lumberjacks and turpentine workers until the railroad came in 1889. In southeastern Alabama, therefore, economic disparity seems never to have been a factor between the two populations until around 1900, when farming became mechanized for those with access to credit. Thus, there was settled in this region an African population having close proximity to European musical culture and, in the southeast, economic parity, each a pattern that facilitated social interaction and the flow of musical ideas between the two populations when the Sacred Harp entered the region from Georgia and Florida.

Meanwhile, the fertile central region had come under United States control in 1783. Andrew Jackson's 1814 victory at Horseshoe Bend, which included the defeat of Chief Tecumseh's polyethnic Creek Confederacy, established a security in the region that wealthy European-American planters from Georgia and Tennessee found inviting. They brought with them African slaves, whose labor satisfied the British demand for cotton on this rich marl and limestone soil, and the central Alabama plantations thrived and grew. Only a limited musical borrowing—forced, selective, or adaptive—was possible under this arrangement of separate African and European musical lives in distinct communities. It has been shown that Africans isolated within the plantation system established their own communities (Stuckey 1987), while skillfully developing survival skills that kept them aware of the slaveholders' activities.

The enslaved African population was systematically increased by importation until October of 1856, when 150 Africans were brought in and sold to planters near Selma, in the southwestern plains north of Mobile where slavery had also been established. This was possible because Alabama did not meet the population requirement for admission into the Union until 1819 - after Louisiana (1812) and Mississippi (1817) and after the law against slave importation was passed (1818). Concealed in the swamp areas until the outbreak of the Civil War, these Africans, the planters' last shipment, were manumitted and given the land where they lived in 1861 - the same year that the Ordinance of Secession was passed and the Confederate States of America was organized in Montgomery.

These last Africans to arrive in the area lacked sufficient time to be fully integrated into the plantation system. The independent communities they founded, including Africa Town, remained somewhat isolated pockets for the preservation of African musical knowledge, with little evidence of musical borrowing from Europeans before 1865. By then, the Sacred Harp had already enjoyed almost a half century of development in Northern Alabama.

Africans were clearly a minority among the free and poor farmers who settled northern Alabama: The Euro-American small-scale farmers in this region, where the Cumberland Plateau descends just north of the fall line in the Appalachian Piedmont, lacked sufficient wealth to purchase slaves. Farmers from both populations carved out a living along the banks of the Tennessee River, where farmland was productive, although less fertile than that of the central region. During the antebellum period their settlements in this challenging natural environment yielded relationships of interdependence and cooperation. Both populations became co-participants in the Second Awakening, marked by nearly fifty years of religious-revival ceremonies that began in 1800 and were singularly important scenes of democratic creativity in American music history (Southern

1983). Africans produced lasting innovations in the hymns that the Europeans brought to the camps, resulting in the camp-meeting spiritual, one of the four major forces that directly generated the Sacred Harp. In fact, a majority of the songs published in the first B. F. White *Sacred Harp* in 1844 was taken from camp meetings. Retaining fluid social interaction and few marked economic differences between Europeans and Africans, the northern Alabama counties had become a stronghold for collective cross-cultural participation in the Sacred Harp tradition by 1861. (During the Civil War one county, in opposition to the Confederacy, declared itself the "Free State of Winston," and the entire region flew the Union flag starting in 1862.)

After the Civil War the Sacred Harp became a significant feature of African-American musical culture. In northern and southern Alabama cross-cultural interaction was sustained throughout the antebellum period when Africans were mobile and, often precariously, free. Settlement patterns in northern and southeastern of Alabama were ripe social terrain for the cross-cultural transmission of the Sacred Harp. Coupled with the railroad, mechanization made cotton and corn production for these farmers lucrative. Wiregrass, a native grass with wiry roots, supported peanut farming. However, special opportunities for Euro-American farmers, the departure of Federal troops from the state in 1876, and residual hostilities directed at African-Americans due to a dramatic military defeat began to change the social terrain. The Jim Crow period began in 1896 and atomized the communities. Most Euro-American and African-American socio-cultural activities were then frozen into two segregated worlds, based on racial differences.

Yet at many Sacred Harp singings sponsored by each community, both races continued to be co-participants. African-Americans in the musical current that flowed from Kentucky and Tennessee into northern Alabama still use the Denson Revisions of the B. F. White *Sacred Harp*, and those in southern Alabama, where the music flowed westward from Florida and Georgia, use the Cooper Revisions, both along with *The Colored Sacred Harp*. African-Americans were welcomed by Euro-Americans as singers, however their compositions were not accepted for publication until 1992, when the Cooper edition accepted one. In fact, older Sacred Harp musicians remember that composer Judge Jackson once observed, "If they had published our compositions there would've never been a *Colored Sacred Harp*."

Judge Jackson's autobiography describes a web of land-owning African-American farmers and their hired laborers who also served as a network for the intracultural transmission of Sacred Harp knowledge. Documentary and oral accounts describe vigorous Sacred Harp activity among African-Americans in southeastern Alabama prior to the 1880s, when small groups formed itinerant choirs, performing throughout the area. The Henry County Convention, the first for African-Americans, was organized in 1880, and frequently expressed a concern for cultivating musicality. In its 1915 program The Dale County Colored Musical Institute lists a colloquium, "How to Cultivate a Musical Talent in our Children." Participation in the Sacred Harp, the program suggests, was a means of planting the seeds of musical and social development.

W. Columbus Sistrunk (b. 1884) worked for his grandfather and attended a Sacred Harp Singing School held, apparently daily, by Gardner Griffin at Old Salem Church in Ozark, Alabama, so that by 1899, when he met Judge Jackson, then an employee of Emanuel Dickerson, he was able to teach Jackson "The Morning Trumpet" (Cooper #85) and other songs from the Cooper book. (Dewey Williams, who in 1993 confirmed these

events, noted that Sistrunk was also his own teacher.) The keen interest that Jackson showed in the music probably stemmed from his first hearing it in January 1899, from his coworker Ben Thompson. Circumstances did not favor Jackson's learning directly from singing-school master Griffin, but when he reached Union Grove in 1900 he had acquired proficiency in the tradition and met other Sacred Harp singers, including his employer, J. C. Newman. Judge Jackson began composing in 1904.

Conventions institutionalized the practice of Sacred Harp within African-American communities and supported their attempts at composition and arranging. The Henry County Convention was established in 1880; The Dale County Colored Musical Institute (known today as the Dale County Convention), by 1900; The Alabama and Florida State Union Singing Convention was established by 1922. All three conventions were still thriving in 1993. Sacred Harp is also a strong tradition among residents of Pike, Geneva, and Union Counties. As the conventions of the nineteenth century proliferated and musical skills developed, the Dale County Musical Institute asked "What can we do to improve?" and in 1932 decided to produce a songbook. Two years later its composition committee published *The Colored Sacred Harp*.

Composers of *The Colored Sacred Harp*

John Work says of these musician-agriculturalists that "the musical tastes of the people have developed an appreciation for the intellectual aspects of musicianship" (1941:106). The book resulted from the compositional skills of nearly 30 men and women, eight of whom are represented on this recording. Oral histories have not preserved many of the details of their lives, but the composers are remembered by senior members of the Wiregrass Sacred Harp Singers. Except for Judge Jackson, none left a written and available autobiography. Edward Snells, Dewey Williams, and Japheth Jackson have contributed much of the data that follow. Living composers have given their own accounts.

Pauline Jackson Driggs was born August 27, 1914 as the sixth child and third daughter of Judge and Lela Jackson. She learned to sing Sacred Harp in the singing schools that her father constituted with his own children at home. She says that "We actually did not choose the parts that we would sing. As children we didn't know about voice range. So he would just tell us what part we should sing." Today she sings alto in the ensemble. When the book was being written she was a school girl, but decided that she, too, wanted to contribute to the volume. As she sat in school she composed a poem and after school presented it to her father. Her knowledge of the rudiments was such that he helped her with the melody and harmony. "They put my song in the back of the book because I was the youngest one to write anything for it."

Oscar Griffin was born about 1870 and lived in Tennille, where he served as a sharecropper on the Barfort, Fleming, and Miles farms, growing the local staples. He did not attend singing school and it is not clear whether he was related to Gardner Griffin. It is said that Griffin could sing any part, but was a leader who specialized in treble. Griffin served as Deacon at Pleasant Hill Baptist Church, located about two miles from the town of Tennille. Proficient in both the seven-shape and four-shape-note traditions, he taught at

the Pike County Singing School and was Edward Snells's first teacher: "He'd get out there and he'd try to learn us how to pitch the music. He'd tell us all about the different parts of the music. He talked slowly and was a quiet old man. We would even sing at his house. We'd just sit there and go over them songs," Snells recalls. He regularly performed at the Barbour and Pike County Conventions. His wife, Mary Lou Griffin, sang Sacred Harp. He died sometime during the 1940s.

Judge Jackson was born in Bryhill, Montgomery County, in 1883, the last of four children. His mother died when he was eight years old and he worked on various farms as a hired laborer until 1904, when he purchased his own farm near Ozark. Subsequently, he acquired property in Ozark and built several houses until he became the most successful businessman in Dale County at the prime of his life. He married Lela Campbell in 1902, and they had twelve children, of whom eleven survived to adulthood. He provided housing for low-income African-American families in Ozark so that when the government took over this responsibility, they memorialized him by naming the housing complex The Judge Jackson Memorial Homes. He passed the stringent voting requirements that the state of Alabama imposed on African-Americans (property ownership, poll tax, literacy examination) and acquired a voter registration certificate on January 30, 1946. By 1954 he had become President of the Dale County Musical Institute after serving as chairman of its composition committee, financing the publication of *The Colored Sacred Harp* in 1934, and composing, arranging, and editing many of its songs and lyrics. Much of the story of *The Colored Sacred Harp* is also a chronicle of his musical life. His son Japheth Jackson, who has diligently carried on his legacy, recalls that he was greatly in demand as a singing-school master. Definitive biographical accounts are his own autobiography, now published in the introductory pages of the songbook, and that written by Joe Dan Boyd. Judge Jackson died in 1958.

Lillie M. Jackson was born about 1904 in Houston County. After she married Joseph Aaron Jackson, she moved to Dothan. Apparently she attended her father-in-law Judge Jackson's classes and wrote compositions that she submitted to him for suggestions. She also collaborated with her husband on some songs and regularly sang tenor. In the early 1940s she, her husband and their family, including about seven children, moved to Cleveland, Ohio, where he was employed in a factory. She never worked outside the home there, but did inspire one of her daughters to seek formal music training and a professional music career. Her children did not participate in the Sacred Harp. She died about 1988.

Thomas Y. Lawrence was born in 1887 or 1888 in Dale County. He lived in Ariton before moving to Ozark. A master of both seven-shape- and four-shape-note Sacred Harp, he taught singing at Union Grove. He was a Deacon at the First Baptist Church in Ozark and past president of the Alabama State Seven Shape Singing Convention. Edward Snells recalls, "They were singing when I was a little boy. They'd go to these churches and I heard them sing, first at Springfield Baptist Church in Ariton. Then he [Lawrence] moved to Ozark's First Baptist Church. If they were lacking some on one part, he could sing it. He could get on any part. Tenor or treble was his specialty, though." Lawrence was a sharecropper who became a carpenter and worked as an independent contractor.

Although his children did not sing Sacred Harp music, his wife Bertha sang treble. He died in the early 1970s.

James E. Pettie was born sometime in the late 1880s in Ozark, where he lived his entire life. Working as a sharecropper, he grew cotton, peanuts, and corn. He served on the Deacon Board of Macedonia Baptist Church and sang tenor in both seven-shape and four-shape-note Sacred Harp traditions. Edward Snells, who met Pettie in 1930, does not recall that he ever attended a singing school. He was versatile, and his father (who may have taught him) is said to have been a good Sacred Harp singer as well. Pettie was secretary of the committee charged by the Dale County Colored Musical Institute to prepare *The Colored Sacred Harp*. One of Pettie's sons, listed as Y. Z. Petty in the book, also sang tenor and was a member of the Institute. Pettie died in 1931, according to Dewey Williams, whose cousin, Estelle Hamilton, was James E. Pettie's wife.

Bishop J. D. Walker was born around 1865 and raised in Dale County. He is listed as associate author of *The Colored Sacred Harp*. In the Dale County Colored Musical Institute, he probably filled the role of vice-chairman (without title) of the committee charged with preparing the book. Independent African-American Pentecostal denominations were established in the 1890s and came to the South after the turn of the century. Bishop Walker was credited with founding The Tri-Am Church at Dothan, the first African-American Pentecostal congregation in the region. He sang treble. In *The Colored Sacred Harp*, he notes: "We ask your cooperation both white and colored to help us place this book in every home. That we may learn thousands of people especially the youth how to praise God in singing. See Psalms of David 81:1-4." (One song in the book was by B. F. Faust, a white Sacred Harp singer and banker who must have been helpful to African-American businessmen and clergymen in the area.) Walker died in an automobile accident in Florida in 1925.

H. Webster Woods was born around 1904 and sang bass. He served as pastor at an African Methodist Episcopal church, and during the week worked as an elementary school teacher. He attended Judge Jackson's singing school at St. Peter's Church near Dothan beginning in 1923, and learned the tradition from him. Woods contributed fourteen songs to *The Colored Sacred Harp* and, after the book was published, wrote fifteen or sixteen additional four-shape-note songs, which he distributed as sheet music for 60 cents to one dollar per copy. He was also editor of the local *Colored News Bulletin*. According to Joe Dan Boyd, Woods once led the ensemble in 1950 in making a 78 rpm recording at an amusement arcade in Dothan (RecorDisc Corporation, New York). He died in the early 1970s.

Performing *The Colored Sacred Harp*

The annual Jackson Sing, which commemorates the life and work of Judge Jackson, is held at Union Grove Baptist Church and is one occasion on which *The Colored Sacred Harp* is regularly used. This recording communicates the flow of this event. Singers take their places as they enter the church. Altos sit on the far side of what becomes a square, facing the congregation with their backs to the pulpit. From the viewpoint of the

congregation, the right line of the square is occupied by the singers of the treble part, both male and female. The bass singers form the left line and the fourth line is formed by the tenors, male and female singers, who sit with their backs to the audience, facing the alto section.

Before the Sing begins there is a prayer and brief exhortation, usually given by a minister who is also a Sacred Harp singer. Responsibility for these opening statements and a tribute to Judge Jackson is traditionally carried by his son, the Reverend John Jackson. Then the tuner or pitcher who will lead the first song or "conduct the class" moves to the center of the square and announces the song before starting it. Holding the book in the left hand and, with the right beating time, as prescribed in the rudiments colloquy of *The Colored Sacred Harp*, the tuner may also walk within the square. Any tuner or leader must know all the parts of the song in order to lead it and should lead only one song, afterwards yielding the space to another leader. The musicians first perform "the notes," that is, the melody using the syllables or solmization. Then they sing "the words," or the melody as set to the text. All repeats indicated on the page are observed. Occasionally evaluative comments follow the rendition of a song or the name of the next leader will simply be called. Songs have come to be identified with particular singers because of their exceptional ability to lead them. Therefore, when a singer's name is called, others usually know what song to expect.

The audience sits quietly during the performance and listens, but all are invited to participate in the singing if they wish. They may applaud a song. At the Jackson Sing of 1993 there were four generations of the family present, some who traveled great distances for the occasion. Present also were friends whose families have a long history within the Union Grove Baptist Church and who attend because they value the tradition; many have since moved to other towns and states. Persons seeking opportunities to sing the Sacred Harp attend, although they may not be members of the church or close friends of the family. There are also Sacred Harp Singers present who host annual Sings elsewhere, in which musicians from Union Grove regularly participate; this reciprocity has itself become a tradition.

After a few songs have been performed, a welcome address is given by a member of the youngest generation of Sacred Harp singers. When Joe Dan Boyd visited Ozark in 1969, this welcome address was given by Janet Jackson Johnson, the granddaughter of Judge Jackson and now a regular adult member of the alto section, who assisted in preparing the most recent revision of the songbook. Tracey Jackson, great-great-granddaughter of Judge Jackson, presented the welcome in 1993.

After the welcome address, the singing continues. The treatment of florid and ornamental passages is one of the ways in which performance highlights the significance of aurality in *The Colored Sacred Harp*. For example, in "Prosperity," rather than the eighth-notes written for the first syllable of "cities," the performers sing a quarter note. The process of diminution is applied to the first syllable of "today" in "Come to Jesus Now," so that the quarter note becomes two eighth notes, and to the word "with" in the bass line of the refrain in "Rejoice and Sing." The repetition of "Oh come and go" in "Alone" is changed to a dotted rhythm from -----to -----, just as is the rhythm for "Oh" in "The Signs of Judgement" where it is written as a half note but sung as a dotted eighth and sixteenth. In "Jesus Rose," however, the written dotted rhythms ----- are changed to ----- - at "snatch the victory from death" and "rose again that we be

saved." In "Call Upon the Lord" at phrase boundaries the half note-quarter note pattern is changed to a dotted quarter, eighth, and quarter note pattern.

When the performance reaches a midpoint, a recess is called and participants retire to the church basement, where dinner is served. Various families bring contributions to the shared meal. After about an hour all return to the main sanctuary of the church and the singing resumes. Usually a song is led by members of the youngest generation of Sacred Harp singers before the Sing ends. By late afternoon or dusk, closing remarks are made and the Sing concludes.

The **Wiregrass Sacred Harp Singers** have performed at the Smithsonian Folklife Festival, the Newport Jazz Festival, on national broadcasts, regularly on the local WOZK-AM radio station, and on television broadcasts in southeastern Georgia. *The Colored Sacred Harp* is used not only in Alabama, but in locations as distant as Chicago and Newark, New Jersey. Young musicians' performance at the 1993 Jackson Sing suggest that this tradition will continue to be cultivated as long as senior musicians can plant the seeds of knowledge through their singing schools.

—Barbara L. Hampton

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The Performers

Treble	Emma Mae Jackson McKenzie Ernst Estella Snells Alice Williams
Alto	Pauline Jackson Driggs Bernice Harvey Mary Jackson Janice Jackson Johnson Ruth Jackson Johnson Cleona B. Stinson Leola Whitehurst
Tenor	Damascus Crittenden, Sr. Dovie Dee Jackson Reese Edward Snells
Bass	John C. Jackson Henry Japheth Jackson Shem C. Jackson Dewey Williams

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Engineer: Paul Zinman

Executive producer: Paul Marotta

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Research: Barbara L. Hampton

- 1 Prayer/Come To Jesus Now (Lillie M. Jackson) (3:25)
- 2 Alone (Judge Jackson) (3:04)
- 3 The Signs of the Judgement (James E. Pettie) (3:40)
- 4 Florida Storm (Judge Jackson) (4:59)
- 5 Shout and Sing (Judge Jackson and Pauline Jackson) (4:19)
- 6 Jesus Lives in My Soul (Bishop J. D. Walker) (1:56)
- 7 My Friend (Thomas Y. Lawrence) (2:20)
- 8 Call Upon the Lord (Judge Jackson) (4:40)
- 9 Welcome Address/Jesus Rose (Bishop J. D. Walker) (6:05)
- 10 My Mother's Gone (Judge Jackson) (2:34)
- 11 Rejoice and Sing (Oscar G. Griffin) (2:28)
- 12 Prosperity (H. Webster Wood) (2:53)
- 13 Am I a Soldier of the Cross (Judge Jackson) (3:03)
- 14 It is Finished (Judge Jackson) (6:02)

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Copies of *The Colored Sacred Harp* by Judge Jackson are available from H. J. Jackson, 27 Willa Street, Ozark, AL 36360. Please write for more information.

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