

**The Influence of Music
on the
Development
of the Church of God
(Cleveland, Tennessee)**

by
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ABSTRACT

This thesis examines the *influence* of music on the development of the Church of God (Cleveland, Tennessee). The dissertation is historically driven, but relies upon an interdisciplinary approach to draw on the insights of ecclesiology, theology, liturgiology, church development, and music. This thesis utilizes a chronological and systematic approach to the relationship between music and the Church of God in the United States during the first 125 years of the denomination's history, from 1886 – 2011.

The study focuses upon eight major themes: historical roots, education, publishing, evangelism, transition, nurturing, liturgiology, and worship, to show that music had a widespread influence on the development of the denomination. The musical underpinnings for these broad themes include: Spirited-singing and exuberant worship; traveling music groups for the purpose of promotion; the shaped-note tradition; technological advancements (i.e., radio, television, and Internet endeavors featuring key people and events); the amalgamation of both music (Teen Talent) and the youth of the Church of God; the establishment of a leadership structure encompassing national, state, and local churches; the music styles used in the Church of God (i.e., liturgical, traditional, contemporary, blended, and emerging); and finally highlighting worship as a lifestyle.

For over a century music has been an often neglected dialogue partner at the table of academic discussion and literature, and this thesis argues for recognition and a proper place in Pentecostal history. Along with primary and secondary sources, the important element of “living archives” is investigated; these are interviews with people who participated in historical music events in the Church of God. The thesis also relies upon musical examples to explore the influence of music that shaped the denomination's history and theology.

DEDICATION

This dissertation is dedicated to my parents and my wife
who constantly encourage my dreams.

Charles and Myra Vaughan

Cathy Lynn Mason Vaughan

Thank you for your unconditional love and belief in me.

I love you more than words can express.

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European Theological Seminary

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ABBREVIATIONS

AOG	Assemblies of God
BTS	Bible Training School
CPT	Centre for Pentecostal Theology
CCLI	Christian Copyright Licensing International
<i>COGE</i>	<i>Church of God Evangel</i>
COGIC	Church of God in Christ
COGSCM	Church of God School of Christian Ministries
COGSOT	Church of God School of Theology
COGTS	Church of God Theological Seminary
CCM	Contemporary Christian Music
DPR	Dixon Pentecostal Resource Center
EC	Emerging Church
ETS	European Theological Seminary
GMA	Gospel Music Association
JPT	Journal of Pentecostal Theology
MACM	Master of Arts in Christian Ministries
MM	Minister of Music
MT	Multimedia Technology
NACMR	National Association of Church Music Representatives
NACM	National Association of Church Musicians
NAE	National Association of Evangelicals
NASM	National Association of Schools of Music
NIDPCM	New International Dictionary of Pentecostal and Charismatic Movements
PRC	Pentecostal Resource Center
PTS	Pentecostal Theological Seminary
PFC	Pioneers for Christ
SACS	Southern Association of Colleges and Schools
SGMA	Southern Gospel Music Association
TMPCo	Tennessee Music and Printing Company

CHAPTER ONE
OVERTURE¹ – AN INTRODUCTION:
THE INFLUENCE OF MUSIC ON THE CHURCH OF GOD

1.1 Introduction – The Gift of Music

Music in general and singing in particular have been a passion of humanity and a vital part of its quest for God since Creation. Musician and scholar James Beaty writes, “From the very earliest days of history, the human race has expressed itself in music; this has been especially so in expressing worship.”² Through the centuries, music has been divided into categories, such as: popular/classical, sacred/secular, and vocal/instrumental. This thesis will be primarily concerned with sacred vocal music: sacred words combined with instrumental accompaniment. Music gives people a tool of expression that goes beyond words, as expressed by Grenz: “It [*music*] captures feelings, emotion, and mood, thereby giving expression to what cannot be said through words alone.”³ In addition to the noncognitive elements identified by Grenz, theomusicologist John Spencer asserts that all popular music is theological, since religion pervades every aspect of culture, and popular music represents “a more honest religious discourse.”⁴ Music can be heard on televisions and radios, in elevators and restaurants, in movies and concert halls, and, in most Christian traditions, about fifty percent of a church service involves music.⁵ When discussing music in the context of this thesis, I am referring to “Christian Western tonal music,” and not musics in the broader sense, such as the unique system of music notation in

¹ An overture is an introduction to a vocal work, and introduces the themes that are to follow.

² James M. Beaty, “A New Song in My Mouth,” *Church of God History & Heritage*, vol. 1, 4 (Spring 1998): 3.

³ Stanley J. Grenz, *Theology for the Community of God* (Nashville: Broadman & Holman Publishers, 1994), 641.

⁴ John Michael Spencer, “Overview of American Popular Music in a Theological Perspective,” *Black Sacred Music* 8:1 (Spring 1994): 216, in Heather Ann Ackley Bean, *Women, Music and Faith in Central Appalachia* (Lewiston, NY: The Edwin Mellen Press, 2001), 45.

⁵ Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids, MI: Baker Academic, 2007), 13.

China, the gamelan music of Indonesia, or the open-throated singing of Sub-Saharan Africa. Christian music has been written and performed for private and corporate worship, as well as for other aesthetic, ritual, or entertainment purposes.

In addition to the complexities of music in general, the term Church music further complicates the discussion by introducing its own components. The first word “*Church*,” involves: theology, liturgical studies, evangelism, hymnology, etc. The second word “*music*,” describes other elements: music history, music theory, ethnomusicology, music education, and so forth. Westermeyer identifies the interdisciplinary complexities by writing, “No one person has probably ever been, nor ever will be completely and genuinely able to understand and integrate all these fields.”⁶ When people understand the complexities of church music, decisions must be made about what is appropriate or necessary for the congregation. I believe that music, along with preaching and prayer moved some denominations forward through the decades. As the music changed, so did the denominations, occasionally causing conflict.⁷

It has been said that music is the universal language, and for Christians it is one of the basic components of worship. Hayford calls Christianity the “singing faith... probably the most widespread worship form throughout the Church.”⁸ Begbie goes further by identifying cultural differences, knowledge, and appreciation that cause people to view music differently; examples being performers, participants, and non-participating listeners.⁹ Consequently, Hustad summarizes Hayford and Begbie writing, “music is a *universal means of expression*, and that there are many symbolic musical languages, each understood best by its own culture or subculture.... it has basic meaning to the members of that culture simply because they have grown up

⁶ Paul Westermeyer, *TE DEUM: The Church and Music* (Minneapolis, MN: Augsburg Fortress, 1998), 1-2.

⁷ Andrew Wilson-Dickson, *The Story of Christian Music* (Minneapolis: Fortress Press, 2003), 11.

⁸ Jack Hayford, *Worship: Biblical Truth Simply Explained* (Grand Rapids, MI: Chosen Books, 2003), 35.

⁹ Begbie, *Resounding Truth*, 31.

hearing it.”¹⁰ It is good to realize that one does not need to formally study their own musicultural language, as described by Hustad, because worshipers have been trained since birth to recognize what is acceptable in their particular context. Taking into consideration music in general, then adding the complexities of Church music, an investigation describing two styles of music can be identified at the end of the nineteenth century.

1.1.1 Two Styles of Church Music

At the end of the nineteenth century, two styles of Church music became prominent in the USA; classical and evangelistic. Features of the classical style of Church music highlighted liturgical music from well-known composers (e.g., J. S. Bach, Isaac Watts, etc.) often accompanied by a pipe organ.¹¹ In addition, performers were often paid to sing to the congregation making them no more than an audience.¹² Malcolm Taylor describes the evangelistic style as “congregational participation, spontaneity, exuberant praise and emotional preaching,”¹³ and these elements were used in an attempt to reinstate the unchurched masses.

1.1.2 Music of the Gilded Age

The period following the US Civil War (1877-1890) became known as the Gilded Age. America’s financial elite (e.g., Rockefeller, Vanderbilt, Carnegie, etc.) began displaying their wealth, which also became apparent in the church world, making Gilded Age Church music an impressive influence on Victorian America.¹⁴ The rich of the Gilded Age, described by Ogasapian and Orr, tended to choose the classical style of music preferring the Episcopal Church, while the working class felt more

¹⁰ Donald P. Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993), 10.

¹¹ C. Michael Hawn, “Analyzing Congregational Song: An Addendum from a Global Perspective;” in *Minds and Hearts in Praise of God: Hymns and Essays in Church Music in Honor of Hugh T. McElrath*, eds. J. Michael Raley and Deborah Carlton Loftis (Franklin, TN: Providence House Publishers, 2006), 251.

¹² Patrick Kavanaugh, *The Music of Angels: A Listener’s Guide to Sacred Music from Chant to Christian Rock* (Chicago, IL: Loyola Press, 1999), 193.

¹³ Malcolm John Taylor, “Publish and Be Blessed: a case study in early Pentecostal publishing history, 1906-1926” (PhD diss., University of Birmingham, 1994), 60.

¹⁴ John Ogasapian and N. Lee Orr, *American History through Music: Music of the Gilded Age* (Westport, CT: Greenwood Press, 2007), 1.

comfortable with the evangelistic style of music found in other churches (i.e. Baptist, Methodist, Holiness, Pentecostal, etc.).¹⁵ Harold Best claims that through the centuries the Church has collected (i.e., borrowed, stolen) music from every culture, both sacred and secular, to what is now the most diverse collection of musical practices of any people group.¹⁶ That was especially true for early Pentecostals, who were previously from the Baptist, Methodist, and Holiness traditions. These Pentecostals brought their former denominational music with them to church and instead of performers singing to an audience, they began actively participating in the music as a congregation. Often instruments were not used and there were no rehearsals; instead there was an emphasis on the spontaneity of the Holy Spirit.¹⁷ Hughes continues this observation by recognizing that early Pentecostals loved congregational singing, becoming a mainstay of their worship.¹⁸ Hawn agrees with Hughes and adds that an emphasis on evangelism attracted the masses and gave them ownership in worship.¹⁹

It could be said that this dialogue from the Gilded Age mentioned by Kendrick, Hughes, and Hawn continues today; is the music sung appropriate for our churches? Should churches use the music of Bach and Watts, or the popular Church music of today? Interestingly, some liturgical churches are using Praise-and-Worship music, and non-liturgical churches have begun embracing classical sacred music, such as Handel's "Hallelujah Chorus" in Christmas presentations. It seems as if music has on occasion crossed the invisible barrier of personal preferences. While the affluent churches of the Gilded Age were hiring professional musicians to perform, the smaller congregations were using easy texts, repetitive melodies, interesting rhythms

¹⁵ Ogasapian and Orr, *Music of the Gilded Age*, 76-9.

¹⁶ Harold M. Best, *Music Through the Eyes of Faith* (New York: HarperCollins Publishers, 1993), 64.

¹⁷ Klaude Kendrick, *The Promise Fulfilled* (Springfield, MO: Gospel Publishing House, 1961), 71, in *Anointed to Serve*, William W. Menzies (Springfield, MO: Gospel Publishing House, 1971), 350.

¹⁸ Ray H. Hughes, *Church of God Distinctives* (Cleveland: Pathway Press, 1968, revised 1989), 72-3.

¹⁹ Hawn, "Analyzing Congregational Song," 251.

and uncomplicated harmonies.²⁰ Often their songs were sung from memory, known as rote singing,²¹ revealing the true love of songs by the congregation. It is possible that finances played a part in smaller churches not having the fine crafted hymnbooks of the day, but songs sung by rote may reveal the beliefs and practices of congregations.²²

The mainline churches of the Gilded Age featured music that was slow and lethargic, while the Pentecostal churches featured fast and energetic music.²³ The improvisatory music of Pentecostals often featured the textual themes of sanctification, Holy Spirit baptism, and the return of Christ.²⁴ Singing alone did not constitute the Pentecostal sound because they also used any instrument they could find. Wacker shares the story of one pastor from California who filled the front rows of his church with musicians using “accordions, guitars, banjos, saxophones, harmonicas, trombones, and trumpets. The sounds of a fiddle, a saw, and a washboard filled the meetings.”²⁵ Many Pentecostal churches continue to build upon this theme using all available instruments for their services. Gilded Age Christian musicians believed their primary goal was to edify the body of Christ through their musical creations.²⁶ This combination of music and theology can be simultaneously mysterious and revealing. It seems as though when one wishes to clearly hear God’s voice, it is accessible through music.²⁷ Towards the end of the Gilded Age, the Holiness Movement (among others) led to the birth of Pentecostalism in the USA. Nineteenth century Christians brought their theology with them from previous

²⁰ Ogasapian and Orr, *Music of the Gilded Age*, 85-6.

²¹ Don E. Saliers, “Singing Our Lives,” in *Practicing Our Faith: A Way of Life for a Searching People*, ed. Dorothy C. Bass (San Francisco: Jossey-Bass Publishers, 1997), 189.

²² Don E. Saliers, “Aesthetics and Theology in Congregational Song: A Hymnal Intervenes,” in *Music in American Religious Experience*, eds. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow (New York: Oxford University Press, 2006), 341.

²³ Grant Wacker, *Heaven Below: Early Pentecostals and American Culture* (Cambridge, MA: Harvard University Press, 2001), 135.

²⁴ Joseph Randall Guthrie, “Pentecostal hymnody: Historical, theological, and musical influences” (DMA diss., Southwestern Baptist Theological Seminary, 1992), 29.

²⁵ Wacker, *Heaven Below*, 135.

²⁶ Best, *Eyes of Faith*, 36.

²⁷ Don E. Saliers, *Music and Theology* (Nashville, TN: Abingdon Press, 2007), 77.

churches, and their theological beliefs were influenced through their music (and vice versa). It has been shown in this introduction that music was used as a medium to glorify God. The following sections will reveal the segments of the proposed study to show how music *influenced* development in one Pentecostal denomination, beginning with the statement of the problem.

1.2 Statement of the Problem

Early Pentecostals including the Church of God (Cleveland, Tennessee)²⁸ have been known for their extemporaneous preaching, spirited singing, and the inclusion of both genders and participants of all ages.²⁹ This dissertation will present in both a chronological and systematic approach the influence of music on the Church of God, and how these factors contributed to the development of the denomination. Since music was such an important element as I suggest, why did early participants not record their musical experiences? Grant Wacker claims the pioneers were more interested in preaching the gospel than trying to receive credit for a future written history. As years progressed, denominational leaders wanted to put their stories on paper, and at that point, history became important for them.³⁰ I initially found original sources (e.g., Spurling, Tomlinson, Conn, etc.) to be uncritical of their early works; as I proceeded to later sources (e.g., Bowers, Coulter, Roebuck, etc.) I found the writings became more critical and balanced. Another reason I believe music among Pentecostals needs to be investigated is because only minor scholarly research has been conducted on this topic during the past century. Several scholars have written on specific music-related topics, but not research that deals with the influence of music on denominations. Bill Malone mentions that Southern religious music has been neglected, especially in the Holiness, Pentecostal, and Sanctified Movement. Malone asserts that the itinerant preachers and musicians did not publish many of their materials, and therefore, it has been difficult to document the movement from their

²⁸ Synan claims that there could be up to 200 different groups with the name “Church of God.” Vinson Synan, ed. *The Century of the Holy Spirit: 100 Years of Pentecostal and Charismatic Renewal, 1901 – 2001* (Nashville, TN: Thomas Nelson Publishers, 2001), 114.

²⁹ James P. Bowers, ed., *Portrait and Prospect: Church of God Pastors Face the 21st Century*, (Cleveland: Center for Pentecostal Leadership and Care, 2004), see especially chapter two (COG pastors), and chapter three (Our Congregations).

³⁰ Grant Wacker, “Are the Golden Oldies Still Worth Playing? Reflections on History Writing among Early Pentecostals,” *Pneuma* (Fall 1986): 81.

perspectives. Malone asserts that many of the musicians of the era often alluded to music's influence, but this theme has not received proper consideration in academia.³¹ Several popular black and white musicians who have acknowledged the importance church music had on their early training include: Elvis Presley, Whitney Houston, Johnny Cash, Dolly Parton, Aretha Franklin, and more recently Justin Bieber.

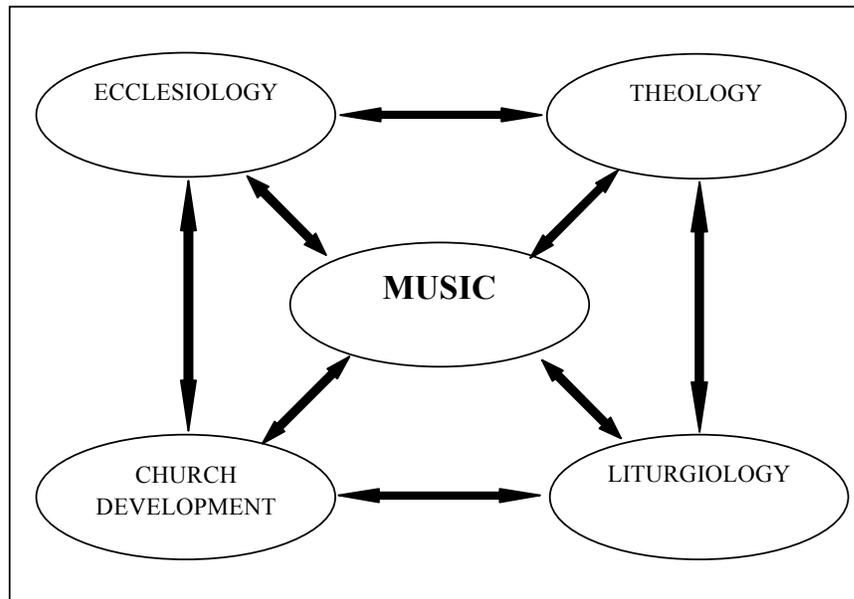
Kim Alexander suggests that it is important to include other disciplines in our research since “diversity isn’t only about gender and color. It is also about gifts and talents. It seems to me that the best expression of a truly Pentecostal approach to scholarship is an interdisciplinary one, where there is a cross-pollination of practical theology, biblical studies, theological studies, historical studies, missiological studies, and so forth. The segregation of the Pentecostal guild is no better a witness than is segregation in the Pentecostal church.”³² I agree with Alexander that Pentecostal scholars must be inclusive of other disciplines, in part due to the past exclusion of music and other topics from Pentecostal research and debate. Christian music needs more than a superficial investigation; therefore, this research will include an interdisciplinary approach, amalgamating the disciplines of ecclesiology, theology, liturgiology, church development, and music.³³ Each of these disciplines will contribute various aspects to the project, with constant interplay between the components. In figure 1.1, music is at the center because it is the focus of this dissertation and the heart of this project.

³¹ Bill C. Malone and David Stricklin, *Southern Music, American Music* (Lexington, KY: University of Kentucky Press, 1979), 167, in “Music Among Early Pentecostals,” Larry T. Duncan, *The Hymn* 38, no. 1 (January 1987): 11.

³² Kimberly Ervin Alexander, “Presidential Address 2011: Standing at the Crossroads: The Battle for the Heart and Soul of Pentecostalism,” *Pneuma* 33 (2011): 349.

³³ The visual illustration for this interdisciplinary approach was adapted from Joseph A. Maxwell, *Qualitative Research Design: An Interactive Approach*, 3d ed. Applied Social Research Methods Series, vol. 41 (London, UK: Sage Publications, 2013), 5.

Figure 1.1 An Interdisciplinary Approach



The scope of this dissertation does not allow for an in-depth analysis of each of the broad themes seen in figure 1.1, but rather, my main focus will be on the center component – music. I will briefly review the relevance of the other four disciplines for the purpose of this study, beginning with ecclesiology.

1.2.1 Ecclesiology

Ecclesiology is the “doctrine of the church,” and all that pertains to that discipline. One theme of ecclesiology is the “Priesthood of All Believers,” and Pentecostals adopted this theme from the emerging days of their movements, and initially they believed in sharing ministry among the congregation, though those views waned as the years passed.³⁴ There are several theologians who claimed that the early Pentecostal Movement lacked reflection concerning ecclesiology, such as Veli-Matti Kärkkäinen, Paul Lee, Cecil Robeck, Frank Macchia and Peter Hocken.³⁵ Coulter is in opposition to these men and offers proof through the first two decades of the Church of God (1903-1923), which were saturated with writings concerning

³⁴ This equality among genders did not last long in the COG, which is explained by David G. Roebuck, “Limiting Liberty: The Church of God and Women Ministers, 1886-1996” (Ph.D. diss., Vanderbilt University, 1997).

³⁵ Dale M. Coulter, “Founding Vision or Visions? The Sources of Early Church of God Ecclesiology,” *Pneuma* 29.1 (2007): 59-60 (see especially footnotes 1-4).

ecclesiology. R. G. Spurling was the founding father of the Christian Union (1886) and later the Holiness Church at Camp Creek (1902), assisted by Frank Porter and W. F. Bryant; A. J. Tomlinson and M. S. Lemons joined a year later (1903). Though much debated, Coulter argues for a possible organizational and theological continuity from the time of Spurling through the Tomlinson era.³⁶ Although the name of the group changed several times, Coulter argues that Spurling's initial involvement led to the founding of the Church of God, with a primary focus on ecclesiology,³⁷ and claims that "it was Spurling's ecclesiological vision that made him indispensable in the early years."³⁸ R. G. Spurling devoted much of his writings to ecclesiology, especially his book, *The Lost Link*.³⁹ Spurling addressed the Assembly on "The Church" at the second (1907), third (1908), and fourth (1909) assemblies.⁴⁰ There were more than thirty articles related to the topic of ecclesiology in the *Evangel* from 1910-1920,⁴¹ and Tomlinson wrote more about the nature and work of the church than any other topic,⁴² especially in his book *The Last Great Conflict*.⁴³ A practical example of Spurling's ecclesiology may be seen in the way members were welcomed into the Church. Landmark Baptists taught that one entered the church through baptism, but Spurling insisted on receiving new members with the "right hand of fellowship," and this tradition continues in many Church of God congregations.⁴⁴

Books have been written about ecclesiology from different faith traditions, and recently Pentecostal scholars have joined the dialogue. One recent text edited by

³⁶ Coulter, "Founding Vision," 61.

³⁷ Coulter, "Founding Vision," 61.

³⁸ Coulter, "The Sources of Early Church of God Ecclesiology," *Cyberjournal* 5 (February 1999).

³⁹ R. G. Spurling, *The Lost Link* (Turtletown, TN: self-published, 1896, reprint 1920).

⁴⁰ *Church of God Evangel (COGE)* 1.1 (01 January 1907): 4; 2.1 (09 January 1908): 2-3; and 3.1 (09 January 1909): 5.

⁴¹ A few examples include: *COGE* 1.1 (01 March 1910): 1; 1.2 (15 March 1910): 4; 1.3 (01 April 1910): 4; and 1.7 (01 June 1910): 2-3.

⁴² Douglas Jacobsen, ed. *A Reader in Pentecostal Theology: Voices from the First Generation* (Bloomington, IN: Indiana University Press, 2006), 16.

⁴³ Coulter, "Founding Vision," 61.

⁴⁴ Coulter, "Founding Vision," 69.

scholar John Christopher Thomas contains contributions from those familiar with Pentecostalism, writing about various aspects of the Church.⁴⁵ A more recent work by Simon Chan encourages Pentecostals to become more proactive in research, claiming they need to develop the doctrine of ecclesiology in light of more established traditions.⁴⁶ Ecclesiological themes appear throughout this thesis, and music has influenced each of these themes. The second component to be integrated in this research is theology.

1.2.2 Theology

In the early days of Pentecostalism the pioneers brought their hymnbooks, Bibles, and their theological understanding of Scripture from their original traditions. It is understandable that it took some time before the Church of God could properly form their theological beliefs and understandings; some declare that Pentecostals *still* do not have a fully developed theology, claiming it to be “sorely underdeveloped;”⁴⁷ while others disagree with this assertion and argue that Pentecostals have always been careful to participate in theological reflection.⁴⁸ Contrary to the beliefs of others, Pentecostal scholars are beginning to form a Pentecostal tradition,⁴⁹ with recent books from a variety of disciplines (e.g., eschatology, soteriology, pneumatology,⁵⁰ etc.), which are beginning to include music and the Creative Arts,⁵¹ in an attempt to understand and study God through His Spirit.⁵² This theme of “faith seeking understanding” will emerge throughout this dissertation, as it pertains to classical

⁴⁵ John Christopher Thomas, ed. *Toward a Pentecostal Ecclesiology: The Church and the Fivefold Gospel* (Cleveland, TN: CPT Press, 2010).

⁴⁶ Simon Chan, *Pentecostal Ecclesiology: An Essay on the Development of Doctrine*, JPTSUP 38 (Dorset, UK: Deo Publishing, 2011), 11.

⁴⁷ Peter Althouse, “Ascension—Pentecost—Eschaton: A Theological Framework for Pentecostal Ecclesiology,” in Thomas, *Toward a Pentecostal Ecclesiology*, 227.

⁴⁸ Jacobsen, *Pentecostal Theology*, 59.

⁴⁹ Initially, most Pentecostal writing evolved around its most distinctive beliefs (i.e., glossolalia and initial evidence). See, Keith Warrington, *Pentecostal Theology: A Theology of Encounter* (London, UK: T & T Clark, 2008), 13.

⁵⁰ Simon Chan, “Jesus as Spirit-Baptizer: Its Significance for Pentecostal Ecclesiology,” in Thomas, *Toward a Pentecostal Ecclesiology*, 139.

⁵¹ Begbie, *Resounding Truth*, 21-2.

⁵² Steven J. Land, “A Passion for the Kingdom: Revisioning Pentecostal Spirituality,” *JPT* 1 (October 1992): 28.

Pentecostalism, specifically in the Church of God. A third component to be investigated and integrated is liturgiology.

1.2.3 Liturgiology

To understand the liturgy of the Church of God, there will be an investigation of the participants, styles, and the “order of service” of the denomination. For this particular study a book by Daniel Albrecht was helpful,⁵³ as it carefully explained terms and concepts related to music, worship, and liturgy. Along with Pentecostal and Church of God authors,⁵⁴ several other faith traditions will be investigated in order to compare and contrast existing Church of God liturgiology.⁵⁵ Non-Pentecostals falsely believe that Pentecostals do not have a fully developed liturgy and this thesis will prove otherwise. The final component to be investigated and integrated in this thesis is church development.

1.2.4 Church Development

In order to understand the development of the Church of God and the influence music has on the church, there will be an investigation of eight broad themes: historical roots, education, publishing, evangelism, transition, nurturing, liturgiology, and worship. Pentecostals believe that one of the first signs of development comes from *within* the organization through Holy Spirit anointed teaching and training, and Loran Livingston, a leading pastor in the Church of God and the featured speaker on the

⁵³ Daniel E. Albrecht, *Rites in the Spirit: A Ritual Approach to Pentecostal/Charismatic Spirituality*, JPTSUP 17 (Sheffield, UK: Sheffield Academic Press, 1999).

⁵⁴ Examples include: Kimberly Ervin Alexander, “Our Congregations,” in Bowers, *Portrait and Prospect*; Delton L. Alford, *Ministering Through Music*, ed. Donald S. Aultman (Cleveland, TN: Church of God School of Ministry, 2002); Jerald Daffe, “The Christian Year Among the Churches: Church of God, Cleveland, Tennessee,” in *The Complete Library of Christian Worship: The Services of the Christian Year*, vol. 5, ed. Robert E. Webber (Peabody, MA: Hendrickson Publishers, 1993).

⁵⁵ Examples include: F. Russell Mitman [Church of Christ], *Worship Vessels: Resources for Renewal* (San Francisco, CA: Harper & Row, 1987); [non-denominational] *The Worship Sourcebook* (Grand Rapids, MI: Calvin Institute of Christian Worship; Faith Alive Christian Resources; Baker Books, 2004), and Simon Chan, *Liturgical Theology: The Church as Worshiping Community* (Downers Grove, IL: IVP Academic, 2006); and Norma deWaal Malefyt and Howard Vanderwell, *Designing Worship Together: Models and Strategies for Worship Planning* (Herndon, VA: The Alban Institute, 2005).

denomination's radio program *Forward in Faith* agrees with this assertion.⁵⁶ Music helped the emerging denomination survive its first two decades, and as they became more established, music influenced the congregants as they participated in each of the broad themes, eventually becoming one of the largest Pentecostal denominations in the USA.⁵⁷ I will now disclose the research questions for this thesis.

1.2.5 Research Questions

This research project will investigate two main questions: (1) *How did music influence the development of the Church of God (Cleveland, TN)?*, and (2) *What were the musical underpinnings that transitioned through the eight broad themes that led to the development of the Church of God (Cleveland, TN)?* In addition to these two major questions, minor questions also appear throughout the thesis, such as: *were there particular people and events associated with music that made contributions to the development of America's oldest classical Pentecostal denomination?* And another important question, *although music was an influence on development, did it also bring about conflict in local Church of God congregations?* These questions will be discussed throughout this thesis as they arise. The Church of God supports a rich evangelical heritage of church music that has had considerable influence among its own denomination and other Pentecostal/Charismatic traditions around the world, and this thesis will give a positive response to these research questions. The next segment will investigate the purpose, delimitations and time frame of this study.

1.3 Purpose, Delimitations, and Time Frame

This section will provide an investigation of the purpose of the study, including eight broad themes with accompanying musical underpinnings; secondly, the delimitations

⁵⁶ Loran Livingston, "Kinds of Growth," in *Planting and Growing Churches*, ed. Homer G. Rhea (Cleveland, TN: Church of God School of Ministry, 2003), 225. See, Central Church of God, www.centralchurchofgod.org/about/history/ (accessed 10 October 2011).

⁵⁷ National Council of Churches, "Trends continue in church membership growth or decline, reports 2011 Yearbook of American & Canadian Churches," (14 February 2011), <http://www.nccusa.org/news/110210yearbook2011.html> (accessed 10 January 2013).

of the study will discuss documents, “living archives,”⁵⁸ and finally the time frame for the study will be determined.

1.3.1 Purpose of the Study

As previously stated, this study will primarily investigate eight broad themes that have been influenced through music and led to the development of the Church of God; namely: historical roots, education, publishing, evangelism, transition, nurture, liturgiology, and worship. Music has been at the root of each of these themes paralleled by an underlying musical impetus. According to Thomas Poole, “there are no neat, clean demarcation lines between periods in musical history. Instead, there are transitions.”⁵⁹ Therefore, the exuberant worship introduced in the first theme (historical roots) often made reappearances throughout the first 125 years of the Church of God. Once the Bible Training School (BTS) was instituted, there was the initiation of the traveling choirs that helped disseminate the message of the Gospel, along with the promotion of the Church of God and BTS; once established, this second tradition remained an important element of evangelism and promotion until this present day. A third musical underpinning was the shape-note tradition that lasted for decades, significantly influencing the publishing arm of the denomination. The fourth musical theme representing radio and television endeavors (featuring key people and events), introduced the Church of God to a wider audience than the Southeastern part of the USA where most congregations were located. The fifth transition amalgamated music and the youth of the denomination. The sixth theme for musicians in the denomination was the establishment of a leadership structure encompassing national, state, and local churches. The penultimate seventh theme concerned the liturgiology of the Church of God, carried along by the musical underpinning of musical styles.⁶⁰ Finally, worship was emphasized as the eighth theme, prominently featuring music with spiritual distinctives (i.e., sung glossolalia,

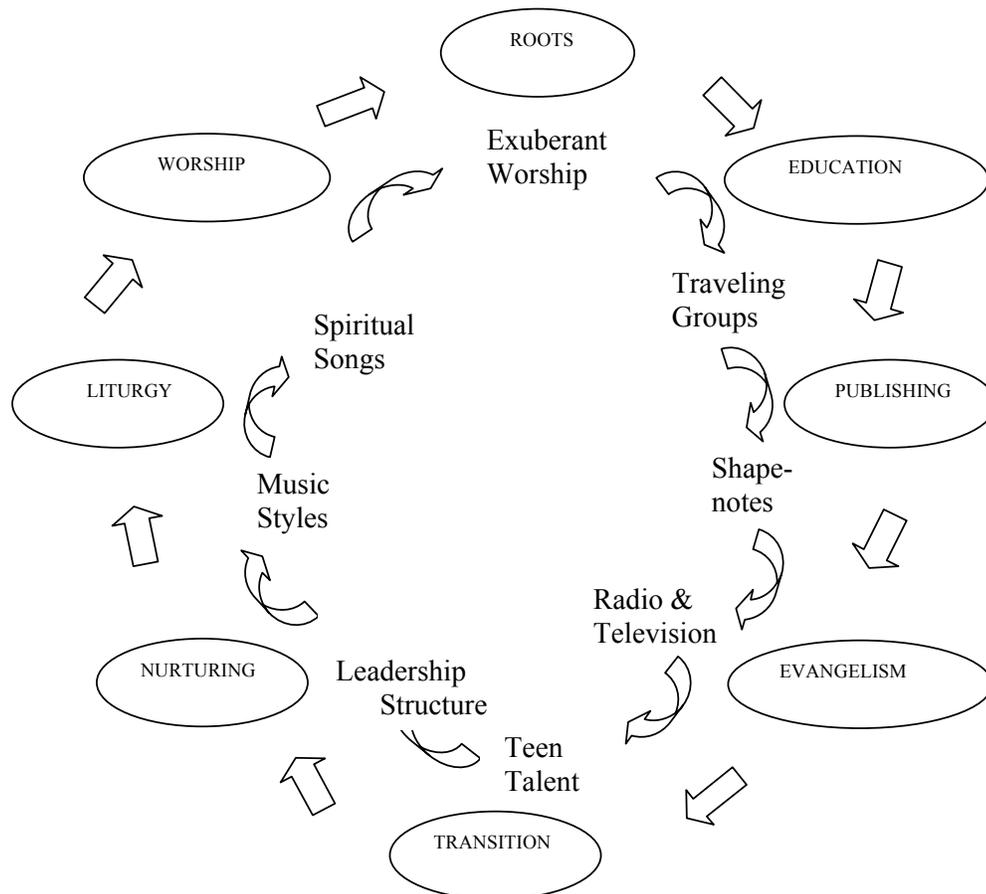
⁵⁸ These “living archives” are interviews with people who participated in historical events in the COG, keeping hagiographical info to a minimum. Cecil M. Robeck, Jr., “The Use of Biography in Pentecostal Historiography,” *Pneuma* 8.2 (Fall 1986): 77-80.

⁵⁹ Thomas Daryl Poole, “Towards an Integration of Music and Theology: Suggestions for the Construction of a Theological Definition of Music” (D.M.A. diss., The Southern Baptist Theological Seminary, 1988), 104.

⁶⁰ These musical styles include: liturgical, traditional, contemporary, blended, and emerging worship.

sung prophecy, and the song of the Lord), which brought the revolving cycle again to the first theme of exuberant worship. This cycle will be explained more thoroughly as the thesis unfolds. For a visual explanation of this “cyclic nature,” see figure 1.2:

Figure 1.2 Cyclic Nature of Musical Impetus within Themes



The contributions of music through these eight broad themes and their musical underpinnings have been significant for the Church of God. Although aspects of the music ministry have been mentioned in articles, journals, and books in relation to other topics, there has not been a thorough in-depth study of the development of music for the Church of God, therefore necessitating a study of this nature. A subsequent purpose of this study will be to highlight important musicians in the Church of God through a series of vignettes; these are people that have had an influence on the music of the denomination and Pentecostal/Charismatic churches world-wide. Through music, significant contributions have led to the development of the Church of God as an international denomination now claiming more than seven

million members in nearly 150 countries.⁶¹ The contribution of music needs to be documented for future generations of constituents in the Church of God, and for others in the evangelical tradition, especially Pentecostals and Charismatics. The delimitations of the study will now be mentioned.

1.3.2 Delimitations of the Study

This study is delimited to primarily Anglo congregations in the USA in the denomination known as the Church of God, and is focused on the influence of music and its role in the development of this Pentecostal group. Many of the former musicians that helped to shape the music of the Church of God have passed away; therefore, in these instances, information will be gathered from documents and interviews with individuals who knew these early musicians. It is important that this study be conducted at this time; in a few more years, most of the secondary “living archives” will be deceased. In the next section there will be an examination of the time frame for this study.

1.3.3 The Time Frame

In order to give a broad overview of the music of one of the oldest Pentecostal denominations in the USA (known as the Church of God, Cleveland, TN),⁶² this thesis will focus on both the historical roots, and the development and expansion of the denomination through the decades. This overview of Pentecostal music is needed to understand and appreciate all of the changes that have transpired in the past century. Reynolds and Price help with this process, “Christian song is never static, never quite the same from one generation to another. When viewed from two or three decades the changes may appear rather small. However, a backward look of fifty years reveals more distinct differences, and these differences become more sharply

⁶¹ See, Church of God: www.churchofgod.org/about/history.cfm (accessed 07 December 2012).

⁶² All scholars do not agree with the starting date of 1886, claimed by the COG (Cleveland, TN). It is not the intention of the research to debate the date, but to acknowledge that it is the accepted and propagated starting date of the “birth” of the Church of God. Some scholars who do not agree with this date include: Nils Bloch-Hoell, *The Pentecostal Movement: Its Origin, Development, and Distinctive Character* (New York: Humanities Press, Inc., 1964), 18; and Allan Anderson, *An Introduction to Pentecostalism* (Cambridge, UK: Cambridge University Press, 2004), 167. It is usually only those groups associated with the name Church of God that agree with the starting date of 1886, and the initial outpouring date as 1896.

defined over a passing century.”⁶³ It is precisely for this reason that I will review the music of the first 125 years (1886-2011) of the Church of God in the USA. There will now be a discussion of terms relevant to this research.

1.4 Definition of Terms

Throughout the course of the thesis, a number of key terms, phrases and ideas will recur, and it is important to explain at this stage how I understand and intend to use those terms.

Three Classifications of Pentecostalism:

Classical Pentecostalism – those early evangelical groups (20th century) who first became Pentecostal and are often affiliated with one of the older Pentecostal denominations.⁶⁴ A defining characteristic for classical Pentecostals are the doctrines of “subsequence” and “initial evidence.”⁶⁵

Older Church Charismatics – people who continue their relationship both in theology and attendance with their own non-Pentecostal denominations, and yet emphasize a profound commitment to Christ.⁶⁶ These charismatics especially enjoy the implementation of the manifestations of the Holy Spirit,⁶⁷ however, they are not

⁶³ William J. Reynolds and Milburn Price, *A Survey of Christian Hymnody*, 3d ed. (Carol Stream, Illinois: Hope Publishing Company, 1987), 116.

⁶⁴ Groups associated with the classical Pentecostals are Church of God (Cleveland, TN), Church of God in Christ, Assembly of God, Church of God of Prophecy, United Pentecostal Church, and the International Church of the Foursquare Gospel. It is important to remember that this thesis concerns only those churches in the USA.

⁶⁵ See, Anderson, *Introduction to Pentecostalism* (2004), 10. Allan Anderson, “Varieties, Taxonomies, and Definitions,” in *Studying Global Pentecostalism: Theories and Methods*, eds. Allan Anderson, Michael Bergunder, André Droogers, and Cornelis van der Laan (Los Angeles, CA: University of California Press, 2010), 17-19. In this second text, Anderson divides classical Pentecostals into four subtypes: (a) Holiness Pentecostals (COGIC, IPHC, COG, etc.); (b) Baptistical or Finished Work Pentecostals (Foursquare Church, PCOG, AOG, etc.); (c) Oneness Pentecostals (UPC, etc.); and (d) Apostolic Pentecostals.

⁶⁶ Those non-Pentecostal groups associated with the Charismatics would include: Episcopalian, Lutheran, Catholic, Presbyterian, Anglican, Methodist, etc. See, Anderson, “Varieties,” 13-20.

⁶⁷ The manifestations of the Holy Spirit would include the gifts of the Spirit, especially glossolalia (i.e., speaking/singing in tongues). See, Larry Christenson, “Bennett, Dennis Joseph (1917-91),” in *NIDPCM*, rev. and exp. ed., eds. Stanley M. Burgess and Eduard M. van der Maas (Grand Rapids: Zondervan, 2003), 369.

interested in leaving their churches but want to change their churches from the inside out through the Holy Spirit.⁶⁸

Neo-Pentecostals and Neo-Charismatics – this third group is either Pentecostal or Pentecostal-like “non-white” churches in the Majority World; according to Hollenweger, these are usually African Independent Churches, and Anderson also includes the Han Chinese independent churches.⁶⁹ These groups were initially “influenced by both classical Pentecostalism and the Charismatic movement.”⁷⁰ In the next section an examination of the historiography and methodology will be explained.

1.5 Historiography and Methodology

It is not possible for a researcher to be totally without preconceived notions concerning their topic. So it is with this thesis; I am a third-generation male Pentecostal minister and musician in the Church of God. Therefore, the historiography⁷¹ of this research will be influenced by past experiences and stories known to the author, while attempting to understand and present in a balanced fashion the differences between what was written about the past, and what actually occurred. This thesis attempts to stay true to historiographical accounts through the use of primary written and “living archives,”⁷² and secondary sources.⁷³ Historians must

⁶⁸ Walter J. Hollenweger, “Pentecostals,” *European Pentecostal Charismatic Research Association*, http://www.epcra.ch/articles_pdf/Pentecostals; pp. 1-18 Internet (accessed 12 December 2012); Anderson, *Introduction to Pentecostalism* (2004), 9-15.

⁶⁹ See, Walter J. Hollenweger, “The Black Roots of Pentecostalism,” in *Pentecostals after a Century: Global Perspectives on a Movement in Transition*, eds. Allan H. Anderson and Walter J. Hollenweger (Sheffield: Sheffield Academic Press, 1999), 33-34; Burgess, Stanley M. and Eduard M. van der Maas, eds. “Introduction,” in *NIDPCM*, rev. and exp. ed. (Grand Rapids: Zondervan, 2003), xx; Allan Heaton Anderson, *An Introduction to Pentecostalism*, 2d ed. (Cambridge, UK: Cambridge University Press, 2014), 4; Anderson, “Varieties,” 14.

⁷⁰ Anderson, “Varieties,” 19. Anderson writes of a fourth classification, but since *Older Independent and Spirit Churches* are mostly in China, India, and Africa, I will not discuss them in this thesis.

⁷¹ History is the study of the past, and historiography is the scholarly study of those sources describing the past. For a review of bibliographic and historiographic sources, as well as an overview of historiography, see, Augustus Cerillo, Jr. and Grant Wacker, “Bibliography and Historiography,” *NIDPCM*, 382-405.

⁷² I received this term “living archives” from, and give credit to: Thomasina Neely, “Belief, ritual, and performance in a black Pentecostal church: The musical heritage of the Church of God in Christ” (PhD diss., Indiana University, 1993).

look at events or people with as many questions as possible, and properly analyze sources to the best of their ability. My goal is to be faithful to the rules of historiographical writing – to write critically and objectively wherever possible, remaining conscious of my evident bias, and to attempt to uncover the facts about how music influenced the development of the Church of God.⁷⁴

The methodologies for this research are a combination of both quantitative and qualitative research designs. Using the quantitative method, journals from the *Church of God Evangel* were collected and analyzed to obtain empirical data, such as the name of songs used, the types of instruments used, and the responses of the congregations when the performances took place. The qualitative research design uses the descriptive research approach, which sets about to discover information about a topic through a series of questions, much like a detective in a criminal investigation.⁷⁵ I set about completing this task through the following actions:⁷⁶ Goals (why study music? Why should people care?); Conceptual Framework (i.e., literature review, personal experiences and observations); Research Questions (i.e., what questions need to be asked? How do these questions relate to one another?); Validity (i.e., are my results reliable? What is an alternative interpretation of my results? Why should academia accept my results?); and Methods (i.e., how did I collect and analyze the data?). As with the interdisciplinary approach, the descriptive research design does not follow a single component, but there is interplay between the different segments of the design throughout the process. There is flexibility in the design; in music terms this would be called *rubato*, a little faster in some parts, a little slower in other sections. There will now be an investigation of a “mixed methods” approach, namely; interviews, data, and the use of primary and secondary documents.

⁷³ Augustus Cerillo, Jr., “Interpretive Approaches to the History of American Pentecostal Origins,” *Pneuma* 19, no. 1 (Spring 1997): 29-52. See also Cerillo, “Bibliography,” 382-405.

⁷⁴ Several texts that helped to shape the selection of reliable sources were as follows: Martha Howell and Walter Prevenier, *From Reliable Sources: An Introduction to Historical Methods* (London: Cornell University Press, 2001); and Jan Vansina, *Oral Tradition: A Study in Historical Methodology*, trans. from the French by H. M. Wright (London: Aldine Transaction, 2006), this text was especially important for oral traditions (i.e., testimonies, interviews, etc.), 5.

⁷⁵ A detective would ask such general questions as: who, what, when, where, how, and why.

⁷⁶ This design approach was adapted from: Maxwell, *Research Design*.

1.5.1 Mixed Methods

Three basic tools of assessment will be used in this study: interviews, data (observation, collection, analysis, etc.),⁷⁷ and the use of primary and secondary documents. I chose this “mixed-methods” assessment as a way of gathering data from different sources in an attempt to compare and contrast information. I wanted to see if these different sources arrived at the same or similar conclusions; this is a method similar to the Lucan biblical model mentioned by William Kay.⁷⁸ My ultimate goal was to determine if music was influential on the development of the Church of God, and this included both formal and informal observations.⁷⁹ It was especially important for me to use my eyes and ears to observe musical performances, analyze audio/video recordings, and for data collection. I will now look at these tools of assessment and briefly discuss them, beginning with interviews.

1.5.1.1 Interviews

As a third-generation member of the Church of God, I realize my denomination is a close-knit family. I grew up hearing stories of well-known musicians in the Church of God; many of these people visited our church and stayed in our home. I had an opportunity as a teenager to become acquainted with many of the people whose names appear in this thesis. After conducting initial research and my literature review, it was clear to me which people I should contact for interviews and those contacts led to additional people to be interviewed. I was fortunate to have a close relationship with two important musicians throughout my educational journey; my undergraduate work brought me into contact with Mary Morris (discussed in chapter eight), and my graduate work led me to Delton Alford (discussed in chapter seven). These two educators and musicians made significant contributions to music in the Church of God. Once the interviewees were selected, I contacted them by E-mail to request permission for an interview; in most cases I had previously established a collegial relationship. The interviewing process took place throughout the entire research

⁷⁷ According to Maxwell, “The data in a qualitative study can include virtually anything that you see, hear, or that is otherwise communicated to you while conducting the study.” Maxwell, *Research Design*, 87.

⁷⁸ “tradition, eyewitnesses, written sources, investigation.” William K. Kay, “Three Generations On: the Methodology of Pentecostal History,” *EPTA Bulletin*, vol. XI, no. 1-2 (1992): 64.

⁷⁹ Maxwell, *Research Design*, 88.

(2008–2013). At the conclusion of the interview, I sent participants the pages where their information appeared to receive suggested corrections, clarifications, and final approval.⁸⁰ The next section will examine observation, collection, and analysis of data.

1.5.1.2 Data (observation, collection, analysis)

Observation – As career missionary educators with the Church of God, my wife and I are often in thirty or more churches in a given year, and I used that opportunity to observe (i.e., fieldwork) musical events and musicians, and I was able to describe the situation and the observable reaction of the participants. After the service, I had the opportunity to talk informally with the pastor, the minister of music, and several members of the congregation, to get their opinion/response about the experiences in that particular service or event. This data has been used to confirm or deny impressions gained through other means, and has sometimes highlighted opportunities or avenues for further exploration.

Collection – Since the churches I visited during the research process were limited to six east coast states (i.e. Maryland, Delaware, Virginia, West Virginia, Tennessee, and North Carolina), I thought it would be beneficial to interview a representative cross-section of Ministers of Music as it pertains to church size, geographic location, older and newly established churches, etc., and relevant interviews will be incorporated throughout this thesis.

Analysis –I reviewed the video-tapes of the interviews and transcribed them into written form, which made it easier to use the material for this thesis. I realized that as I listened to the audio-tapes, read the material and transcripts, I was immersing myself in the data, and later found it helpful to recall topics and comments, and to quickly locate information.⁸¹

⁸⁰ To view an example of these declaration forms, see Appendix 1.

⁸¹ M. Q. Patton, *Qualitative Research and Evaluation Methods*, 3d ed. (Thousand Oaks, CA: Sage Publications, 2002), 480.

1.5.1.3 Primary and Secondary Documents

In this study my primary sources include written documents and “living archives” from the period discussed, as well as other resources. I was able to gather information from the Dixon Pentecostal Research Center, located in the Squires Library of Lee University (Cleveland, TN), the official archive center for the Church of God. Secondary sources for this thesis include written documents *about* the primary sources and periods mentioned above. These sources will be more fully discussed in the following literature review.

1.6 Literature Review

The purpose of the literature review for this study is to understand in broad strokes what has already been written about Pentecostal music and its effect on the Church of God, and to narrow the focus to see the strengths and weaknesses in previous studies, especially as it pertained to music and its influence on the development of the denomination. Once I had read through the literature, I found that I was scrutinizing the Church of God materials more carefully to discern the truth behind what appeared in print. I realized that most of the materials were generally correct; however, they were also fallible mostly due to the omission of any perceived negative information by the author. There will be a brief review of three components in the following section: primary and secondary sources, and theses.

1.6.1 Primary Sources

Historiography encourages various modes of obtaining information, such as written and notated sources, performances and analysis of those productions, as well as photographs showing musicians holding instruments. This thesis uses various forms of multimedia resources, including YouTube links that enable the reader to view actual concerts and performances by some of the musicians discussed.

Primary sources include early books, journal articles, pamphlets, and articles written by early pioneers in the Church of God.⁸² The first group was known as the Christian Union (1886); and they later changed their name to the Holiness Church at

⁸² See, Spurling, *Lost Link*; R. G. Spurling, “Historical Documents, R. G. Spurling, Jr.” Dixon Pentecostal Research Center (DPRC) (Cleveland, TN), Vault Box 107; A. J. Tomlinson, *Samson’s Foxes* (self-publication, n.d.); Tomlinson, *Last Great Conflict*.

Camp Creek (1902). Tomlinson joined the small group a year later (1903); both he and Spurling noted this brief history in their publications, and later others wrote their versions of the history as well, basing their findings on these two sources and conversations with early members.⁸³

The first General Assembly convened in 1906 and statistical records were kept from that point forward. Four years later, the Church of God began a denominational publication titled the *Evening Light and Church of God Evangel*, and began to publish and advertise other materials as well,⁸⁴ such as music books,⁸⁵ and journal articles concerning doctrinal expositions.⁸⁶ Although the Church of God started a Bible Training School in 1918, the earliest available catalog is from 1929; however, there are other sources of information available concerning the Church of God.⁸⁷ As has been noted by other writers, specific references to music were scarce, but they did exist.⁸⁸ In addition to primary sources, secondary sources proved valuable.

⁸³ E. L. Simmons, *History of the Church of God* (Cleveland, TN: Church of God Publishing House, 1938).

⁸⁴ Examples of advertisements in the *Evangel* include: *COGE* 1.2 (15 March 1910): 4; 1.23 (06 June 1910): 2; 1.12 (15 August 1910): 8.

⁸⁵ Music advertisements in the *Evangel* include: *COGE* 1.4 (15 April 1910): 4; 3.14 (15 September 1912): 8; 5.8 (21 February 1914): 4.

⁸⁶ Doctrinal expositions and a book about doctrines include: *COGE* 1.23 (06 June 1910): 8; 1.9 (01 July 1910): 1; 1.10 (15 July 1910): 2; and [Homer Tomlinson?], *The Book of Doctrines: Issued in the Interest of the Church of God* (Cleveland, TN: Church of God Publishing House, 1922).

⁸⁷ *General Assembly Minutes, 1906 – 1914: Photographic Reproductions of the First Ten General Assembly Minutes* (Cleveland, TN: White Wing Publishing House and Press, 1992); *Church of God General Assembly Minutes 1906 – 2002*, DVD Dixon Pentecostal Research Center, 2006. The original books and a DVD are available from Dixon Pentecostal Research Center, www.cogheritage.org. *Church of God Publications: 1901-1923, Bible Training School Correspondence (Lessons 1-20)*. Original booklets and DVD available from Dixon Pentecostal Research Center (DPRC), www.cogheritage.org; and *Church of God Bible Training School Catalogs:1929-2011* [Note: BTS Catalog later named Lee College/Lee University *Vindagua*].

⁸⁸ In Spurling's book, he wrote and published his songs, and in Tomlinson's *Diaries*, he wrote about being a musician (singer and violin player) A. J. Tomlinson, *Diary of A. J. Tomlinson 1901-1924* (Cleveland: White Wing Publishing House, 2012). The first COG songbook: E. Haynes and M. S. Lemons, eds. *Church of God Songs: Tears with Joy*, No. 1 (Cleveland, TN: Church of God Publishing House, 1920). Also, there were many references to music in the *Church of God Evangel*, and some of these will be cited throughout this thesis.

1.6.2 Secondary Sources

1.6.2.1 Historical Development

The first section of books as secondary sources includes those written from a historiographical point of view; writing of the beginnings of Pentecostalism and using primary sources and their understanding of those texts. Each of these sources displayed some fallibility since they were not present for these events, and they brought their own bias to their projects. One such example of fallible but useful material is from the official Church of God historian, Charles W. Conn. Several of Conn's historical works were important, especially his book *Like a Mighty Army: A History of the Church of God, Definitive Edition: 1886 - 1995*.⁸⁹ As I read through the literature, it quickly became clear that Conn's approach, while not quite hagiographical, certainly glossed over some of the more negative aspects of denominational history. One example concerned the editor and publisher of the *Church of God Evangel*, M. W. Letsinger. It was reported that Letsinger had died of an "accidental" shotgun blast. A deeper inquiry by Conn would have revealed the local newspaper believed his death to be a suicide.⁹⁰ Other scholars have criticized the approach of denominational historiographers as well.⁹¹ Although I believe Conn's writings to be generally reliable, I note that they are fallible, and his reports (as well as others) must be viewed through historiographical lenses.

There were scarcely any works on Pentecostalism before the 1970s (Bloch-Hoell being the notable exception);⁹² mostly because there was not enough interest among scholars. However, as the movement began to experience growth, and as second and third-generation children of Pentecostalism began to complete their degrees in secular universities, a renewed interest developed in what I term foundational literature. After publishing *The Pentecostals*, the "doyen of Pentecostal

⁸⁹ Charles W. Conn, *Like a Mighty Army: A History of the Church of God, Definite Edition: 1886-1995 (1955, rev. 1996)* (Cleveland, TN: Pathway Press, 1996); *Pillars of Pentecost* (1956); *Where the Saints Have Trod* (1959); *Cradle of Pentecost* (1981); *Our First 100 Years: 1886-1986* (1986); and *Images of a People* (1986).

⁹⁰ *COGE* 21.48 (07 February 1931): 1; in Conn, *Like a Mighty Army*, 258. See also: *Cleveland Daily Banner* (02.02.1931), page 1, vol. LXXVII, #143; *Cleveland Herald*, 06.02.1931, page 2, vol. VLX, #8.

⁹¹ Other scholars have mentioned this fallibility of Conn's writings, such as: Cerillo, "Interpretive Approaches," 33; Kay, "Three Generations," 69; and Wacker, "Golden Oldies," 94.

⁹² Bloch-Hoell, *Pentecostal Movement*.

studies,” Walter Hollenweger, made it acceptable for academics to write about Pentecostalism.⁹³ Another seminal work by Robert Mapes Anderson revealed that he believed that social class and tension resulted in the growth of Pentecostalism, and not as a result of theology,⁹⁴ and this inspired further exploration of the emerging field of Pentecostal history.⁹⁵

A second layer of foundational literature soon critically engaged Pentecostalism, including Steven J. Land’s *Pentecostal Spirituality: A Passion for the Kingdom*. This theological work wove music throughout with song texts and their theological implications.⁹⁶ A non-Pentecostal named Harvey Cox traveled the world to obtain a firsthand view of what was happening in Pentecostalism. Cox was the theologian who had the most engagement with music (until later scholars), specifically comparing jazz to Pentecostalism.⁹⁷ Soon Hollenweger returned with a second text,⁹⁸ which provided impetus for others to discuss and discover Pentecostals; these events went far beyond the USA. Pentecostal scholars, Wacker and Anderson, researched deeply and wrote critically of those within and without Pentecostalism, and Anderson especially began to include Pentecostals outside the USA and challenge previously accepted definitions about Pentecostalism.⁹⁹ Each of these second layer foundational texts gave a broad background for this study. After Pentecostalism passed the century mark, scholars began assessing the phenomenal growth and development, rarely coming to agreement over reasons for its success.

⁹³ Walter J. Hollenweger, *The Pentecostals: The Charismatic Movement in the Churches* (Minneapolis: Augsburg Publishing House, 1972); Donald W. Dayton, *Theological Roots of Pentecostalism* (Metuchen, NJ: Scarecrow Press, 1987).

⁹⁴ Robert Mapes Anderson, *Vision of the Disinherited: The Making of American Pentecostalism* (New York: OUP, 1979).

⁹⁵ James R. Goff, Jr., *Fields White Unto Harvest: Charles F. Parham and The Missionary Origins of Pentecostalism* (Fayetteville, AR: The University of Arkansas Press, 1988).

⁹⁶ Steven J. Land, *Pentecostal Spirituality: A Passion for the Kingdom*, *Journal of Pentecostal Theology* Sup 1 (Sheffield: Sheffield Academic Press, 1993).

⁹⁷ Harvey Cox, *Fire from Heaven: The Rise of Pentecostal Spirituality and the Reshaping of Religion in the Twenty-First Century* (New York: Addison-Wesley Publishing Company, 1995), 157.

⁹⁸ Walter J. Hollenweger, *Pentecostalism: Origins and Developments Worldwide* (Peabody: Hendrickson Publishers, 1997).

⁹⁹ Wacker, *Heaven Below*; Anderson, *Introduction to Pentecostalism* (2004), [especially chapters 1-3].

Like an onion, these later manuscripts peeled back the layers of Pentecostalism and delved ever deeper, uncovering topics such as spiritual gifts, dates, roots, personalities, and any topic previously uncovered or only superficially disclosed.¹⁰⁰ One critique of most of these works is that they failed to include music as a dialogue partner in their discussions. Still, many of these works inadvertently opened doors for this thesis to become a dialogue partner in Pentecostalism.

A group of second and third generation Church of God people who published books about the denomination and/or Pentecostalism proved to be helpful to this project. Many of these were sons, daughters, or grandchildren of Church of God pioneers who heard stories throughout their lives, which provided them with privileged information not known to outsiders. They had the ability to hear and recall the older stories, and live through some of the exciting moments of the movement.¹⁰¹ Other books were published about the Church of God that had historical significance; in many of these instances there seemed to be a triumphalist view of the denomination.¹⁰² This is typical when members of a particular group are re-telling their stories for others to read. It did appear that as these authors distanced themselves from actual events, the more they were able to disclose some of the blemishes of the denomination.¹⁰³

¹⁰⁰ Vinson Synan, "The Pentecostal Century: An Overview," in *The Century of the Holy Spirit: 100 Years of Pentecostal and Charismatic Renewal, 1901 – 2001*, Vinson Synan, ed. (Nashville, TN: Thomas Nelson Publishers, 2001); Anderson and Hollenweger, *Pentecostals after a Century*; Cecil M. Robeck, Jr., *The Azusa Street Mission & Revival: The Birth of the Global Pentecostal Movement* (Nashville, TN: Nelson Reference & Electronic, 2006); Grant McClung, ed. *Azusa Street & Beyond* (Gainesville, FL: Bridge-Logos, 2006); Allan Anderson, *Spreading Fires: The Missionary Nature of Early Pentecostalism* (Maryknoll, NY: Orbis Books, 2007); Randall J. Stephens, *The Fire Spreads: Holiness and Pentecostalism in the American South* (Cambridge: Harvard University Press, 2008); and Wolfgang Vondy, *Pentecostalism: A Guide for the Perplexed* (New York: Bloomsbury, 2013).

¹⁰¹ *Church of God Centennial: A Treasury of Pentecostal Classics (Writings from the first century of the Church of God)*, compiled by James A. Cross (Cleveland: Pathway Press, 1985); Mickey Crews, *The Church of God: A Social History* (Knoxville, TN: The University of Tennessee Press, 1990); John A. Sims, *Our Pentecostal Heritage: Reclaiming the Priority of the Holy Spirit* (Cleveland: Pathway Press, 1995); Joe Byrd and David G. Roebuck, "Chapter Three, Church of God History: Part 2," in *Knowing Your Church*, ed. Homer G. Rhea (Cleveland, TN: Church of God School of Ministry, 2001).

¹⁰² Bill F. Sheeks, *The Growth of the Church of God: America's Oldest Pentecostal Church* (Cleveland, TN: Publisher Unknown, n.d.); Hughes, *Church of God Distinctives*; Donald Bowdle, ed. *The Promise and the Power: Essays on the Motivations, Developments, and Prospects of the Ministries of the Church of God* (Cleveland: Pathway Press, 1980, 1980); Terrell McBrayer, *Lee College, Pioneer in Pentecostal Education: 1918-1968* (Cleveland, TN: Pathway Press, 1968).

¹⁰³ Bowers, *Portrait and Prospect*.

Several books relating to similar denominations were investigated,¹⁰⁴ showing striking resemblances between the groups. In some areas (Holy Spirit, evangelism, etc.) there were similarities, and in other areas (music, publishing) the differences were pronounced. A similar group of authors who published about Southern religion in a historical vein were investigated; some of these also included commentaries on the Church of God.¹⁰⁵ When reading these materials, especially in close succession, it was obvious that the outsiders were far more critical of the denomination. This material was profitable, as it helped me to gain perspective as to what was actually happening in my own denomination as compared to similar groups, assisting me in developing a more critical eye on future readings.

1.6.2.2 Musical Development

Particular to this thesis, there was a group of second and third generation members who wrote specifically about music and worship.¹⁰⁶ These people seemed to face many hardships including a rejection of their attempts to introduce new styles of music. Even the Lee Singers, now an internationally recognized choral group, was at first slighted by the denomination.¹⁰⁷ Other avenues of worship were discussed (worship through media, radio, television, etc.),¹⁰⁸ albeit with an triumphalist view, and the Church of God laid claims to two early pioneers of Contemporary Christian

¹⁰⁴ Menzies, *Anointed to Serve*; Edith L. Blumhofer, *Restoring the Faith: The Assemblies of God, Pentecostalism, and American Culture* (Chicago, IL: University of Illinois Press, 1993); and Wade H. Phillips, *Foundations: Church of God of Prophecy (History and Doctrine)*, compiled for Center for Biblical Leadership (Cleveland, TN: White Wing Publishing House, 1998).

¹⁰⁵ Heather Ann Ackley Bean, *Women, Music and Faith in Central Appalachia* (Lewiston, NY: The Edwin Mellen Press, 2001); Loyal Jones, *Faith & Meaning in the Southern Uplands* (Chicago: University of Illinois Press, 1999); Beth Barton Schweiger and Donald G. Matthews, eds. *Religion in the American South: Protestants and Others in History and Culture* (Chapel Hill, NC: The University of North Carolina Press, 2004); and Samuel S. Hill, Jr., ed. *On Jordan's Stormy Banks, Religion in the South: A Southern Exposure Profile* (Macon, GA: Mercer University Press, 1983); Richard A. Straw and H. Tyler Blethen, eds. *High Mountains Rising: Appalachia in Time and Place* (Chicago: University of Illinois Press, 2004).

¹⁰⁶ Delton L. Alford, *Music in the Pentecostal Church* (Cleveland: Pathway Press, 1967); Alford, *Ministering Through Music*; Cecil B. Knight, ed. *Pentecostal Worship* (Cleveland, TN: Pathway Press, 1974).

¹⁰⁷ Charles Paul Conn, *The Music Makers: A Profile of the Lee Singers* (Cleveland, TN: Pathway Press, 1971).

¹⁰⁸ Bennie S. Triplett, *Bennie: From the Door of an Orphanage to the Palace of a King* (Cleveland, TN: Pathway Press, 2000).

Music (i.e., Sammy Hall and Mylon LeFevre).¹⁰⁹ Other writings about Pentecostal music (not necessarily Church of God) include several journal articles that explored the roots of Pentecostalism.¹¹⁰ As the late 1950s revealed an inclination towards the entertainment aspect of gospel music, several texts were helpful in understanding how these groups emerged, and their influence on the Church of God.¹¹¹

There were a few books that helped when writing about musicians and Ministers of Music in this thesis. Some of these books were considered devotional in nature;¹¹² others dealt with the worship lifestyle of musicians;¹¹³ and others were instructional and very helpful for those coming from a background different than the Praise-and-Worship style. A noteworthy seminal text by Bob Sorge is *Exploring Worship: A Practical Guide to Praise & Worship*; this book proved to be influential to churches throughout America that wanted to move from traditional to contemporary worship.¹¹⁴ A second influential text released a decade later by Constance Cherry encouraged readers to provide culturally relevant and biblically faithful services.¹¹⁵ It is a reality that music conflicts exist in churches; and therefore,

¹⁰⁹ Sammy Hall with Charles Paul Conn, *Hooked on a Good Thing* (Sevierville, TN: Hall Publishing, 1972); and Doug Wead, *Whatever It Takes: The Sammy Hall Story* (Springfield, MO: Restoration Fellowship, 1982); Mylon LeFevre, “Without Him,” *Believer’s Voice of Victory* (April 2008): 15.

¹¹⁰ Duncan, “Music Among Early Pentecostals;” and David Douglas Daniels, III, “Gotta Moan Sometime”: A Sonic Exploration of Earwitnesses to Early Pentecostal Sound in North America,” *Pneuma* 30 (2008).

¹¹¹ Malone and Stricklin, *Southern Music*; Don Cusic, *The Sound of Light: A History of Gospel Music* (Bowling Green, OH: Bowling Green State University Popular Press, 1990); Bob Terrell, *The Music Men: The Story of Professional Gospel Quartet Singing* (Asheville, NC: Bob Terrell Publisher, 1990); and James R. Goff, Jr., *Close Harmony: A History of Southern Gospel* (Chapel Hill, NC: The University of North Carolina Press, 2002).

¹¹² LaMar Boschman, *A Heart of Worship: Experience a Rebirth of Worship* (Orlando, FL: Creation House, 1994); and Barry Liesch, *The New Worship: Straight Talk on Music and the Church* (Grand Rapids, MI: Baker Book House, 1996).

¹¹³ David M. Edwards, *worshipthreesixtyfive: the power of a worshipping life* (Nashville, TN; USA: B & H Publishing, 2006); Patrick Kavanaugh, *Worship – A Way of Life* (Grand Rapids, MI: Chosen Books, 2001); and Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002).

¹¹⁴ Bob Sorge, *Exploring Worship: A Practical Guide to Praise & Worship* (Lee’s Summit, MO: Oasis House, 1995, reprint 2001).

¹¹⁵ Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids, MI: Baker Academic, 2010).

texts have been written to help combat these conflicts.¹¹⁶ It must be noted that the national survey taken by Church of God pastors in 2004 revealed that worship wars do exist in some of their congregations.¹¹⁷

Several texts proved to be significant for this thesis and provided solid background theory about music and worship, namely Best, Dawn, and Whaley.¹¹⁸ They presented information exhorting the study of worship, and also incorporated other Fine Arts as well. Daniel Albrecht's book was particularly helpful to this project, as it described rituals found in Pentecostal churches; still, I found it to be underdeveloped by only analyzing three churches.¹¹⁹ My understanding and criticism of Albrecht's research led me to include a sampling of interviews with Church of God congregations throughout the USA.

Several books by Jeremy Begbie helped to amalgamate music and theology in this thesis.¹²⁰ In general, Begbie lays a clear line of thought concerning the influence of theology on music, and also points out the opposite; he writes, "I think, that not only does theology illuminate music, but music illuminates and enriches our theology, in this case the theology of worship."¹²¹ Begbie clearly identifies how theology surrounds all activities, and then makes a case that music is the same. I especially enjoyed his discussion of "tension and release" in music, which brought to mind Steve Land's "already-not yet" tension of Pentecostals. Although Begbie is not

¹¹⁶ Elmer Towns, *Putting an End to Worship Wars* (Nashville, TN: Broadman & Holman Publishers, 1997); Thomas G. Long, *Beyond the Worship Wars: Building Vital and Faithful Worship* (Herndon, VA: The Alban Institute, 2001).

¹¹⁷ Bowers, *Portrait and Prospect*.

¹¹⁸ Best, *Eyes of Faith*; Marva J. Dawn, *Reaching Out without Dumbing Down: A Theology of Worship for This Urgent Time* (Grand Rapids, MI: Wm. B. Eerdmans, 1995); Vernon M. Whaley, *The Dynamics of Corporate Worship* (Grand Rapids, MI: Baker Books, 2001); Harold M. Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts* (Downers Grove, IL: InterVarsity Press, 2003); and Vernon M. Whaley, *Called to Worship: The Biblical Foundations of Our Response to God's Call* (Nashville, TN: Thomas Nelson, 2009).

¹¹⁹ Albrecht, *Rites in the Spirit*.

¹²⁰ Jeremy S. Begbie, *Theology, Music, and Time* (Cambridge, England: Cambridge University Press, 2000); Begbie, *Resounding Truth*; and Jeremy S. Begbie and Steven R. Guthrie, eds. *Resonant Witness: Conversations Between Music and Theology* (Grand Rapids, MI: Cambridge, UK, 2011).

¹²¹ Jeremy S. Begbie, "Faithful Feelings: Music and Emotion in Worship," in Begbie and Guthrie, *Resonant Witness*, 353.

writing as a Pentecostal, much of what he has to say applies to Pentecostal spirituality. Begbie discussed improvisation within the genre of jazz, and I was able to relate that to Pentecostals – they are an improvisatory people. My critique with Begbie’s work overall is that he often wrote of classical musicians such as Bach and Mozart (among others), and compared and contrasted ecclesiastical and theological situations to these great masters of music; it was clear to me that he had liturgical churches in mind. This research intends to offer a discussion of music and theology from a Pentecostal perspective. Dissertations were a valuable source of information for this thesis, and will now be discussed.

1.6.3 Dissertations

This section will review literature found in master’s and doctorate dissertations to include: Church of God issues (related to historical roots, education, and music), historical development dissertations not related to the Church of God, and finally, an investigation of similar Pentecostal music dissertations.

1.6.3.1 Historical Development Dissertations related to the Church of God

Three dissertations were reviewed concerning the historical development of the Church of God. A master’s thesis by Robert Trammell concerned the historical development of the publishing department, which had an impact on music publications in my third chapter; a thesis written by Elmer Crews, Jr. involved the historical development of the church in general, and this proved helpful to my second chapter on the historical roots of the Church of God. A thesis written by David Roebuck discussed the ministry of women in the Church of God; he designed a series of vignettes at the end of his chapters, which inspired me to use the same concept, featuring a denominational musician at the end of my chapters.¹²²

1.6.3.2 Historical Development Dissertations not related to the Church of God

There was several historical development dissertations reviewed concerning various topics pertaining to Pentecostalism. One thesis about the educational movement within Pentecostalism was helpful to my chapter on education, and a second thesis

¹²² Robert Joel Trammell, “The Historical Development of the Church of God Publishing House, 1908-1935” (MA in History thesis, Old Dominion University, 1980); Elmer M. Crews, Jr., “From the Back Alleys to Uptown: A History of the Church of God (Cleveland, Tennessee)” (PhD diss., Auburn University, 1988); and Roebuck, “Limiting Liberty.”

about Pentecostal publishing history related to my chapter on publishing.¹²³ The final three dissertations were biographical treatments of three Pentecostal personalities: Tomlinson, Smale, and Montgomery. Each of these dissertations was well written and researched, but none had significant importance for music, aside from some trivial details.¹²⁴

1.6.3.3 Education Dissertations related to the Church of God

Several master's and doctorate theses were written about Lee Junior College,¹²⁵ Lee College,¹²⁶ another concerning Lee's relationship to the surrounding community,¹²⁷ and finally a thesis about Lee College as a Pentecostal school in higher education.¹²⁸ Each of these theses used similar sources for their background information before turning toward their topics. As a direct result of reaching out to the community, Lee College began to embrace other denominations as well, which proved to be significant in later years as students from other denominations began attending the school. Each of these projects presented a chronological and systematic background of the development of Lee College, often using the same or similar resources: the school catalogues, yearbooks, and school papers, often coming up with similar results. All of the information in these theses was helpful; still, some of the comments were viewed as suspect (e.g., close relations to the denomination), knowing that much had been written about the anti-intellectualism of the denomination at that time. It seemed interesting to know that music was such an integral part of all campus activities (i.e.,

¹²³ Joseph Emmanuel, "An Education History of the Pentecostal Movement" (EdD diss., Rutgers University, 1973); and Taylor, "Publish."

¹²⁴ Timothy Bernard Welch, "A Biographical and Theological Analysis of the Life of Joseph Smale (1867-1926)" (PhD diss., University of Birmingham, UK, 2009); Roger Glenn Robins, "Plainfolk Modernist: The Radical Holiness World of A. J. Tomlinson" (PhD diss., Duke University, 1999); and Jennifer Ann Miskov, "Life on Wings: The Forgotten Life and Theology of Carrie Judd Montgomery (1858-1946)" (PhD diss., University of Birmingham, UK, 2011).

¹²⁵ E. Gene Horton, "A History of Lee Junior College, Cleveland, Tennessee" (M.Ed. thesis, University of South Dakota, 1953); and James Lester Underwood, Jr., "Historical Development of Lee Junior College" (MS thesis, The University of Tennessee, 1954).

¹²⁶ Bobby G. Johnson, "The Establishment and Development of Lee College: 1918-1954" (MA in Ed thesis, Memphis State College, 1955); and Mauldin A. Ray, "A Study of the History of Lee College, Cleveland, Tennessee" (EdD diss., University of Houston, 1964).

¹²⁷ Alexander William Delk, "Lee College and its Relationship to the Community in Which it is Located" (MS thesis, The University of Tennessee, 1959).

¹²⁸ Raphael Weller Stephens, III, "A History of Governance at Lee College: A Study in Pentecostal Higher Education" (EdD diss., The College of William and Mary in Virginia, 1981).

clubs, chapels, weekend activities, etc.), and yet only trivial information was recorded.

1.6.3.4 Music Dissertations related to the Church of God

The most important dissertations reviewed concern those with a music emphasis specifically relating to the Church of God. Two masters theses were written on topics of congregational variation in religious orientation, and transitions in music education within the Church of God.¹²⁹ Both of these provided constructive information, and did not appear to give an unbalanced view of the denomination, but stated their objectives clearly. Two other masters theses were written about well-known musicians in the denomination (C. S. Grogan and Roosevelt Miller), and both provided accurate factual information; however, they tended to be triumphalist in nature. The writer of the Grogan paper was related to him, and the writer of the Miller paper had been a former student; therefore, I found these theses to be useful but suspect.¹³⁰

The final two dissertations proved to be indispensable for my research. LeRoy's dissertation concerning the *Church Hymnal* is featured in my publishing chapter. His research is accurately written and researched, containing material not generally known to church members.¹³¹ The second thesis by Anthony Dehner highlights one of the most prominent musicians in the Church of God, Delton Alford. Dehner traces Alford's life story from childhood through his retirement in the music ministry of the Church of God (over five decades).¹³²

¹²⁹ Philip Wesley Conn, "The Relationship Between Congregational Hymn Preference and Socioeconomic Status: A Study of Congregational Variation in Religious Orientation" (MA thesis, The University of Tennessee, 1972); and Blair L. Martin, "The Significance of Two Major Transitions in Music Education Within the Church of God" (MM thesis, University of Tennessee at Chattanooga, 1995).

¹³⁰ Rodney Saunders Williams, "The Music of C. S. Grogan Shaped-Note Gospel Songwriter" (MCM thesis, Lee University, 1997); and Barbara Elaine Ward, "Roosevelt Miller: Gospel Songwriter, Teacher, and Minister of Music" (MCM thesis, Lee University, 1999).

¹³¹ Donald Todd LeRoy, "The *Church Hymnal* (1951): A Shape-Note Hymnal of the Church of God (Cleveland, TN)" (DMA diss., The University of Memphis, 2004).

¹³² David Anthony Dehner, "The Influence of Delton Lynol Alford's Life and Work on the Musical Heritage of the Church of God" (DMA diss., The Southern Baptist Theological Seminary, 2005).

1.6.3.5 Music Dissertations not related to the Church of God.

Three music dissertations not related to the Church of God proved constructive for this project. The first concerns the music publisher, James Vaughan.¹³³ Since chapter three deals with publishing and the denomination eventually purchased Vaughan's company, it was useful and informative. A second thesis was similar to the research of LeRoy, but concerned the hymnody of the Assemblies of God.¹³⁴ There was a section in this project about the Church of God, which gave me an opportunity to see how an outsider viewed our music programs. The most significant thesis not related to the Church of God was one written about the musical heritage of a similar denomination, the Church of God in Christ (COGIC).¹³⁵ This thesis discussed the role of music within the COGIC and an important element was the discussion of various types of rituals (reminiscent of Albrecht's work) within the services, which included music rituals. As with the Church of God, the COGIC emphasizes musical performances working in collaboration with the anointing of the Holy Spirit. This thesis made frequent use of written (notated) music examples for explanatory reasons, which I adapted for my own work. I will now outline the goals and structure for the remaining chapters of this thesis.

1.7 Overview of the Study

This thesis is divided into ten chapters: chapter one is a general introduction; and presents an investigation of Christian music in general, and then continues to identify key elements for the organization of this study.¹³⁶ The second chapter traces the historical roots of the Church of God and its music (1886-1923), and includes an investigation of the annual assemblies, important personalities, and the role that music played during this period of emergence and development. Education receives primary emphasis in the third chapter; there is an historical review of Bible Training School, which eventually became Lee University. The fourth chapter emphasizes the

¹³³ Jo Lee Fleming, "James D. Vaughan, Music Publisher, Lawrenceburg, Tennessee. 1912-1964" (SMD diss., Union Theological Seminary, 1972).

¹³⁴ Donald Ray Tanner, "An Analysis of Assemblies of God Hymnology" (PhD diss., University of Minnesota, 1974).

¹³⁵ Neely, "Church of God in Christ."

¹³⁶ These key elements include: Statement of the Problem; Purpose of the Study; Definition of Terms; Delimitations of the Study; Time Frame; Historiography and Methodology; Literature Review; and finally, an Overview of subsequent chapters.

publishing of the denomination, and during this time, the Church of God published hundreds of convention-type songbooks culminating with the release of their most popular hymnal, the *Church Hymnal*; a publication that influenced other denominations. Chapter five discusses the role of radio and television in evangelism, and helped ignite a national interest in the music of the Church of God.

Stabilization led to expansion in chapter six through the amalgamation of the youth of the church with a music talent competition – this led to a major transition within the movement. Chapter seven features both mentoring and nurturing of musicians in the Church of God as they formed a National Association of Church Musicians. Chapter eight has a special emphasis on worship participants, music styles, and the liturgy of the Church of God. The penultimate chapter (nine) discusses worship in the Church of God, and includes a sampling of several churches throughout the USA to investigate the realities of what is happening with regards to the influence of music on the development of the denomination. The final chapter (ten) offers a summary, conclusions, and future implications (goal setting, vision casting) for the music and musicians of the Church of God for the twenty-first century.

1.8 Chapter Conclusion

This thesis began with a general introduction to music, and revealed that there would be a primary emphasis on the vocal music of the Church of God; however, instrumental music will also be discussed. It was emphasized that the primary goal of this research was to discover whether or not music had an *influence* on the development of the denomination. It was concluded that this musical influence needed to be an important dialogue partner among Pentecostals due to the lack of scholarly research on the topic during the past century. This study identifies eight broad themes accompanied by musical underpinnings, which this thesis will prove led to influence the development of the Church of God. Unfamiliar terms were identified, as well as delimitations of the study and a time frame was established (1886-2011). It was stated that this thesis will attempt to stay true to historiographical accounts through the use of primary and secondary sources, as well as “living archives.”

An amalgamation of both quantitative and qualitative research designs were identified as the methodologies for this research, with special emphasis on the descriptive research approach. After the literature review, which includes primary and secondary sources, there was an overview of the study. Now that the design of the thesis has been established, I will turn my attention to the next chapter to discover how music influenced the roots of the Church of God and led to its development.

CHAPTER TWO

MUSICOLOGY – A STUDY OF MUSIC HISTORY: THE INFLUENCE OF MUSIC ON CHURCH OF GOD HISTORY

2.1 Introduction

The previous chapter discussed the objectives of this research, namely to determine how music *influenced* the development of the Church of God. This chapter will now move that thesis forward, discussing the historical roots of the denomination, coupled with the musical underpinning of spirited singing and exuberant worship. Both of these interact with one another and are constantly moving in a forward direction to help the Church of God evolve. The Church of God fits within one of the branches of Pentecostalism, and is considered to be classical in classification. Coulter identifies the formative period as the first thirty-seven years (1886-1923) due to the development of the most important denominational features of the early leaders (i.e., Spurling, Tomlinson, Lemons, etc.) on ecclesiology. By 1923 differences in opinion along ecclesiological lines caused a division among the leadership and the churches, and a second denomination was formed, the Church of God of Prophecy.¹ It is beyond the scope of this thesis to consider the schism in detail; therefore I will focus my efforts on the Church of God.

One major element that propelled the historical roots of the first thirty-seven years was the music of the denomination. Guthrie believes that early Pentecostals used outward emotionalism to express their inward feelings; therefore, their music was often demonstrative, fast, loud, spontaneous, and involved congregational participation.² Reid agrees with Guthrie and adds that it is unfortunate that some Pentecostal churches assume their spirituality depends on the tempo and volume of

¹ Dale M. Coulter, "The Development of Ecclesiology in the Church of God (Cleveland, TN): A Forgotten Contribution?" *Pneuma* 29 (2007): 61.

² Guthrie, "Pentecostal hymnody," 77.

the music.³ In addition, Mills identifies certain African elements (e.g., rhythm and ritual) that influenced the music of early Pentecostals.⁴ This chapter will provide a summary of events that led to the emergence of the Appalachian sect-like group into mainstream Protestant Christianity, now known as the Church of God, and how music influenced that development.⁵ Alford states that through the involvement of the Holy Spirit on music and the other broad themes of the Church (i.e., worship, education, etc.); music was influential in the formative years and continues today.⁶ The musical underpinning for this chapter is spirited singing and exuberant worship. Now that I have identified the denomination under examination, the discussion will investigate the historical roots of its people.

2.2 Mountain People

The first inhabitants of the Unicoi region in Tennessee were the Cherokee Indians, followed by farmers and craftsmen, who had fled religious persecution in Europe.⁷ These mixed race peoples (e.g., Irish, Africans, Native Americans, etc.)⁸ were rugged individuals; the men toted guns, the women dipped snuff, and entertainment included hoe-down dances and drinking parties.⁹ Mickey Crews agrees that the immigrants from Appalachia¹⁰ comprised the roots of the Church of God, and initially were from the lower socio-economic echelon of society.¹¹ Mountain people had to deal with

³ Tommy Reid in *The Assemblies of God at the Crossroads: Charisma and Institutional Dilemmas*, Margaret M. Poloma (Knoxville, TN: The University of Tennessee Press, 1989), 189.

⁴ Robert A. Mills, "Musical Prayers: Reflections on the African Roots of Pentecostal Music," *JPTSup* 12 (1998): 110.

⁵ Crews, "From the Back Alleys," 298.

⁶ Delton Alford, "The First One Hundred Years: "Celebrate Our Rich Musical Heritage," 1886-1986," in *Sharing: A Publication for Church of God Musicians*, 2, no. 6 (January 1986): 1.

⁷ Library of Congress, "Religion and the Founding of the American Republic," <http://www.loc.gov/exhibits/religion/religion.html>. (accessed 23 November 2010).

⁸ Bean, *Women, Music and Faith*, 55.

⁹ Tomlinson, "History of Pentecost," in *The Faithful Standard* (September 1922): 5.

¹⁰ Appalachia is spread over six states: Georgia, North Carolina, Tennessee, Kentucky, Virginia, and West Virginia. John Alexander Williams, *Appalachia: A History* (Chapel Hill: The University of North Carolina Press, 2002), 13.

¹¹ Crews, *A Social History*, 3, 5.

prejudices against most anything, such as race or nationality.¹² They were tight-knit clans, much as they had been in eighteenth-century Europe, and were not open to accept outsiders or new ideas.¹³ Following this brief introduction of mountain people, I will now examine mountain religion.

2.3 Mountain Religion

The Appalachian people loved their mountains, their music, and their God. These people were typically Protestants who held to simple beliefs, such as salvation, hell, and damnation.¹⁴ They remained independent and were isolated from other faith communities, thus resulting in schisms over the smallest infractions.¹⁵ This characteristic has followed Pentecostals down through the decades, and the schism of churches still presents a problem today. When the holiness-type churches began to move in the direction of Pentecostalism, problems arose because people were attempting change. To mountain people, church was more than just a religious experience; it was a gathering to celebrate survival of another difficult week. Appalachian religion included music and fellowship and it was a lifestyle the people believed to be approved by God.

In 1884, a seventy-five year old Baptist preacher named Richard Spurling (1810-1891),¹⁶ his son R. G. Spurling, and John Plemons, became dissatisfied with creedalism and Landmarkism¹⁷ in their church and began a two-year prayer for

¹² Stephens, *The Fire Spreads*, 87; Hollenweger, *The Pentecostals*, 48.

¹³ John Rublowsky, *Music in America* (New York: Crowell-Collier Press, 1967), 77-8.

¹⁴ Nick Barraclough and Kurt Wolff, "USA: High an' Lonesome," in *World Music: The Rough Guide – Volume 2: Latin & North America, Caribbean, India, Asia and Pacific*, eds. Simon Broughton and Mark Ellingham (London: Rough Guides Ltd., 2000), 536.

¹⁵ Rich Kirby, "And We'll all Sing Together," in *On Jordan's Stormy Banks: Religion in the South – A Southern Exposure Profile*, Samuel S. Hill, ed. (Macon, GA: Mercer University Press, 1976), 64.

¹⁶ As with many historical figures, there are often discrepancies concerning birth and death dates; James Marshall believes the elder Spurling was born in Germany ca. 1812. *COGE* 70.10 (28 July 1980): 12.

¹⁷ Landmarkism was a Baptist thought tracing their roots back to John the Baptist. See, Michael Henry Bone, "A Study of the Writings of J. R. Graves (1820-1893) As an Example of the Nature and Function of Absolutes in Religious Symbol Systems" (PhD diss., Boston University Graduate School of Arts and Sciences, 2001), 58-9; Marty G. Bell, "James Robinson Graves and the

revival to study Scripture and Church history to bring about change in the mountains. At the end of two years, a meeting was called in the Barney Creek meeting house, Monroe County, Tennessee.¹⁸ The elder Spurling spoke about the need for spiritual renewal and Christian unity, which was a theme that later influenced their name (Christian Union). This initial group consisted of three men and five women. In the development of the Church of God, women filled many positions including pastor, evangelist, musician, etc.;¹⁹ still, the governing of the church was restricted to men.²⁰ Another call for fellowship was given and R. G. Spurling came forward, was received into the church, and then elected to serve as pastor.²¹ These original members of the Christian Union agreed to join in membership following three principles:

- (1) to take the New Testament as their only rule of faith and practice,
- (2) to give each other equal rights to follow their conscience as directed by Scripture, and
- (3) to sit together as the Church of God (though not an official name until 1907).²²

For the next ten years R. G. Spurling preached the Gospel message, establishing three other churches with the name “Christian Union” between 1889 and 1895;²³ Tomlinson claims Spurling endured much opposition with few results during this time.²⁴ I will now turn my attention to an outpouring of the Holy Spirit in Appalachia.

Rhetoric of Demagogy: Primitivism and Democracy in Old Landmarkism” (Nashville, TN: Vanderbilt University, 1990), 4-7.

¹⁸ Tomlinson, *Last Great Conflict*, 185.

¹⁹ Crews, *A Social History*, 17-8.

²⁰ Kimberly Ervin Alexander, “The “Almost Pentecostal:” The Future of the Church of God in the United States,” in *The Future of Pentecostalism in the United States*, ed. Eric Patterson and Edmund Rybarczyk (Lanham, MD: Lexington Books, 2007), 148.

²¹ Simmons, *History of the Church of God*, 11; Phillips, *Foundations*, 15-6. See: FN 9, p. 76.

²² Tomlinson, *Last Great Conflict*, 185-6.

²³ David G. Roebuck, “Restorationism and a Vision for World Harvest: A Brief History of the Church of God (Cleveland, Tennessee),” 3; Church of God: Heritage – Restorationism. www.churchofgod.org/heritage/Restorationism.pdf (accessed 27 April 2014). Phillips, *Foundations*, 16. See Unit One, 15-32.

²⁴ Tomlinson, *Last Great Conflict*, 188.

2.3.1 Shearer Schoolhouse Revival

In 1896, approximately five miles away and independent from Spurling's congregation (Christian Union), a revival²⁵ began in the Shearer Schoolhouse (a typical one-room schoolhouse), near Camp Creek in Cherokee County, North Carolina.²⁶ It was during this period that the Holiness movement's concept of sanctification "as a subsequent experience to the New Birth" was introduced to the church.²⁷ This revival was not sparked by Spurling, but rather from three men who Hunter claims later had a loose association with the Benjamin Hardin Irwin (b. 1854) Fire-Baptized Holiness Association:²⁸ one Methodist, William Martin (1862-1943), and two Baptists, Joseph Tipton (1853-1923), and Elias Milton McNabb (1860-1945, Bryant's cousin).²⁹ In the official history of the Church of God, only these three men were listed as being instrumental in the revival at Camp Creek, but Bryant and Phillips also include Spurling's brother-in-law, William Hamby (1856-1908),³⁰ furthermore Hunter adds yet another name, Frank Porter.³¹ Another Baptist, W. F.

²⁵ It must be clarified that in America, the term revival can refer to a brief time-span (e.g., from three days to several weeks) where evangelistic meetings are held to (1) encourage others to accept Christ, and (2) encourage the congregation. In the UK, the term "revival" has an entirely different meaning. Anderson explains, "The revivals introduced a new method of evangelism characterized by emotion, large and long nightly services indoors or outdoors, often led by laypeople, that brought evangelical faith and often profound moral change to communities." Allan Heaton Anderson, *To the Ends of the Earth: Pentecostalism and the Transformation of World Christianity* (Oxford, UK: Oxford University Press, 2013), 13. Examples of "long term" revivals include the Welsh Revival (1904-5) (which according to Kay, powerfully "shook" the nation), William K. Kay, *Pentecostals in Britain* (Carlisle, Cumbria, UK: Pasternoster Press, 2002), 320; another revival of impact was the Azusa Street Revival (1906-9), in Anderson, *Spreading Fires*, 47-50.

²⁶ Tomlinson, *Last Great Conflict*, 188-9; Phillips, *Foundations*, 17.

²⁷ Kimberly Ervin Alexander and James P. Bowers, *What Women Want: Pentecostal Women Ministers Speak For Themselves* (Lanham, MD: Seymour Press, 2013), 21.

²⁸ Harold D. Hunter, "Beniah at the Crossroads: Little Noticed Crosscurrents of B. H. Irwin, Charles Fox Parham, Frank Sandford, A. J. Tomlinson." *Cyberjournal for Pentecostal-Charismatic Research* 1 (January 1997). See, <http://www.pctii.org.cyberj/index.html> (accessed 22 October 2011).

²⁹ Conn only mentions these three men; however, Tomlinson, Phillips, and Roebuck also state that William (Billy) Hamby (1856-1908, a Baptist) was also involved in these meetings, and Hunter claims R. Frank Porter, an advocate of the FBHM was involved. See, Tomlinson, "History of Pentecost," 6; Conn, *Like a Mighty Army*, 23; Phillips, *Foundations*, 17; Hunter, "Beniah at the Crossroads" (see text and FN 46-8).

³⁰ Deborah Vansau McCauley, *Appalachian Mountain Religion: A History*. (Chicago, IL: University of Illinois Press), 282; Phillips, *Foundations*, 17, 82 (FN 33).

³¹ Hunter claims Porter was an advocate of the FBHM. See, Hunter, "Beniah at the Crossroads" (see text and FN 46-8).

Bryant (1863-1949), was brought into the Holiness movement during the Camp Creek revival, and it was reported that over 100 people spoke in tongues during this meeting.³² According to Phillips, Bryant eventually became the leader of the Camp Creek congregation after the revival ended and the evangelists left. This revival was not accepted by the Baptist and Methodist churches in the area, resulting in a period of harassment.³³

2.3.2 A Period of Persecution

Bryant's Holiness group often faced opposition and hostility from established churches; sometimes leaders were beaten, and other times they were fired upon. Since they were mountain men, Robins claims they sometimes fired back at their attackers.³⁴ Around 1900, false teaching and fanaticism plagued the struggling believers.³⁵ Some in Bryant's group became stricter than the Word of God, and people left the fellowship of believers; however, through prayer, counseling, and proper teaching a small group remained, including Bryant, who was a sincere Baptist longing for more of God. He writes of the day of his sanctification: "In 1896 I began seeking God definitely for an experience that I never had attained to.... But, thank God, when I got all on the altar.... I was sanctified while sitting in my saddle on my horse."³⁶ Since the group of believers was forbidden to meet in public, they began meeting in private homes, including the home of William and Nettie Bryant.³⁷ In an interview, Bryant's wife Nettie recalls meeting Tomlinson when he sold Bibles to her sons (c. 1896).³⁸ She mentions they were having "cottage prayer meetings," but this was before the Holy Spirit was "poured out." At that time, she claims they were still a part

³² Tomlinson, *Last Great Conflict*, 210-1; Conn, *Like a Mighty Army*, 29; Conn, "Church of God (Cleveland, TN)," *NIDCPM*, 530; Phillips, *Foundations*, 18, 82 (FN 38); Roebuck, "Restorationism" (See text and FN 8-10).

³³ Tomlinson, *Last Great Conflict*, 188.

³⁴ Robins, "Plainfolk Modernist", 331; for Bryant's story of having shots fired at him, see Tomlinson, "History of Pentecost," 21; for Tomlinson's story of shots fired at his family see: Tomlinson, *Last Great Conflict*, 207.

³⁵ Tomlinson, *Last Great Conflict*, 190-1; Crews, *A Social History*, 19.

³⁶ Tomlinson, "History of Pentecost," 6.

³⁷ Tomlinson, *Last Great Conflict*, 191.

³⁸ Conn, *Like a Mighty Army*, 60.

of the Baptist church, but she remembers being persecuted, and eventually “turned out” of the Baptist church. Nettie Bryant gives details of the cottage prayer meetings:

We didn't have a thing but singing, preaching, shouting, testifying, and people coming to the altar. We did not have any music.³⁹ We sang “Blessed Assurance,” “Amazing Grace,” the old hymns.... There was no speaking in tongues then. They did shout at nearly every service.... We had preaching nearly every service. Sometimes they would shout the preacher down.⁴⁰

This account from Nettie Bryant is the first recorded mention of music in the emerging years of the denomination. It would not be until the Second Assembly in 1907 that music was documented.

Tomlinson wrote that during these years of persecution, Spurling would visit Bryant's group periodically to encourage the people and to preach of God's law and government.⁴¹ Tomlinson claims this group was the same organization that started sixteen years before (1886), named Christian Union.⁴² Contrary to Tomlinson's claim, Bryant believes the Christian Union “went dead.”⁴³ Nevertheless, on 15 May 1902, sixteen people united to establish a simple form of church government and named themselves “Holiness Church at Camp Creek” (later, Holiness Church) with R. G. Spurling as pastor,⁴⁴ and W. F. Bryant was set forth and ordained.⁴⁵ The church continued to struggle for thirteen months before A. J. Tomlinson joined the church and became the pastor (13 June 1903), thus allowing Spurling and Bryant the freedom

³⁹ That is, no musical instruments.

⁴⁰ Sister (Nettie) Bryant, interview [Conn?], 1954, *DPRC*, Document 8-A, 1, 2, 4.

⁴¹ Tomlinson, *Last Great Conflict*, 190.

⁴² Tomlinson, *Last Great Conflict*, 191.

⁴³ W. F. Bryant, interview by Hallie L. Chesser, 1950, “Bryant's Papers” *DPRC*, Document 27-A.

⁴⁴ David G. Roebuck and Louis F. Morgan, *Living the Word: 125 Years of Church of God Ministry* (Cleveland, TN: Pathway Press, 2011), 7.

⁴⁵ Tomlinson, *Last Great Conflict*, 191.

to travel the mountains to preach.⁴⁶ Slowly the church began to develop due to Tomlinson's organizational skills, his views on ecclesiology (i.e., nature, purpose, structure, etc.), with an emphasis on becoming a New Testament church.⁴⁷ The Holiness Church realized the need to hold annual assemblies in which to conduct business and regulate their development, and the first Assembly convened at the home of J. C. Murphy in Camp Creek, North Carolina, 26-27 January 1906.⁴⁸ At this meeting the Holiness Church adherents were encouraged to participate in Communion and footwashing at least once a year. Other items discussed were: daily family worship, the use of tobacco was discouraged, Sunday schools for children, recommendation of evangelism and prayer meetings, and it was agreed that an Assembly would convene in January each year. Realizing a need to expand and minister to those not living in the mountains, the Holiness Church moved its operations from the mountains to Cleveland, Tennessee, where a church was organized on 10 October 1906.⁴⁹ The move to the city freed the church from its isolationism, resulting in a period of development. It is worthy to note that all of the leadership moved to Cleveland, Tennessee, except Spurling who remained in the mountains.⁵⁰ The early church struggled to maintain their existence for the first few years, but the move to Cleveland, Tennessee proved beneficial. The second Assembly convened in Union Grove, near Cleveland, Tennessee, on 9 January 1907.⁵¹ An important organizational decision was made to change the name from Holiness Church to Church of God, a name used by many Appalachian churches at that time.⁵²

⁴⁶ Conn, *Like a Mighty Army*, 62; Davidson, C. T. *Upon This Rock*, vol. 1 (Cleveland, TN: White Wing, 1973-76), 314-5.

⁴⁷ Jacobsen, *Pentecostal Theology*, 96.

⁴⁸ Simmons, *History of the Church of God*, 15.

⁴⁹ This church was the North Cleveland Church of God and became known as the "mother church" of the denomination. Roebuck and Morgan, *Living the Word*, 9.

⁵⁰ Conn, *Like a Mighty Army*, 84.

⁵¹ Simmons, *History of the Church of God*, 16.

⁵² *Minutes of the Second Assembly – 1907*, 2; Harold D. Hunter, "Tomlinson, Ambrose Jessup," *NIDPCM*, 1144; McCauley, *Appalachian Mountain Religion*, 60; and Conn, *Like a Mighty Army*, 86-7.

The decision to be called Church of God⁵³ encouraged the early churches and helped them feel less isolated and more like they were part of a larger family. Mountain people held tight to their roots, religion and way of life and in addition, they had their own musical style, which will be described in the following section.

2.4 Mountain Music including Musical Highlights of the Tomlinson Era

The unaccompanied voice was undoubtedly the most popular form of music, primarily due to the fact that instruments were expensive and difficult to acquire. The few instruments used by mountain people were usually homemade guitars, banjos, and fiddles (violins). Their crude but carefully crafted styles of playing and singing were passed down from generation to generation, including ballads and hymns that had been brought from Europe, and mixed with African rhythms.⁵⁴ The Appalachian people enjoyed temporary relief from their daily struggles through their music, and were able to temporarily set aside their differences to celebrate their love of life and God through their mountain tunes.⁵⁵ Although many of the early settlers of this region were of European descent,⁵⁶ their new American environment in addition to the traditions of other denominations was a great influence. Baptists, Methodists, and Holiness groups used several hymnbooks, and prided themselves on the doctrinal purity of their songs.⁵⁷ Many of these early hymns and gospel songs had simple repetitive rhythms and harmonies, a musical characteristic that Pentecostals continue to enjoy. These early immigrants were often uneducated and had difficulty reading music, and Loyal Jones believes this is why the songs were simple and repetitive.⁵⁸ The music was taught in rote fashion (i.e., without music notation), a constant

⁵³ [Homer Tomlinson?], *Book of Doctrines*, 95-7.

⁵⁴ Mills, "Musical Prayers," 110.

⁵⁵ Bean, *Women, Music and Faith*, 48.

⁵⁶ Russel N. Squire, *Church Music: Musical and Hymnological Development in Western Christianity* (St. Louis, MO: The Bethany Press, 1962), 211.

⁵⁷ William J. Reynolds, *Hymns of Our Faith: A Handbook for the Baptist Hymnal* (Nashville, TN: Broadman Press, 1964), xxiv. Several popular hymn books were: William Walker's *Southern Harmony* (1835); B. F. White's *Sacred Harp* (1844); Baron Stown and Samuel F. Smith, *The Psalmist* (1843, 1858); J. M. D. Cate's *The Baptist Companion* (Nashville, TN, 1850?); *The Sacred Harp* (Nashville, TN, 1867); A. B. Cate's *Baptist Songs, with Music* (Louisville, KY, 1879); and J. R. Graves's *The New Baptist Psalmist* (Memphis, TN, 1873).

⁵⁸ Jones, *Faith & Meaning* 185.

repetition of old English, Scottish, and Irish ballads.⁵⁹ This folk music dated back to the pre-Christian era but the Anglicans and Puritans believed it to be heathen music and unfit to sing in churches.⁶⁰ Mountain music was influenced by many variables and the Christian Union began to embrace changes in their meetings as they developed and moved from the mountains to the city.

2.4.1 Pentecostal Music

Within the first decade of the twentieth-century, both black and white Pentecostals began gaining approval from those outside the movement.⁶¹ Howard and his wife Ethel Goss (a musician and composer of Pentecostal songs)⁶² claimed typical church music during the first decade of Pentecostalism was sung at a slow tempo, it was listless, even referring to it as reserved. In contrast, Pentecostals were more interested in the joy of the Lord, rather than proper musicianship.⁶³ They wrote that Pentecostal music (sometimes referred to as evangelistic music), conversely, was fast-paced and energetic, and stated that without music, the “Pentecostal Movement could never have made the rapid inroads into hearts of men and women as it did.”⁶⁴ Jerma Jackson agrees with Goss, and further adds that Pentecostal music differed from the music in the mainline churches; some observers of the period declared that the songs emphasized rhythms to give the music its distinctive sound.⁶⁵ Furthermore, Duncan believes some of the stylistic traits included fast tempos, simple melodies, and enthusiastic performances of the music; they especially coveted the anointing of the

⁵⁹ James Sallee, *A History of Evangelistic Hymnody* (Grand Rapids: Baker Book House, 1978), 25.

⁶⁰ Kirby, “And We’ll all Sing,” 61.

⁶¹ Blumhofer, *Restoring the Faith*, 92.

⁶² Although the story comes from the diary and recollections of Howard Goss, his wife Ethel was the writer, and admitted that she sometimes filled in the gaps, since her husband had a “reluctant attitude toward details.” Howard Goss and Ethel E. Goss, *The Winds of God: the Story of the early Pentecostal movement (1901-1914) in the life of Howard A. Goss by Ethel E. Goss* (Hazelwood, MO: Word Aflame Press, 1958), 12.

⁶³ Goss and Goss, *Winds of God*, 208.

⁶⁴ Goss and Goss, *Winds of God*, 212.

⁶⁵ Jerma Jackson, “Sister Rosetta Tharpe and the Evolution of Gospel Music,” in *Religion in the American South: Protestants and Others in History and Culture*, eds. Beth Barton Schweiger and Donald G. Matthews (Chapel Hill, NC: The University of North Carolina Press, 2004), 225-6. Goss called this music, “jazzed-up hymns.” See, Goss and Goss, *Winds of God*, 209.

Holy Spirit.⁶⁶ Pentecostals did not try to explain the differences in their music; they just enjoyed the worship they experienced.

LeRoy identifies one of the first major changes in music for the Church of God occurred in the 1920s, when the gospel song became prominent. The gospel song was simple in form, and fashioned after the popular music of the day, except that it had a religious text.⁶⁷ Artistically, one could say that early Pentecostal music resembled the folk music of the day, making music of the South different from other parts of America.⁶⁸ As with secular folk music, early Pentecostal music would have included hand clapping, foot stomping, and dancing.⁶⁹ Duncan describes the music as crude and unsophisticated, using repetitive rhythms, simple melodies, fast tempos, and uninhibited outward manifestations during performances. Their goal was to please the Holy Spirit and not those in the congregation.⁷⁰ The recollections of Goss confirm Duncan's description; the music of early Pentecostals did not employ proper techniques of poetry or musicianship, rather, it was simply a "joyful sound."⁷¹ Church of God musician Max Morris concurs with Duncan, and believes that the anointing upon the music helped usher people into the presence of God, preparing them for the preached word.⁷² As I read literature concerning the history of Pentecostalism I realized the topic of music was often neglected. Elvis Costello, a contemporary musician who defies placement in one genre, gives a possible explanation for this disparity, "writing about music is like dancing about architecture.... Speech always seems to fall painfully short of the reality."⁷³ And so it was with Pentecostals; visitors could feel that something was different (i.e., the anointing), but it was difficult to

⁶⁶ Duncan, "Music Among Early Pentecostals," 14.

⁶⁷ LeRoy, "The Church Hymnal," 34.

⁶⁸ Cusic, *The Sound of Light*, 94.

⁶⁹ Larry T. Duncan, "Singing from the Heart," *Church of God History & Heritage*, vol. 1, 4 (Spring 1998): 2.

⁷⁰ Duncan, "Singing from the Heart," 14.

⁷¹ Goss and Goss, *Winds of God*, 207.

⁷² Max Morris, telephone and subsequent Email interview, 03 February 2010. Max Morris is a well-known musician in the COG (i.e., recording artist, composer, singer, and piano artist).

⁷³ Elvis Costello in Begbie, *Resounding Truth*, 14.

verbalize. With African cultures it is not possible to separate music from dance, and similarly in Pentecostalism, it is difficult to separate music from the other segments of the service because it permeates every portion of church life. The importance of music became more apparent as the Church of God developed, beginning with the recognition of vocal music.

2.4.2 Vocal Music in the Church of God

Vocal music was very important to the Church of God and the singing school movement helped establish congregational singing. Tomlinson wrote an article encouraging congregations to sing lively and not slow doleful songs, suggesting the first song should be sung enthusiastically, and the second should follow quickly. He encouraged song leaders to be fervent in their singing to the Lord to encourage both congregation and pastor.⁷⁴ Keith Warrington claims “congregational singing is the backbone of Pentecostal worship,”⁷⁵ and the people from the South enjoyed group singing for all occasions, so it was only natural that they sang together in church. Alford agrees with Warrington and claims that musical performances, in conjunction with congregational singing became prevalent in services, for example: solos,⁷⁶ duets,⁷⁷ trios (including sung glossolalia),⁷⁸ quartets,⁷⁹ and choirs.⁸⁰ Musical preferences varied across the United States, among different congregations,⁸¹ and a mixture of songs supplied the early church with enough variety to keep the adherents content with the music, as well as attract new members.

⁷⁴ *COGE* 11.16 (17 April 1920): 1-2.

⁷⁵ Warrington, *Pentecostal Theology*, 224.

⁷⁶ *Minutes of the Sixteenth Assembly – 1921*: 5, 55.

⁷⁷ *Minutes of the Twelfth Assembly – 1916*: 34; *COGE* 14.49 (01 December 1923): 4.

⁷⁸ *COGE* 1.10 (15 July 1910): 8.

⁷⁹ *COGE* 13.2 (14 January 1922): 2.

⁸⁰ *COGE* 7.23 (03 June 1916): 2.

⁸¹ Delton Alford, “The Sound and the Spirit: Music Ministries” in *The Promise and the Power: Essays on the Motivations, Developments, and Prospects of the Ministries of the Church of God*, ed. Donald N. Bowdle. (Cleveland: Pathway Press, 1980), 206.

The first official mention of music was at the Second Assembly in 1907, but the song was not identified; however, the Minutes reveal how singing a song could strengthen the congregation. Following a talk on the gifts of the Spirit, an untitled song was sung (or led) by H. C. McNabb, and the Spirit fell with outward manifestations of shouts, handshaking, and tears.⁸² The failure to list the title of the songs sung at the Assemblies continued until the Sixth Assembly in 1911 when the title was first recorded; “Waiting on the Lord for the Promise Given.”⁸³ At the eighth Assembly in January of 1913, music was given importance through detailed descriptions. On Tuesday morning the song preceding the morning activities was mentioned by name, followed by an exhortation to the delegates, “The congregation sang “Hold to God’s unchanging hand.” The General Overseer stressed the necessity of singing unto the Lord and not unto the people.”⁸⁴ The theme of allowing worship to be unto God and not unto people was often reiterated, and the leadership emphasized that worship should be guided by the Holy Spirit and not seek the adoration of humankind. One song title that would prove through the years to be the song most mentioned by name in Church of God literature throughout the tenure of Tomlinson is “God be with you till we meet again.”⁸⁵ It was evidently a parting song usually sung at the end of a service, or before someone left for a trip. This song was also mentioned the most in Tomlinson’s *Diary* (i.e., five times), from 1901 to 1923.⁸⁶ “God be with you till we meet again” first appeared in Winsett’s *Songs of Pentecostal Power, Complete* in 1908, and then later in two Church of God hymnbooks *Church Hymnal* and *Hymns of the Spirit*.⁸⁷ An excerpt is seen in figure 2.1.

⁸² *Minutes of the Second Assembly – 1907*: 1, 4.

⁸³ *Minutes of the Sixth Assembly – 1911*: 3, 7 (song title), 9-11.

⁸⁴ *Minutes, 1906 – 1914: Photographic Reproductions*, 161.

⁸⁵ *COGE* 1.15 (01 October 1910): 5; 5.8 (21 February 1914): 8; 5.26 (27 June 1914): 8; 6.36 (04 September 1915): 3; 7.47 (18 November 1916): 3; 12.10 (05 March 1921): 2; 14.44 (27 October 1923): 3; and 14.49 (01 December 1923): 4.

⁸⁶ Tomlinson, *Diary*, 16 (30 April 1901), 166 (30 March 1911), 171 (12 April 1911), 172 (17 April 1911), and 251 (12 March 1923).

⁸⁷ J. E. Rankin and W. G. Tomer, “God Be With You Till We Meet Again,” in *Songs of Pentecostal Power, Complete*, ed. R. E. Winsett (Chattanooga, TN: Winsett Music Company, 1908), 45; J. E. Rankin and W. G. Tomer, “God Be With You,” in *Church Hymnal*, eds. Otis McCoy and Vep Ellis (Cleveland, TN: Tennessee Music and Printing Company, 1951), 209; J. E. Rankin and W. G.

Figure 2.1 “God Be With You Till We Meet Again”

Text: Jeremiah E. Rankin
Melody: William G. Tomer

The musical score consists of two systems of piano accompaniment. The first system covers the lyrics "Till we meet, till we" and the second system covers "meet, God be with you till we meet a - gain." The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part features a simple harmonic structure with chords in the right hand and bass notes in the left hand.

Musical Analysis of “God be with you”

Jeremiah Rankin wrote the lyrics for “God be with you till we meet again” in 1880, and two years later, the melody was written by William Tomer.⁸⁸ The chordal harmony is simple, using the tonic chord (D-flat), the sub-dominant chord (G-flat), and the dominant chord (A-flat). At the end of the verse (measure eight), and at the end of the refrain (measure sixteen), a dominant-seventh chord (A-flat⁷) is used. The vocal harmony is also uncomplicated, with the soprano range from D-flat¹ to an F², a tenth higher. The alto part is written below the soprano, using intervals of thirds, fourths, fifths, and on the chorus intervals of a sixth is employed several times. The tenor voice uses traditional harmony, normally appearing a third, fourth, or fifth below the alto. The bass note was also very traditional, following mostly the chord structure. When a D-flat chord is sung by the other voices, the bass usually sings the note D-flat, but sometimes the third or the fifth of the chord is used. When the fourth chord (G-flat) is used by the other voices, the bass sings the note G-flat. This is an

Tomer, “God Be With You,” in *Hymns of the Spirit*, ed. Connor B. Hall (Cleveland, TN: Pathway Press, 1969), 376. To see this song in its entirety, see Appendix 2.

⁸⁸ Cyberhymnal, “God Be With You Till We Meet Again”
<http://www.cyberhymnal.org/htm/g/b/gbewiyou.htm> (accessed 03 April 2014).

uncomplicated style of writing for voices, and is traditional for the time period. It is interesting to note that the song appears in the key of D-flat major in both Church of God hymnbooks, a very unusual key for untrained musicians. I believe that typical musicians of that period, whether on piano, organ, or guitar, would have lowered the key one-half step to the key of C major, or they would have raised the key one-half step to the key of D major because D-flat is a difficult key for many instrumentalists. The rhythmic structure uses eighth notes, quarter notes, dotted-quarter notes, half notes, and dotted-half notes. This popular song is mentioned fourteen times in Church of God literature, and is a good example of a song used throughout Tomlinson's tenure as General Overseer.⁸⁹

New Testament Scripture influenced the church concerning their belief in music, and its performance encouraged them to participate in spirited enthusiastic singing;⁹⁰ this pattern of being led by the Holy Spirit continues today. Many Pentecostals believe that one may sing songs under the anointing of the Holy Spirit, even in an unknown tongue (i.e., glossolalic singing). The Church of God encouraged spirited singing and in 1908, Tomlinson had heard of the Azusa meetings and invited G. B. Cashwell to preach. Tomlinson records in his diary that when he received the baptism of the Holy Spirit under Cashwell's ministry, he spoke and sang in tongues, and claimed it to be glorious.⁹¹ Five years later, Tomlinson published a book and wrote a report with explicit details of receiving the baptism of the Holy Spirit, and yet did not mention glossolalic singing.⁹² Conn wrote of the same incident and claims that Tomlinson spoke in about ten unknown languages, but did not mention glossolalic singing.⁹³ It is for this reason that this thesis has been written to inform people that even when evidence was available suggesting the importance of music, for some

⁸⁹ The second most mentioned song in the *Evangel* was "In the Sweet By and By," appearing six times: *COGE* 14.49 (01 December 1923): 4; 13.3 (21 January 1922): 3; 13.30 (29 July 1922): 4; 13.45 (18 November 1922): 4; 14.32 (11 August 1923): 4; and 14.48 (24 November 1923): 2. This song was also used five times at the Assemblies: *15th Assembly-1920*, 8; *16th Assembly-1921*, 13, 54; *17th Assembly-1922*, 3; and *18th Assembly-1923*, 40. This song appears in the second COG hymnbook, McCoy and Ellis, eds. *Church Hymnal*, 350.

⁹⁰ Alford, "Sound and the Spirit," 206-7.

⁹¹ Tomlinson, *Diary*, 80.

⁹² Tomlinson, *Last Great Conflict*, 212-14.

⁹³ Conn, *Like a Mighty Army*, 99.

unknown reason, it was sometimes ignored. Pentecostals are often identified with talking and singing in tongues, and glossolalic singing was recorded in the *Evangel* at least fifty times.⁹⁴ Articles encouraged members to become more spiritual through the use of music including Howard Juillerat who wrote an article for the *Evangel* titled “Music, It’s Importance.” This article exhorted the people to sing praises to God because it is the Scriptural thing to do, and to use singing to prepare the hearts of those who need to commit their lives to Christ.⁹⁵

A popular style of singing involved the spirited singing of gospel hymns,⁹⁶ and Martin shares that the hymn types originated with several traditions, such as Methodist, Baptist, and Sacred Harp.⁹⁷ Even though these traditions were a part of the heritage of the Church of God, it was not until 1923 that a Wesleyan hymn finally made an appearance in the *Evangel*; Charles Wesley’s “Christ the Lord is Risen Today.”⁹⁸ The reason this song is significant is because the Church of God lays claim to eighteenth-century Wesleyan and nineteenth-century Holiness roots, musically speaking this was long overdue.⁹⁹ The Sacred Harp Movement influenced Psalm singing and the shape-note tradition, also known as sacred harp singing.¹⁰⁰ Shape-notes were a type of musical notation used in the South where music literacy was not emphasized. The shape of the note head indicated the note of the scale to be sung,¹⁰¹ and this method became popular among the Appalachian people. These shape-notes were meant to make it easier for unskilled musicians to learn the music without learning music theory. In that perspective, shape-note singing did accomplish its task,

⁹⁴ A few examples include: (1910) *COGE* 1.1 (01 March 1910): 5; (1914) 5.3 (17 January 1914): 8; (1915) 6.5 (30 January 1915): 4; (1916) 7.42 (14 October 1916): 4; (1917) 8.18 (12 May 1917): 4; (1918) 9.40 (05 October 1918): 3; (1919) 10.27 (05 July 1919): 3; (1921) 12.5 (29 January 1921): 2; (1922) 13.13 (01 April 1922): 1; and (1923) 14.5 (03 February 1923): 4.

⁹⁵ *COGE* 9.46 (16 November 1918): 1-2.

⁹⁶ Alford, “Sound and the Spirit,” 202.

⁹⁷ Martin, “Two Major Transitions,” 14.

⁹⁸ *COGE* 14.13 (31 March 1923): 1.

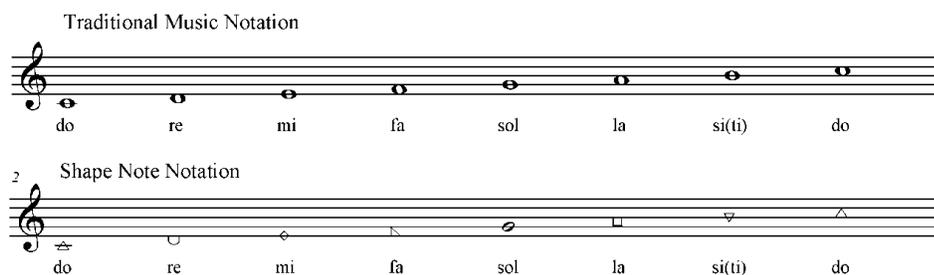
⁹⁹ Land, *Pentecostal Spirituality*, 15.

¹⁰⁰ LeRoy, “The Church Hymnal,” 1, 6.

¹⁰¹ Don Michael Randel, *The New Harvard Dictionary of Music* (Cambridge, MA: The Belknap Press of Harvard University Press, 1996), 746.

and produced an entire culture of people who came to love singing as a result of this method,¹⁰² with some groups continuing this tradition today.¹⁰³ It took time to learn the shape-note system, however, once learned, this method allowed participants to sing other songs without excessive effort. A comparison of the shape-note and standard musical notation is shown in figure 2.2:

Figure 2.2 Standard and “shape-note” Comparison



Later, as the music of the early church was refined, it was understood that spiritual songs could also be songs of testimony.¹⁰⁴ In 1916 Tomlinson writes that singing was one of the duties of Christians, including praying and testifying, claiming practice of these duties would keep your soul healthy.¹⁰⁵ A man named Wilson stated that he was healed from back problems as three men from the church began to sing “Just One Touch as He Passed By.”¹⁰⁶ As with testimonies of healing, the *Evangel* also reported death notices in which music was a reassurance for those involved: songs were sung at deathbeds to bring encouragement.¹⁰⁷ Especially remarkable are the notices of children singing songs on their deathbeds including seven-year-old Nora who sang, “It Is Joy Unspeakable;” six-year-old Viola who sang, “He Was Nailed to the Cross for Me;” and eight-year-old Maria Whitaker, who sang sweet

¹⁰² Alford, “Sound and the Spirit,” 205-6, 209.

¹⁰³ Margaret Gray Turner, “Selected Textual Themes of Isaac Watts Contained in *The Sacred Harp* (1991 Revision).” (MCM thesis, Lee University, 2000), ix.

¹⁰⁴ Alford, *Ministering Through Music*, 48.

¹⁰⁵ *COGE* 7.1 (01 January 1916): 1.

¹⁰⁶ *COGE* 7.40 (30 September 1916): 2.

¹⁰⁷ *COGE* 9.5 (02 February 1918): 2.

songs as she lay dying.¹⁰⁸ The most heartbreaking story was the death of nine-year-old Annie Cox; while teaching a friend to play the song “Hide You in the Blood of Jesus,” her five-year-old brother accidentally shot her and she died instantly.¹⁰⁹ Music was and continues to be a vital component in the lives of people and became a part of the musical traditions within the Church of God: (1) the oral tradition, and (2) the formal European instruction. Blair Martin claims that the Church of God moved first from an oral tradition into the shape-note tradition, incorporating singing schools; this was an important method for the musically uneducated. These two schools of thought described by Martin, the informal shape-note singing (oral tradition) and the more formal European instruction (standard notation) functioned alongside one another for years; however those outside the influence of the South favored the European method.¹¹⁰ One of the oldest Church of God songs from the first denominational songbook will be analyzed.

2.4.2.1 Analysis of the song “Church of God”

Many of the early denominations took exceptional pride in their groups, and often composed songs to lift up their particular characteristics. A song along the lines of self-promotion was the “Church of God,” written by M. S. Lemons and E. Haynes. This song was popular during the emerging years of the denomination and was the third most mentioned song in the *Evangel* with six references,¹¹¹ and was sung at the tenth and sixteenth Assemblies.¹¹² During the early years Pentecostals were considered a sect, which is a sociological term describing a group that has exclusive views, and attempts to be separate from those who believe differently.¹¹³ The Church of God began publishing materials and songs that emphasized those sect-like

¹⁰⁸ Nora: *COGE* 10.7 (15 February 1919): 3; Viola: 10.25 (21 June 1919): 3; and Maria: 12.1 (01 January 1921): 3.

¹⁰⁹ *COGE* 8.26 (07 July 1917): 2.

¹¹⁰ Martin, “Two Major Transitions,” 5.

¹¹¹ *COGE* 9.48 (30 November 1918): 3; 11.15 (10 April 1920): 1; 12.31 (30 July 1921): 2; 12.45 (12 November 1921): 1; 13.47 (09 December 1922): 4; and 14.49 (01 December 1923): 4.

¹¹² *Minutes of the Tenth Assembly—1914*: 4; and *Minutes of the Sixteenth Assembly—1921*: 4.

¹¹³ Donald K. McKim, *Westminster Dictionary of Theological Terms* (Louisville, KY: Westminster John Knox Press, 1996), 252.

qualities. Lemons was a minister, author,¹¹⁴ songwriter and publisher of Pentecostal songbooks. In 1920 Lemons partnered with Efford Haynes to publish the first denominational songbook titled *Church of God Songs for Church, Family and Religious Worship*. The written notation was in shape-notes, and included many well-known songs, some of which are still used in Church of God congregations today; a few examples include: “All Hail the Power of Jesus’ Name,” “O Happy Day,” and “What a Friend We Have in Jesus.” This analysis demonstrates how early Pentecostals promoted their doctrine through song lyrics.

Musical Analysis

The song’s somewhat militaristic tune has sixteen measures, four of which will be reviewed in this brief analysis. The song is written in the key of A-flat, in common quadruple meter (4/4 time signature). Music in the mainline churches in the nineteenth century was usually more staid and featured less complicated rhythms at a slower tempo, using whole, half, quarter, and eighth notes. In contrast, Pentecostal music was livelier, and sung at faster tempos, featuring more complex types of rhythms: sixteenth, eighth, dotted-eighth, and dotted-quarter, with the eighth note being the most frequently used rhythm (ninety-one times in sixteen measures for this song). An excerpt of the “Church of God” begins on the fourth beat of measure four (figure 2.3).¹¹⁵ Moving from this note to the first beat of measure five, Haynes and Lemons employed the use of a repeated melodic pattern using the note of E-flat; the dotted-eighth note followed by the sixteenth note helps to give the song its militaristic feel, as seen in figure 2.3:

¹¹⁴ M. S. Lemons, “Questions Answered,” *Church of God Publications: 1901 – 1923*, DVD (2008), DPRC.

¹¹⁵ The musical term for starting on this fourth beat prior to the strong beat of the next measure is known as an anacrusis, sometimes referred to as an upbeat or pickup note. Richard Sorce, *Music Theory for the Music Professional: A Comparison of Common-Practice and Popular Genres* (New York: Ardsley House Publishers, 1995), 532.

Figure 2.3 “The Church of God,” measures 5-6

The image shows a musical score for two staves, treble and bass clef, in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). Above the treble staff, Roman numerals indicate the chords: V, I, I, V, I, VII/I, I, V7/I. Measure 5 starts with a fermata over the word 'land'. The lyrics are: 'She is the fair - est of the land. Her robes are white as snow; And'. The melody in measure 5 consists of a dotted eighth note followed by a sixteenth note, repeated three times. Measure 6 continues with a similar rhythmic pattern.

Another technique employed by Haynes and Lemons in measure five is the use of passing and neighboring tones,¹¹⁶ as they ascend the A-flat scale with the notes E-flat, F, and G, finally arriving on the tonic note (A-flat). The first chord is the dominant chord, the E-flat chord (represented by V). This same rhythmic example of a dotted-eight note followed by a sixteenth note is repeated three other times in the song, which helps to firmly establish this pattern. On the third beat of measure five a fermata is placed over the word “land” and is an indication for a temporary pause longer than the designated note.¹¹⁷ Immediately following the fermata is a second dominant fifth (V).

In measure six, something very unusual happens with the melody; after three eighth notes playing “C” in the soprano line (i.e., the top note), the melody moves downward by a half step, with the alto also moving in the same direction. This gives a new chord not normally found in older hymns, a seventh-chord (the chord of G-natural, indicated as VII). The bass note, however, remains on the root tone: A-flat (thus, the VII chord is followed by the I chord: VII/I). This is quite unusual for songs in hymnbooks from the early 1900s, and shows the musical maturity of Haynes and Lemons, who were willing to expand the boundaries of chord structures in their songs. They continue their musical exploration in the final beat of measure six by

¹¹⁶ These tones are normally referred to as “non-harmonic tones,” and are not a part of the traditional chordal structure being used, but help the melody to connect to the harmony that will follow. Randel, *New Harvard*, 367.

¹¹⁷ The fermata is also a technique of jazz. To view this song in its entirety, see Appendix 3.

returning to the dominant seventh chord (E-flat⁷), while keeping the bass singers on the root, alluding to a pedal point.¹¹⁸

Figure 2.4 “The Church of God,” measures 7-8

In measures seven and eight (figure 2.4), Haynes and Lemons employ the use of the tonic triad, using the root (A-flat, the notes above the words “when He comes”), third (C, “to”), and fifth (E-flat, “take His bride”) degrees of the scale. All of this takes place in the tonic chord (A-flat), and again comes to a temporary pause with another fermata (above the word “bride”). The final chord in measure seven is the four chord (D-flat), which leads to measure eight, where the melody descends one-half tone, then down one whole tone in the first beat of measure eight, ascending again to the previous note (“C”) descending two whole tones to reach the tonic note. The final harmonic structure of measure eight is a cadence that prepares the listener for the final resolution of the verse.¹¹⁹ The cadence employed at the end of measure eight is the tonic chord (A-flat, I), referred to as a perfect authentic cadence, which provides a sense of closure.¹²⁰ For the most part, the melody is the dominant voice (i.e., the soprano line) and the harmony is simple, mostly using the tonic chord (I, A-flat), the subdominant chord (IV, D-flat), and the dominant chord (V, E-flat or E-flat⁷). The only exception to these three primary chords was found in measure six, the second half of beat two, when Haynes and Lemons employed the use of a chord

¹¹⁸ A “pedal point” occurs when a particular note is repeated (in this case the bass note of A-flat was repeated for the entire measure), while changing harmonies occur in the upper voices.

¹¹⁹ Cadences usually indicate the end of a phrase, period, or a composition. Randel, *New Harvard*, 120.

¹²⁰ Sorce, *Music Theory*, 251. The final two chords of measure eight moved from the dominant chord to the tonic chord, and this is “the strongest cadence in tonal music.” Randel, *New Harvard*, 120.

substitution, when they chose the seventh chord (VII, or “G”) rather than the traditional dominant chord (V, or “E-flat”).¹²¹ Lemons and Haynes utilized techniques that were innovative for their day, incorporating exciting harmonic, melodic, and rhythmic patterns. These elements, combined with spirited singing and exuberant worship, caused Church of God music to gain a reputation as a singing church and a singing people.¹²² This analysis now leads to the text of “The Church of God.”

Textual Analysis

This song contains three verses; the first of which will be discussed here. American hymn tunes in the nineteenth and twentieth centuries sometimes observed rules of prosody, employing long, common, and short meters.¹²³

Line 1	The church of God will rise again	8
Line 2	Tho’ pressed by ev-‘ry foe;	6
Line 3	While error falls and writhes in pain,	8
Line 4	The church of God will grow.	6
Line 5	She is the fair-est of the land,	8
Line 6	Her robes are white as snow;	6
Line 7	And when He comes to take his bride,	8
Line 8	The church of God will go.	6

There are soft rhymes at the end of lines one and three (i.e., again/pain), and hard rhymes at the end of lines two, four, six, and eight (i.e., foe/grow; snow/go). The text has militaristic terms, such as “rise again,” and “foe,” accompanied by dotted rhythms, giving the impression of a Christian military tune, with Christ as the leader of the army. Tomlinson and his constituents often used military language in the *Evangel*: “in the war for Jesus,” “firing at the enemy,” “we are to be weapons – God’s weapons,” “go forth to the battlefield,” “I want to become a worthy servant in the army for God,”¹²⁴ and a particular turn of phrase from Tomlinson, “In a sense **the last great conflict** [*emphasis mine*] has already begun, preparing for the decisive

¹²¹ A chord substitution allows a substitution of chords. Sorce, *Music Theory*, 183.

¹²² *COGE* 12.11 (12 March 1921): 4.

¹²³ Robert A. Hall, “Prosody,” in Randel, *New Harvard*, 661-2.

¹²⁴ *COGE* 7.37 (09 September 1916): 2; *COGE* 10.25 (21 June 1919): 1; *COGE* 10.32 (09 August 1919): 2; and *COGE* 10.47 (29 November 1919): 4.

battle.”¹²⁵ Tomlinson used this phrase for the title of his book *The Last Great Conflict*, published in 1913; a few examples of militaristic terms include: soldiers, army, commander, enemy, battle, warfare against the devil, victory, the last great conflict, armies, marching, and persecutions.¹²⁶ Coupled with the military terms used in the *Evangel*, it is evident Tomlinson’s literary metaphors influence Lemons and Haynes when they wrote the “Church of God.”

Lines one and two claim that the church was being pressed (attacked) but promised it would “rise again.” Writing in the 1920s it was possible that Haynes and Lemons were recalling the earlier days of persecution in which Lemons was a participant, and they were declaring the church would be victorious. Lines three and four discuss “errors,” again recalling events following the revival of 1896 that almost destroyed the church. Lines five and six are the most sect-like of the song, “She is the fairest of the land, Her robes are white as snow,” indicating that this group was the true church of God, exemplary among others. The final lines of verse one, “when He comes to take His bride, the church of God will go,” offers assurance that those in fellowship with this group would be promised a place in Heaven. This rhetoric in songs, testimonies, and sermons of the day initially encouraged the people, but in some ways it stunted their development causing them to be too restrictive in their lifestyles. Eventually the Church of God became aware of its excesses and centered its beliefs on Scriptures, not man-made regulations.¹²⁷ Musically early Pentecostals were not so concerned with proper performance techniques; they wanted to allow the Holy Spirit to guide their music.¹²⁸ As such, the early historians did not properly consider music a dialogue partner;¹²⁹ they merely understood it as a tool of

¹²⁵ *COGE* 11.38 (18 September 1920): 1.

¹²⁶ Tomlinson, *Last Great Conflict*, 1, 2, 16, 43, 68, 132, and 190.

¹²⁷ Tomlinson, *Last Great Conflict*, 185-6 (three principles); 189 (persecution); 190 (Spurling intervened); 190-1 (fanaticism); 191 (Spurling becomes pastor). See: “Brief History,” 184-198.

¹²⁸ Thomas F. Zimmerman, “The Reason for the Rise of the Pentecostal Movement,” in *Azusa Street & Beyond: 100 Years of Commentary on the Global Pentecostal/Charismatic Movement*, ed. Grant McClung (Gainesville: Bridge-Logos, 2006), 94.

¹²⁹ Begbie, *Resounding Truth*, 13.

evangelism.¹³⁰ Vocal music was central to the early Church of God as we have seen, but instrumental music was also an important part of their heritage.

2.4.3 Instrumental Music in the Church of God

Instrumental music did not hold the same place of prominence as vocal music for the early mountain Pentecostal churches. Some older religious groups, such as the Old Regular Baptists and Primitive Baptists forbade the use of instruments; however, newer sects like the Church of God endorsed the use of instruments.¹³¹ The Church of God was very “controlling” in matters of dress, language, traditions, but not so with music. Their philosophy was that everything that could be struck, strummed, or played in any fashion was acceptable.¹³² Pentecostal groups readily played any instrument they could find or create; although crudely fashioned, in the hands of an expert these instruments could produce beautiful music; photographs from as early as 1910 give additional proof instruments were used by Pentecostals.¹³³ Alford believes vocal music initially held prominence over instrumental music, but eventually these two found a proper balance in the denomination as the years progressed.¹³⁴

As the early Church of God congregations carefully reviewed the Scriptures, they made room in their worship for some instruments, but not the more formal pipe organ or pianos due to their expense.¹³⁵ Martin agrees that pianos were too expensive for newly established congregations, and other instruments, such as guitars, were more customary.¹³⁶ The first mention of an instrument appeared in the third issue of the *Evangel*, when Ida Evans made a request for a folding organ.¹³⁷ In November of

¹³⁰ LeRoy, “*Church Hymnal*, 33.

¹³¹ Bill C. Malone, “Music,” in *High Mountains Rising: Appalachia in Time and Place*, eds. Richard A. Straw and H. Tyler Blethen (Chicago, IL: University of Illinois Press, 2004), 116.

¹³² Malone, “Music,” 116.

¹³³ Cox, *Fire From Heaven*, 142.

¹³⁴ Alford, “Sound and the Spirit,” 205.

¹³⁵ Tanner, “Assemblies of God Hymnology,” 81 (pianos and organs).

¹³⁶ Martin, “Two Major Transitions,” 17.

¹³⁷ *COGE* 1.3 (01 April 1910): 6.

1909, Edmond S. Barr (native Bahamian) and his wife, Rebecca (African-American) became the first Church of God missionaries and were assigned to the Bahama Islands.¹³⁸ Their friends R. M. and Ida Evans and Carl M. Padgett followed them several months later and arrived in 1910.¹³⁹ Tomlinson and others decided to join them for a missions' trip, and in preparation ordered eleven band instruments from the Sears and Roebuck Company for \$124. Tomlinson held a formal dedication of the instruments,¹⁴⁰ and the World Wide Mission Band¹⁴¹ left for their first missions' trip to the Bahamas.¹⁴² It became apparent that the best way to gather a crowd was to march through the streets playing the instruments, with Tomlinson on the big bass drum.¹⁴³ As the crowds gathered, Tomlinson came to realize the importance of instrumental music.¹⁴⁴

In 1916 two women gave an admonition for people to freely use instruments for God's glory. Evidently some had objected to the use of musical instruments on the grounds that more formalized denominations used them.¹⁴⁵ Herschel Scoggins made reference to Psalm 150:4 and encouraged people to praise the Lord with stringed instruments and organs.¹⁴⁶ Tomlinson exhorted the Church of God to make use of all instruments. He wrote that some people had previously been prejudiced against the use of brass and string bands, but they eventually saw that God honored these instruments. Tomlinson advised against rejecting musical instruments, writing: "The musical instruments that are used should sound forth the praises of God. There is

¹³⁸ Kimberly Ervin Alexander, "The History and Context of Church of God Women in Leadership," in *Women in Leadership: A Pentecostal Perspective*, eds. Kimberly Ervin Alexander and R. Hollis Gause (Cleveland, TN: Center for Pentecostal Leadership and Care, 2006), 13.

¹³⁹ Conn, *Like a Mighty Army*, 116-7.

¹⁴⁰ Tomlinson, *Diary*, 140.

¹⁴¹ Tomlinson, *Diary*, 158-9. Members included: Tomlinson, Mr. and Mrs. Haynes, Mr. and Mrs. Hadsock, E. H. Cecil, Roy Miller, J. W. Buckalew, Marion Whidden, and Luly Williams.

¹⁴² Tomlinson, *Diary*, 159.

¹⁴³ Tomlinson, *Diary*, 160.

¹⁴⁴ Tomlinson, *Diary*, 170-1.

¹⁴⁵ *COGE* 7.9 (26 February 1916): 3.

¹⁴⁶ *COGE* 7.21 (20 May 1916): 3.

scarcely any musical instrument that can be rejected. While we use organs and pianos probably the most, others can be used just as well for the glory of God.”¹⁴⁷ Evidently Tomlinson’s message was still not accepted by his readership, and three years later he made another plea to use musical instruments for the glory of God. This time he firmly stated that he believed it was Scriptural to use musical instruments (however, he did not give any references). Tomlinson’s stated purpose for using musical instruments was to attract people to Christ.¹⁴⁸ Prior to the fifteenth Assembly (1920), Tomlinson made a special appeal in the *Evangel* for people to bring their instruments, specifically mentioning string instruments and horns. He wrote, “We can’t get along well without good music. It would certainly be a dry Assembly without any music, but of course we expect to have it.”¹⁴⁹ And according to reports, people did bring their instruments, both strings and horns.

In the pages of the *Evangel* during the Tomlinson years, the organ was mentioned more than any other instrument (120 times). As early as 1906, Tomlinson recorded in his diary that he purchased an organ for twenty-five dollars, and that he was paying for it at a cost of fifty-cents per week.¹⁵⁰ Ten adult organists were identified by name in the *Evangel*, including two men: Otis McCoy,¹⁵¹ Brother Philips,¹⁵² and eight women.¹⁵³ The accounts concerning child organists were noteworthy with eight articles in the *Evangel* from 1910 through 1921; examples include: a barefooted little girl and a twelve-year-old blind girl,¹⁵⁴ twelve-year-old

¹⁴⁷ *COGE* 8.5 (03 February 1917): 1.

¹⁴⁸ *COGE* 11.14 (03 April 1920): 1.

¹⁴⁹ *COGE* 11.40 (02 October 1920): 1.

¹⁵⁰ Tomlinson, *Diary*, 51.

¹⁵¹ *COGE* 7.31 (29 July 1916): 3; and 7.38 (16 September 1916): 4.

¹⁵² *COGE* 13.17 (29 April 1922): 3.

¹⁵³ *COGE* 6.3 (16 January 1915): 3 (Lilly Hazellief); 7.11 (11 March 1916): 2 (Bertha Smith); 9.34 (24 August 1918): 3 (Sister Miller); 12.25 (18 June 1921): 3 (Golda Atkiins); 12.40 (01 October 1921): 3 (Sister Shepherd); 14.30 (28 July 1923): 4 (Rhea Cunningham); 11.14 (03 April 1920): 4 (Roseman Buck); and 1.15 (01 October 1910): 5 (Lula Haynes).

¹⁵⁴ *COGE* 1.19 (01 December 1910): 6 and 5.20 (16 May 1914): 8.

Arressee Brantley from North Carolina,¹⁵⁵ and the daughter of evangelist Brother Pinkley,¹⁵⁶ Laura Beard and the daughter of evangelist E. S. Pickerel.¹⁵⁷ The piano was the second most mentioned instrument during the Tomlinson years, appearing forty-one times in the *Evangel*. Some pianists were identified by name, including two men,¹⁵⁸ eight women,¹⁵⁹ and two children.¹⁶⁰

In addition to organs and pianos, twenty-one other instruments were mentioned in the *Evangel*, such as (Stringed instruments) violins,¹⁶¹ a base [*sic*] violin and a small violin,¹⁶² harp and fiddle,¹⁶³ guitar,¹⁶⁴ mandolin and banjo,¹⁶⁵ (Brass instruments) cornet and trumpet,¹⁶⁶ alto horn, tenor horn and tuba,¹⁶⁷ (Woodwind

¹⁵⁵ *COGE* 10.33 (16 August 1919): 3.

¹⁵⁶ *COGE* 12.25 (18 June 1921): 3.

¹⁵⁷ *COGE* 10.26 (28 June 1919): 4 and 12.31 (30 July 1921): 3.

¹⁵⁸ *COGE* 11.26 (26 June 1920): 3 (Luther Albritton) and 12.42 (15 October 1921): 2 (Brother Hoel).

¹⁵⁹ *COGE* no. 23 (06 June 1914): 7 (Sallie Ballew); 5.22 (30 May 1914): 7 (Ione More); 9.25 (22 June 1918): 2 (Anna Heath); 9.38 (21 September 1918): 3 (Ruby Bailey); 11.4 (24 January 1920): 2 (Halcy Olive Tomlinson Hughes); 14.24 (16 June 1923): 3 (Angeline Cain); and 14.34 (25 August 1923): 2 (Vivian Haworth); and 14.46 (10 November 1923): 1 (Sister Heath).

¹⁶⁰ *COGE* 6.46 (13 November 1915): 3 and 12.31 (30 July 1921): 3.

¹⁶¹ A few examples include: *COGE* 7.38 (16 September 1916): 3; 10.41 (11 October 1919): 4; 12.10 (05 March 1921): 2; 13.13 (01 April 1922): 2; and 14.25 (23 June 1923): 4.

¹⁶² *COGE* 13.45 (18 November 1922): 4. The small violin was specifically listed as an instrument different from a regular violin.

¹⁶³ *COGE* 14.49 (01 December 1923): 4 (harp); and 14.2 (13 January 1923): 3 (fiddle). The fiddle is the same as a violin and I wanted to show that it was mentioned specifically, showing Appalachian roots.

¹⁶⁴ A few examples include: *COGE* 7.38 (16 September 1916): 3; 10.37 (13 September 1919): 3; 12.11 (12 March 1921): 4; 13.13 (01 April 1922): 2; and 14.46 (10 November 1923): 3.

¹⁶⁵ *COGE* 7.38 (16 September 1916): 3; 13.45 (18 November 1922): 4 (mandolin); and 12.11 (12 March 1921): 4 (banjo).

¹⁶⁶ *COGE* 5.49 (12 December 1914): 1; 10.43 (25 October 1919): 4 (cornet); 6.28 (10 July 1915): 1; and 11.41 (09 October 1920): 1 (trumpet).

¹⁶⁷ *COGE* 13.31 (05 August 1922): 1.

instruments) saxophone;¹⁶⁸ and (Percussion Instruments) drums and bass drum,¹⁶⁹ tambourine,¹⁷⁰ cymbals, blocks, snare drum, and triangle.¹⁷¹ Music ensembles played an important part in the development of the Church of God. Bands were used for water baptism and altar services,¹⁷² at train depots,¹⁷³ in church services,¹⁷⁴ at Sunday school conventions and Easter services,¹⁷⁵ in Bible schools and revivals,¹⁷⁶ at church dedications and Camp Meetings,¹⁷⁷ and at the annual Assemblies.¹⁷⁸ Many of the bands were mentioned by name: the Helicon Band and the Dora String Band,¹⁷⁹ the Eldorado Brass Band and the Cleveland Brass Band,¹⁸⁰ the Cleveland Cornet Band and the Lindale String Band,¹⁸¹ the Alabama String Band and the Spring Place String

¹⁶⁸ *COGE* 12.22 (28 May 1921): 3.

¹⁶⁹ A few examples include: *COGE* 10.8 (22 February 1919): 4; 11.15 (10 April 1920): 2 (drums); 12.5 (29 January 1921): 3; and 13.31 (05 August 1922): 1 (bass drum, the same one used in the Bahamas 12 years ago).

¹⁷⁰ A few examples include: *COGE* 10.37 (13 September 1919): 3; 11.15 (10 April 1920): 2; and 13.12 (25 March 1922): 2.

¹⁷¹ *COGE* 13.12 (25 March 1922): 2 (cymbals); 13.12 (25 March 1922): 2 (blocks); 13.12 (25 March 1922): 2 (snare drum); and 13.45 (18 November 1922): 4 (triangle).

¹⁷² *COGE* 7.24 (10 June 1916): 2 (baptism); and 7.24 (10 June 1916): 4 (altar).

¹⁷³ *COGE* 11.26 (26 June 1920): 4.

¹⁷⁴ A few examples include: *COGE* 6.28 (10 July 1915): 4; 7.5 (29 January 1916): 2; 8.19 (19 May 1917): 2; and 11.20 (15 May 1920): 4.

¹⁷⁵ *COGE* 14.21 (26 May 1923): 4 (conventions); and 11.20 (15 May 1920): 4 (Easter).

¹⁷⁶ *COGE* 10.5 (01 February 1919): 3; and 10.6 (08 February 1919): 2 (Bible schools); 11.31 (31 July 1920): 3; and 11.40 (02 October 1920): 2 (revivals).

¹⁷⁷ *COGE* 13.40 (07 October 1922): 3 (dedications); 6.37 (11 September 1915): 4; 12.33 (13 August 1921): 3; and 8.25 (30 June 1917): 3 (Camp Meetings).

¹⁷⁸ *COGE* 6.46 (13 November 1915): 2; 9.39 (28 September 1918): 2; 13.46 [*sic*] (11 November 1922): 1; and 14.48 (24 November 1923): 1.

¹⁷⁹ *COGE* 7.37 (09 September 1916): 2; 9.6 (09 February 1918): 2; 13.40 (07 October 1922): 3 (Helicon); 13.37 (16 September 1922): 2; 13.41 (14 October 1922): 2; and 14.37 [*sic*] (08 September 1923): 2 (Dora).

¹⁸⁰ *COGE* 14.46 (10 November 1923): 3 (Eldorado); and 7.30 (22 July 1916): 3 (Cleveland Brass).

¹⁸¹ *COGE* 8.28 (21 July 1917): 4 (Cleveland Coronet); 11.28 (10 July 1920): 3; and 12.23 (04 June 1921): 3 (Lindale).

Band,¹⁸² the Whit Denson Band, the Stockton String Band, and the East Chattanooga Orchestra.¹⁸³ Mrs. C. E. Lease was especially enamored with the Alabama Brass Band, claiming that as the band traveled, played, and sang, they also preached “the true Church of God doctrine which is the Bible doctrine.”¹⁸⁴

There were many talented people who could sing and play an instrument, but at other times, there were instances recorded when a person would play an instrument without any foreknowledge or training. Tomlinson writes of Sister Clyde playing the organ in the power of the Spirit accompanied by glossolalic singing, which included both he and F. J. Lee singing in perfect harmony.¹⁸⁵ This term concerning Sister Clyde playing “in the power,” is also referred to among Pentecostals as “playing under the power,” and can have two distinct meanings.¹⁸⁶ Generally speaking, “playing under the power” is when a musician is believed to play with a spiritual anointing, causing the music to have more impact, and twelve occurrences of this type were mentioned in the first decade of the *Evangel*,¹⁸⁷ and from 1920–1923 there were fourteen examples of playing under the power.¹⁸⁸ A second meaning for this term “playing under the power” is when human hands are not touching a particular instrument, and it is allegedly played by an unknown spiritual entity; this was recorded five times in the *Evangel* during the Tomlinson years.¹⁸⁹ One report from

¹⁸² *COGE* 11.38 (18 September 1920): 3; 12.2 (08 January 1921): 2; 12.7 (12 February 1921): 3 (Alabama String); and 12.26 (25 June 1921): 4 (Spring Place).

¹⁸³ *COGE* 13.34 (26 August 1922): 3 (Denson); 13.35 (02 September 1922): 2; 13.42 (21 October 1922): 3; 14.18 (05 May 1923): 2; 14.21 (26 May 1923): 4 (Stockton); and 13.48 (16 December 1922): 3 (East Chattanooga).

¹⁸⁴ *COGE* 13.3 (21 January 1922):3;13.6 (11 February 1922):3;14.46 (10 November 1923): 1.

¹⁸⁵ Tomlinson, *Diary* (04 August 1909), 119.

¹⁸⁶ There is a third possible meaning believed by some in the COG: someone who has never played an instrument is empowered by the Holy Spirit to play an instrument for a specific time and place. The *Evangel* hinted at that possibility when it mentioned a child played the organ “under the power,” but it cannot be proven from the description given. See: *COGE* 11.46 (20 November 1920): 3.

¹⁸⁷ A few examples include: *COGE* 5.41 (10 October 1914):3; 6.8 (20 February 1915): 4; 7.28 (08 July 1916): 2; 8.24 (23 June 1917): 4; 9.8 (23 February 1918): 1; and 10.32 (09 August 1919): 4.

¹⁸⁸ A few examples include: *COGE* 11.8 (21 February 1920): 3; 12.8 (19 February 1921): 3; 13.17 (29 April 1922): 3; and 14.46 (10 November 1923): 3.

Tomlinson concerned an untouched mandolin “playing under the power,” without any natural explanation. The women of the church were having a meeting, when suddenly the mandolin began playing a beautiful song, as mentioned by Tomlinson, “it was a little mandolin lying over there by itself and no one had attempted to touch it, when all at once the sweetest strains of music began to ring off the strings.”¹⁹⁰ When the Church of God understood that instruments could be used as a tool of evangelism, they were encouraged to do so by Tomlinson, Lee, and other leaders. Instruments were especially useful for street evangelism because they were easy to carry and had a loud sound to attract a crowd. Tomlinson was a musician himself, and fostered an appreciation for music in the home,¹⁹¹ school, and the church. Tomlinson’s secretary wrote that he often played the violin, and his older daughter Halcy would accompany him on the organ.¹⁹²

In 1921, C. M. Padgett wrote an article in the *Evangel* titled “Music.” Padgett declared that Church of God people should be known through their music, and they should use it to evangelize the world. Padgett mentioned that everyone in the church should play some type of instrument, and suggested that a motto should be established for the denomination: “Practically every member in the Church of God with a musical instrument of some kind.... it is a recognized fact that the Church of God people are a singing people. Let it be a fact that we are a people that can handle the harp or any kind of an instrument that sounds by air pressure.”¹⁹³ Padgett affirms what I have heard many times in my interviews: the Church of God is known as a singing people and now it seems they are diversifying to include musical instruments. Prior to writing this thesis, I was under the assumption from reading the work of others (including dissertations) that there was not much information available concerning the use of musical instruments in the Church of God. After investigating the *Evangel* and

¹⁸⁹ *COGE* 5.2 (10 January 1914): 6; 7.1 (01 January 1916): 1; 7.1 (01 January 1916): 2; 11.34 (21 August 1920): 3; and 11.40 (02 October 1920): 2.

¹⁹⁰ *COGE* 7.15 (08 April 1916): 2.

¹⁹¹ Tomlinson had R. E. Winsett in his home giving music lessons to his children. Tomlinson, *Diary*, 107.

¹⁹² Lillie Duggar, *A. J. Tomlinson: Former General Overseer of the Church of God* (Cleveland, TN: White Wing Publishing, 1964), 65.

¹⁹³ *COGE* 12.11 (12 March 1921): 4.

the *Assembly Minutes* through the Tomlinson era, I am able to report that instrumental music flourished in the early years of the Church of God.¹⁹⁴ This section firmly establishes that instrumental as well as vocal music was an important part of the musical narrative of the Church of God; however, even music could not calm the difficulties in the future.

2.4.4 Tomlinson Era Ends

Tomlinson was approved in 1909 as the General Overseer and five years later (1914) received a lifetime appointment.¹⁹⁵ The daily responsibilities began to weigh heavily on Tomlinson, and he was fulfilling many duties, such as: General Overseer, distributing money to the ministers, Editor and Publisher of the *Evangel*, business manager of the Publishing House, Superintendent of Bible Training School, Superintendent of the Orphanage and Children's Home, and Superintendent of the Sunday school at Cleveland. In addition Tomlinson preached numerous weddings and funerals, and worked an average of eighteen hours a day.¹⁹⁶ It was clear that Tomlinson was overextended, and due to his health, changes needed to be made. After some apprehension concerning Tomlinson's ability to perform his duties was voiced, he offered his resignation at the seventeenth Assembly in 1922; however, the Assembly refused to accept this action.¹⁹⁷ Due to questions concerning the misappropriation of money, Tomlinson was brought before an investigative committee from 12-21 June 1923.¹⁹⁸ At the conclusion of the meeting Tomlinson was asked to resign, but he refused, believing it was God's will for him to remain in that position for life.¹⁹⁹ As a result of the investigation, Tomlinson was impeached and he

¹⁹⁴ It is beyond the scope of this thesis to investigate every instance of the mention of musical instruments in the *Evangel*; therefore, it was decided to limit this particular investigation to the end of the Tomlinson years (1923).

¹⁹⁵ *Minutes of the Tenth Assembly – 1914*: 23-25; Conn, *Like a Mighty Army*, 170-1; Davidson, *Upon This Rock*, vol. 1, 434-6.

¹⁹⁶ Tomlinson, *Diary*, 245.

¹⁹⁷ Tomlinson, *Diary*, 248; Davidson, *Upon This Rock*, vol. 1, 603-4.

¹⁹⁸ Tomlinson, *Diary*, 10 September 1923, 253-4.

¹⁹⁹ Crews, *A Social History*, 19-28.

started another church eventually known as the Church of God of Prophecy.²⁰⁰ The investigative committee chose F. J. Lee to replace Tomlinson on 26 July 1923 to complete Tomlinson's unexpired term until the eighteenth Assembly.²⁰¹ Sadly, an on-going conflict raged through the pages of the *Evangel* with a full explanation given as to why Tomlinson was being impeached.²⁰² In the very next issue of the *Evangel*, there was a request for members to continue to send their finances to the Church of God offices, and **not** to Tomlinson.²⁰³ In a third consecutive issue of the *Evangel*, the investigative committee stated their side of the story (i.e., F. J. Lee, J. B. Ellis, and J. S. Llewellyn), and then Tomlinson reiterated with his side of the story.²⁰⁴ The public fighting gradually began to subside in the pages of the *Evangel* after the Assembly officially elected F. J. Lee as General Overseer in November of 1923.²⁰⁵ This was a difficult time for the church and troublesome for the denomination; unfortunately, these problems occur too frequently in local churches as well as at the national level. Perhaps one of the most difficult announcements to read in the *Evangel* was on 22 September 1923, when it was declared that Tomlinson, his wife Mary, their son Homer, and several other men had their membership in the Church of God revoked.²⁰⁶

When the eighteenth Assembly met in Cleveland, Tennessee, there were many doubts as to the future of the church because it had been only four months since the removal of Tomlinson.²⁰⁷ However, as the doors of the auditorium opened and 1,600 delegates entered, it became apparent that the Church of God would survive. On Thursday morning there was a "roll call of the States;" some stood and gave

²⁰⁰ It is beyond the scope of this thesis to explore this schism in detail. See, Crews, "From the Back Alleys," 125; Conn, "Church of God," *NIDPCM*, 532; Conn, *Like a Mighty Army*, 207-220; Davidson, *Upon This Rock*, vol. 1, 610-48; Davidson, *Upon This Rock*, vol. 2, 41-55.

²⁰¹ *COGE* 14.47 (17 November 1923): 1; Conn, *Like a Mighty Army*, 216. Note: Tomlinson lived another 20 years, and died on 02 October 1943. See, Davidson, *Upon This Rock*, vol. 2, 873-5.

²⁰² *COGE* 14.28 (14 July 1923): 3-4.

²⁰³ *COGE* 14.29 (21 July 1923): 1.

²⁰⁴ *COGE* 14.30 (28 July 1923): 1.

²⁰⁵ *COGE* 14.47 (17 November 1923): 1.

²⁰⁶ *COGE* 14.39 (22 September 1923): 3.

²⁰⁷ *Minutes of the Eighteenth Assembly – 1923*: "Concurred Action," 27-29.

greetings, while others choose to sing their welcome.²⁰⁸ When it was time for the African-American delegation, they sang an old spiritual, “I Shall Not Be Moved”²⁰⁹:

Tho’ the tempest rages, I shall not be moved;
On the Rock of Ages, I shall not be moved;
Just like a tree that’s planted by the waters,
I shall not be moved.

I shall not be, I shall not be moved,
I shall not be, I shall not be moved;
Just like a tree that’s planted by the waters,
I shall not be moved.

The entire Assembly had a similar attitude – one of gratitude that they had overcome the trials and tribulations of a serious church division. In reality, it would take more than twenty-eight years and many court battles for the Church of God to overcome this schism.²¹⁰ The mountain people brought their religious and musical traditions with them to the cities, and one of the greatest features of these early religious groups was their oral and not necessarily their written theology;²¹¹ they are especially known for their testimonies, which were deemed inappropriate by other churches.²¹² Hollenweger summarizes the liturgical style of the early Pentecostals, emphasizing their oral theology through testimonies, spiritual dances, narrative, fellowship meals, and a lifechange that could be seen by family, neighbors, and the world.²¹³

²⁰⁸ *Minutes of the Eighteenth Assembly – 1923*, 6-8.

²⁰⁹ Conn, *Like a Mighty Army*, 224.

²¹⁰ The name Church of God of Prophecy became the official title of Tomlinson’s group on 02 May 1952, almost nine years after his death. Davidson, *Upon This Rock*, vol. 3, 621-7.

²¹¹ Russell P. Spittler, “Suggested Areas for Further Research in Pentecostal Studies,” *Pneuma* 5, no. 2 (Fall 1983): 39.

²¹² Steven M. Fettke and Robby Waddell, eds. *Pentecostals in the Academy: Testimonies of Call* (Cleveland, TN: CPT Press, 2012).

²¹³ Hollenweger, *Pentecostalism*, 196.

2.5 Chapter Conclusion

This chapter gives an overview of the Appalachian people, their religion, and discusses how music, both vocal and instrumental, plays a significant role in the birth and development of the Church of God. Spurling and Tomlinson's understanding of ecclesiology helped form the beginning roots of the denomination; they understood the Church to be God's principle means for love and fellowship among His people. It was revealed that Spurling influenced Tomlinson's view on ecclesiology, and Tomlinson began to focus on and write about the purpose, nature, and structure of the church; very few other early leaders emphasized ecclesiology as did Tomlinson.²¹⁴ Theologically, Pentecostals brought their theology with them from their prior organizations, and scholars claim it continues to develop. The group also brought their anti-liturgical preferences with them, and it would be many years before they could verbalize reasons for service order; however, liturgy began to take shape in the first decades, especially through the publications of Spurling and Tomlinson. The emerging Church of God endured an inauspicious beginning; still, in the developing stages music played a vital role.²¹⁵ Despite the schism in 1923, the denomination experienced significant development in the USA during the first thirty-seven years. The following biographical vignette of R. G. Spurling, known as one of the founding fathers of the denomination, will reveal its first music personality. Chapter three will examine the next broad theme, the establishment of the education system of the Church of God.

²¹⁴ Coulter, "Ecclesiology in the Church of God." 60-1.

²¹⁵ James Dunn, "Pentecostalism and the Charismatic Movement," in *The History of Christianity*, ed. Tim Dowley (Oxford, England: Lion Publishing, 1990), 648-9.

BIOGRAPHICAL VIGNETTE: RICHARD GREEN SPURLING

In an autobiography by Richard Green Spurling (1857-1935),²¹⁶ hereafter referred to as R. G. Spurling, he claimed to be a licensed Baptist minister²¹⁷ who loved to write poems and songs. Spurling was also a singer, performer, and author of *The Lost Link*,²¹⁸ one of the first books written by a Pentecostal before the Azusa Street Revival, making it a valuable contribution to Pentecostal history.²¹⁹ Spurling was the epitome of a mountain musician during the late 1800s; he had no formal musical training, yet he was eager to offer his talents. He first makes an appearance in this narrative in 1884 as a twenty-seven year-old minister, becoming pastor of the Christian Union two years later. Spurling's handwritten certificate of ordination survives as the oldest known document of the denomination.²²⁰ Spurling was one of twenty-one delegates present at the first assembly in 1906.²²¹ The first documented example of Spurling's musical abilities occurred at the eighth Assembly (1913), when he sang his own composition about God's law and government:

Jesus our Lord from glory came
To make our minds and hearts the same;
His gospel, law and government,
Unto His children He has sent.²²²

Other verses encouraged people to live by God's love and commands so that strife would not be in the churches. Simmons believes this song aligned with

²¹⁶ Record of birth and death dates found in Dixon Pentecostal Research Center, Vault Box 107, in the folder marked "Miscellaneous historical documents of Spurling Family." This document lists his birth as 1857 in Williamsburg, Whitley County, Kentucky. Also see James M. Beaty, "Time-Line on R. G. Spurling," (DPRC), Vault Box 107; "Early History."

²¹⁷ Spurling claimed the Baptist church demanded the return of his license, and later he wrote that he was "turned out" of the church. See, Spurling, *Lost Link*, 48.

²¹⁸ Spurling, *Lost Link*, 51.

²¹⁹ Douglas Jacobsen, *Thinking in the Spirit: Theologies of the Early Pentecostal Movement* (Indianapolis, IN: Indiana University Press, 2003), 50-6; see, "The Restorationist Theology of Richard G. Spurling" in chapter one, "Original Visions."

²²⁰ Spurling, "Historical Documents."

²²¹ *Minutes, 1906 – 1914: Photographic Reproductions*, 27, 29, 35.

²²² Spurling sang six verses and only the first appears here. *Minutes of the Thirteenth Assembly – 1913*, 41.

Spurling's theological beliefs about the church since becoming a pastor in 1886.²²³ Specific documentation describing worship services was vague in the early records, but the *Minutes* recorded that following Spurling's song people stood to their feet with up-lifted hands, and some were shouting and dancing.²²⁴ This written description of the effects of Spurling's song on the Assembly constituents demonstrates the outward manifestations of how music influenced the denomination during its emerging years.

A look back at the first thirteen assemblies of the Church of God, Spurling proved himself to be quite the musician who was featured more than any other person. He sang songs of his own composition, including biographical information about his own life within the verses, and rightly deserves to be recognized as the first musician honored with a vignette. Spurling became less involved with the Church of God after Tomlinson was impeached in 1923²²⁵ and passed away at the age of seventy-eight on 24 May 1935, in Turtletown, Tennessee.²²⁶ Spurling contributed to the excitement that was Pentecostalism, and *influenced* the development of the emerging group now known as the Church of God. He personified the spirited singing and exuberant worship characteristic of the historical roots of the Church of God, and as a minister, author, songwriter, singer and performer he is accurately portrayed as the father of the denomination.²²⁷

²²³ Simmons, *History of the Church of God*, 28.

²²⁴ *Minutes of the Thirteenth Assembly – 1913*, 42.

²²⁵ McCauley claims Spurling resigned his ministry with the COG and became a member of the Wildwood COGP in Cleveland, TN, from 1926 until his death. Official COG history is silent on this matter. See, McCauley, *Appalachian Mountain Religion*, 302-3.

²²⁶ Spurling, "Historical Documents."

²²⁷ Spurling was held in high regard by Tomlinson, who publically declared at the eighth assembly, "In one sense I look upon him [i.e., Spurling] as my father." *Minutes of the Thirteenth Assembly – 1913*, 38.

CHAPTER THREE

ETUDE – MASTERING DIFFICULTIES:

THE INFLUENCE OF MUSIC ON CHURCH OF GOD EDUCATION

3.1 Introduction

Having considered the influence of music on the first thirty-seven years of the Church of God, carried by the musical underpinnings of spirited singing and exuberant worship, I will now reflect on how music correlates to the educational system of the denomination reinforced in the form of traveling music performance groups of the era. These groups represented God, the denomination, and the Bible school – a tradition that continues until present day. This chapter will investigate the divisions of education of the Church of God, and discuss how music influenced each of these: Bible Training School, Lee College/University, and Church of God Seminary. I will now explore the earliest educational endeavor of the denomination the founding of Bible Training School (BTS).

3.2 Bible Training School

A. J. Tomlinson initiated the need for a preparatory school for training new workers at the sixth General Assembly in 1911. Although this was a noble suggestion, it would take six years before he introduced the discussion again at the thirteenth annual assembly in 1917. Tomlinson believed those Church of God young people who attended other schools were lost to the church and he persuaded the Assembly that there was a sense of urgency to establish a school.¹ The first class of BTS commenced on 01 January 1918 in a room above the Publishing House, with an opening lecture, Bible reading and prayer by Tomlinson.² Tomlinson was selected as the superintendent, and the first teacher was Nora Chambers, who would have preferred a

¹ *Assembly Minutes, Thirteenth Assembly – 1917*, 19-20.

² Tomlinson, *Diary*, 235. Duggar, *A. J. Tomlinson*, 170.

man to be the teacher.³ According to Ruelas, in the broader context, it was not that unusual for Holiness-Pentecostal women to serve in this position.⁴ The appointment of Chambers during this time when women were seemingly viewed as second-class citizens certainly spoke to her abilities and character. Carolyn Dirksen mentions that when one reads the history of the Church of God, they immediately see the limited liberties placed upon the women in the Church. However, it must be taken into account that when the school started in 1918 women were not yet allowed to vote and they could not own property or have equal legal rights as did American men.⁵ In this respect, it was remarkable that Chambers was the first teacher for the Bible school of the Church of God.

The Bible was to be the main textbook for BTS, in addition to literature and appropriate music for the students.⁶ According to Kurtz and Gorbacheva, the tuition for students was one dollar per week, and in addition to the Bible, subjects included geography, English, and important to this thesis, music.⁷ The fact that Tomlinson included music as one of the subjects, in conjunction with the study of Scripture, confirmed the importance placed on music. This mention of music in the early years continued throughout the denomination's development. The opening of BTS was important for the Church of God, considering that many of the Christians from that era had a general distrust of anyone with a formal education.⁸ During this era an

³ Three early Pentecostal bodies initially permitted women in ministry before beginning to increasingly place restrictions on their leadership roles: AOG, COGIC, and the COG (Cleveland, TN). Estrelida Y. Alexander, *Limited Liberty: The Legacy of Four Pentecostal Women Pioneers* (Cleveland, OH: The Pilgrim Press, 2008), 19.

⁴ Ruelas identifies 27 Holiness-Pentecostal women in the book where the story of Nora Chambers appears. Abraham Ruelas, *Women and the Landscape of American Higher Education: Wesleyan Holiness and Pentecostal Founders* (Eugene, Or: Pickwick Publications, 2010), 95-100; Chapter 18: "Going Where She Thought a Man Should Go – Nora Chambers."

⁵ Carolyn Rowland Dirksen, "Let Your Women Keep Silence," in Bowdle, *The Promise and the Power*, 169.

⁶ Six students were named in the first official photo; three men: Jesse Danehower, Earl Hamilton, Avery Evans; three women: Mrs. M. S. Haynes, Nannie Ruth Hagedwood, Lillie Mitchell, and their teacher, Nora Chambers. Simmons, *History of the Church of God*, 89.

⁷ Joleen Kurtz, "Lee College: 75 Years," *Reflections... upon Church of God Heritage* (Summer/Fall 1994), 2-3 in Roebuck, "Restorationism;" and Tatiana Gorbacheva, "Nora Chambers – Educational Pioneer," *Church of God History and Heritage* (Fall 1997), 3-5 in Roebuck, "Restorationism."

⁸ *Assembly Minutes, Thirteenth Assembly – 1917*, 19-20.

accepted form of education would have been learning the Bible and Christian doctrine, with emphasis on the Evangelical or Pentecostal beliefs.⁹ Anderson mentions that early Pentecostals were not so interested in theological training, but rather emphasized the spiritual over the intellectual abilities of its leaders.¹⁰ This seemed to be true for Tomlinson as well; he placed great emphasis on his personal calling as the leader of the Church of God, and appreciated that calling in others.

Pursuit of an education was one of the steps that led the Church of God from being a rural sect to a worldwide denomination. Liston Pope affirms that when groups begin to train their ministers academically and move from a program of evangelism to one with more emphasis on religious education they begin to move away from sectarianism.¹¹ It had taken a long time for BTS to receive denominational approval, however once established, leadership realized the need for correspondence courses.

3.2.1 BTS Correspondence Course

BTS was operational, and yet, with only a few students each year, it was not profitable, so a correspondence course began on 29 September 1919. The lessons cost forty dollars each, and if all students paid their bills and completed the correspondence course, it had the potential of yielding over thirty-one thousand dollars for BTS, an astronomical fee for that time.¹² The correspondence course was beneficial for the denomination, and Johnson claims this arrangement was popular for several reasons, (1) students could pay on installments, (2) students could remain at home, (3) the training was identical to the school program, and (4) the cost was reasonable for part-time students.¹³ The BTS Study by Correspondence was divided

⁹ Wacker, *Heaven Below*, 151.

¹⁰ Anderson, *Spreading Fires*, 261.

¹¹ Liston Pope, *Millhands and Preachers* (New Haven, CT: Yale University Press, 1965), 139-40; in "A Study of Teacher Education in Sixteen Pentecostal Colleges in the United States" Eugene Carl Christenbury (EdD diss., The University of Tennessee, 1972), 17.

¹² In 1919 the average US salary was \$627. Salary information obtained from: Oswald W. Knauth, *Distribution of Income by States in 1919* (New York: Harcourt, Brace and Co., 1922), 25 (see table 6).

¹³ Johnson, "Lee College," 11.

into twenty lessons,¹⁴ with number eighteen being of particular interest to this thesis. It was designed to provide practical advice for those who would be church leaders with written descriptions for teaching, taking up offerings, sermon preparation, and presenting an order of service, which all should be led by the Holy Spirit. A suggested order of service is seen in figure 3.1:

Figure 3.1 Suggested Order of Service¹⁵

Hymn	By Congregation
Bible Reading	By Pastor
Prayer	By Pastor
Hymn	By Congregation
Song	By Choir
Song	By Miss _____
Collection Plate	with Organ Recital
Preaching	By the Pastor
Hymn	By Congregation
Benediction	By the Pastor

A description of the song Service included recommending the inclusion of well-chosen solos, duets, trios and quartets. The minister was encouraged to delegate the singing to someone who was gifted in that area, stating that it would benefit the church. The lesson booklet offered the following advice on worship: “Divine worship is often made droll and actually dead by singing which does not have a spirit of joy in it. People usually sing for joy, and weep for sorrow. There should indeed be real fire in church singing.”¹⁶ This “fire” was an indication to be led by the Holy Spirit, emphasizing both joy and lament as found in Scripture.¹⁷ The correspondence school

¹⁴ These lessons seem somewhat primitive compared to today’s standards, and yet, there is no doubt that most first year Seminary students would be challenged by the test questions at the end of the lessons. “Bible Training School Correspondence (Lessons 1-20),” *Church of God Publications: 1901-1923*, DVD (2008), DPRC.

¹⁵ There were ten segments in this order of service, and 50% involved music. “Bible Training School Correspondence,” Lesson eighteen, 11.

¹⁶ “Bible Training School Correspondence,” 11.

¹⁷ Lament is most notably found in the Psalms. See, Scott Arthur Ellington, “Reality, Remembrance, and Response: The Presence and Absence of God in the Psalms of Lament” (PhD diss., University of Sheffield, 1998).

would prove to generate a renewed interest in the on-campus school, as evident in the increase of on-campus attendance.¹⁸

This segment has shown that the correspondence school, in conjunction with the on-campus school, helped to establish the early educational efforts of the denomination and each segment used music as a significant partner. Due to the dismissal of Tomlinson, 1923 was a difficult year for the denomination. However, on 12 November 1923, forty students enrolled in BTS proving that the school would continue, especially with new methods of evangelism such as the Music Normal.¹⁹

3.2.2 Singing Schools and Music Normals

J. H. Walker became superintendent of education in 1924 and hired Otis McCoy as the music teacher in 1930,²⁰ stating, “we thank and praise the Lord for the privilege of obtaining such a worthy, qualified man for this position.”²¹ McCoy had the ability to teach all music classes, such as: Counterpoint, Harmony, Voice, Music History, etc. as well as instrumental instruction for: banjo, mandolin, guitar, saxophone, trombone, cornet, etc.²² In the thirties, there were two types of training for musicians in the Church of God, (1) the Singing School,²³ and (2) the Music Normal.

The typical singing school was in the rural South and was held in halls or churches. These schools usually lasted from ten to fourteen days in length, and were often held in the summers when children were free from regular school activities. The Singing School taught the basics of music and singing, adding an element of entertainment for adults and students alike.²⁴ The second type of music school for

¹⁸ Johnson, “Lee College,” 15.

¹⁹ *COGE* 14. 47 (17 November 1923): 2.

²⁰ Conn, *Like a Mighty Army*, 235, 258.

²¹ *Church of God Bible Training School Catalog: 1930-31* (Cleveland, TN: BTS Publication, 1931), 23, Dixon Pentecostal Resource Center (DPRC), Document Box 40-1.

²² *BTS Catalog: 1930-31*, 37.

²³ Tanner, “Assemblies of God Hymnology,” 47.

²⁴ Jo Lee Fleming, “James D. Vaughan, Music Publisher, Lawrenceburg, Tennessee. 1912-1964.” (SMD diss., Union Theological Seminary, 1972), 37.

those more advanced in musical training was the Music Normal, emphasizing the training of teachers with a more challenging curriculum including: sight-singing, ear training, directing, harmony, theory, etc.²⁵ Music Normal graduates were expected to become teachers themselves, or professional singers in a Gospel quartet. Simmons claims the normal was successful and well attended, including both BTS students and community members.²⁶ These Singing Schools and Music Normals were beneficial to BTS and the Church of God because in addition to musical training, an underlying purpose was to promote the Gospel through prayers, sometimes a sermon, and often an altar call. Fleming claims that some of the students who made a commitment to Christ later went on to become leaders in churches.²⁷

In the 1933-34 BTS catalog there is a picture of the “Evening Students Music Class.” This photograph features twenty-nine women, twenty-seven men, six boys, and Professor McCoy.²⁸ Private lessons were offered on a variety of instruments; classes were offered in the evenings, and there was a general review on Saturdays. This was designed to be a practical course that would help students who remained in their home churches.²⁹ Along with being a spiritual and musical enhancement to the students, the Music Normal was a way for BTS to earn income through fees, as listed in figure 3.2:

²⁵ David Warren Steel, “Shape Note Singing Schools,” from *Encyclopedia of Southern Culture*, eds. William Ferris and Charles Reagan Wilson (Chapel Hill, NC: The University of North Carolina Press, 1989), “on-line article,” available from: http://www.arts.state.ms.us/crossroads/music/sacred_harp/mu4_text.html (accessed 15 October 2012). See, Fleming, “James D. Vaughan,” 16-47.

²⁶ Simmons, *History of the Church of God* 94.

²⁷ Fleming, “James D. Vaughan,” 38.

²⁸ *BTS Catalog: 1933-34*, 15.

²⁹ *BTS Catalog: 1933-34*, 22.

Figure 3.2 Business Regulations³⁰

Evening Musical students 25-cents each week (or 6 weeks)	\$ 1.25
Entrance Fee and Registration	\$ 3.00

MUSICAL NORMAL

Board and Tuition for six weeks	\$ 24.50
Tuition only for the Normal	\$ 5.00
Board and Tuition paid in advance only	\$ 23.00
Evening Musical students 25-cents each week (or 6 weeks)	\$ 1.25

At the twenty-ninth annual Assembly, the Overseer from the state of Maine gave remarks about using the Music Normal as a tool of evangelism, stating that their state had a six-weeks' musical normal with forty-four students in attendance. Along with music the school had Bible lessons, and all of the students made a commitment to Christ and several were baptized in the Holy Spirit.³¹ This report was exceptional and serves as an example of how beneficial the Music Normals were to the Church of God and its development. The school moved forward academically, spiritually, and musically through the next several decades.

3.2.3 BTS from the 1920s–1940s

Improvements were occurring at BTS including the addition of a full-time Superintendent and two full-time faculty members by 1929, and enrollment had increased to sixty-five students. According to Stephens, all of the classes were originally religious in nature; however, in 1929 some of the courses could “be classified as secular academic courses, particularly those developed to enhance written and oral skills and music. The music, however, reflected its use in the service of the Church as opposed to being secular in content.”³² In the early days of BTS, music was recognized as an equal partner in ministry with other subjects, but it was always stressed that it was for the glory of God, and not for personal edification. After twelve years the enrollment at BTS was eighty-seven students, and by 1934-35

³⁰ *BTS Catalog: 1933-34*, 33.

³¹ *Minutes of the Twenty-Ninth Assembly – 1934*, 31.

³² Stephens, “Lee College,” 56.

increased to 131 regular students and 123 music normal students.³³ Schools fees paid by music students helped the school to be financially successful.

McCoy began a tradition at BTS learned from his Vaughan Quartet days; promoting the school through traveling music groups. The men's "Cleveland Bible School Quartet" included: Otis L. McCoy, Lloyd McLain, J. H. Walker, and B. C. Robinson, the group was active at the Assemblies,³⁴ and in the community singing in churches and singing conventions.³⁵ This quartet and other music ensembles were the musical underpinning of the broad theme of education. When McCoy left BTS to work as music publisher and editor for Tennessee Music and Printing Company in 1934, Owel Denson became the director of the music school.³⁶ The Board of Education suggested what would later be considered an inspired proposal.

3.2.3.1 An Inspired Proposal

At the twenty-eighth Assembly in 1933 during the business sessions, the Board of Education made a recommendation for BTS musical groups to travel and minister in churches to honor God, promote the school and the denomination. Board chairman Ellis proposed that the BTS quartet travel in the interest of the school, visiting states where they received approval from the overseers and pastors.³⁷ This decision brought further name recognition to the school as the quartet traveled throughout the South and became a profitable venture through the offerings and record sales received from the churches. At the time of Ellis' proposal, McCoy had already been traveling with a quartet and musical ensembles for two years. The Board's inspired proposal was actually a borrowed proposal based on the reality that McCoy had already been ministering in the very fashion proposed by the Board of Education since 1930.

³³ Simmons, *History of the Church of God*, 94.

³⁴ *Minutes of the Twenty-Fifth Assembly – 1930*, 4. At this Assembly, there was mention of a harmonica player (32), and at the next Assembly, there was a whistling solo by Mrs. Willie Goins (36).

³⁵ *BTS Catalog: 1930-31*, 40. The BTS Orchestra was pictured in this same catalog, including nine women and ten men. Instruments included: seven guitars, two altos and one tenor saxophone, two banjos, three violins, and two mandolins, 41.

³⁶ Assisting Denson were Harry Hatcher (instrumental instructor), and piano instructors Miss Juanita Dixon and Miss Willie Mae Carroll, and Mrs. Ruth Dunn, accordion instructor. *BTS Catalog: 1939-40*, 14.

³⁷ *Minutes of the Twenty-Eighth Assembly – 1933*, 59.

The 1933-34 school catalog includes a picture of the traveling quartet for that year, including James McCoy, B. C. Robinson, and brothers Alphus and Urias LeFevre. They are standing behind a piano with four instruments lying on top: two dobros, a fiddle (violin), and a banjo. The description beneath the photograph states, “This Quartet received its training in B. T. S. and each member is a live-wire booster for our school. These men are not only musicians and singers, but are good Christian gentlemen and are each baptized with the precious Holy Ghost.”³⁸ Having the quartet travel for the school was certainly an inspired proposal; the more the quartet traveled, the more exposure for BTS, and the student body continued to increase.

At the end of the decade, BTS moved to Sevierville, Tennessee, and quickly realized a numeric increase of over thirty-seven percent in the student population.³⁹ As the 1940s arrived there was ample opportunity to participate in music at BTS, including: Chapel services, Sunday morning and evening worship, with each service featuring the music ensembles.⁴⁰ The school catalog emphasized that there were many avenues to serve the Lord through music, and BTS was determined to provide the best training possible, including “Practice Teaching,” which allowed the more advanced students to teach a beginning pupil (with faculty supervision). Although piano, voice and instrumental music had been offered in previous catalogs, the descriptions were now more academic in an attempt to become accredited.⁴¹

3.2.3.2 *Seeking Accreditation*

As the twenty-fourth year (1941-42) of BTS opened in Sevierville, President Zeno Tharp was presented with the task of seeking accreditation in the Southern Association of Colleges and Schools (SACS). With this desire also came a name change, “The Church of God Bible Training School and College.”⁴² Educational changes were slow to be accepted by many who lived in the rural South – perhaps

³⁸ *BTS Catalog: 1933-34*, 14.

³⁹ Conn, *Like a Mighty Army*, 298.

⁴⁰ *BTS Catalog: 1940-41*, 40.

⁴¹ For example: piano students were required to play “Major and minor scales, arpeggios; Vol. I Czerny; Etudes op. 100, Burgmueller; Sonatinas, Kuhla; Pieces selected.” *BTS Catalog: 1940-41*, 43.

⁴² *BTS Catalog: 1941-42*, front cover.

they feared that it would take away their Pentecostal distinctives. However, education and Pentecostalism were not adversaries but co-existed and yielded synergistic achievement. The success of the quartet and the academic progress provided a positive outlook for those who feared the loss of their distinctives.

In the pursuit of accreditation, BTS added a junior college division in 1941. Stephens claims the college fought to keep its Pentecostal identity while striving for accreditation, “Although this period was one of adjustment to and growth in collegiate status, the College also was developing in its strong Pentecostal tradition. These two seeming contradictions, that is, growth in what appear to be trends toward modern collegiate standing versus growth in a conservative, evangelical, Pentecostal tradition, are characterized by attitudes that ultimately explain the coexistence.”⁴³ Although Pentecostal parents were generally skeptical about higher education, they felt an obligation to provide Christian training and musical preparation for their children. In the final year at the Sevierville campus, representatives from the University of Knoxville came to inspect BTS, and they passed all requirements for college level status.⁴⁴ The enrollment increases of BTS are seen in figure 3.3:

Figure 3.3 Bible Training School enrollments from 1918 to 1947

Item	1918	1947
Superintendent	Part-time	President and Vice-President
Teachers	1	24 (including music)
Music Teachers ⁴⁵	None	7
Students	12	88 (this does not include high school)
Courses	Religious	Religious and Academic

⁴³ Stephens, “Lee College,” 71.

⁴⁴ E. L. Simmons, “Bible Training School: College Becomes Accredited,” *The Lighted Pathway* 18, no. 8 (August 1947): 4.

⁴⁵ Teachers and their subjects included: Willie Goins (theory, voice, piano), Wilma Lucas (piano, accordion), Don Moore (piano), Charles Nutter (guitar), Mary Blackwood Powell (piano, voice, Glee Club), James H. Staley (theory, harmony, music appreciation, piano, wind instruments), and Joseph Wahlton (piano, voice).

Around one-third of the faculty was involved in music, teaching nine different courses. Music was very much a part of the school; in the 1947 *Vindagua*, pictures show a variety of ensembles (e.g., vocal and instrumental soloists, trios, and quartets).⁴⁶ The beginning years of BTS proved to be dynamic, and by 1946, it was apparent that the Sevierville campus was inadequate to handle the growth of the school. This prompted the leadership to purchase the former Bob Jones College campus in Cleveland, Tennessee leading to the second phase of educational endeavors for the Church of God, Lee College.

3.3 Lee College

When students returned for the fall semester in 1947,⁴⁷ along with the physical move, there was a name change to Lee College, honoring the second General Overseer of the Church of God.⁴⁸ Choosing Flavius J. Lee as the namesake was an excellent choice because he was a musician as well as a statesman. Lee had previously been the choir director of the First Baptist Church in Cleveland, and was invited to a Church of God revival by his brother-in-law, where he responded to an altar invitation and received the baptism of the Holy Spirit. Conn claims that Lee was known throughout Cleveland as a good musician and a fine Christian gentleman of integrity.⁴⁹ The school board adopted the name Lee College on 22 May 1947, and in addition to honoring Lee, another reason for naming the school Lee because it was situated on Lee Highway, a major highway extending from Washington, D. C. to the Pacific coast.⁵⁰

Eventually most Pentecostal groups became established and accepted by the broader Evangelical community and references to them being sect-like mostly vanished. One association joined by Holiness, Pentecostal, and other groups helped to improve relations among Evangelicals was the National Association of Evangelicals

⁴⁶ *The Vindagua: 1947* (Bible Training School and College School Annual, Sevierville, TN: Self-Published, 1947), 47-50.

⁴⁷ *COGE* 38.15 (07 June 1947): 4.

⁴⁸ Preston Pendergrass, "Bob Jones College to Become Lee College When Church of God Takes Over Property Next Fall," *Cleveland Daily Banner*, 10 June 1947.

⁴⁹ Conn, *Like a Mighty Army*, 104.

⁵⁰ Pendergrass, "Bob Jones College;" in *COGE* 38.18 (28 June 1947): 7.

(NAE).⁵¹ Sims writes that joining the NAE was a way to trace our spiritual heritage beyond our Wesleyan-Holiness traditions, back through the patristic, Reformation, and post-Reformation traditions.⁵²

With a new name, accreditation, and location, Lee College was ready to meet the challenges of the future, with music firmly a part of the curriculum. By 1952 Lee College offered various clubs, including Band, Chorus, and the Music Club whose “purpose is to create interest for better music, and to give the students an opportunity for performances.”⁵³ There were also regular music classes, such as Mixed Chorus, Band, Girls Choir, Music History and Appreciation, Harmony, and music theory.⁵⁴ Lee College constantly looked for ways to impact its community, and offered the services of their music groups for local organizations and churches.⁵⁵ The college showed that they understood an important principle, well-trained music groups and performances would enhance relationships with the community, and in turn would give them a sense of pride for both Cleveland the school, and the denomination. Having established a relationship with local churches and the community, Lee College began to conduct a yearly open house in order to attract future students.

3.3.1 Lee College Day

In the mid-sixties Lee College was experiencing a decrease in attendance and newly appointed president, Ray Hughes decided to host an annual Lee College Day, beginning on 25 April 1964. Conn explains that more than one thousand participants viewed the school on this first event, and future students were exposed to all phases of college life, including: academic, spiritual, social, and especially the music of the

⁵¹ Some of the other groups included in the NAE are: Assemblies of God, Church of God, Church of the Nazarene, Salvation Army, Christian and Missionary Alliance, etc. See, Robeck, “National Association of Evangelicals,” in *NIDPCM*, 922.

⁵² Sims, *Our Pentecostal Heritage*, 130.

⁵³ Underwood, “Lee Junior College,” 49-50.

⁵⁴ It is beyond the scope of this thesis to discuss every music class and music faculty member through the years of the school’s existence. To review a particular year (beginning in 1942), see, <http://archive.org/details/vindagua1942leeu> (accessed 23 March 2011). To view a *Vindagua* from 1952, use the same address, but change the date (1942) to 1952 as follows: <http://archive.org/details/vindagua1952leeu>. Sixty-nine years of the *Vindagua* are available on-line.

⁵⁵ Delk, “Lee College,” 51.

campus. Many of the groups (i.e., choral, instrumental, ensembles, etc.) performed for the participants,⁵⁶ and this recruitment technique continues to the present day.

From 1960 through the late 1970s, Lee College continued to grow and “manifested a strong reaffirmation on the part of the Church of God of its position as a pentecostal denomination.”⁵⁷ Lee College experienced many advances during this period, such as hiring qualified teachers with music degrees, not just those who were proficient with their voice or instrument. The music disciplines were expanded to benefit the all-around musician, previous studies emphasized singing schools, but Lee College was now training choral and band directors, arrangers and composers, and especially ministers of music.⁵⁸ The seventies brought in a new era of professionalism that was expected of secular employment, and it was now encouraged in sacred arenas as well. Another tradition that benefited the school was highlighting the music department through the annual homecoming activities.

3.3.2 Lee College Homecoming

Lee College commemorated their homecoming with a time of celebration and renewed relationships, and alumni were encouraged to return to the school to see the improvements. Jim Brewer, vice-president of the alumni board, mentioned that Homecoming 1984 featured music from the Lee Singers, the Ladies of Lee, the Evangelistics, the Campus Choir, and the Lee College Band. A special highlight of the evening included the return of former teacher A. T. Humphries directing the “Lee College Touring Choir.”⁵⁹

The homecoming events proved to be successful, and continue until the present day. David Horton assumed the position of music department chairman in 1986, and believes God gave him a mandate to train and equip young people through the area of Praise-and-Worship. As Horton followed that mandate, amazing changes began to happen at the school: first, the department developed a new vision; second,

⁵⁶ Conn, *Like a Mighty Army*, 391.

⁵⁷ Stephens, “Lee College,” 97.

⁵⁸ Alford, “Music, Pentecostal and Charismatic,” in *NIDPCM*, 917.

⁵⁹ *COGE* 74.19 (December 10, 1984): 20.

new faculty came to the school to help with technology in addition to traditional pedagogy; third, music alumni bought a new grand piano for the piano majors; fourth, corporate support gave six electric pianos and computer equipment to start a piano lab with the latest equipment available;⁶⁰ and fifth, eight music scholarships were available to music students. Horton adds, “the goal of Lee College and the Department of Music and Fine Arts is to be the premier school for training young people to lead in music and worship in the flow of the Spirit.”⁶¹ The Church of God leadership believed the school was on the correct path to fulfill their commission of training young men and women to be ministers of music in an ever changing world. Embracing Lee College at every turn is music – choirs, instrumental ensembles, and classical music studies combined with Contemporary Christian Music. With the success of Lee College, a different avenue of educational opportunity for the denomination resulted in the need for a theological Seminary.

3.4 Church of God Seminary

The denomination realized a need for theological training beyond the college level and Ray H. Hughes, Sr. proposed to the Lee College Board of Directors to begin a theological Seminary on 02 March 1965; however, no further action was taken at that time.⁶² Three years later, Conn lays claim to the first official call for a Seminary on 08 January 1968, the fifty-year anniversary of Lee College. At the fifty-third Assembly in 1970, the Executive Council initiated the preliminary phase of the program;⁶³ the General Education Board was established and “Project 70” began with committees to begin planning for activities during the seventies, which included establishing a Seminary. The first step was to investigate Seminaries around the country,⁶⁴ and by

⁶⁰ *COGE* 79.4 (March 13, 1989): 32.

⁶¹ *COGE* 79.1 (January 1989): 36-7.

⁶² James M. Beaty, *How We Came to Have a Seminary* (Email document received from Beaty) 31 May 2014, 3.

⁶³ *Minutes of the 53rd Assembly – 1970*, 25-6; (Item 19A), 57-8.

⁶⁴ Seminaries investigated: Christian Theological Seminary (Indianapolis, IN), Vanderbilt Divinity School (Nashville, TN), Candler School of Theology (at Emory University) and Columbia Theological Seminary (both in Atlanta, GA). Beaty, *Seminary*, 10-1.

the fifty-fourth General Assembly, the General Executive Committee was authorized to institute the Church of God Graduate School of Christian Ministries.⁶⁵

In anticipation of its first students, Hollis Gause was appointed as the Dean and Director of the Seminary in the fall of 1974.⁶⁶ The first term had eighteen students in 1975, and student Chris Thomas heard Gause open the Seminary with the words, “This is a historic day in the Church of God; we now have a Seminary!”⁶⁷ The first graduation was held one year later on 27 July 1976. Among the five graduates was Dwain Pyeatt who writes of the music activities:

There was no music in any of the classes; however, twice a week (Tuesdays and Thursdays), we would have chapel. One of the students, Doug Miles from North Carolina, would lead the singing, and his wife Joyce would play the piano. We sang favorites from the denominational hymnals. There would have been no solos, no groups – just congregational singing.⁶⁸

Although music was not an official course at the Seminary, it was used in chapel services, and throughout the years its role became more prominent.

The Role of Music in the 1970's

F. J. May was the first teacher for the Seminary, and recalls using music in his classes, often after the opening devotion. May, a musician who played the piano and guitar remembers using the *Church Hymnal*⁶⁹ for chapel services, as well as the popular gospel songs of the day.⁷⁰ Faculty member French Arrington remembers having music in his classes, and a few times he recalled glossolalic singing. Although Arrington had no recollection of music courses in the early years, he claims he would have supported the idea of having a master's degree in music.⁷¹ Chris Thomas recalls

⁶⁵ *Minutes of the 54th Assembly – 1972*, 23.

⁶⁶ Beaty, *Seminary*, 2.

⁶⁷ Chris Thomas, personal interview, 12 September 2014.

⁶⁸ Dwain Pyeatt, Email interview, 27 June 2012.

⁶⁹ Many people refer to this hymnal by its popular nickname, the “red back hymnal.”

⁷⁰ F. J. May, personal interview, 28 August 1914.

⁷¹ French L. Arrington, personal interview, 28 August 2014.

F. J. May inviting Roosevelt Miller (music teacher from Lee) to come to the preaching class and discuss proper techniques for taking care of the voice. In addition, Lee music faculty member Jim Burns occasionally led worship in the chapel services.⁷² A section in the 1978-79 bulletin titled “Philosophy and Objectives,” states the Seminary exists to teach the “biblical, theological and worship distinctives of the Church of God.”⁷³ There was no mention in the catalog as to what “worship distinctives” meant and no classes were offered in worship or music.

The name of the school changed to Church of God School of Theology in 1978,⁷⁴ and the Board of Directors approved the building of a new facility in 1979.⁷⁵ In a section of the catalog titled “Course Descriptions,” under “Practical Theology,” a course titled “Ministry of Worship” was listed: “The theology of worship and biblical order of worship are presented as the foundation of the course. These are applied to the minister’s role in the conduct of worship.”⁷⁶ Jackie Johns, a student in 1979-80, who later joined the faculty in 1985, remembers musicians from local churches (e.g., North Cleveland) participating in chapel services.⁷⁷ In 1979, Jorge Giron, the first Hispanic student to attend the Seminary remembers that most chapel songs were sung in English; however, some Spanish worship songs were also incorporated into services.⁷⁸

The Role of Music in the 1980’s

The Seminary moved into their new building for the fall semester of 1980 with the dedication on 30 April 1981.⁷⁹ Three courses of interest to this thesis were listed in the 1981-83 bulletin: “Ministry of Worship,” “The Ministry of Music,” and “Chapel

⁷² Thomas, interview.

⁷³ *Church of God School of Theology Bulletin 1979-80*, vol. V, no. 1 (Cleveland, TN: Self-Published, 1980), 7. *COGSOT 1978-79 Bulletin*, 4.

⁷⁴ *COGSOT Bulletin 1979-80*, 7.

⁷⁵ *COGSOT Bulletin: 1980-81*, 7.

⁷⁶ *COGSOT Bulletin 1979-80*, 31.

⁷⁷ Jackie Johns, personal interview, 11 September 2014.

⁷⁸ Jorge L. Giron, Email interview, 25 September 2014.

⁷⁹ *COGSOT Bulletin: 1981-83*, 2.

Choir.”⁸⁰ Dean DeFino (1981) remembers singing hymns and songs from the *Church Hymnal*, *Hymns of the Spirit*, as well as some Praise-and-Worship songs that were popular at that time. DeFino further commented about his disappointment with the loss of the music distinction in the Church of God, he believes many Church of God congregations are leaving their traditional music and switching to Praise-and-Worship music, like many other evangelical denominations. DeFino states the Church of God style of music was unique and precious, and he believes it has lost one of the things that initially helped the church to develop.⁸¹

Lewis Willis was appointed President of the Seminary (1982-84), and invited Delton Alford to teach music courses, which led to discussions concerning the development of a master of Church Music program. As a result, five new music-related courses were introduced with one course in particular being well received from the student body titled “The Pastor and Church Music.” Many pastors at that time were having difficulty in their churches over music and worship and some believed this course helped them understand and correct a few of those problems. Liesch proposes that musicians should train together with pastors, with each learning the technical language of the other to better understand each other’s roles, and through dialogue have less conflict in the future.⁸² In addition to the liturgical course, “Ministry of Worship,” the music specific courses from 1985-87 increased substantially: “Chapel Choir;” “The Pastor and Church Music;” “Organization and Administration of Church Music;” “Theology and History of Church Music;” and “Preparation and Performance of Church Music.”⁸³ Alford comments about the demise of the master of Church Music program:

After two years of offering the music specific courses for the master of Church Music and Worship (1985-87), which initially won the approval of the administration and the curriculum committee, it failed to win faculty approval, and plans for this degree were eventually terminated. The Seminary was so conservative in the mid-eighties that

⁸⁰ *COGSOT, Bulletin: 1981-83*, 70, 74. Note: The Bulletins from 1983-84 and 1984-85 were missing.

⁸¹ Dean DeFino, telephone interview, 27 August 2014.

⁸² Liesch, *The New Worship*, 236.

⁸³ *COGSOT 1985-87 Bulletin*, 71-2.

they were more supportive of formal theological studies than they were of practical ministerial studies in music and worship.⁸⁴

Lucille Barfield volunteered to become the chapel organist in 1985, and continues to serve in that position presently. Since her first chapel service in 1985, Barfield has kept meticulous notes of every service she attended, including: musicians, songs, the keys in which the music was performed, names of sound technicians, featured speakers,⁸⁵ and any special activity (i.e., poem, drama, special playing and singing, testimony, baby dedication, etc.). Barfield mentions evidence of multicultural worship in chapel services; a few examples include: a Zambian couple who sang a native song using only a tambourine, a South American duet sang “Because He Lives” in Spanish accompanied by guitar, and a group of six Romanians sang “Alleluia,” using piano, organ, and accordion, and a Russian duet.⁸⁶

Beaty instituted field trips for those interested to visit “Fields of the Wood,” a Bible theme-park near Murphy, North Carolina. Beaty lectured on historical aspects of Tomlinson and the emerging Church of God. He incorporated songs on his field trips, and often conducted a communion service, for which he composed songs in Spanish, French, and English.⁸⁷ Beaty claims that in the early years, none of the faculty was particularly qualified to help at the Seminary in the area of music,⁸⁸ but contrary to Beaty’s statement, several of the faculty identified May as a gifted worship leader, especially during faculty retreats. Ron Cason, a graduate and current faculty member occasionally led worship and remembers singing “There is a Balm in Gilead” in his pastoral ministries class. Cason complimented May for being sensitive to the Holy Spirit when he led worship, which sometimes led to glossolalic singing.⁸⁹ Faculty member Jackie Johns claims the role of music in Christian and Pentecostal

⁸⁴ Delton Alford, telephone interview, 18 July 2014.

⁸⁵ A few examples include: Robert White, Charles Conn, Lamar Vest, and Raymond Crowley. One female minister was missionary Margaret Gaines, from Aboud, Israel. Barfield, Lucille, “Personal Journal and Notes from Seminary Chapel Services” Church of God Theological Seminary, 1985-2014.

⁸⁶ Barfield, “Notes,” 1985-2014.

⁸⁷ James Beaty, personal interview, 10 September 2014. To view photographs of Fields of the Wood, see, http://cogop.org/fow/fow_portfolio-category/marker/ (accessed 09 April 2014).

⁸⁸ Beaty, personal interview, 10 September 2014.

⁸⁹ Ron Cason, personal interview, 09 September 2014.

formation largely takes place in the worship service, so Johns purposely includes a time of music as a part of his class using older *Church Hymnal* songs, such as “Just a little talk with Jesus,” rather than the more contemporary songs. When asked to compare the music at Lee College and the Seminary, Johns mentions that the musical quality at Lee College was always superior because they had so many musicians to draw upon. When the Lee students performed at the Seminary, Johns felt like there was a sense of performance from the Lee students and he believes there was no worship element in most of those performances. Major exceptions were David Horton and Campus Choir, Roosevelt Miller and the Ladies of Lee, and the Evangelistics; when those choirs sang, there was a sense of heightened worship.⁹⁰

The eleventh commencement of the Seminary took place on Saturday, 26 July 1986, at the Cross Memorial Chapel. All of the musicians were from Lee College: David Horton (Music Director), Michael Brownlee (organist), Sabord Woods (pianist), and Virginia Horton (soloist). The program featured eight musical selections and a commencement address, seen in figure 3.4:

⁹⁰ Jackie Johns, interview.

Figure 3.4 The Eleventh Seminary Commencement in 1986⁹¹

Prelude:	“Aria Religioso”	Novello
	“Voluntary in D Minor”	Wesley
Processional:	“Trumpet Tunes in D Major”	Purcell
Hymn:	“To God Be the Glory”	Crosby
Special Music:	“All Creatures of Our God and King, From <i>Geistliche Kirchengesang</i> , 1623	David and Virginia Horton
Commencement Address		Eldin R. Corsie President, Elim Bible College
Song:	“Broken and Spilled Out,” sung by Virginia Horton	Gloria Gaither
Graduates’ Response:	Song, “Have Thine Own Way, Lord”	George C. Stebbins
Recessional:	“Fantasia”	Pachelbel
Postlude:	“Praise to the Lord, the Almighty”	from “Praxis Pietatis Melica” 1668

Future graduation ceremonies were similar in nature to this example from 1986, featuring classical music and well-known Church music from contemporary composers.

Faculty member Chris Thomas recalls a faculty quartet, consisting of him singing bass, Rick Waldrop (tenor), Grant McClung (baritone), F. J. May (piano, lead); they made an annual appearance at the chapel for about five years. A “Singspiration” service was held featuring congregational singing, solos, mixed ensembles, and a faculty quartet singing “Canaan Land is Just in Sight.”⁹² Former faculty member Rickie Moore recalls that his classes would periodically sing a chorus together. Moore remembered one course in particular (i.e., Jeremiah) where he gave students the opportunity to use their creative skills for a final project, and some of those were musical in nature. Moore recalls the use of the *Church Hymnal* in chapel services in an effort to preserve the heritage of the Church of God. Looking back,

⁹¹ COGTS, *Eleventh Annual Commencement Program*, 1986, 4-5.

⁹² Barfield, *Notes*, 17 November 1987.

Moore believes the music program at the Seminary was weak in terms of curriculum and relied on students who came to school; some were talented and others were not. He believes the Seminary did not attract musicians, but rather, those with a strong emphasis in theology. Moore did mention the faithfulness of Lucille Barfield and her spiritual calling to the role of Seminary organist; he referred to Barfield as the one bright spot with a lot of gaps and weakness through the years.⁹³

The Role of Music in the 1990's

James Beaty came to realize that the Seminary needed an Alma Mater, so he wrote lyrics for one in English, later translating it into French and Spanish. Beaty used a traditional melody often associated with school graduation ceremonies to accompany his lyrics, and the inaugural performance of the Alma Mater happened during his last year as Dean (1992).⁹⁴ The Alma Mater for the Seminary appears in figure 3.5:

⁹³ Rickie Moore, personal interview, 10 September 2014.

⁹⁴ Beaty, personal interview, 10 September 2014. Beaty had done a similar project for Barton College in California for their graduating class in 1944.

Figure 3.5 Seminary Alma Mater

Alma Mater

James M. Beaty Traditional Melody

Un - to Thee, O God, our Fa - ther, we now of - fer praise,
From our hearts, O Lord, we thank Thee, for Thy love and grace;
Bless, O Lord, our Al - ma Mat - er, may it al - ways be,

5 For Thy mer - cies in Christ Je - sus in so man - y ways. For our fam - i -
Thy di - vine and ho - ly call - ing brought us to this place. Here Thy Ho - ly
Self - de - ny - ing in Thy serv - ice, loy - al un - to Thee. May Thy Word and

10 lies and loved ones, and for col - leagues too, We now of - fer
Spir - it taught us, and our lives did mold; Help us now to
Ho - ly Spir - it ev - er hon - ored be; In the teach - ing

14 thanks un - to Thee, keep us al - ways true. A - men!
love and serve Thee, as the years un - fold. A - men!
and the learn - ing glo - ry be to Thee! A - men!

©1992 James M. Beaty

Beaty's lyrics were intentionally Trinitarian and pledged that the faculty and students would be self-denying in their service to God.

Seminary student Kevin Evans remembers that on rare occasions they had spontaneous singing in his Community of Faith, with F. J. May as the sponsor.⁹⁵ Angie McCain Waltrip, a Seminary student in the nineties, shares that sometimes the worship was not as organized as it should have been. She claims there was not an emphasis on chapel attendance; it was required but there was no accountability, and therefore, many students did not attend. Waltrip claims there were times of deep worship, particularly recalling someone singing “He’s Been Faithful,” as Chris Thomas stood and wept.⁹⁶

In the 1994-96 catalog, a new course was introduced titled “Worship and Church Music;” Cecil Knight taught the biblical and theological roots of worship, and Delton Alford taught about the importance of music in worship.⁹⁷ As a Seminary student, J. David Stephens attended chapel and recalls the services mirrored what was happening in local churches, using mostly worship choruses.⁹⁸ In 1997, the name of the school was changed to Church of God Theological Seminary, and in May of 1998 Donald Walker was appointed as the eighth President of the Seminary.⁹⁹ When I interviewed Walker, he said the worship was student led and had a good balance between traditional songs from the denominational hymnbooks and the popular Praise-and-Worship choruses of the day. As President, he said he never had to worry about the music for chapel, and was very pleased with the worship atmosphere, which he claims easily led into the preached Word.¹⁰⁰ There was a student led revival on Saturday, 22 March 1997, and as the Worship Leader, I used popular Praise-and-Worship songs of the day, including: “How Majestic Is Your Name,” “Blessed be the Name,” and “Lord, I Lift Your Name on High,” in addition to hymns and songs from the two Church of God hymnbooks.¹⁰¹

⁹⁵ Kevin Evans, telephone interview, 18 July 2014.

⁹⁶ Angie McCain Waltrip, personal interview, 01 July 2014.

⁹⁷ COGSOT, 1994-96 Catalog, 81.

⁹⁸ J. David Stephens, Email interview, 16 September 2014.

⁹⁹ *COGSOT, 1998-99 Catalog*, 11.

¹⁰⁰ Donald Walker, telephone interview, 25 August 2014.

¹⁰¹ Barfield, *Notes*, 22 March 1997.

Seminary student Robert Massey recalls sitting outside beneath an oak tree in his Community of Faith group, with teacher Rickie Moore. As the teacher spoke of El Qanna, the jealous God,¹⁰² the Lord began to inspire Robert to write a song with the same title; he quickly scribbled the notes and chords on a napkin. When the professor finished speaking, Massey shared the song with the class and since that time he has used the song in the church where he pastors.

El Qanna, El Qanna,
 may I be consumed by You, El Qanna.
 May Your fire burn through and through
 Lord, just make me more like You
 Come and cleanse and make me new, El Qanna.¹⁰³

This is one example of spontaneous singing and song composition that has taken place at the Seminary. Jimmy DuPree, a student at the same time as Massey reminisced that during his time as a student, the student worship leader was sensitive to the Holy Spirit, and the brief times allotted for worship were often extended. He claims some of these moments caught both President Cecil Knight and President Donald Walker “off guard,” and after approaching the pulpit, they would return to their seats and allow the worship to continue.¹⁰⁴ When I attended the Seminary with Massey and DuPree, President Knight discovered that I was a musician and asked me to lead the worship for chapel services. Although I continued to use denominational hymnbooks, I also used contemporary Christian music. When I graduated in 1999, the commencement ceremony was filled with music under the direction of Delton Alford, who was accompanied on the organ by his wife Myrna.¹⁰⁵

¹⁰² The Scriptures for the devotion were from Exodus 20:5 and 34:14.

¹⁰³ Robert Massey, personal interview, 16 August 2014.

¹⁰⁴ Jimmy DuPree, telephone interview, 25 August 2014.

¹⁰⁵ There was an organ prelude (“Worthy is Our God”), a processional (“Holy, Holy, Holy”), a hymn (“To God be the Glory”), a solo from one of the students (Daniel Walker), the singing of the Alma Mater, a second hymn (“I Will Follow Thee”), a recessional (“Majesty”), and an organ postlude (“All Hail the Power of Jesus’ Name”). Church of God Theological Seminary, *Fourteenth Annual Commencement Program*, 05 June 1999.

The Role of Music in the 2000's

In June of 2000 approval was given to the Seminary to offer a Doctor of Ministry degree,¹⁰⁶ and one of the six core courses was “Leading Worship and Discipleship: Forming a People, Communicating the Word.”¹⁰⁷ Doctor of Ministry students Massey, DuPree, and Landon all recalled enjoying the music of one of the teachers (i.e., David Moore) who would bring his acoustic guitar to class and sing a song after the daily devotion.¹⁰⁸ Alanna Land Henry, graduate and staff member, believes she has seen a shift in the music program in recent years, with a more centered focus on God, which has caused the music to be refreshing. She is particularly fond of singing the traditional songs, claiming that those who only use the popular Praise-and-Worship choruses are missing a vital element of worship.¹⁰⁹ Gary Stacey, Seminary student, pianist, and worship leader for the chapel sometimes sang a hymn, but mostly used worship choruses. Stacey clearly recalls being responsible to lead worship on 11 September 2001 (terrorist attacks on the USA); after discussing the matter with President Steve Land, they decided not to have music on that day, instead choosing to have a solemn time of prayer. Stacey mentioned that several times he called his son Phil Stacey to come with his group, “Second Edition” from Lee University to lead worship at the Seminary.¹¹⁰

Ayodeji Adewuya, a faculty member since 2001, informed me that he loves hymns, which stems from his upbringing as a Methodist. He planted churches in Nigeria and the Philippines, and was a choirmaster; he claims hymns are a natural overflow of his teaching, and students always join in the singing.¹¹¹ Leroy Martin

¹⁰⁶ *Church of God Theological Seminary, 2000-01 Catalog*, Vol. XII [*sic*] The numbering is incorrect, it should be XVII. (Cleveland, TN: Self-Published, 2000), 7.

¹⁰⁷ *COGTS, 2000-01 Catalog*, 62. This particular course continued to be offered each year for the DMin program.

¹⁰⁸ Personal interviews: Massey, 16 August 2014; DuPree, 25 August 2014; and Landon, 23 July 2014.

¹⁰⁹ Alanna Land Henry, personal interview, 30 June 2014.

¹¹⁰ Gary Stacey, telephone interview, 18 July 2014. “Second Edition” was comprised of 13 musicians: 3 sopranos, 2 altos, and 3 tenors. The instrumental musicians included a keyboard player, drums, and three guitars: bass, rhythm, and lead. Phil remembered that the congregation seemed to enjoy one song in particular, “Open the Eyes of My Heart.” Phil Stacey, telephone interview, 18 July 2014.

¹¹¹ Ayodeji Adewuya, personal interview, 30 June 2014.

began as a student and later became a teacher at the Seminary. Martin recalls that he has often used music in his classes, especially with special presentations, and he encourages its use when his students turn in special projects.¹¹² In 2002, Steven Land, President of the Seminary,¹¹³ wanted to add a position in music and worship, and received a sizeable contribution from private donors; however, further money did not materialize, and the funds were put into an account for a future music and worship degree program.¹¹⁴ Seminary student Kevin Mendel (2003) recalls that he was one of the student worship leaders, and used a blend of hymns and choruses.¹¹⁵ One example of a service from 2003 featured another worship leader, Dusty Wilson, singing well-known songs of the day, including: “The Lord Almighty Reigns” (Key: F), “We Have Come to Worship the Lord” (Key: E-flat), “Let the Veil Down” (Keys: E-flat, F), and “I Exalt Thee” (Key: F).¹¹⁶

Chris Lindeman (2009-13), remembers Ron Cason leading hymns accompanied by Lucille Barfield on the organ at the chapel services. Lindeman, who was a recent graduate from European Theological Seminary in Germany, was used to student led worship with a full band and singers, so he was disappointed with the music in the chapel services at the Seminary. He approached President Land and asked if he could offer his assistance with the music; Lindeman used an acoustic guitar to lead the worship and in addition to songs written in English, he incorporated Spanish and German choruses into the worship service. Twice Lindeman’s wife Lamprini (a music major at Lee University) helped with the vocals and he eventually formed student led bands. Lindeman recalls Grady Murphy visiting several times from the World Missions Department and bringing a team of singers and instrumental musicians with him for special occasions.¹¹⁷ Murphy confirms Lindeman’s statement and mentions that he mostly used the contemporary choruses of the day accompanied

¹¹² Leroy Martin, personal interview, 10 September 2014.

¹¹³ *COGTS Catalog, 2005-06, 7.*

¹¹⁴ Alford, interview.

¹¹⁵ Kevin Mendel, personal interview, 29 August 2014.

¹¹⁶ Barfield, *Notes*, 13 March 2003.

¹¹⁷ Chris Lindeman, telephone interview, 17 September 2014.

by his wife Tyra on the piano with several people from the missions' staff joining in the singing.¹¹⁸

Review and Critical Reflection of Music at the Seminary

The two Church of God hymnbooks were used more frequently in the first decade of the Seminary (1975-1984), and beginning in the mid-eighties gospel songs and choruses became more frequent,¹¹⁹ and by the mid-nineties (1995-2011) Praise-and-Worship music was emphasized. Instrumentation in the early years was usually piano¹²⁰ and organ, and when Praise-and-Worship music was introduced, other instruments were added, such as: acoustic, electric, and bass guitars, keyboards, drums, etc. At least once a year there would be a World Evangelism Commission service featuring Lee University choirs, and church choirs sometimes performed for School of Ministry meetings.¹²¹

In 2010 the name of the school changed to Pentecostal Theological Seminary (PTS)¹²² and only one course on church music and worship was offered, taught by an adjunct professor. Several students offered a critical reflection of music opportunities at the Seminary; Giron mentions that music and worship should be given more emphasis as a subject at the Seminary and believes that many pastors and missionaries who attend the Seminary will need musical training as a part of their future ministry.¹²³ In addition to Giron, Jackie Johns also believes music should be at the Seminary on a consistent basis, not in competition with Lee University but as a worship element exploring the early traditions of the Church of God. In the opinion of Jackie Johns, the Pentecostal Seminary should have a major emphasis on worship in its curriculum and should attempt its integration into all aspects of the school.

¹¹⁸ Grady Murphy, telephone interview, 13 April 2015.

¹¹⁹ A few examples include: "O How He Loves You and Me," "Bless the Lord, O My Soul," "Jesus, There's Something About that Name," and "We Have Come Into this House."

¹²⁰ A few examples of pianists include: Sabord Woods (Lee faculty), Janice McClung, F. J. May (Seminary faculty), Ruth Bordeaux, Keith Stacey (Lee student), Marcia Anderson, and Benson Vaughan. Barfield, *Notes*.

¹²¹ Barfield, *Notes*, 1985-2014.

¹²² Pentecostal Theological Seminary (PTS), <http://www.ptSeminary.edu> [select the tab "about us," then "about the Seminary," then "mission/vision/history"], (accessed 10 March 2010).

¹²³ Giron, Email interview, 25 September 2014.

Furthermore, Johns believes the Seminary should add a music and worship faculty member at PTS, ultimately leading to a degree program in music and worship. Johns believes students should be highly involved in planning and implementing chapel services, an idea that has been resisted until recently, when students have become more involved in chapel services.¹²⁴

John Gordy believes that the Seminary should have a music and worship degree program to train future leaders. His proposed program would not be in competition with Lee University, but would place an emphasis more toward the pastoral aspect of training. Gordy has witnessed his suggested program in the Philippines, where the older and more experienced musicians pass their knowledge on to the next generation, teaching them the importance of worship and entering the presence of God through music.¹²⁵ Thomas concurs with Gordy; music needs to be expanded at the Seminary, beginning with a music and worship concentration in the MACM program, similar to what has happened with church planting. Thomas believes that music and worship should be a priority at the school since Pentecostals are known for their worship; the Seminary should be the place to receive proper training in all aspects of worship, not just music.¹²⁶

One person interviewed gave an opposing perspective, faculty member Doug Slocumb acknowledges that music is necessary for worship, but he believes the course load of students is too heavy at this time, and extra courses in any subject would be impractical. Slocumb believes there are students graduating from the Seminary with theology degrees without practical experience, and this deficit should be addressed before music and worship are emphasized.¹²⁷ As one who has ministered through music in many churches, I must respectfully disagree with Slocumb; I believe music is a significant benefit to church situations, and without some prior training about music and worship, those graduating will flounder in their churches with only a

¹²⁴ Jackie Johns, personal interview, 11 September 2014.

¹²⁵ John F. Gordy, Email interview, 30 September 2014.

¹²⁶ Thomas, personal interview, 12 September 2014.

¹²⁷ Doug Slocumb, personal interview, 10 September 2014.

theology degree. I believe music has been the backbone of the Church of God since its emerging years, and deserves proper recognition at the Seminary.

In response to my question, “has music and worship been properly emphasized at PTS,” faculty member Cheryl Bridges Johns stated that the Seminary has not made it an item of the curriculum, although worship is listed as one of the five core learning outcomes. Cheryl Bridges Johns claims faculty members have asked this same question in the past and were told that everything at the Seminary was worship. Cheryl Bridges Johns stated, “In that context, if everything is supposedly worship, then in reality nothing is worship. Worship has been diffused, diluted, and eventually it will disappear from PTS.”¹²⁸ As a result of a perceived lack of a worship emphasis at PTS, both Cheryl and Jackie Johns have emphasized music and worship as pedagogy, and they show their students how music has the power to form and to shape lives, as mentioned by Land in his book *Pentecostal Spirituality*; he discusses how music shapes theology, and how theology shapes songs. Cheryl Bridges Johns believes the Seminary has neglected the music and worship emphasis, allowing it to receive major emphasis at Lee University, but the reality is that it also needs to be highlighted at the Seminary.¹²⁹

Lindeman expressed a strong opinion that music and worship did not receive a proper place at the Seminary, especially knowing that much of the printed literature of the school mentions that worship is an important aspect of the school. When he arrived at the Seminary, he expected to find a model of excellence, especially in the chapel services, and he was thoroughly disappointed. Worship is emphasized at the Seminary as a part of everyday life, and yet Lindeman believes the music part of worship has been neglected. Lindeman claims that before he left the Seminary to return to Germany, he encouraged the faculty and administration to become pro-active in establishing a music program.¹³⁰ Seminary graduate Mark Landon agrees with Lindeman and states that the chapel musicians consisted of whoever was available at the time. Although Landon enjoyed the music, he had the impression that music was

¹²⁸ Cheryl Bridges Johns, personal interview, 09 October 2014.

¹²⁹ Bridges Johns, interview.

¹³⁰ Lindeman, telephone interview, 17 September 2014.

not a top priority, but rather an obligatory list of songs to get through before the sermon, so that everyone could go to lunch. He believes that music should be a vital link to deeper experiences at the Seminary, and would encourage the Seminary to become more committed to the music and worship program.¹³¹

PTS continues to focus on theological issues that impact Pentecostals, and Cecil Roebuck claims the PTS faculty is perhaps the most focused Pentecostal faculty in North-America; their work emphasizes both Scripture and their Wesleyan-Pentecostal heritage. PTS faculty members “pioneered the *Journal of Pentecostal Theology* and its supplemental monograph series.”¹³² It is unfortunate that these positive comments cannot be used to describe the music program at the Seminary. As this thesis argues, music is an important part of the development of the Church of God, and needs to be emphasized to the men and women who attend all Church of God schools, including the Seminary. The final institution under investigation for the denomination is Lee University.

3.5 Lee College acquires University Status

Charles Paul Conn became the sixteenth president of Lee College in 1986,¹³³ and although Conn deserves much credit for the development of the school, the men who preceded him laid the groundwork for the explosive growth that would occur in coming years. Student enrollment in 1986 was 1,214 and at the conclusion of this thesis, Conn’s twenty-fifth year, there were 4,411 students, representing a numerical increase of over 353 percent. In addition to academics, national recognition, and accreditation, music has helped to influence both the school and the denomination. When Lee College became a university in 1997, there were four schools¹³⁴ with one hundred undergraduate programs and fifteen graduate programs. My examination will focus on the School of Music and its contributions to Lee University and the denomination.

¹³¹ Mark Landon, personal interview, 23 July 2014.

¹³² Robeck, “Seminaries and Graduate Schools,” *NIDPCM*, 1048.

¹³³ Paul Thigpen, “Paul Conn: A Passion for Lee College,” *Charisma & Christian Life* (March 1990): 50.

¹³⁴ The four schools include: the College of Arts and Sciences, the Helen DeVos College of Education, the School of Religion, and the School of Music.

3.5.1 Lee University School of Music

University status brought several changes: Walt Mauldin became the new dean of the music department, and the school began offering a Master's degree in Church Music. In 1999 there were three areas of emphasis: (1) Church Music (B.A.), (2) Applied Study (vocal or instrumental, B.A.), and (3) Music Education (B.A.).¹³⁵ The School of Music had been an associate member of the National Association of Schools of Music (NASM) for several years, and following the accreditation process, it was promoted to full membership status in 1999. Mauldin points out that meeting the NASM standards placed the university on the same level as the finest schools in America, including: Indiana University, Florida State University, and the Eastman School of Music.¹³⁶

The important element for the denomination was that Lee University (LU) was a Pentecostal school, and after 113 years, recognition was earned by steadily increasing requirements for faculty and staff. The School of Music kept approximately twenty music faculty on staff; the roster remained basically the same each year with few changes except for administration.¹³⁷ The school offers ten vocal and five instrumental ensembles for student body participation.¹³⁸ In 2011, over four thousand students attended Lee University, of which over fifteen percent (i.e., 600 students) were involved with music and eventually went on to such careers as: teachers, administrators, studio work, performance, church music ministry and missions, etc. Although the School of Music has a reputation for being one of the

¹³⁵ "School of Music," *Vindagua 1999* (Cleveland, TN: Self-published, 1999), 72-5. See, <http://archive.org/stream/vindagua1999leeu#page/72/mode/2up/search/%22School+of+Music%22> (accessed 25 October 2012).

¹³⁶ Cailin Chrismer, "Worth Tooting their Horns," *Vindagua 2000* (Cleveland, TN: Self-published, 2000), 224. Available from: archive.org/stream/vindagua2000leeu#page/224/mode/2up/search/ (accessed 15 November 2012).

¹³⁷ Walt Mauldin was promoted to the position of Vice-President of Student Life in 2002, next Jim Burns became the dean of the School of Music for one year, followed by Stephen Plate, and then William Green (the current dean).

¹³⁸ Vocal ensembles: Choral Union, Campus Choir, Voices of Lee, Ladies of Lee, Chapel Choir, The Lee University Campus Chorale, Lee Singers, the Evangelistic Singers, and the Lee University Festival Choir (a combination of all choirs). Instrumental ensembles include: Lee Symphonic Band, Chamber Orchestra, Jazz Band, Percussion ensemble, and the LU Wind Ensemble. Sherif Watson, "Can You Name all the Musical Groups at Lee University?" *Vindagua 2001* (Cleveland, TN: Self-published, 2001), 222. Available from: <http://archive.org/stream/vindagua2001leeu#page/222/mode/2up/search/%22School+of+Music%22> (accessed 15 November 2012).

most difficult concentrations, it is also known for opening doors to rewarding music careers.¹³⁹ Along with the residency program, Lee University seeks to assist ministers and laity involved in local churches who desire to increase their ministry knowledge without leaving their homes to receive an education.

3.5.2 Lee University Division of Adult Learning

The Division of Adult Learning was developed for a variety of settings: online, Module Program, or at an onsite Lee Education Center (i.e., Cleveland, TN; Charlotte, NC). People who have graduated from High School, and have three years of life experience beyond their school experience were encouraged to participate in the Division of Adult Learning.¹⁴⁰ In May of 1998, Don Aultman was asked to develop a Division of Education for the denomination, and he partnered this educational umbrella similar to a State University, with Paul Walker assuming the office of chancellor.¹⁴¹ From this organizational beginning, the Church of God now has 117 institutions in sixty-eight countries, with over 26,000 students (including extension programs) throughout the world.¹⁴² The undergraduate program titled Ministry Leadership is of importance to this thesis because it has a music and worship emphasis with two degree possibilities; the Bachelor of Arts (BA) and the Bachelor of Science (BS). Both programs are identical, except that the BA degree requires six credit hours of a foreign language, and the BS degree does not (they must take six hours of electives). The twenty-four credit hours of music include the following courses seen in figure 3.6:

¹³⁹ “Sing It Out,” *Vindagua 2011* (Cleveland, TN: Self-published, 2011), 31. Available from: <http://archive.org/stream/vindagua2011leeu> (accessed 15 November 2012).

¹⁴⁰ Lee University Department of Adult Learning, <http://www.leeuniversity.edu/adult-learning/admissions.aspx#ProgramFormats> (accessed 15 November 2012).

¹⁴¹ Donald S. Aultman, *You Can Go Home Again: Journey of a Pentecostal* (Cleveland, TN: DSA Publications, 2010), see especially cpt. 44, “Creating a Division of Education,” 289-305.

¹⁴² The Division of Education (DOE) has two primary duties: (1) general ecclesiastical oversight of all post-secondary educational institutions, and (2) supervision of ministerial development and continuing education for all ministers in the COG. See, <http://www.cogdoe.org/institutions.html> (accessed 10 January 2013).

Figure 3.6 Music Worship Emphasis¹⁴³

Course Number	Course Title	Course Credit Hours
MUST – 103	Music Theory in Worship	3
MUSC – 112AP	Intro to Music Ministry	3
MUSC – 213AP	Music Ministry Leadership	3
MUSC – 311	Congregational Song	3
MUSC – 312AP	Aspects of Leading Music in Worship	3
MUSC – 402AP	Special Topics in Church Music	3
MUSC – 414	Concepts/Models of Music in Worship	3
PASM – 461	The Pastoral Ministry	3

Whether students aspired to learn via a traditional residency or through an on-line program, the goal of Lee University is to help prepare men and women for music ministry in the twenty-first century.

3.6 Chapter Conclusion

BTS began with twelve students in 1918, and ninety-three years later over four thousand students are enrolled at Lee University. Many graduates return to their home churches and apply the knowledge they have gained, resulting in development to the denomination. Graduates of Church of God schools have positively affected the denomination, and as this thesis reveals, three of the four educational institutions (i.e., BTS, Lee College, and Lee University) have been influenced by music, and they have in turn influenced the denomination. The fourth educational institution (i.e., PTS) has used music since its inception with participation from faculty students; however, the music of PTS has not been influential for the denomination as with the other schools. Wilson proposes that if the denomination is to continue to develop, they must affirm these institutions and make financial commitments to keep them viable.¹⁴⁴ Throughout the decades represented in this chapter music proved to be a driving force for the Church of God's educational journey. Through traveling music ensembles,

¹⁴³ Lee University Bachelor of Science Program: http://catalog.leeuniversity.edu/preview_program.php?catoid=6&poid=1619, (accessed 21 November 2012); and Lee University Bachelor of Arts Program: http://catalog.leeuniversity.edu/preview_program.php?catoid=6&poid=1629 (accessed 21 November 2012).

¹⁴⁴ Lewis F. Wilson, "Bible Institutes, Colleges, Universities," *NIDPCM*, 380.

students and graduates of Church of God institutions have influenced Sunday Schools, training programs, Music Normals, Singing Schools, and in the daily lives of the constituents. Alford affirms that the lives of the members of the Church of God are enriched through the influence of music.¹⁴⁵

The Church of God is becoming more established in their theological principles through teaching Pentecostal doctrines in their educational institutions. The ecclesiology of the Church of God was strengthened through the creation of three standing boards (i.e., Missions, Education, and Publishing, 1926), the assistant General Overseer's position was created (1928), and the General Council was formed to set the agenda for the General Assemblies (1929). Through the years, the Church of God had difficulties dialoguing about their liturgical patterns and they continue to believe that spontaneous and lively styles are the best worship patterns. From its inception, music has been an integral building block of the Department of Education for the Church of God beginning with BTS and eventually achieving university status and changing its name to Lee University. Each institution sought to better themselves, and a major milestone occurred for the music school when they were given full membership status by the NASM in 1999. The following biographical vignette of Otis McCoy will reveal a music personality who helped to *influence* the development of the Church of God. Chapter four will examine the development of Church of God Publishing.

¹⁴⁵ Alford, "Sound and the Spirit," 217-18.

BIOGRAPHICAL VIGNETTE: OTIS LEON MCCOY

The education department of the Church of God placed a great emphasis on music and a notable musical influence was Otis Leon McCoy (1897-1995); singer, songwriter, instructor at BTS, and the first music publisher for the Church of God.¹⁴⁶ To gain further training he attended the James Vaughan Conservatory of Music and while there he was offered a position singing with one of the quartets.¹⁴⁷ As a result of this rich musical heritage, McCoy joined the faculty of BTS in 1930 and proved to be industrious by teaching practically every music class, as well as instrumental lessons. He formed the BTS Quartet, which traveled to churches throughout the South and provided a two-fold purpose; first, to advertise the school, and second to use this group to influence the music styles of the churches they visited.

McCoy was a well-known Sacred Harp singer, having been taught by his grandfather at age eight,¹⁴⁸ and was one of only a few people who could typeset and print this special music. McCoy was renowned as a performer, and he sang lead in several quartets of the day (i.e., Vaughan Radio Quartet; Homeland Harmony Quartet, etc.).¹⁴⁹ Recognizing his musical and publishing abilities, the denomination hired McCoy to be the part-time music editor with the Tennessee Music and Printing Company in 1931,¹⁵⁰ which became one of gospel music's leading producers of shape-note singing materials.¹⁵¹ From an educational standpoint, LeRoy calls attention to the fact that his position of teacher at BTS gave McCoy an opportunity to influence future leaders of the Church of God as well as the Southern Gospel music industry.¹⁵² McCoy was famous when he came to work for BTS, and he helped to make Church of God publishing well-known. McCoy helped to publish the *Church Hymnal* in 1951,

¹⁴⁶ Conn, *Like a Mighty Army*, 557.

¹⁴⁷ Fleming, "James D. Vaughan," 56.

¹⁴⁸ Terrell, *The Music Men*, 30.

¹⁴⁹ Southern Gospel Music Association (SGMA), Otis Leon McCoy Biography, Inducted 2003, see, <http://sgma.org/otis-leon-mccoy/> (accessed 25 May 2009).

¹⁵⁰ LeRoy, "The Church Hymnal," 39.

¹⁵¹ Terrell, *The Music Men*, 158.

¹⁵² LeRoy, "The Church Hymnal," 38.

including songs written and arranged by him, most notably “Keep on the Firing Line,”¹⁵³ as seen in figure 3.7:

Figure 3.7 “Keep on the Firing Line”

You must fight be brave a - gainst al e - vil.

Ne - ver run, nor e - ven lag be-hind; If you would win for

God and the right, Just— keep on the fir - ing line.

McCoy’s song was like his life; sung at a quick tempo, and appreciated by all who experienced it. He was inducted into the Southern Gospel Music Association in 2003, where he was recognized for his contributions as a performer, songwriter, arranger, teacher, and music editor/publisher of shape-note music.¹⁵⁴ More than any other person during his lifetime, McCoy was the music spokesperson for the denomination, and his influence still impacts the development of the Church of God.

¹⁵³ The verses of this song use military terms, such as: battles, soldiers, dangers, cowards, and marching. Arr. by Otis L. McCoy, “Keep on the Firing Line,” McCoy and Ellis, eds. *Church Hymnal*, 212-13. To view this song in its entirety, see appendix 4. © 1965 (renewal 1993) Tennessee Music & Printing Company/ASCAP (a div. of SpiritSound Music Group) All Rights Reserved. Used by Permission.

¹⁵⁴ SGMA, McCoy Biography.

CHAPTER FOUR
COMPOSITION – A CREATED WORK¹
THE INFLUENCE OF MUSIC ON PUBLISHING

4.1 Introduction

Previously it was revealed that music influenced the educational endeavors of the Church of God and helped to disseminate the Gospel message with the musical underpinning of the traveling music performance groups. This chapter will demonstrate that publishing contributed to spreading the Gospel, assisted by the foundational support of the shape-note tradition.²

Religious groups in the United States in the late nineteenth-century realized that the printed word could spread faster than the spoken word. Printed materials such as books, articles, tracts, newspapers, pamphlets, and the gospel through music, spread throughout the United States like wildfire. Reasons for this rapid dissemination were “low postage charges, a highly developed transport system and an efficient production and distribution infrastructure.”³ Taylor correctly identified why it was quick and inexpensive to distribute religious material, giving credence to Edward Lytton’s adage, “the pen is mightier than the sword.”⁴ Printing and publishing became

¹ The chapter title “Composition – A Created Work,” is significant for both music and COG history. In Western art music a composition is the creation of a musical work by a historical composer (i.e., Bach, Chopin, Beethoven, etc.). In the COG, music publishing was the creation of new songs and songbooks by Pentecostal composers.

² A reminder that there are no lines of demarcation; therefore, the spirited singing and exuberant worship from chapter two, and the traveling music groups from chapter three still apply to this chapter. Each of these musical underpinnings simply layer on one another.

³ Taylor, “Publish,” 70.

⁴ Marie Mulvey-Roberts, “Fame, Notoriety and Madness: Edward Byulwer-Lytton Paying the Price of Greatness,” *Critical Survey* 13, no. 2 (2001): 115.

a part of the new economy of America in the nineteenth-century with mass produced materials and the Church of God capitalized on this phenomenon.⁵

Pentecostals have been known as a “people of the book,” in the sense that their lives were a demonstration of God’s Word, as described by Vondey, “Pentecostals were not “readers,” “observers,” or “interpreters” of Scripture but “evidence” and “testimony” of the continuing realization of God’s Word.”⁶ It was not enough for early Pentecostals to be observers; they wanted to become active participants. Reformers emphasized the need to read the Bible and other materials in one’s own language; Nord believed the written word to be “God’s highest and extremest [*sic*] act of grace, whereby the business of the Gospel is driven forward.”⁷ One of the best forms of proliferating God’s word in a non-threatening way was through music. Early Pentecostals such as Spurling and Tomlinson were always looking for ways to finance and spread the Gospel, and Trammel shares that when the spirit of revival gripped the hearts of the Holiness-Pentecostal preachers, “almost every important leader of this movement published his own paper to promote his message.”⁸ Some of these early documents mentioned by Trammel included those written by Church of God fathers Spurling (*The Lost Link*) and Tomlinson (*The Last Great Conflict*), who believed the religious printed word was second in importance to the Word of God.⁹ This literature became an effective tool of evangelism spreading the gospel throughout the South. Tomlinson published *Samson’s Foxes* with the intention “to train children in his school and send them out having the fire of God’s love to drive out sin from the homes of their own people.”¹⁰ A second paper published by Tomlinson was titled *The*

⁵ There were 21 Pentecostal magazines mentioned in the *Apostolic Faith Directory*: “14 in the USA, one in Holland, one in Japan, one in South Africa, one in Hong Kong, one in Bombay and two in Britain.” Taylor, “Publish,” 71.

⁶ Wolfgang Vondey, *Beyond Pentecostalism: The Crisis of Global Christianity and the Renewal of the Theological Agenda* (Grand Rapids, MI: William B. Eerdmans, 2010), 59.

⁷ David Paul Nord, *Faith in Reading: Religious Publishing and the Birth of Mass Media in America* (New York: Oxford University Press, 2004), 13.

⁸ Trammell, “Church of God Publishing House,” 12.

⁹ W. B. Godbey, *Autobiography of Rev. W. B. Godbey, A. M.* (Cincinnati, OH: God’s Revivalist Office, 1909), 10 in *The Fire Spreads: Holiness and Pentecostalism in the American South*, Randall J. Stephens (Cambridge: Harvard University Press, 2008), 100.

¹⁰ The first issue was released on 01 January 1901. Tomlinson, *Samson’s Foxes*, 1.

Way (1904-05), and kept the churches informed of the activities of the denomination. Tomlinson recorded in his *Diary* that *The Way* was discontinued in September of 1905, and as a replacement he would be sending *The Church Herald* instead.¹¹ After these two publications the Church of God did not publish again until *The Evening Light and Church of God Evangel* in 1910. During this period of publication silence, Tomlinson and other Church of God ministers published in G. B. Cashwell's paper, *The Bridegroom's Messenger*, and wrote reports, sermons, and editorials.¹²

The first issue of *The Evening Light and Church of God Evangel* included testimonies, reports of revival, doctrinal teaching, and a warning to stay faithful due to the soon return of the Lord.¹³ Ministers and missionaries used this new church magazine to report on their work.¹⁴ In the early days of missions, these reports helped missionaries keep in contact with the churches. About one year after the first publication, a decision was made to drop the words "Evening Light" from the title of the magazine, and it simply became known as the *Church of God Evangel*, often simply referred to as the *Evangel*.¹⁵

4.2 Categories of Publishing

Printed media was very popular, and can be expressed in six categories: evangelism, indoctrination, denominational distinctives, inspirational literature, promotion, and leadership aids.¹⁶ Music was always present for each of these categories, and

¹¹ Tomlinson, *Diary*, 44.

¹² Wade H. Phillips, "The Bridegroom's Messenger," in *Church of God History & Heritage: A Publication of the Hal Bernard Dixon Jr. Pentecostal Research Center*, 1, no. 3 (Winter 1998): 3.

¹³ *COGE* 1.1 (01 March 1910): 2, 3, 7, and 8.

¹⁴ Robert and Ida Evans were considered to be the first COG missionaries to the Bahamas in 1910. A few examples of their reports from the Bahamas include: *COGE* 1.1 (01 March 1910): 7, 1.3 (01 April 1910): 4, 1.4 (15 April 1910): 6, 1.7 (01 June 1910): 6-7, 1.8 (15 June 1910): 8, 1.11 (01 August 1910): 3, 1.12 (15 August 1910): 7. Recent research has revealed that African-American born Rebecca Barr (wife of native Bahamian Edmond Barr) was actually the first COG missionary, arriving in the Bahamas with her husband in November of 1909. David G. Roebuck, "Black Ministries Awareness Celebration Honors Barrs," *Church of God Heritage*, http://www.cogheritage.org/index.php/news/page/black_ministries_awareness_celebration_honors_barrs (accessed 14.04.2014). Conn erroneously reported that both Edmund and Rebecca Barr were native Bahamians. See, Conn, *Like a Mighty Army*, 117.

¹⁵ Simmons, *History of the Church of God* 24.

¹⁶ Wayne E. Warner, "Periodicals," *NIDPCM*, 974-5.

sometimes music was the method used to attract crowds and prepare them for the evangelistic message. Without music, it would have been difficult to experience success within these publishing categories.

4.2.1 Evangelism and Indoctrination

Evangelism sought to bring people to the knowledge of Jesus Christ as Savior, not to convert them to Pentecostalism.¹⁷ Music was a powerful tool of evangelism, and was one of the main reasons that people gathered on street corners, store fronts, churches, and on the mission field – to hear the exciting music.¹⁸ Children loved music and it was easy for evangelists to work with them, using songs such as “Yes, Jesus Loves Me.”¹⁹ In addition to evangelism, music also influenced indoctrination. The emerging Church of God borrowed some of their beliefs from other movements (e.g., Wesleyan and Holiness roots),²⁰ and used similar methods to indoctrinate their constituents through teaching, preaching, music, and printed literature.²¹ Several topics covered in the Church of God *Book of Doctrines* concerned the ordinances of water baptism, footwashing, and the Lord’s Supper.²² The opening statement in this book made it clear that the New Testament was the only “rule of faith and practice” for the Church of God.²³ They believed and taught that every known topic could be found within the pages of the New Testament, including the use of music.²⁴

¹⁷ Warner, “Periodicals,” *NIDPCM*, 974-5.

¹⁸ A few examples include: *COGE* 1.7 (01 June 1910): 4, 1.19 (01 December 1910): 6, 6.42 (16 October 1915): 2, 6.46 (13 November 1915): 2, 8.46 (24 November 1917): 2, 10.8 (22 February 1919): 4, 10.26 (28 June 1919): 4, 11.26 (26 June 1920): 4, 14.48 (24 November 1923): 2, 1.7 (01 June 1910): 6, and 1.13 (01 September 1910): 5; Tomlinson, *Diary* (04 March 1911), 160; and (14 April 1911), 172.

¹⁹ Anna and Susan Warner, “Yes, Jesus Loves Me,” in *Then Sings My Soul, Special Edition: 150 Christmas, Easter, and All-Time Favorite Hymn Stories*, Robert J. Morgan (Nashville, TN: Thomas Nelson, 2008), 185.

²⁰ Land, *Pentecostal Spirituality*, 15. Dayton, *Theological Roots*, 38-60 (Methodist roots), 63-84 (Holiness roots).

²¹ Warner, “Periodicals,” *NIDPCM*, 975.

²² [Homer Tomlinson?], *Book of Doctrines*, Table of Contents, 3. Co-authors were mentioned on page four, but were not identified by name.

²³ [Homer Tomlinson?], *Book of Doctrines*, “Important Notice,” 4.

²⁴ [Homer Tomlinson?], *Book of Doctrines*, 129. See, *COGE* 5.31 (01 August 1914): 1, and 9.20 (18 May 1918): 1.

Song lyrics were used to indoctrinate constituents, and the melodies, rhythms, and constant repetition helped to firmly implant the songs in their minds, encouraging them to: be in the army of God, as in the song of Isaac Watts, “Am I a Soldier of the Cross;” witness to others about Christ, as in the song by Henson and Bomar, “Away to the Harvest Field;” be an example for others to follow, as in the song by Sims, “Be a Light for Jesus;” be prepared for the second coming of Christ, as in the song by Stafford, “He’s Coming Back Again;” seek personal accountability, as in the song by Hoffman, “Is Thy Heart Right With God?;” be filled with the Holy Spirit, as in the song by Winsett, Rowe, and Henson, “The Pentecostal Fire.”²⁵ An excerpt from this song is seen in figure 4.1:²⁶

Figure 4.1 Indoctrination influenced by Music

The figure displays three systems of musical notation for the song "The Pentecostal Fire." Each system consists of a treble and bass clef staff joined by a brace. The lyrics are written below the notes. The first system contains the lyrics: "That is what we must ac". The second system contains: "quire. Let us pray once more as they". The third system contains: "did of yore, For the pen te cost al fire." The music features a variety of note values including dotted-half notes, quarter notes, and eighth notes.

This song is written in the key of C-major in 4/4 time signature. The text is straightforward and pleads for those singing and listening to pray and seek for the “Pentecostal Fire.” In addition to simple dotted-half notes and quarter notes, there is frequent use of more complicated rhythms, such as the dotted-eighth note followed by the sixteenth note.

²⁵ Haynes and Lemons, *Church of God Songs*.

²⁶ R. E. Winsett, James Rowe, and J. M. Henson, “The Pentecostal Fire,” in Haynes and Lemons, *Church of God Songs*, 39. To view the song in its entirety, see Appendix 5.

In the first Church of God songbook, the composers sought to reinforce a topic, which was emphasized in the *Evangel*, the Pentecostal “fire.” This topic of fire appeared in the first issue of the *Evangel*, describing fire as being connected to the presence of the Lord.²⁷ In the fourth issue of the *Evangel*, the Pentecostal fire is associated with speaking in an unknown tongue (i.e., glossolalia).²⁸ In a poem titled “Gospel Evening Light,” printed on the cover page of the sixth issue of the *Evangel*, Spurling encouraged readers not to miss the “latter rain,” but to be sealed with the Pentecostal power.²⁹ The Church of God used music to indoctrinate their constituents through the lyrics, melodies, rhythms, and constant repetition of the songs. Further, this music would often be sung going to and from church,³⁰ and in the homes of constituents,³¹ which provided additional opportunities for children and adults to be informally educated in the teachings of Pentecostalism. Music was also used by the publishing department to spread distinctive Pentecostal teachings.

4.2.2 Pentecostal Distinctives and Inspirational Literature

Pentecostal Distinctives emphasized doctrines such as healing, sanctification, the baptism of the Holy Spirit, fruit of the Spirit, and gifts of the Spirit.³² The principal distinctive for some Pentecostals is a gift of the Holy Spirit known as “speaking in tongues” (i.e., glossolalia), and is the ability to speak a language unknown to the speaker.³³ Pentecostals trace their spiritual roots through historic Christianity from the

²⁷ *COGE* 1.1 (01 March 1910): 4.

²⁸ *COGE* 1.4 (15 April 1910): 1.

²⁹ *COGE* 1.6 (15 May 1910): 1, 2. A few other references to Holy Ghost “fire” include: 3.14 (15 September 1912): 5, 5.2 (10 January 1914): 7, 6.33 (14 August 1915): 3, 8.42 (27 October 1917): 1, 10.18 (03 May 1919): 4, and 13.35 (02 September 1922): 1.

³⁰ Ray Branham, personal interview, 11 September 2011.

³¹ See Winsett’s description of songbooks in the homes in Goss and Goss, *Winds of God*, 213.

³² Warner, “Periodicals,” *NIDPCM*, 975. For more on Pentecostals, see, Anderson, *Introduction to Pentecostalism* (2004), [especially chapters 1-3]; Dayton, *Theological Roots*; Hollenweger, *The Pentecostals*, Wacker, *Heaven Below*, Land, *Pentecostal Spirituality*, and especially for COG distinctives, see Hughes, *Church of God Distinctives*.

³³ McKim, *Theological Terms*, 114.

time of the Reformation in the sixteenth century,³⁴ with a firm belief in the whole Bible rightly divided, but using the New Testament for discipline and to govern the church.³⁵ Several early members of the church held strong fundamentalist views from their previous denominations,³⁶ and a few brought their view of inspiration with them into the Church of God.³⁷ Pentecostals in general, and especially the Church of God, held a prominent view of Scripture, and participated in reasoned discussions at each of the early Assemblies, and yet they valued their experiences and traditions as well.³⁸ Thirty-seven years after this statement in the *Evangel*, the denomination officially adopted a “Declaration of Faith,” item one stated, “We believe: 1. In the verbal inspiration of the Bible.”³⁹

Twenty years after the General Assembly adopted their belief in verbal inspiration, well-known minister Ray H. Hughes and future General Overseer (1972, 1978) further complicated the topic of inerrancy versus inspiration⁴⁰ by stating that the Church of God was a fundamental Evangelical movement, and wrote “The Church of God can heartily subscribe to the five main points of fundamentalism.... The inerrancy and infallibility of the Bible.”⁴¹ It is true that the Church of God never adopted a view of inerrancy and infallibility, and has officially asserted verbal inspiration since 1948; still, as mentioned by Hughes, inerrancy was nevertheless being upheld by at least one leader in the denomination as recently as 1989. As mentioned, the principle distinctive for Pentecostals concerned the Holy Spirit, which

³⁴ Principles adopted from the Reformation include: (1) justification by faith, (2) Priesthood of Believers, (3) principle of private judgment, and (4) the authority of the Bible. Hughes, *Church of God Distinctives*, 22-5. For more on the fivefold gospel, see, Land, *Pentecostal Spirituality*, 18.

³⁵ *COGE* 1.12 (15 August 1910): 3, *Sixth Assembly Minutes – 1911*, 6, *Seventh Assembly Minutes – 1912*, 30-1.

³⁶ George M. Marsden, “Fundamentalism,” in *New 20th-Century Encyclopedia of Religious Knowledge*, 2d ed., J. D. Douglas, ed. (Grand Rapids: MI: Baker Book House, 1991), 345.

³⁷ John Christopher Thomas, *Ministry & Theology: Studies for the Church and Its Leaders* (Cleveland, TN: Pathway Press, 1996), 13-4.

³⁸ These four elements combined are known as the Wesleyan Quadrilateral. See, Land, *Pentecostal Spirituality*, 221; Kimberly Ervin Alexander, *Pentecostal Healing: Models in Theology and Practice* (Dorset, UK: Deo Publishing, 2006), 27-9.

³⁹ “Declaration of Faith,” *Forty-Second Assembly Minutes – 1948*, 31.

⁴⁰ Land, *Pentecostal Spirituality*, 100.

⁴¹ Hughes, *Church of God Distinctives*, 5.

Smith claims to be waning in recent times due to upward social mobility.⁴² The first song listed in the *Evangel* was written about the Holy Spirit, titled “Latter Rain,” as seen in figure 4.2:

Figure 4.2 Pentecostal Distinctives influenced by Music

“The Latter Rain”⁴³

VERSE

Long I thirsted, long I tarried
For the “Latter Rain” to fall;
Not till simple faith was given,
Did the Saviour heed my call.

CHORUS

I believed Him and received Him,
Precious gift – the Holy Ghost!
Then He filled and thrilled His temple
With His love and Pentecost.

These early songs attempted to be faithful to the Scriptures in order for the constituents to learn doctrine. This song was sung to the tune “I Will Praise Him,” and the text was inspired by Habakkuk 2:1-3 and James 5:7-8. Inspirational literature was a further example of how music influenced publishing.

Printed media from the late nineteenth-century and the early twentieth-century included inspirational literature, such as personal testimonies,⁴⁴ which encouraged the readership of the *Evangel*.⁴⁵ Frances Jane van Alstyne, better known as Fanny J. Crosby (1820-1915) was the most successful writer of poems and songs of her generation. Although she was not Pentecostal, she was ecumenical in outlook and open to Christians of most traditions.⁴⁶ The *Church Hymnal* includes several of

⁴² James K. A. Smith, *Thinking in Tongues: Pentecostal Contributions to Christian Philosophy* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2010), 150.

⁴³ *COGE* 1.4 (15 April 1910): 7.

⁴⁴ Warner, “Periodicals,” *NIDPCM*, 975.

⁴⁵ A few examples of testimonies include: *COGE* 1.20 (15 December 1910): 3, 3.14 (15 September 1912): 2, 5.18 (02 May 1914): 5, 6.7 (13 February 1915): 1, 8.30 (04 August 1917): 4, and 12.46 (19 November 1921): 3.

⁴⁶ Fanny J. Crosby and William H. Doane, “Safe in the Arms of Jesus,” in Morgan, *Then Sings My Soul*, 194-5; McCoy and Ellis, eds. *Church Hymnal*, 403.

Crosby's works, including the funeral hymn "Safe in the Arms of Jesus," which brought comfort to grieving family members over the years, as seen in figure 4.3:

Figure 4.3 Funeral Hymn

Safe in the arms of Je - - - sus,
 safe on His gen - - - tle breast.
 There by His love o'er - - - shad - - - ed,
 sweet - - - ly my soul shall rest.

Doane had the ability to take Crosby's lyrics and match them with a melody that ascended and descended at exactly the correct place to complement the lyrics, using simple rhythms such as eighth, quarter, half, and dotted half notes. In addition, Doane employed the use of more complicated rhythms such as the dotted-eighth note followed by a sixteenth note. Pentecostals believed this marriage of text with melody, inspired by the Holy Spirit, could bring healing to grieving hearts. Music also influenced Church of God publishing by the use of promotional and leadership training materials.

4.2.3 Promotional Publishing and Pentecostal Leadership Training

Promotional publishing was used to advertise gatherings and special meetings, to share missionary stories from around the world, and to help raise support for workers on the field.⁴⁷ Music was often advertised in the *Evangel*,⁴⁸ with the first issue

⁴⁷ Warner, "Periodicals," *NIDPCM*, 975.

⁴⁸ A few examples include: *COGE* no. 23 (06 June 1910): 4, 3.14 (15 September 1912): 8, 5.3 (17 January 1914): 8, 5.50 (19 December 1914): 2, and 9.48 (30 November 1918): 3.

promoting *Songs of Pentecostal Power* by R. E. Winsett.⁴⁹ Since this songbook was not a Church of God publication, it provides evidence that music sources outside the denomination were used. A final category of publishing that was influenced by music was materials used for leadership training.

Since many early Pentecostals did not have a formal education, some leaders used the printed media to educate their colleagues on the field. Larger schools have preserved many of these valuable early sources. Several documents have been lost forever⁵⁰ because some libraries in the early twentieth-century did not consider Pentecostal materials worthy for their collections.⁵¹ Many non-Pentecostal denominations had well established print media, but they would not permit Pentecostals to publish their biblical views in their journals, and Pentecostals were forced to print their own materials.⁵² One of the first books written in 1897 by a Pentecostal came from R. G. Spurling, who included a total of thirteen songs/poems in *The Lost Link*.⁵³

The Church of God and its authors continued to publish song lyrics in the *Evangel*⁵⁴ until 1920, when Haynes and Lemons published the first Church of God songbook. Techniques and methods of the printed word have changed, but the objectives remained the same, to share the Gospel message and try to get people to commit their lives to Christ.⁵⁵ Pentecostals believed that publishing needed to turn a profit so they could continue to share the Gospel, but they constantly struggled to make their literature inexpensive for the people. At first glance it seems as though there is a wealth of printed information available from the early days of

⁴⁹ *COGE* 1.6 (15 May 1910): 4.

⁵⁰ The *Evangel* also had lost documents, including all issues from 1911 and 1913, and all but one issue from 1912.

⁵¹ Schools with Pentecostal archives: Wheaton College, Fuller Seminary, Lee University. Warner, "Periodicals," *NIDPCM*, 975-77.

⁵² Warner, "Periodicals," *NIDPCM*, 977.

⁵³ Spurling, *Lost Link*, 17, 19, 21-2, 24, 27-8, 28, 30-1, 32-3, 37-8, 38-9, 42-4, 46-7, 49-52.

⁵⁴ A few examples include: *COGE* 1.2 (15 March 1910): 8, 1.6 (15 May 1910): 1 (Spurling), 1.8 (15 June 1910): 7, 1.14 (15 September 1910): 1, and 1.15 (01 October 1910): 6.

⁵⁵ Nord, *Faith in Reading*, 160.

Pentecostalism; sadly, many materials were never collected and preserved. For the Church of God, Lee University has developed a heritage center in the Lee University Library: Dixon Pentecostal Research Center, which opened on 02 September 1985.⁵⁶ Many resources are available including: diaries, personal papers (e.g., Tomlinson, Lee, Bryant, etc.), correspondence, photographs, and music resources from the early days of the emerging denomination.⁵⁷ Bill Sheeks further emphasizes the importance of publishing for the Church of God:

The publication of books, pamphlets, tracts, Sunday school literature, Church Training Courses, magazines, tabloids, periodicals, **song books, music materials**, [*emphasis mine*] and other printed materials are all a part of a ministry producing church growth in the Church of God. Publications have been, since 1910, an integral part of the church. The gospel of Christ is published daily and with much evangelistic success. The Publications Department is a service department and therefore sees itself as greatly involved in the growth of the church. The consistency of this department is a plus for the church.⁵⁸

Sheeks recognized the importance of the publishing department to preserve the heritage of the Church of God, and he specifically included music materials when discussing the development of the church. In each of the previous areas it was shown that music was always a collaborator in the publishing efforts, leading to a focus on music publishing.

4.3 Music Publishing

Pentecostals were associated with many publishing endeavors in the early twentieth century including Moody's Bible Institute, which sold more than one million copies of *Revival Hymns*.⁵⁹ Henry Date published a hymnbook titled *Pentecostal Hymns* to promote his evangelistic work. Date's firm, Hope Publishing Company,⁶⁰

⁵⁶ Conn, *Like a Mighty Army*, 484-5; *Vindagua 1986*, 39, <https://archive.org/details/vindagua1986leeu> (accessed 15 November 2014).

⁵⁷ W. E. Warner, "Archival Resources," *NIDPCM*, 329.

⁵⁸ Sheeks, *Growth of the Church of God*, 28. Bill Sheeks, telephone interview, 15 July 2009.

⁵⁹ Russell Sanjek, *American Popular Music and Its Business: The First Four Hundred Years, from 1790-1909, Volume 2* (New York: Oxford University Press, 1988), 261.

⁶⁰ Hope Publishing Company: <http://www.hopepublishing.com/html/main.isx?sitesec=3.3.3.3> (accessed 09 July 2012).

concentrated on selling Gospel songs, Sunday School songbooks, children's songbooks, anthems, cantatas, and music for men's and women's voices.⁶¹ Date helped to promote the Pentecostal fires through his publishing endeavors, which opened doors for Southern Gospel publishers as well.

4.3.1 Southern Gospel Publishers

The three most prominent men of Southern Gospel and religious publishing were James D. Vaughan (1864-1941), Virgil Oliver Stamps (1892-1940), and J. R. Baxter (1899-1960), who eventually partnered with Stamps to form the Stamps-Baxter music firm in the 1920s. Vaughan was the most influential of the three, and was credited with establishing vocal quartets to travel and sell his books, and Fleming claims he started the Gospel Quartet Movement known today.⁶² The Vaughan, Stamps, and Baxter families⁶³ continued in the shape-note tradition, and Sanjek mentions that later family members graduated from music normals, taught schools and continued publishing hymnbooks and Sacred Harp collections.⁶⁴ As discussed in chapter two, this style of shape-note singing described by Sanjek thrived in the South, and it was from these early Southern publishers that the Church of God became involved in the publishing industry; initially it was more popular than country music.⁶⁵ Through Vaughan's publishing efforts and his singing school, the Church of God's first publisher, Otis McCoy, received his initial training. Publishing made the music available to the public, but marketing techniques were needed to help disseminate the materials throughout America.

4.3.2 Marketing Techniques

The gospel music industry grew rapidly in the beginning of the twentieth century, and one reason was the marketing techniques. The Church of God participated in this endeavor, as a direct result of McCoy having worked for James Vaughan. The three

⁶¹ Sanjek, *American Popular Music*, 261-2.

⁶² Fleming, "James D. Vaughan," 55.

⁶³ For information on Vaughan, Stamps, and Baxter, see, Terrell, *The Music Men*; Goff, *Close Harmony*.

⁶⁴ Sanjek, *American Popular Music*, 268.

⁶⁵ Charles K. Wolfe, *Tennessee Strings: The Story of Country Music in Tennessee* (Knoxville, TN: The University of Tennessee Press, 1977), 52.

most successful techniques used by Vaughan were (1) personal appearances of his quartets, (2) recordings, and (3) radio.⁶⁶ In addition to the composer and those who sang their songs, there were many people involved in the music industry. According to Whaley there were, “highly skilled music business proprietors, music educators, music engravers, marketing technicians, entertainers, composers, arrangers, studio professionals, and publishers who created products with sacred and secular appeal.”⁶⁷ One normally does not associate so many professions connected to the gospel songwriting industry as mentioned by Whaley; however, it takes many people working together to ensure the success of any product.

The first marketing technique used by McCoy at BTS and the denominational publishing house, Tennessee Music and Printing Company (TMPCo) was the Gospel Quartet. McCoy learned the benefits of having a quartet traveling to promote the school and to sell music songbooks. McCoy took advantage of these marketing techniques to promote the Gospel, BTS, and the Church of God. Once the denomination started their publishing efforts, they became publishing innovators with the shape-note tradition.

4.4 Gospel Publishing Styles

From the early days of the twentieth century, Pentecostals were known for their emotional worship through music. They sang songs whose lyrics glorified God the Father, God the Son, and God the Holy Spirit, using well-known styles. When the Church of God came into existence, there were basically three styles of Gospel music: (1) the Northern style, (2) the black style, and (3) the Southern style. In some ways all three styles were similar; they all talked about the Gospel in their lyrics, and they all followed conventional patterns of music theory, such as key signatures, time signatures, and traditional rhythms. However, these three styles were somewhat different when sung, and each style had its own particular audience; all three styles will be briefly examined.

⁶⁶ Malone and Stricklin, *Southern Music* 67-70.

⁶⁷ Vernon M. Whaley, “Trends in Gospel Music Publishing: 1940 to 1960” (PhD diss., The University of Oklahoma, 1992), 1, 130. Email permission from Whaley: “Permission granted on October 29, 2013 for Benson Vaughan to quote excerpts from the Ph.D. dissertation at the University of Oklahoma by Vernon M. Whaley, “Trends in Gospel Music Publishing: 1940-1960.”

4.4.1 Northern Style

Traditional gospel music comprises the first style, focusing on music from the Northern United States, and according to Whaley it was “essentially patterned after the German art song.”⁶⁸ These songs described by Whaley were influenced by migrants moving to the states from Europe, and often featured round-note notation. Other characteristics included slower tempos, easy harmonies, and major keys. This style of music often had a more formal approach to learning music, including the study of music theory and harmony. The following Northern style example had been sung for years in the mainline churches and appeared in *Church of God Songs* in 1920, as seen in figure 4.4:

Figure 4.4 Northern Style Hymn



The rhythms were very simple, mostly quarter notes and a dotted-half note in the last measure shown. The words are formal, and this is one of only a few Northern style songs found in the first Church of God hymnal. Although the early adherents sang this song, they preferred songs with colloquial language and syncopated rhythms.⁶⁹ The early Pentecostals brought their Northern style songs with them when they joined the Church of God, and soon they were also being influenced by the black gospel style.

4.4.2 Black Style

The second style, black gospel, was a mixture of the Northern and Southern song types, plus an emphasis on “blue notes,” the lowering of tones three, five, and seven. This style utilized solo singers as leaders, and the music was more improvised. Black gospel music used a rubato (flexible) style, sometimes moving faster, and sometimes

⁶⁸ Vernon M. Whaley, *Understanding Music & Worship in the Local Church* (Wheaton, IL: Evangelical Training Association, 1995), 52. A German art song is “a setting of a text of high literary quality and.... includes an accompaniment that is specified by the composer rather than improvised or arranged by or for the performer.” Randel, *New Harvard*, 56.

⁶⁹ Haynes and Lemons, *Church of God Songs*, No. 1, no. 142. The lyricist was Edward Perronet, a vicar in the Anglican Church of England who traveled with the Wesley brothers. Morgan, *Then Sings My Soul*, 160-1.

slower, and sometimes coming to a complete stop. Often the black gospel songs were heavily syncopated and made use of unusual harmonies (undoubtedly due to blues and jazz influences). Black gospel was more than just music, it was also theology. The theology was not formal, but came rather from experience. According to McClain, “It is a theology of imagination – it grew out of the fire shut up in the bones, of words painted on the canvas of the mind.”⁷⁰ The sentiments expressed by McClain also could be applied to the disenfranchised poor of Appalachia, who believed they had fire shut up in their bones, and a longing to express their theology of everyday life. Perhaps this is why the Southern Christians so readily identified with the black gospel style. This leads my investigation to the Southern style, the perennial favorite of the Church of God.

4.4.3 Southern Style

The third style featured shaped-note singing, which helped non-music readers learn to sing songs quickly. According to Hamm, “shape-notes proved to be an effective pedagogical tool, particularly with the nonliterate, semiliterate, and newly literate people who made up a good percentage of the population of the South and West.”⁷¹ Whaley agrees with Hamm and describes this informal style of music as having faster tempos, major and minor keys, and often less traditional harmonies.⁷² This Southern style remained popular for over one hundred years (1850s–1960s) due to the singing schools. In addition, Gospel quartets helped to popularize the Southern style until the radio became a popular form of entertainment. The Southern Gospel style utilized shape-note songs and methods that were first taught in singing-schools, and then further popularized by the traveling quartets through personal appearances and sales of convention songbooks. According to LeRoy, the musical characteristics of convention songs can be identified in the following manner:

A harmony consisting of primary triads, secondary dominants (V/V and V/IV are most common) and occasional chromaticism; a melody that frequently moves among different voice parts, often with chromatic inflections; dotted, syncopated rhythms; and repetition of

⁷⁰ McClain, *Songs of Zion*, in Lee, “Thomas A. Dorsey,” 97.

⁷¹ Hamm, *Music in the New World*, 264.

⁷² Whaley, *Understanding Music*, 52.

the text. The convention song was most often associated with the gospel music publishing houses in the South.⁷³

The following example has several characteristics of the convention-style song mentioned by LeRoy, including the melody moving among the different voices, including the syncopated rhythms and text repetition, as seen in figure 4.5:

Figure 4.5 Southern Style

Edward L. Williams

If I will o- bey, _____ and be lieve, _____ the Lord has

pro- mised ma - ny bless - ings that I shall re - ceive. For Je - sus will

hear me when I pray. _____ pray, when I pray. _____

Well-known Church of God musician Edward L. Williams, who plays both the piano and the accordion, wrote this song.⁷⁴ In the fifth measure, the alto sings a

⁷³ LeRoy, "The Church Hymnal," 70-1.

⁷⁴ Edward L. Williams, "Jesus Will Hear Me When I Pray," in *Hymns of the Spirit* (Cleveland, TN: Pathway Press, 1969), 267. © 1955 (Renewal 1983) Tennessee Music & Printing

flattened seventh (i.e., B-flat), giving a slight indication of jazz influence. The harmonic structure for this song is simple, incorporating the tonic (I), subdominant (IV), and dominant (V) chords. All four voice parts begin the song on the verse, but beginning in the first measure as seen in figure 4.5, the alto takes the lead into the final chorus section with the other voice parts singing a repeated pattern as mentioned by LeRoy. In measure five, the soprano sings the melody line beginning with the words, “for Jesus will hear me when I pray.” This song has rhythmic and melodic excitement making frequent use of sixteenth notes, punctuated by the use of eighth and sixteenth rests to give a syncopated effect.⁷⁵

Although the songs from all three groups contained similar characteristics, they sounded completely different in performance. One who is familiar with each style could quickly identify the style of singing, whether it was from the North, South, or black gospel.⁷⁶ The Church of God used all three styles of music, but they particularly favored the Southern style; a combination of both the North and black gospel styles, using the shape-note tradition. After singing from non-Pentecostal books for years, the Church of God finally began publishing their own songbooks.

4.5 Church of God Songbooks

It was a natural development for the Church of God to eventually publish songbooks.⁷⁷ From 1920–1951, the Church of God published many songbooks, with some of the favorite songs retained for each of the subsequent books. Several denominational songbooks and hymnbooks will be discussed, beginning with the first publication in 1920.⁷⁸

4.5.1 *Church of God Songs: Tears With Joy*

Company/ASCAP, a div. of SpiritSound Music Group. All Rights Reserved. Used by Permission. To view this songs in its entirety, see Appendix 6.

⁷⁵ Fleming, “James D. Vaughan,” 82.

⁷⁶ Whaley, *Understanding Music*, 53-4.

⁷⁷ LeRoy, “The Church Hymnal,” 50.

⁷⁸ It is beyond the scope of this thesis to discuss every songbook published by the COG; there were over 50 convention songbooks published by McCoy alone. Instead, I have selected a representative songbook from the decades of the 1920s through the 1960s.

Pentecostals, especially the Church of God, had been singing songs published by other people and denominations before they decided to go into publishing themselves. R. E. Winsett's songbooks were advertised over 300 times in the *Evangel* from 1910–1920, more often than any other songbook. Once the first denominational hymnbook appeared Winsett's name disappeared from the pages of the *Evangel*.⁷⁹ When it became evident that music could be a tool for evangelism, the Church of God appointed a committee consisting of M. S. Lemons, E. Haynes, and F. J. Lee to compile a denominational songbook at the thirteenth assembly in 1917.⁸⁰ Lemons (1869-1955) was a writer of poems and song lyrics; Efford Haynes (1867-1940) could write music notation. A well-known musician completed the group of three; F. J. Lee (1875-1928).⁸¹ In 1920, an edited songbook *Church of God Songs: Tears with Joy* using the shape-note system was published, setting the standard for songbooks that would follow for years to come. The songs emphasized themes of repentance, while other songs highlighted heaven, the second coming of the Lord; as well as altar invitation songs used to encourage the people to come to the altar for prayer.⁸² After the first printing totaling 7,000 copies of *Church of God Songs* sold out in January of 1921, a second edition was published. The advertisements did not always identify the second edition by title (i.e., second edition or No. 2);⁸³ however, in October of 1921, *Church of God Songs No. 3* was published and clearly identified.⁸⁴

In the 1920s the publication and sale of music songbooks had only begun, but the church was preparing to intensify another variable by which to measure

⁷⁹ Number of times Winsett's songbooks were advertised by year (total 309): 1910 (13), 1912 (1, only one issue available), 1914 (5), 1915 (49), 1916 (67, sometimes two in one issue), 1917 (42), 1918 (62), 1919 (62), 1920 (8), 1921-23 (none).

⁸⁰ *Minutes of the Thirteenth Assembly – 1917*, 37.

⁸¹ F. J. Lee attended one service of the Cleveland revival and he was so moved upon by the Holy Spirit that he returned a second night (28 August), and was baptized in the Holy Ghost and spoke in an unknown tongue. Conn, *Like a Mighty Army*, 103.

⁸² Second Coming songs included: "When Our Lord Shall Come Again" and "The Resurrection Morning." Altar call songs included: "Come Home," "Won't You Come and Go with Me," and "Is Thy Heart Right With God?" Standards songs included: "What a Friend We Have in Jesus," "All Hail the Power of Jesus' Name," and "Nothing but the Blood."

⁸³ A few examples include: *COGE* 12.2 (08 January 1921): 3 (2d ed.), 12.20 (14 May 1921): 2 (2d ed?, not identified), 12.31 (30 July 1921): 2 (2d edition not identified).

⁸⁴ *COGE* 12.44 (29 October 1921): 3, and 12.50 (17 December 1921): 3. *Church of God Songs No. 3* advertised 190 songs, and the cost was 35¢ per copy.

development – documentation of sales receipts for music publications. It was not until 1931 that TMPCo provided its own business reports at the Assemblies, prior to that it seemed as if exact records were combined in the financial reports of the Church of God Publishing House. The 1930s began with the release of the songbook *Radiant Gems*.

4.5.2 *Radiant Gems*

The first convention songbook for the church, *Radiant Gems*, was published by TMPCo in 1931.⁸⁵ This small book of one hundred pages had thirty-one contributors, and the price was thirty-cents per copy.⁸⁶ Otis McCoy's name was prominently displayed, probably due to his fame as a singer and songwriter,⁸⁷ and he made several contributions to this songbook: "Radiant Gems" and "The Only Life That Satisfies," and on seven other songs he wrote the music and others wrote the lyrics.⁸⁸

Radiant Gems sold enough copies to generate \$262.61⁸⁹ in sales with an increase of over 865 percent totaling \$2,275.84 one year later, proving that music publishing could be a lucrative business for the Church of God. In addition, a second book titled *Heralds of Heaven* was printed, generating \$521.47 in revenue.⁹⁰ *Radiant Gems* was used in many venues: churches, singing schools, and revivals; however, because it was used so much during singing conventions, Alford writes that these books "became known as "convention-songs," developing an immense popularity in the Church of God."⁹¹ Conn agrees with Alford and claims that other convention

⁸⁵ Alford, "Sound and the Spirit," 210.

⁸⁶ *Radiant Gems* (Cleveland, TN: Tennessee Music & Printing Company, 1931). This book is located in the DPRC, Lee University, Cleveland, Tennessee; Church Vault Box Five.

⁸⁷ *Radiant Gems*, inside front cover.

⁸⁸ McCoy's collaborators included: Ida McCoy (1 song); James Rowe (2 songs); C. M. Truesdell (2 songs); J. B. Ellis, Jr. (1 song); and Rev. Johnson Oatman, Jr. (1 song).

⁸⁹ *Minutes of the Twenty-Sixth Assembly – 1931*, 45.

⁹⁰ *Minutes of the Twenty-Seventh Assembly – 1932*, 46.

⁹¹ Alford, "The First One Hundred Years," 2. Others who published convention songbooks included: AOG (Gospel Publishing House; Melody Music), PHC (Advocate Press), and the COG (TMPCo; Pathway Press), these joined with other prominent publishers such as Stamps-Baxter Music, Vaughan Music, and Hartford Music. Alford, "Music, Pentecostal and Charismatic," 915.

songbooks were regularly produced.⁹² Guthrie further describes the convention style as a “song containing a chorus with staggered entrances for the altos, tenors, and basses, usually repeating the text previously introduced by another part.”⁹³ These convention songs helped to make the Church of God well-known in the South, and hundreds of thousands were sold, even among other denominations. Once the Church of God found a musical product that was successful, they duplicated it many times.⁹⁴

The decision in 1931 not to place Church of God before the name TMPCo was actually a clever marketing technique, which proved to be successful. McCoy published an explanation of the omission of the name Church of God on the front page of the *Evangel*, writing “We praise the dear Lord that we have the opportunity to enlarge our borders, and spread out in a way that we can reach thousands of souls whom we possibly could not have before.”⁹⁵ By deliberately excluding the denominational title, the printing company was able to market itself to other denominations and independent churches. There is no way to verify that McCoy’s management resulted in the profits of 1934, but it is true that there was a marked increase when he took over his new position, as shown in figure 4.6:

Figure 4.6 Statistical Reports⁹⁶

Statistical Reports of Tennessee Music and Printing Company				
Year	Receipts	Disbursements	Accounts Receivable	Balance
1932	\$3,372.25	\$1,994.66	\$546.26	\$831.33
1933	2,852.16	3,309.59	209.20	164.70
1934	5,062.60	2,644.47	622.53	1,693.04

At the thirtieth Assembly in 1935,⁹⁷ McCoy was appointed as Music Editor,⁹⁸ and Alford claims this position allowed McCoy to influence and shape the

⁹² Conn, *Like a Mighty Army*, 271.

⁹³ Guthrie, “Pentecostal hymnody,” 112.

⁹⁴ Guthrie, “Pentecostal hymnody,” 112.

⁹⁵ *COGE* 22.12 (23 May 1931):1.

⁹⁶ Trammell, “Church of God Publishing House,” Appendix D, 115.

⁹⁷ *Minutes of the Twenty-Ninth Assembly – 1934*, 71.

development and style of music in the Church for decades.⁹⁹ As a direct result of the work of McCoy, the gospel song became popular for Pentecostal churches with TMPCo becoming “the largest and best-known publisher of seven-shape notation... the period from 1931 to 1961 saw the publication and dissemination of hundreds of thousands of convention or gospel songbooks by Tennessee Music and Printing Company.”¹⁰⁰ McCoy’s efforts allowed the Church of God to realize a steady increase in their profits during his time as music editor, paving the way for the next decade of music songbooks.

4.5.3 *Songs of Prayer and Praise*

McCoy was producing songbooks at a rate of about two per year, and he was also preparing a more substantial hardbound book to be used as a permanent hymnal in the churches. McCoy used both popular standards, such as gospel songs and hymns, and some of the more popular convention-songs.¹⁰¹ A forerunner to the *Church Hymnal* was released and announced in the *Evangel*: “Yes, it is coming. The new Church of God hymnal, “Songs of Prayer and Praise,” the complete church hymnal for all worship.... Pastors for years have wanted a church hymnal with songs suitable for all times and all occasions. This is the answer to that prayer.”¹⁰² There was no explanation why the editor/publisher (E. L. Simmons) identified this as a church hymnal in 1940, when Cecil Bridges wrote eleven years later in the *Evangel* that the *Church Hymnal* was the first “real” hymnal.¹⁰³ There is one possible clue in the advertisement issued by the *Evangel* published in February, it states: “It contains no first-timers.”¹⁰⁴ This is a possible indication that no new songs were printed in this cloth board binding in 1940, and evidently the new book published in 1951 included new songs, therefore making it the “first” recognized hymnal. Some of the same

⁹⁸ McCoy’s salary for the year was \$760, which was approximately \$14.61 per week. The average salary in the USA in 1935 was \$24.35, so in comparison McCoy only received 60% of the national average. See, “One Hundred Years of US Consumer Spending,” <http://www.bls.gov/opub/uscs/1934-36.pdf> (accessed 03 February 2010).

⁹⁹ Alford, “Sound and the Spirit,” 210-11.

¹⁰⁰ Alford, “Sound and the Spirit,” 210-11.

¹⁰¹ Alford, “The First One Hundred Years,” 2.

¹⁰² *COGE*, 30.43 (06 January 1940): 2.

¹⁰³ *COGE* 42.23 (4 August 1951): 16.

¹⁰⁴ *COGE* 42.23 (3 February 1940): 3.

songs in the paperback convention-books appeared in this cloth-board binding, and McCoy developed a successful pattern of constantly publishing new books. McCoy teamed up with Vep Ellis to edit what would become the Church of God's most famous hymnal.

4.5.4 Church Hymnal

By the end of 1950 work had begun on the *Church Hymnal*, affectionately known as the red-back hymnal. Cecil Bridges writes, "For the first time in the history of the Church of God we are coming out with a "real" church hymnal. I have been in the Church for over 26 years and all these years I have heard our different pastors and others talk about having a real church hymnal for the choir."¹⁰⁵ This hymnal was only published in shape-notes in 1951, with over eighty-five percent of the songs in the convention-style. Charles Towler, a former editor of these convention books describes them: "If there was a small space available then an older, shorter hymn may be picked for that slot but mainly the songs selected were the newly-composed gospel songs. The books were usually 160 pages long, containing 90-100 songs."¹⁰⁶ A music committee led by McCoy and Ellis was given the commission to develop the hymnal, representing the musical preferences of the South and purposefully included songs popular in a variety of denominations and church groups.¹⁰⁷ The *Church Hymnal* was released to the public in November of 1951¹⁰⁸ and was influential in many evangelical churches of the mid-1900s.¹⁰⁹ The *Church Hymnal* had average annual sales of 60,000 copies through 2011, with total sales of over six million copies.¹¹⁰ Since it was first released, the *Church Hymnal* has been a best seller for TMPCo, and celebrated its fiftieth anniversary in 2001.¹¹¹ Alford comments on the popularity of this hymnal:

¹⁰⁵ *COGE* 42.23 (4 August 1951): 16.

¹⁰⁶ Charles Towler, guest lecturer in Church Music History CHM 594, Jim Burns, Professor, Lee University, 18 February 1999; in Ward, "Roosevelt Miller," 25.

¹⁰⁷ LeRoy, "The *Church Hymnal*," 51.

¹⁰⁸ *COGE* 42.37 (17 November 1951): 11.

¹⁰⁹ LeRoy, "The *Church Hymnal*," 62.

¹¹⁰ LeRoy, "The *Church Hymnal*," 49.

¹¹¹ LeRoy, "The *Church Hymnal*," 111.

Christians of all ethnic groups, age, distinctions, denominational preferences, musical styles and tastes appreciate the quality and diversity of songs in this publication. Seldom does a hymnal last so long and enjoy such powerful influence and popularity. Sometimes referred to as “America’s Best-Loved Gospel Hymnal,” there have been more than 5 million copies sold during its first 50 years.¹¹²

Certainly no one could have imagined in 1951 the impact that this hymnal would have upon the twenty-first century, even earning the acclaim as “America’s Best-Loved Gospel Hymnal” as mentioned by Alford. The *Homecoming* video series by Bill Gaither helped promote the popularity of the music that is typical of this songbook,¹¹³ and it has been used around the world, and in addition to Pentecostal and independent congregations, this hymnal is popular with Methodists, Southern Baptists, Freewill Baptists, and Presbyterians.¹¹⁴ People love nostalgia, and the *Church Hymnal* has now been around long enough that even younger generations are falling in love with this songbook and its songs. The *Church Hymnal*, more than any other music-publishing project, influenced the development of the Church of God. It was through the efforts of men such as McCoy and Ellis that this songbook was created, as well as the continued promotional skills of later directors of music for the publishing company (i.e., Burroughs, Hall, Alford and Towler).¹¹⁵ In addition, a FaceBook page has been created and maintained by Bill Lloyd dedicated to its songs and memories.¹¹⁶ Due to the success of the first hymnal, the denomination later decided to produce a second hymnal.

¹¹² Delton L. Alford, in *Church Hymnal 50th Anniversary Commemorative Edition, 1951-2001* (Cleveland, TN: Tennessee Music and Printing Company, 2001), Forward.

¹¹³ A video example from Bill Gaither of a convention song from the *Church Hymnal* (page 18), “Looking for a City,” written by Cooper (lyrics) and Dalton (music). “Looking For a City ~ Gaither Homecoming Friends,” YouTube, <http://www.youtube.com/watch?v=1PXY8mpohYY> (accessed 07 June 2011).

¹¹⁴ Alford, *Church Hymnal 50th Anniversary*, Forward.

¹¹⁵ Alford, *Church Hymnal 50th Anniversary*, Acknowledgments.

¹¹⁶ “Facebook,” CHURCH OF GOD.

4.5.5 Hymns of the Spirit

The *Church Hymnal* had served the Church of God well for eighteen years, and the General Editorial and Publications Board¹¹⁷ requested that the Hymnal Commission¹¹⁸ produce a new hymnal that would emphasize the work of the Holy Spirit, and correspond to every aspect of a Pentecostal service, thus the name *Hymns of the Spirit*.¹¹⁹ There are 376 songs in this hymnbook, divided between nine categories, including worship, Trinity, the Word,¹²⁰ the Church, Christian Life, Choir arrangements,¹²¹ Choruses, Special Days and Occasions, and Call to Worship and Response;¹²² in addition, there were also responsive readings. There were 135 songs found in both books, such as “Amazing Grace,” “Faith of our Fathers,” “Give of Your Best to the Master,” and a song by Church of God composer Vep Ellis, “Take It to the Lord in Prayer.” In the *Church Hymnal*, “Mrs. Charles Bernard” was listed as the composer of the melody for “Give of Your Best to the Master” (p. 189, the lyricist was Howard B. Grose) and then in *Hymns of the Spirit*, the composer was listed as Charlotte Bernard (p. 287). Alford was a member of the Hymnal Commission and affirms that the editors made a deliberate attempt to acknowledge women by their first name.¹²³ The suggestion of a new hymnal was viewed as a threat to the very core of Southern life, as elaborated by Saliers: “Every generation or so in the life of American

¹¹⁷ Members of this board included: William J. Brown, Chairman, G. F. Dempsey, F. W. Goff, Robert J. Johnson, Walter C. Mauldin, P. H. McSwain, and Ralph W. Tedder.

¹¹⁸ Members of the Hymnal Commission included: Delton L. Alford, W. C. Byrd, C. S. Grogan, Connor B. Hall (Editor), Bennie S. Triplett, Ralph E. Williams, E. C. Thomas (Chairman), and Lewis J. Willis (Editor in Chief). Note: Four of these members were well-known musicians: Alford, Grogan, Hall, and Triplett.

¹¹⁹ Hall, *Hymns of the Spirit*. Preface (III, IV).

¹²⁰ Examples of **worship** songs include: “Holy, Holy, Holy,” and “Worship the Triune God.” Examples of **Trinitarian** songs include: “Send the Fire,” and “He Abides.” Examples of songs about the **Word** include: “O Word of God Incarnate,” and “Holy Bible, Book Divine.”

¹²¹ Examples of songs about the **Church** include: “A Glorious Church,” and “The Church’s One Foundation.” Examples of songs about the **Christian Life** include: “Faith for Today,” and “Have Faith in God.” There were only two special **choir arrangements**: “Make Me a Blessing,” and “All Hail Immanuel.”

¹²² Examples include: (**Choruses**) “Yes, I Know,” and “Jesus is the One.” Songs for **special days and occasions** include: “We Gather Together” (Thanksgiving), “Joy to the World” (Christmas), and “America, the Beautiful” (Patriotic). Finally, songs for the **Call to Worship and Response** included: “Almighty Father, Hear Our Prayer,” and the “Sevenfold Amen.”

¹²³ Alford, interview, 27 November 2014.

Protestant denominations, a new hymnal is published. The appearance of a new hymn collection always generates both resistance and enthusiasm in local congregations. This is in part because hymn singing forms and expresses communities of faith in belief and experience. What we learn to sing in public worship and devotion is at once experiential and theological.”¹²⁴ For the Church of God there was resistance to the new hymnal, as described by Saliers, and other groups who faithfully used the *Church Hymnal* were also resistant to change.

Although *Hymns of the Spirit* was advertised in the *Evangel*, sales were not as brisk as they had been for the *Church Hymnal*.¹²⁵ Still others fell in love with the newer hymnal; church musician Sandra Edwards recalled playing the organ for the first time at her church using a song from *Hymns of the Spirit*:

I was about 19 or 20 when I started playing the organ at the Tremont Avenue Church of God (*Greenville, South Carolina*). Charlene switched from the organ to the piano, and her husband asked me to play the organ. I was so nervous that when I started down the stairs from the Sunday School class, I tripped and fell; thankfully, I was not seriously hurt. When I got to the organ, I remember my first song was from *Hymns of the Spirit*, page 122, “I Know Whom I Have Believed.”¹²⁶

It is interesting how certain events like the one mentioned by Edwards cause a memory to become permanently engrained. The lyrics for this song talk about God’s grace, faith, and the moving of the Holy Spirit. It was written in common time (4/4 time signature), in the key of E-flat major. A dominant feature of the song is the rhythm; dotted quarter notes are often followed by eighth notes, with dotted half-notes and half notes being used infrequently, as seen in figure 4.7.¹²⁷

¹²⁴ Saliers, “Aesthetics and Theology.”

¹²⁵ Byrd, “Church of God History,” 47.

¹²⁶ Sandra Edwards, telephone interview, 09 August 2012.

¹²⁷ Daniel W. Whittle and James McGranahan, “I Know Whom I Have Believed,” in Hall, *Hymns of the Spirit*, 122. To view this song in its entirety see Appendix 7. © 1969 Pathway Press. All Rights Reserved. Used by Permission.

Figure 4.7 Hymns of the Spirit Excerpt

The image displays two systems of musical notation for a hymn excerpt. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the treble staff.

System 1:
 Treble staff: But I know whom I have be - liev - ed, and am per -
 Bass staff: Accompanying piano accompaniment.

System 2:
 Treble staff: suad - ed that He is a - ble.
 Bass staff: Accompanying piano accompaniment.

The spirited singing of the congregation, accompanied by energetic musicians led to the Church of God's reputation as a church with good music, and was often the reason non-Christians would come to church for the first time. Although *Hymns of the Spirit* did not outsell its predecessor, it still is a much-loved hymnbook of the denomination. In a recent survey of the top thirteen hymns in twenty-eight mainline Protestant hymnbooks,¹²⁸ only two songs from the top thirteen were found in the *Church Hymnal* (1951). Eighteen years later, eight of the top thirteen songs were found in *Hymns of the Spirit* (1969). Hymnal Commission member Alford explains that the Church of God was making a deliberate attempt to align with other groups by including more hymns and songs that were also popular with other Protestant denominations. Furthermore, Alford claims there would have been even more traditional Protestant hymns in *Hymns of the Spirit*, but the Publishing House Editorial Board rejected some of the recommendations by the Hymnal Commission in favor of more of their personally preferred gospel songs.¹²⁹

¹²⁸ Mainline Protestants include: Methodists, Lutherans, Presbyterians, the Episcopal Church, the United Church of Christ, some Baptist churches, and the Disciples of Christ, etc. These churches previously were in contrast to Evangelicals, especially Pentecostals, so it is remarkable that these various groups have begun finding common ground through music. Robert T. Coote, "The Hymns that Keep on Going," *Christianity Today* 55, no. 3 (March 2011): 30-1.

¹²⁹ Alford, interview, 02 July 2014.

In recent years, Church of God congregations are using media technology more and relying less on either of the hymnbooks. This may be a possible indication that the era of printed hymnbooks is coming to a close in the Church of God, as well as other denominations. If this does become a reality, it will be to the detriment of the generations to follow. Perhaps the only salvation for the hymns of the church will be to use them in a digital format, showing the words on the screens in the front of the churches. Several editors and directors of music helped to shape the music produced for the Church of God, as will now be examined.

4.5.5.1 Editors/Directors of Music for the Church of God

Otis L. McCoy (1897-1995) became the first music editor/director for the Church of God in 1934 and served three separate times (1934-45, 1947-52, and 1958-61) for a total of nineteen years. His most successful publishing project was as co-editor with V. B. (Vep) Ellis in producing the *Church Hymnal*. As the second director of music, Ellis (1917-1988) served in that position twice for a total of five years (1945-46, 1952-56). Alonzo C. Burroughs (1926-1962) served only two years (1956-8), and was followed by Connor B. Hall (1916-1992), who had the longest consecutive tenure with twenty-three years (1961-84). During Hall's tenure the name TMPCo was changed to Pathway Music (1978).¹³⁰

Delton L. Alford (1938-) served for seven years (1984-91), and during his tenure, Pathway Music experienced a larger variety of musical collections, such as: choral collections, seasonal collections (i.e., Christmas and Easter), octavos and anthems, and children and youth collections. Since the shape-note music was slowly fading from popularity, many of Alford's publications appeared in round-note form. Understanding the media needs of the congregations during the eighties, Alford also produced audio recordings for many of the previously mentioned projects in addition to the musical collections.¹³¹ Following Alford as director was Charles Towler (1939-), who served under Hall and Alford before becoming director for four years (1992-96).¹³² Larry Horrell was serving as Coordinator of Church of God Music Ministries

¹³⁰ *COGE* 70.18 (November 24, 1980): 25.

¹³¹ Alford, interview, 02 July 2014.

¹³² *COGE* 76.17 (November 10, 1986): 32.

and SpiritSound Music as of 2011.¹³³ From the creation of music as a division within the Church of God in 1934, music has been an important influence on the development of the Church of God, and has had a profound effect on Evangelical church music throughout the world.

4.6 Chapter Conclusion

The ministry of the written word helped disseminate the gospel throughout the United States, especially in the South. This chapter discusses broad categories of publishing and demonstrates how each used music to further their cause and promote the Church of God. Further, three gospel styles are investigated: Northern, Black, and Southern styles, with the last being the favorite of Church of God constituents. Significant music publications of the denomination were reviewed, beginning with *Church of God Songs: Tears with Joy* in 1920. This chapter concluded with an investigation of the music editors/directors of the Church of God, from McCoy through Horrell. The Church of God was influenced theologically through the songs they published and promoted, and as a recent article observed, they were making attempts to become musically aligned with other established denominations through the common ground of music. The denomination came to understand more about ecclesiology as they began to leave former restrictive backgrounds and thoughts behind and come to a better understanding of the Word of God. A strong emphasis was established in 1911 when Tomlinson wrote in the *Evangel* that the Church of God stood for the entire Bible rightly divided, using the New Testament as the only rule for discipline and government. This was reiterated and affirmed thirty-seven years later at the Assembly of 1948 when the Declaration of Faith was officially adopted.

Several of the editors/directors began to write articles in the *Evangel* describing the general characteristics of a Pentecostal service, and Delton Alford especially helped the denomination understand more about liturgy through the publication of his book *Music in the Pentecostal Church*. The following vignette of Vep Ellis will reveal a songwriter and musician who helped to *influence* the development of the Church of God. Chapter five will examine the influence of music on Evangelism in the Church of God.

¹³³ “SpiritSound Nominated for Dove Award,” in *Faith News Network*, 18 April 2012; <http://www.faithnews.cc/?p=11849> (accessed 23 November 2013).

BIOGRAPHICAL VIGNETTE: VESPHEW BENTON (VEP) ELLIS

Vesphew Benton (Vep) Ellis was a Church of God artist and well known in the music industry for his innovative and challenging songs written for gospel quartets.¹³⁴ Ellis served for five years as the director of music for the denomination,¹³⁵ during which time he was co-editor with McCoy in compiling the *Church Hymnal*. His song “Let Me Touch Him,”¹³⁶ has a text that is simple and direct with a melody that is singable and easily learned, and the chordal structure supports the melody (Figure 4.8):

Figure 4.8 “Let Me Touch Him”

V. B. (Vep) Ellis

Let me touch Him, let

me touch Je - - - sus,

so that other - ers may

know and be blessed.

Even though Ellis’ primary function in the Church of God was his preaching and evangelistic ministry, Terrell attributes over five hundred hymns and songs to Ellis’ repertoire.¹³⁷ Ellis’ music was being sung and recorded by many of the famous quartets of the fifties and sixties and his association with the Lillenas Publishing Company and TMPCo kept him in demand as a performer. Alford claims that at the

¹³⁴ Goff, *Close Harmony*, 215.

¹³⁵ From 1945-46 and from 1952-56. Conn, *Like a Mighty Army*, 557.

¹³⁶ “Let Me Touch Him,” YouTube, <http://www.youtube.com/watch?v=16DPHSiPbxE> (accessed 21 November 2012), sung by Vep’s four sons. To view this song in its entirety, see Appendix 8.

¹³⁷ Terrell, *The Music Men*, 175.

peak of his ministry, Ellis was perhaps America's most popular gospel songwriter.¹³⁸ David Ellis stated that although his father was famous for his music, he was devoted to his family with over thirty members in ministry today.¹³⁹ Ellis was instrumental through his music for influencing the development of the Church of God.

¹³⁸ *COGE* 78.8 (July 1988): 19; See, "Vep Ellis," *Southern Gospel History*, http://www.sghistory.com/index.php?n=V.Vep_Ellis (accessed 06.02.2010); Southern Gospel Music Association (SGMA), Vespew Benton Ellis Biography, Inducted 2001, see, <http://sgma.org/vespew-benton-ellis/> (accessed 06 February 2010).

¹³⁹ David Ellis, Email interview, 06 February 2010; David Ellis, "Living Well Ministries," <http://www.livingwellmin.com/About.html> (accessed 06 February 2010).

CHAPTER FIVE
OSTINATO – A PERSISTENT THEME¹
THE INFLUENCE OF MUSIC ON CHURCH OF GOD EVANGELISM

5.1 Introduction

Previously it was shown that the shape-note tradition influenced the publishing efforts of the Church of God to share the Gospel. The broad theme of this chapter is Evangelism, with the musical underpinnings being the musical personalities who appeared on denominational radio and television programs. Evangelism is the sharing of the “Good News” of the Gospel, through a variety of means, such as preaching, teaching, and music. Evangelistic methods vary among denominations; American evangelicals for example, tend to emphasize “the spreading of the gospel through evangelism and the need for a personal relationship with God in Jesus Christ through faith.”² American Pentecostals tend to be more outspoken, even confrontational in their approach to evangelism. For Pentecostals in the early twentieth-century, evangelism revolved around telling the good news of the Gospel, or as William Seymour states, “try to get people saved.”³ Also, it was not enough to speak in tongues and see people healed; the true purpose behind the outward manifestations of the Holy Spirit was to introduce non-Christians to Christ.⁴ This is still the cry of smaller rural churches, but larger churches have become more subtle and sophisticated in their evangelism efforts, leading to an investigation of several elements of evangelism.

¹ This chapter title: “Ostinato – A Persistent Theme,” is in reference to a musical motif (pattern) that is constantly repeated throughout a composition. In relation to the COG the “persistent theme” heard throughout the history of the denomination was evangelism; it seemed to be connected to every aspect of the church, as this chapter will reveal.

² McKim, *Theological Terms*, “evangelicalism,” 96.

³ McClung, *Azusa Street*, 3.

⁴ McClung, “Evangelism,” *NIDPCM*, 618.

5.1.1 Elements of Evangelism

Evangelism has long been reliant upon a combination of several factors; most notably: preaching, prayer, and music. In the past, evangelists have paired with musicians, resulting in successful revivals and evangelistic crusades. In the eighteenth century it was the Wesley brothers; the nineteenth century teamed Moody and Sankey; in the early twentieth century, Welsh Revivals were held with Roberts accompanied by the hymns of Williams, and in the middle of the twentieth century Graham and Barrows became a well-known evangelistic team.⁵ In a 1959 interview evangelist Billy Graham shares his thoughts concerning music and its impact on evangelism: “Hymns and gospel songs, reverently sung, establish an atmosphere for the evangelistic sermon. Indeed, they have done much more than create a mood for preaching. Many notable conversions to Christ can be credited to the power of a gospel song. In fact, both John and Charles Wesley declared that they made almost as many converts through their hymns as through their preaching.”⁶ Preaching and music, combined with prayer, helped these teams bring about successful evangelistic crusades. When song texts are well-written and filled with theological concepts, adding music to these words has the ability to intensify the message, as mentioned by Aiello and Sloboda:

Music and language are both modes of communication, yet they have different goals. Generally speaking, while the primary aim of language is to communicate thought, one of the main goals of music is to heighten emotions and express them aesthetically. Music is born out of the need to express ourselves and to communicate aesthetically through the abstractness and the characteristics of sound.⁷

Aiello and Sloboda have made a valid point, because when music and language are paired together, the synergies of the two become more effective than presenting a message with only one of those elements. For Pentecostals, both music and language are meant to communicate the Gospel, and they believe that when they are combined the results are amplified through worship. Webber believes worship

⁵ Hustad, *Jubilate II*, 207-263.

⁶ Loren R. Williams, “The Evangelist and Revival Music,” *The Church Musician*, X (March 1959): 6 in “The Music of the Billy Graham Crusades 1947-1970: An Analysis and Evaluation,” George William Stansbury, Jr. (DMA diss., The Southern Baptist Theological Seminary, 1971), 19.

⁷ Rita Aiello, *Musical Perceptions*, eds. Rita Aiello and John A. Sloboda (New York: Oxford University Press, 1994), 42.

permeates every aspect of the church, “The church is first a worshiping community. Evangelism and other functions of ministry flow from the worship of the church.”⁸ In keeping with Seymour’s exhortation, the primary goal of Pentecostals is articulated in the song “Win the Lost at Any Cost,”⁹ which encourages Christians to share the Gospel message with anyone who will listen, as seen in figure 5.1:

Figure 5.1 “Win the Lost at Any Cost”

words/music: Leon H. Ellis

1 C min G min A^b E^b C min B^b7

Souls are cry ing, men are dy ing, Won't you lead them to the

4 E^b F dim B^b7 C min G min

cross? lead them to the cross? Go and find them,

6 A^b F^b F7 F7/B F^b/B^b B^b7 F^b

help to win them. Win the lost at an y cost.

The melody in the soprano has a comfortable range of one octave, and the other vocal parts are also written in their correct ranges.¹⁰ Minor chords feature prominently in measures one and five, reinforcing a plaintive sound to accompany the lament featured in the text. Pentecostals believed this song had a way to pierce the

⁸ Robert E. Webber, *Worship is a Verb: Eight Principles for Transforming Worship* (Peabody, MA: Hendrickson Publishers, 1995), 7-8.

⁹ Leon H. Ellis, “Win the Lost at Any Cost,” in *Hymns of the Spirit*, 240. To view this song in its entirety, see Appendix 9. © 1959 (renewal 1987) Tennessee Music & Printing Company/ASCAP (a div. of SpiritSound Music Group) All Rights Reserved. Used by Permission.

¹⁰ The vocal range is in reference to the highest and lowest notes of the voice, in this case, the soprano notes are from the lowest note (E-flat⁴) to the highest note (E-flat⁵). The other vocal parts are alto, tenor, and bass.

heart quickly with the Gospel message, and prepare the listener for the preached word. Once a person was converted, one of the first things they were urged to do was to share the good news of the gospel with family members and friends, and then after a period of discipleship, they were urged to go beyond their circle of family and friends to share the Gospel with others. Perhaps of utmost importance for evangelism was the Pentecostal motif of a soon coming King,¹¹ explained by Land as the full gospel: (1) justification by faith in Christ, (2) Sanctification by faith as a second definite work of grace, (3) healing of the body as provided for all in the atonement, (4) the pre-millennial return of Christ, and (5) the baptism in the Holy Spirit evidenced by speaking in tongues. These motifs provided the motivation that Pentecostals were looking for and the urgency required for their task.

Pentecostals believe the contemporary church has the same mandate as the ancient Church; to evangelize their communities for Christ. Typically in the Church of God, Sunday morning services were labeled as worship services, where the congregation gathered to focus on praising God. The Sunday evening service was focused more on evangelism, including testimonies to encourage non-Christians, along with evangelistic music to bring people to Christ. Pentecostals were known for spirited singing performed by soloists, choirs, special groups and especially congregational singing.¹² Through these various efforts and styles, Pentecostals have used music, preaching and prayers since their inception to encourage people to attend church. Church of God author and musician Bennie Triplett explains the importance of music for Pentecostals, “probably no other force in Christendom uses music for the glory of God and the salvation of lost souls as do the Pentecostals.”¹³ They believed that anointed music laid the foundation, and the proclamation of the Gospel gave opportunity for people to come to the altar at the conclusion of the service – all under the auspices of evangelism. For people in the Church of God, this evangelism thrust centered on the leading of the Holy Spirit, referred to as the anointing.

¹¹ Land, *Pentecostal Spirituality*, 18.

¹² Alford, *Music in the Pentecostal Church*, 70.

¹³ Bennie S. Triplett, “The Pentecostal Evangelist and His Music,” in *The Pentecostal Evangelist: Preparing Pentecostal Evangelists for Today’s Challenge*, James D. Simpson, ed. (Cleveland, TN: Pathway Press, 1988), 86.

5.1.2 Professionalism and the Anointing

Pentecostals have taught about the anointing for years, and it is usually in reference to the power and presence of the Holy Spirit upon ministry. Duffield and Cleave use preaching to help define anointing: “Effective preaching of the Gospel must be under the anointing of the Holy Spirit.... Jesus testified that He was especially anointed for His preaching ministry (Lk 4.18, 19). If this was necessary for Him, it most certainly is for all lesser servants of the Cross.”¹⁴ This explanation by Duffield and Cleave is true; however, it is understood by Pentecostals that the anointing applies to all areas of ministry, such as: music, prayer, teaching, children’s ministry, radio ministry, television ministry, etc. Pentecostals believe that without this anointing music would be a lifeless art form. People in the early Church of God preferred a decreased emphasis on professionalism, and an increased dependence on the power of the Holy Spirit, that is, the anointing. McKim shares that this anointing concerned consecration, and could be applied through pouring or rubbing oil upon people to prepare them for a special task.¹⁵ Hesse agrees with McKim and further adds that the anointing was to give “power, strength, or majesty” to those being anointed, such as kings and royal servants.¹⁶ This anointing was conferred upon certain individuals in the Bible; however, modern day Pentecostals believe they also receive an anointing just like the prophets in the Old Testament. It is this anointing – this special touch from God that Pentecostals use in their evangelism efforts, prayers, and music. One such anointed musical evangelist for the Church of God is Ray Branham.

5.1.2.1 A Church of God Music Evangelist

One of the oldest active Church of God evangelists in the USA is eighty-seven year old Ray Branham (b. Jan 1926), who is a well-known minister and musician in the denomination.¹⁷ The Branham Family has been ministering through music and evangelism for over fifty-nine years. Branham states that when he was younger, there

¹⁴ Guy P. Duffield and Nathaniel M. Van Cleave, *Foundations of Pentecostal Theology* (Los Angeles, CA: L.I.F.E. Bible College, 1987), 283.

¹⁵ McKim, *Theological Terms*, 12.

¹⁶ Franz Hesse, “B. Anointing in the Old Testament,” in *TDNT*, vol. IX, eds. Gerhard Kittel and Gerhard Friedrich, trans. by Geoffrey W. Bromiley (Grand Rapids, MI: Wm. B. Eerdmans Publishing Company, 2006), 497.

¹⁷ Branham is a singer, and plays the guitar, piano, drums, and contra-bass. He has recorded many records and CDs, and occasionally performs and travels with his group, “The Branham Family.”

was no *Church Hymnal*, but remembers singing songs such as “Power in the Blood,” and “When the Saints go Marching In,” as his family walked the two miles to church, spiritually preparing them for the service, as he elaborates:

Music sets the tone of a service and makes it easier to enter into worship and to preach. There has been many times in my own services, where anointed music and anointed singing would “thaw out” a crowd. Music is one of the key elements in worshiping God. It [music, preaching prayers] all goes together – the point is – the anointing makes the difference. If your music comes from the “head,” it goes to the “head.” However, if it comes from the “heart,” then it goes to the “heart.” In the early days, we did not even have a piano; we had tambourines, guitars, mandolins, and a fiddle; we also had an all-metal guitar. Simple people, playing on simple instruments, with the anointing – this was Pentecostal music.¹⁸

I witnessed the Branham Family Singers minister in my home church when I was a teenager and remember being fascinated by the thunderous sound and musical professionalism of the group; everyone played several instruments and sang as described by Branham. There were no sluggish songs, the entire performance was up-tempo and exciting; that was considered old-time Church of God music. The leadership of the Church of God understood the importance of evangelism being united with music, and they finally brought these elements together through the medium of radio.

5.2 The Church of God and Radio Evangelism

The first attempt at religious broadcasting on radio came during the second day of January 1921, when Calvary Episcopal Church broadcast on station KDKA in Pittsburgh, Pennsylvania. Soon afterwards, hundreds of ministry-based radio programs were in operation across America, including Pentecostals.¹⁹ In 1924, McPherson was the first woman to receive an FCC license to operate a radio station and broadcast her programs on KFSG in Los Angeles, California.²⁰ This humble beginning has increased until the present day and it is possible to find churches in

¹⁸ Branham, interview.

¹⁹ William F. Fore, *Television and Religion: The Shaping of Faith, Values, and Culture* (Minneapolis, MN: Augsburg Publishing, 1987), 77.

²⁰ Cecil M. Robeck, Jr., “Aimee Semple McPherson” in *NIDPCM*, 856-58; Ruelas, “A Gifted and Flamboyant Founder – Aimee Semple McPherson,” in Ruelas, *Women*, 111.

every US state using the radio as a means to promote the Gospel. Churches broadcast their sermons, Bible teaching, and special events, many of which featured music.²¹ Some, on the other hand, had a negative viewpoint because they believed the radio introduced secular elements into the Church, and Hustad argues that the radio caused adherents to become passive listeners, instead of participators; he writes, “radio contributed to the passive character of recreation in our culture, and undoubtedly encouraged spectatorism in church life. Much of the new gospel music of that period was ‘special’, never intended for congregational use. The voicing (e.g., the women’s trio), and the more advanced harmonic and rhythmic patterns were all borrowed from the entertainment world of that day.”²² Although Hustad’s statement may be partially true, I believe that a climate of spectatorism was introduced during the Reformation, when music was so complicated that only trained choirs could sing those compositions. It seems that through the ages, music “swung like a pendulum” between simple music intended for use by the common man, and complicated music written for the musical elite. Every generation seeks to find a musical balance in which to worship God.

The Church of God realized that the medium of radio was a powerful evangelistic tool to be used for the Gospel, and began to make plans to provide a program for its constituents. As radios became less expensive, more people began to buy them for their homes, and it was very likely that entire families gathered around those early radios for family entertainment.²³ In the South where the Church of God was strongest, religious broadcasting was a favorite among constituents, leading the church to begin a radio program.

²¹ Tona J. Hangen, *Redeeming the Dial: Radio, Religion & Popular Culture in America* (Chapel Hill, NC: University of North Carolina Press, 2002), 22.

²² Hustad, *Jubilate II*, 251.

²³ Margaret Graham, “The Threshold of the Information Age: Radio, Television, and Motion Pictures Mobilize the Nation,” in *A Nation Transformed by Information: How Information Has Shaped the United States from Colonial Times to the Present*, eds. Alfred D. Chandler, Jr. and James W. Cortada (New York: Oxford University Press, 2000), 143.

5.2.1 Church of God Hour Radio Program

BTS had a variety of choirs for years, for example, Leroy Carver developed a forty-voice choir in 1940,²⁴ and four years later BTS officials were able to secure a half-hour broadcast at a local radio station, and director Carver took the best of the Glee Club and other talented students to establish the “Church of God Hour” Radio Choir.²⁵ The theme song for the broadcast was “Kneel at the Cross,”²⁶ and in addition they sang simple gospel arrangements and the popular convention-songs of the day. After performing the weekly broadcast for four years, enthusiasm waned, and the broadcast ended in 1948.²⁷ A decade later the Church of God attempted another radio program titled “Forward in Faith.”

5.2.2 Forward in Faith

The Church of God had early success with the radio ministry, and in 1958, the General Assembly conducted their first “Radio Rally,” and received an offering for the program “Forward in Faith.”²⁸ General Overseer James Cross announced Earl P. Paulk, Jr. from Atlanta, Georgia, as the national radio minister and on 07 December 1958, the first broadcast of *Forward in Faith* was heard. Triplett describes the original design, “the format was a thirty-minute pre-recorded service of music and message to be broadcast primarily on Sundays over a network of stations both local and international.”²⁹ Although Cleveland, Tennessee, was a rather small community at that time, they had the benefit of having the larger city of Chattanooga nearby, which had whatever resources were needed for such an endeavor.

Forward in Faith featured prominent ministers of the day, highlighting music from Church of God musicians, including the Lee Singers, Bennie Triplett, Max Morris, Delton Alford and Roosevelt Miller, among others. In 1960, the Thursday

²⁴ Conn, *The Music Makers*, 52.

²⁵ Conn, *The Music Makers*, 52.

²⁶ The text and melody is written by Charles E. Moody. See, Charles E. Moody, “Kneel at the Cross,” in *Church Hymnal*, 165.

²⁷ Conn, Charles Paul, *Music Makers*, 52-3.

²⁸ *Minutes of the Forty-seventh General Assembly – 1958*, 35.

²⁹ Triplett, *Bennie*, 180.

evening service of the *General Assembly* was broadcast and led by Bennie Triplett featuring the Assembly choir, Home for Children Chorus and Ray H. Hughes delivering a message titled “What is Pentecost?”³⁰ This combination of Triplett directing, children from the orphanage singing, and one of the best known speakers in the denomination proved to be a successful combination for the radio program and the Church of God.

A special choir was organized for the *Forward in Faith* radio broadcast,³¹ consisting of existing members from various groups in the area of Cleveland.³² Triplett describes the radio program as a miniature church service lasting one-half hour. The format included: “a theme, introduction, choir song, prayer, song, promo, special sermon, invitation prayer, theme and sign off.”³³ This radio liturgy resembled that of the local churches, so when people visited the neighboring congregations, they were somewhat familiar with the order of service and the songs. The program was an immediate success, beginning with six stations and increasing to over fifty stations across the USA and in several countries by the end of the year.³⁴ As with other popular programs at the time, *Forward in Faith* chose a theme song that would provide instant recognition.

5.2.3 Radio Theme Song

A song from the *Church Hymnal* was chosen for the theme song titled, “Onward Christian Soldiers,”³⁵ and an excerpt of the song is seen in figure 5.2:

³⁰ *Minutes of the Forty-eighth General Assembly – 1960*, 31.

³¹ “Forward in Faith ~ Church of God 1964 General Assembly Service Broadcast: G. W. Lane, preaching,” YouTube, <http://www.youtube.com/watch?v=-zMWyec6u-8> (accessed on 26 November 2011).

³² Alford, interview, 16 November 2012.

³³ Triplett, *Bennie*, 180-1.

³⁴ Locations: Birmingham, Alabama; San Francisco, California; Baxley, Georgia; Detroit, Michigan; Chattanooga, Tennessee and Charleston, West Virginia. Conn, *Like a Mighty Army*, 375.

³⁵ Sabine Baring-Gould (text) and Sir Arthur S. Sullivan (music), “Onward Christian Soldiers,” in *McCoy and Ellis, eds. Church Hymnal*, 372. To view this song in its entirety see Appendix 10.

Figure 5.2 Radio Theme Song

Gould and Sullivan

Like a mighty army.

Moves the church of God:

“Onward Christian Soldiers” is written in the key of E-major, in 4/4 time signature, and sung as a march; it incorporates eighth, quarter, dotted-quarter, half, and whole notes. The harmony is simple, with the soprano singing the melody, and the chord structure built underneath (i.e., the alto would be the note beneath the soprano; the tenor would be next, followed by the bass). Because of the emphasis on the text “church of God,” in the third verse, the radio program took the opportunity to highlight those words on the broadcast each week – they believed it to be a good marketing technique.³⁶ Through the popularity of the radio broadcast, the names of denominational ministers and musicians became known throughout the USA, especially in the South. The pairing of the words “like a mighty army, moves the Church of God,” brought instant name recognition to the radio listeners, and it would do the same for the Forward in Faith trio who gathered in an impromptu fashion for the radio broadcast.

5.2.4 The Forward in Faith Trio

To provide music for the radio broadcast, groups were formed from various churches and schools in and around Cleveland, TN, according to the theme or need of the program. Since all of the musicians for the *Forward in Faith* radio program were volunteers, there were times when people would not appear for their performance, as

³⁶ Triplett, *Bennie*, 180-1.

on one such occasion in 1958. Due to a last-minute cancellation, Bennie Triplett (program director) needed to find a group, and saw Donald Aultman (Youth and Christian Education Assistant Director) and Roosevelt Miller (Lee Professor) and asked them to join him in an unusual rehearsal area, for what was soon to be a musical phenomenon:

The three of us grabbed a “red-back” hymnal, darted into a broom closet behind engineer Lamar Reed’s control room, turned to Vep Ellis’s three-part harmony “Take it to the Lord in Prayer,” went out and sang it for the program. It fit perfectly! That was the beginning of a singing group, which accumulated quite a unique and exciting auxiliary career singing, writing, recording, traveling, ministering and representing the church and the gospel around the world.³⁷

This group described by Triplett eventually became known as The Ministers Trio, and was immediately successful, partially due to the blending of their voices on this Vep Ellis song, “Take it to the Lord in Prayer,”³⁸ as seen in figure 5.3:

Figure 5.3 First Ministers Trio Song

W/M: V. B. (Vep) Ellis

Nev - er will you find a friend so kind and true,

Take it to the Lord in prayer.

“Take it to the Lord in Prayer” is written for four-part mixed voices: Soprano, Alto, Tenor, and Bass; since the Forward in Faith Trio consisted of three male singers,

³⁷ Triplett, *Bennie*, 183.

³⁸ V. B. (Vep) Ellis, “Take It to the Lord In Prayer,” in *Church Hymnal*, 307. To view this song in its entirety, see Appendix 11. © 1946 Lillenas Publishing Company (admin. by Music Services) All Rights Reserved. SESAC. Used by Permission.

Don Aultman (primary arranger) had Triplett sing the melody (written as the soprano note), then Aultman took the next note down in the chord (written as the alto note), and Miller sang the tenor note as in the original notation.³⁹ At that time, Vep Ellis was becoming a well-known singer, songwriter, and performer, and by using one of his songs, they were finding favor with a receptive radio audience. According to Triplett, their unique sound came from several vocal techniques, one of which was called “stacking” which is slang for building harmony parts. If the top note in the Key of C was the note “C,” then the next note down in the chord would be a “G” and the third note down in the chord would be an “E.” Each of the men would take turns singing the lead, while the others sang the harmonies, as seen in figure 5.4:

³⁹ Ministers Trio singing “When He Reached Down His Hand for Me,” “Forward in Faith ~ Church of God 1964 General Assembly Service Broadcast: G. W. Lane, preaching,” YouTube, <http://www.youtube.com/watch?v=-zMWyec6u-8> (accessed on 26 November 2011). The song may be found at time marker 9:30.

Figure 5.4 Three Vocal Techniques

The figure displays three musical staves, each representing a different vocal technique. All staves are in a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature.

- Technique 1 (Unison):** Labeled "Unison" for the Baritone and "Unison" for the Tenor. The Melody staff shows a sequence of five quarter notes: G2, F2, E2, D2, C2. The Baritone and Tenor staves show the same sequence of notes, indicating they are singing in unison.
- Technique 2 (Stacking):** Labeled "Stacking" for both the Baritone and Tenor. The Melody staff shows a sequence of five quarter notes: G2, F2, E2, D2, C2. The Baritone and Tenor staves show the same sequence of notes, but the Tenor's notes are positioned higher on the staff, indicating they are singing an octave higher than the Baritone.
- Technique 3 (Over-under unison):** Labeled "Over-under unison" for both the Baritone and Tenor. The Melody staff shows a sequence of five quarter notes: G2, F2, E2, D2, C2. The Baritone and Tenor staves show the same sequence of notes, but the Tenor's notes are positioned higher on the staff, indicating they are singing an octave higher than the Baritone.

These vocal techniques may be described as follows: (1) unison singing with little or no vibrato⁴⁰ (figure 5.4, measure one), (2) simple harmony, which Triplett called “stacking” (measure two), and (3) “over-under” unison, which was the lead and baritone singing in unison, and the tenor voice singing an octave higher in falsetto⁴¹

⁴⁰ Unison singing is the simultaneous singing of the same note and vibrato singing is a “slight fluctuation of pitch used by performers to enrich or intensify the sound.” Randel, *New Harvard Dictionary*, 910. Triplett states the group perfected singing in a “flat” tone, with little or no vibrato.

⁴¹ Falsetto is a “false” voice, extended beyond the normal range. In this case, the tenor is singing one octave higher than the other two voices.

(measure three). In addition to these techniques, the trio made use of the piano, and less frequently the Hammond organ, which was a popular instrument in the 1950s.

The Ministers Trio recorded two long-play albums on the Zondervan label. Miller and Triplett were both well-known composers, and when they recorded for Zondervan, they each contributed two of their own compositions to the album.⁴² In an attempt to reach a more evangelical audience the trio was not always introduced as a Church of God group, but when asked, they readily acknowledged their denominational roots. The Ministers Trio continued to sing on the Church of God radio broadcast, and with the release of their Zondervan albums, they received many requests to make personal appearances. When the group traveled and sang, Miller promoted Lee College, and Aultman and Triplett promoted other aspects of the Church of God. The Ministers Trio recorded a third album for Zondervan, increasing their popularity throughout the America.⁴³

One reason for the group's notoriety was the *Forward in Faith* radio broadcast, and another was the constant release of albums, either alone or with other well-known musicians. The Pentecostal Fellowship of North America (PFNA),⁴⁴ an organization of interdenominational fellowship that held meetings across America, invited the Ministers Trio to perform, further expanding their recognition as well as that of their denomination. The three members of the Ministers Trio graduated from Lee College, and therefore it seemed appropriate that their next album was titled "Ministers on Campus." They recorded this album in Atlanta, Georgia at SING Studios, which was owned by Church of God members, the LeFevres.⁴⁵ Assisting with those sessions was another trio, the Goss Brothers.⁴⁶ According to Triplett, "it was one of our best; a nice variety and we enjoyed working with the Goss

⁴² Miller's songs on the album were titled "Jesus Is Walking With Me," and "God Is My Keeper." Triplett's songs were titled "The Need Of The Hour," and "How About Your Heart?" Triplett, *Bennie*, 281.

⁴³ Triplett, *Bennie*, 282-3.

⁴⁴ W. E. Warner, "Pentecostal Fellowship of North America," *NIDPCM*, 968-9.

⁴⁵ Triplett, *Bennie*, 292.

⁴⁶ The Goss Brothers: oldest brother James (rhythm guitar), middle brother Ronnie (bass player), and youngest brother Lari (piano). See, "Had It Not Been for Jesus," YouTube, <http://www.youtube.com/watch?v=nmfw-2-xH6E> (accessed on 27 November 2011).

Brothers.”⁴⁷ The Minister’s Trio used the best studios and musicians to accentuate their superb voices, helping them to remain popular for decades. People who would not normally attend a church service for preaching, came to hear The Ministers Trio perform, and many were converted to Christ, joined the church, and the denomination grew as a direct result of the influence of music through the evangelistic ministry of The Ministers Trio.⁴⁸ *Forward in Faith* continued to develop and the addition of Delton Alford increased its level of professionalism.

5.2.5 Delton Alford joins *Forward in Faith*

Ray Hughes was the general director and Bennie Triplett was the program director (which included music, introductions, and organization of the program) for *Forward in Faith* when Delton Alford (Lee College professor) joined the team to become the music director for the broadcast.⁴⁹ When asked about the types of music and performers featured for the broadcast, Alford recalls using gospel songs, gospel hymns, the popular convention songs, and occasionally a hymn. Since Alford directed the Lee Singers on campus, he also incorporated them into the broadcast. *Forward in Faith* was first recorded in the Publishing House, next at a studio in the General Offices (c. 1966), and finally in the new *Forward in Faith* studios (c. 1978). When asked to describe the music, Alford mentioned that it was particularly diverse and Pentecostal in style.⁵⁰ The *Forward in Faith* studios were continually expanding as mentioned by Alford, developing into a formal Media Department for the Church of God. As a music professor at Lee College, Alford was in a position to feature college groups, which helped promote the broadcast, the school, and the Church of God. Now that the denomination had found a comfortable niche in radio, the leadership of the church decided to establish departments dedicated to evangelism and music.

⁴⁷ Triplett, *Bennie*, 292.

⁴⁸ Triplett, *Bennie*, 292-3.

⁴⁹ Triplett, *Bennie*, 186-7.

⁵⁰ Delton Alford, interview, 11 November 2011.

5.3 National Evangelism and Music Committee

In 1956 there was a dual recommendation to the voting body of the Church of God that a committee on evangelism and a committee on music be introduced as soon as possible; it took four years for both groups to officially unite under one covering as the National Evangelism and Music Committee.⁵¹ The Church of God believed they were being synergistic in their efforts by combining evangelism and music into one committee since both groups had the same goals. The first thrust of evangelism for many Pentecostals was to simply invite people to their church, and revivals provided the perfect opportunity for people to invite others to come and hear good music.

5.3.1 Revivals

Revivals have been used by various denominations in the United States for centuries; these consist of advertising and personal invitations to encourage people to come for a series of religious meetings. According to Salter, “evangelism that erupts out of the heat of revivalism bears the authenticity of New Testament outreach.”⁵² Revival usually sparks life back into the old converts as well as the new, reminding everyone in the church of their first love – Christ. It was previously the practice of many Church of God congregations to hold several revivals each year. The Church of God Home for Children tried to mirror this pattern by conducting their own revivals on their campus in Sevierville, Tennessee. During one of these revivals, Triplett, who was raised in the Church of God Home for Children, was asked to help train the children musically for the General Assembly; Triplett worked with a variety of vocal and instrumental ensembles and helped them prepare for their upcoming performances.⁵³ As a former resident of the home, Triplett was a wonderful example for the children because he completed high school and college, and had become active in ministry. He wrote that during the revival the children “sang hymns, gospel songs, choruses, took prayer requests, gave testimonies, gave in the offering, sang specials, played instruments, listened to the preacher, responded to the altar invitation and

⁵¹ *Minutes of the Forty-eighth Assembly – 1960*, 34.

⁵² Darius Salter, *American Evangelism: Its Theology and Practice* (Grand Rapids, MI: Baker Books, 1996), 219.

⁵³ Triplett, *Bennie*, 143.

prayed with each other – just like in regular adult church.”⁵⁴ These revivals in the Church of God proved to be a useful tool for evangelism and the songs were carefully chosen to reflect the theme of revival.

5.3.1.1 Revival Music

There were several types of songs used during revivals, such as songs of witness, and songs to help convert non-Christians.⁵⁵ In one such song, “Softly and Tenderly,”⁵⁶ the songwriter implores the non-Christian to listen to the voice of God, and accept Him into their heart, as seen in figure 5.5:

Figure 5.5 Invitational Hymn

Softly and Tenderly

Will L. Thompson

Soft - ly and ten - der - ly Je - sus is call - ing,

Call - ing for you and for me:

This song was sung at a slower tempo, and would have mimicked the title by singing “softly and tenderly.” The 6/8 time signature gave the song a gentle, rolling effect. Although there are a few dotted-eighth notes followed by a sixteenth note, this does not give the song a rhythmic excitement that was typical of Pentecostal songs. Instead, this song used simple harmonies and chord structures, employing the use of the tonic (I, A-flat), sub-dominant (IV, D-flat), and dominant chords (V, E-flat). In traditional hymns it was usual to have only three chords as mentioned, and the inclusion of the two chord (II, B-flat⁷), found in the third measure on beat four added

⁵⁴ Triplet, *Bennie*, 143.

⁵⁵ Conn, “Congregational Hymn,” 32.

⁵⁶ Will L. Thompson, “Softly and Tenderly,” in *Church Hymnal*, 385.

to the chordal variety of the song, which is often used in the Church of God during altar services.

One criticism to American revivals is the claim that there is usually very little planning involved, and the services become only a series of meetings to encourage believers, resulting in few new converts.⁵⁷ Still, believers always seem to glean some new insight from a good evangelist, but unless non-Christians are invited and encouraged, the revival will not result in growth. There have been outbreaks of revival in America of varying lengths and degrees of success; a few examples include (each of the first three examples lay claim to being the “first” to usher in the Pentecostal Movement): the Shearer Schoolhouse Revival (1896), with a group who eventually became known as the Church of God;⁵⁸ the Topeka Revival (1901), that was connected to the ministry of Charles F. Parham;⁵⁹ the Azusa Street Revival in Los Angeles, California (1906), which was connected to the ministry of William J. Seymour. Cecil Roebuck claims that in the beginning of the Azusa Street Revival, much of the music featured a cappella singing, and also times of extended glossolalic singing.⁶⁰ The Jesus Movement (1967) began in San Francisco, but cannot be pinpointed to a specific person or date and the Jesus People music featured former rock, pop, and folk musicians using Christian lyrics for their music.⁶¹ One of the first “Jesus Rock” musicians was Mylon LeFevre, a Church of God musician formerly part of the Southern Gospel group, The LeFevres.⁶² The Revival at Asbury College in

⁵⁷ Salter, *American Evangelism*, 220.

⁵⁸ Tomlinson, *Last Great Conflict*, 188-9; Phillips, *Foundations*, 17; Roebuck, “Restorationism,”

⁵⁹ This revival which began in Kansas, is claimed by many to be the birth of the Pentecostal Movement. See, J. R. Goff, Jr., “Topeka Revival,” in *NIDPCM*, 1147-9; Dayton, *Theological Roots*, 16; Anderson, *Introduction to Pentecostalism* (2004), 167-8.

⁶⁰ Roebuck, “The Earliest Pentecostal Missions in Los Angeles,” *Assemblies of God Heritage* 3 (Fall 1983); “Azusa Street Revival,” in *NIDPCM*, 344-50; Frank Bartleman, *Azusa Street* 2nd ed. (Gainesville, FL: Bridge-Logos, 1980); Dayton, *Theological Roots*, 16; Anderson, *Spreading Fires and Introduction to Pentecostalism* (2004); and McClung, *Azusa Street*.

⁶¹ Larry Eskridge, *God’s Forever Family: The Jesus People Movement in America* (New York, NY: Oxford University Press, 2013), see esp. cpt. 8, “Sweet, Sweet Song of Salvation: Music and the Jesus People Movement,” 212.

⁶² Franklin M. Segler and Randall Bradley, *Christian Worship: Its Theology and Practice*, 3d ed. (Nashville, TN: B & H Publishing Group, 2006), 47; Larry Eskridge, “‘One Way’: Billy Graham, The Jesus Generation, and the Idea of an Evangelical Youth Culture,” *Church History*, vol. 67, no. 1

Wilmore, Kentucky (1970), which led students to go to other states and countries, resulted in thousands of people making a commitment to Christ, and although this revival was happening at the same time as the Jesus People Movement, its music featured such traditional songs as “Just as I Am,” sung at the first altar service, and “When I Survey the Wondrous Cross.”⁶³

More recent revivals include: the Brownsville Revival (1995), also known by several other names, such as the “Pensacola Outpouring,” and the “Pensacola Revival.” This Florida revival involved the ministry of Pastor John Kilpatrick, evangelist Steve Hill, and music director Lindell Cooley. The music ministry featured Praise-and-Worship music, some older hymns, and original songs.⁶⁴ The Smithton Revival (1996) began at Smithton Community Church, a small rural town in Missouri of only 532, and during the five years at that location, over 250,000 people from fifty states and seventy countries visited to experience the revival, which featured popular contemporary worship, as well as original songs. When the church moved their location ninety miles away to Kansas City, Missouri, they changed their name to World Revival Church.⁶⁵ Bethel Church Revival (1996); Pastor Bill Johnson began praying for a revival in Redding, California, when unusual outward manifestations began occurring, and almost immediately 1,000 people left the 2,000 member congregation. Still the revival continued and attracted other congregants, and musically the church has been writing, recording, and producing music, forming a company titled Bethel Music, they have a School of Worship, and Bethel Redding birthed the Jesus Culture conferences (1999) from their youth department. In 2005

(March 1998): 84. See, Richard Bustraan, *The Jesus People Movement: A Story of Spiritual Revolution Among the Hippies* (Eugene, OR: Wipf and Stock Publishers, 2014). See especially cpt. 2, “A Historical Overview,” 27. For information on Mylon LeFevre, see, “Tribute to Mylon LeFevre,” <http://www.tributetomylon.com/> (accessed 17 March 2012).

⁶³ See, Matt Kinnell, Asbury University, “Revivals,” <http://www.asbury.edu/offices/library/archives/history/revivals> (accessed 22 May 2014); Robert E. Coleman, ed. *One Divine Moment: The Account of the Asbury Revival of 1970*, ed. Robert E. Coleman, *25th Anniversary Edition*, ed. David J. Gyertson (Wilmore, KY: First Fruits Press, 2013), 15-6.

⁶⁴ W. H. Barnes, “Brownsville Revival,” in *NIDPCM*, 445-7. For more on Cooley, see, Music Missions International, “Lindell Cooley,” <http://www.mmi-inc.com/lindell.html> (accessed 25 May 2014).

⁶⁵ John W. Kennedy, “Smithton Revival: Revival’s Relocation Pits Pastor Against Alienated Followers,” in *Christianity Today* 45.12 (01 October 2001), 18; see, World Revival Church, “The Smithton Story,” <http://www.worldrevivalchurch.com/content/smithton-story-0> (accessed 23 May 2014).

they released their first album, which has now expanded into Jesus Culture Music.⁶⁶ In addition to revivals, the Church of God believed in taking the Christian message beyond the four walls of their buildings, such as into the streets and parking lots of local communities.

5.3.2 Parking Lot Evangelism

The Church of God encouraged young people in addition to adults to participate in evangelism. One example is Rodney Friend who belonged to a witnessing organization titled *Pioneers for Christ* (PFC) when he was a teenager. He shares a story about using music as an evangelistic tool:

Our *PFC Club* found an old flat-bed truck and an old piano which we fastened to the truck. We would ride this truck down to the parking lot where the teenagers were, and we had a girl who would play the piano out in the open air. Several of us would stand on the back of the truck and sing, some played the guitar, and one person played an accordion; basically this attracted attention. We used songs that were popular in the 1970s, especially the music of Andraé Crouch, such as: “I’ve Got Confidence,” and “Through it All.” Some of us would get down (off the truck) and share tracts and evangelize the Gospel. We had good results for the time. One guy I remember named Harry came to know the Lord (from this parking lot experience), and he went on to become a minister in an independent Pentecostal church.⁶⁷

Evangelistic efforts such as the one described by Rodney Friend helped new converts make a decision to enter full-time ministry. Along with taking the Gospel outside the walls of the church, and through the radio airwaves, the Church of God also ventured into television evangelism.

5.4 The Church of God and Television Evangelism

In 1974 and 1976 the Church of God produced two national television broadcasts, led by evangelist Carl Richardson. The first program, “New World Coming,”⁶⁸ had a

⁶⁶ See the following: www.ibethel.org (church info), www.worshipu.com (school of music), www.bethelmusic.com (music program), www.jesusculture.com/music, and new.jesusculture.com/about (accessed 28 May 2014).

⁶⁷ Rodney Friend, Skype interview, 18 November 2011. In 1971, Rodney was a member of the Easton COG. Since that time, he served as a missionary-teacher in Germany, and now pastors in the USA.

⁶⁸ “New World Coming,” (see next page)

viewing audience of approximately seventeen million, and the second program two years later, “Freedom Celebration,” had a viewing audience of approximately twenty million.⁶⁹ Both broadcasts featured music, interviews, and a sermon by Carl Richardson. According to Conn, the 1976 telecast was filmed at historic sites around Washington, D.C. with a local audience of approximately five thousand. The television broadcast featured music,⁷⁰ and several prominent speakers,⁷¹ some with testimonies, and others with sermons. The Churchmen trio sang “The Statue of Liberty,” which started as a patriotic song and then turned into a song about God. This men’s trio sang the verses in unison, and then on the chorus, they divided into three-part singing, a style similar to The Ministers Trio from decades earlier. Richardson led a prayer for the USA, and at the conclusion he led the crowd in singing an *a cappella* song, “Alleluia.” A small ensemble of twelve from the Lee Singers sang “Praise the Lord,” and “Give Thanks.” As they were finishing, in an over-lap fashion (one scene fading out, the other fading in), Richardson delivered a patriotic story about the nation’s first president, George Washington, and this led into a salvation message, offering a brief prayer at the conclusion. The Lee Singers sang the concluding words of the prayer, “I Will Forgive their Sin.” Richardson looked directly into the camera and said, “If you’ve enjoyed tonight’s ‘Freedom Celebration’, I know you’ll also enjoy the heartfelt worship services of your nearby Church of God. I’m a Church of God minister, and this emblem (he pointed to a lapel pin on his jacket) assures you that the people of your nearby Church of God will extend a warm welcome to you and to your family.” As the ending credits faded, the Church of God logo and address for Cleveland, Tennessee slowly scrolled across the screen. Having watched numerous religious television programs over the years, I realized that this was a professional and sincere endeavor to reach the USA with the Gospel of Jesus. It was hoped by the leadership of the Church of God that this television program would bring people into local churches of the denomination.

https://www.youtube.com/watch?v=WQtjQ3_vyEU&feature=youtube_gdata_player (accessed 15 May 2012).

⁶⁹ Alford, “Sound and the Spirit,” 222.

⁷⁰ Featured musicians included: The Lee Singers, a male and female duet (Flynn and Carol Johnson), a trio (The Churchmen), and a soloist (Steve Brock).

⁷¹ Featured speakers included: Congressman John Conlan, and COG members Carl Richardson, Al Taylor, and Jerry Noble.

5.5 Church Evangelism

Most Pentecostal churches understand the need to evangelize non-Christians, and many see it as their primary goal. The methods used to evangelize vary from church to church, but according to Wimzber and Springer it is “usually characterized by message-centered communicators who present the gospel primarily through rational arguments. In some cases an appeal to the emotions is also employed. Usually it is one-way communication, a prepared message given by the speaker to passive listeners.”⁷² This type of evangelistic method is dependent upon those in the congregation inviting family, friends, and neighbors to experience what is happening at their churches; usually the starting point for these invitations involves music.

The Church of God was recognized in 1984 by the Institute for American Church Growth as one of the denominations in a continued growth pattern, “A ten-year denominational growth forecast listed in Growth Report (No. 2 – The Institute for American Church Growth, Pasadena, CA), projects that the Church of God will be a leader in church growth.”⁷³ One example of a Church of God congregation achieving constant numeric growth using music as a positive influence is Cathedral of Praise Church of God in Sylvania, Ohio, pastored by Tony D. Scott. In an attempt to determine the reason for the success of this church, Bill George, an associate professor of church growth at Lee College at that time, visited a service and described an atmosphere of excitement and expectancy.⁷⁴ Along with a good pastor and friendly people, the church constantly emphasized the music program, and often invited well-known musicians such as Phil Driscoll and the Speer Family so that visitors would attend the concerts, and return to become participating members. As of 1986, the church had a 559 percent increase over the past ten years, George writes, “Membership rose from 103 to 484 in the decadal period, Sunday attendance rose from 82 to 541, and morning worship attendance increases have been even more

⁷² John Wimber with Kevin Springer, *Power Evangelism* (San Francisco, CA: Harper & Row, 1986), 45.

⁷³ *COGE* 74.2 (March 26, 1984): 21.

⁷⁴ *COGE* 76.10 (July 28, 1986): 13. George no longer works for Lee College, but is now employed by Church of God World Missions Department.

dramatic.”⁷⁵ George acknowledges that music played a prominent role in helping to achieve that growth.

One problem with church evangelism is that it is dependent upon unchurched people willingly entering a church. Herein lies the flaw; many unchurched people do not want to attend a church service – they would prefer to sleep in on Sunday, spending time with family and friends. Gene Edwards writes, “Most people will not do this! [*i.e., come to church*] Today our church building concept of evangelism is the greatest single hindrance to world evangelization – not because we have the church buildings, but because we have failed to get out of them.”⁷⁶ Therefore, it is necessary for Christians to find creative ways to evangelize in the community as encouraged by Edwards, so that they will be willing to come to the church, and eventually commit their lives to Christ. There are many non-confrontational ways to get people to come to an event, such as: seasonal musicals (Christmas, Easter, etc.), financial seminars, popular films (such as Mel Gibson’s *The Passion of the Christ*), sporting events, free music lessons or free marriage counseling. Often an invitation by a family member or friend is exactly the motivation an unchurched person needs to come to a church service. McGrath concurs, “They are drawn because of the obvious attraction of the gospel for people they love and a deep-rooted feeling that they themselves lack something significant.”⁷⁷ I have witnessed the success of this type of friendship evangelism because people have a desire to be with those they love, and are willing to go to church to further develop those relationships, and music has proven to be a vital aspect of church evangelism.

5.6 Chapter Conclusion

The early Church of God believed evangelism was the method chosen by God to spread His message throughout the world. Evangelism was not the act of one man or woman, but a collaborative effort between individuals, the Church, and the Holy

⁷⁵ *COGE* 76.10 (July 28, 1986): 13.

⁷⁶ Gene Edwards, “Saturation Evangelism,” in Charles Kingsley and George Delamarter, *Go!* (Grand Rapids, MI: Zondervan Publishing House, 1966), 18; George W. Peters, *Saturation Evangelism* (Grand Rapids, MI: Zondervan Publishing House, 1970), 29.

⁷⁷ Alister McGrath, “The Art of Building Bridges,” in *How Shall We Reach Them?: Defending and Communicating the Christian Faith to Nonbelievers*, eds. Michael Green and Alister McGrath (Milton Keynes, England: Word Publishing, 1995), 61.

Spirit. So it was with the Church of God; preaching, prayers, and music permeated everything connected to evangelism. The Church of God believed that worship should remain at the center of their evangelistic efforts, and Gaddy further elaborates that worship encourages people to focus on God.⁷⁸ Numerical growth should not be the reason for evangelism and the Church of God diligently worked to keep their motives pure – with music at every step to support evangelism.

In this chapter the elements of evangelism were discussed (i.e., prayer, preaching, music), and it was revealed that while Church of God members enjoyed professionalism, they would much rather have the anointing of the Holy Spirit. Later in the chapter there was a discussion of the amalgamation of evangelism and music at the national level of the Church, which nurtured and encouraged constituents, especially musicians. Church of God evangelism included American evangelistic meetings, parking lot adventures, and radio and television endeavors. The Church of God has developed its evangelism department to include many divisions under the umbrella of World Evangelization,⁷⁹ and these divisions continue to minister to a variety of needs in the twenty-first century. As of 2011, the Church of God was experimenting with the Internet, and attempting to design a user-friendly website for constituents and interested web browsers.

Several “living archives” were consulted including one of the oldest and continually active minister/musicians – Ray Branham, who was a witness to the anointing, especially in the early years. Rodney Friend shared his testimony of how his youth group actively engaged in evangelism using music as a tool. The most well known of the “living archives” was The Ministers Trio, who through their radio, television, and personal appearances helped to make the Church of God a household name throughout America from the 1950s onward.

This chapter was formed theologically through the sermons preached and the songs sung in revivals, on radio and television, and at the *General Assemblies*. Issues concerning ecclesiology were published in the *Evangel*, where the leadership of the

⁷⁸ C. Welton Gaddy, *The Gift of Worship* (Nashville: Broadman Press, 1992), 66.

⁷⁹ See, “World Evangelization” <http://www.churchofgod.org/divisions> (accessed 10 January 2013).

church addressed topics to strengthen the denomination. Lee College continued to stress proper liturgy for Pentecostal churches and the students took this information back to their local congregations where changes were instituted. The Church of God continued to experience development throughout the decade of the fifties. One of the members of the Ministers Trio, Bennie Triplett, will be presented in the following vignette to show his *influence* on the development of the denomination through music. In the next chapter, the Church of God will move from a period of stabilization and expansion to a time of transition, motivated by the demise of one musical custom and the origin of a new tradition.

BIOGRAPHICAL VIGNETTE: BENNIE STEVENS TRIPLETT

Music is a very important element in evangelism as well as in the Church of God, and evangelist, Bennie Triplett is a notable figure who was influenced musically by Otis McCoy while growing up in the Church of God orphanage.⁸⁰ Triplett traveled throughout the USA holding revivals, teaching private music lessons, and conducting an annual singing school.⁸¹ As with Vep Ellis, Triplett struggled to identify his role in the Church of God – evangelism or music, however Ellis encouraged Bennie that there was no need to make one element (i.e., preaching or music) greater than the other; ministry could be about both the preached word and music.⁸²

On one of Triplett's many preaching trips, he and several others were headed back to Cleveland, Tennessee and passed through Nashville by the famous Ryman Auditorium.⁸³ When they realized a gospel concert was taking place, they stopped and went inside where they saw groups pretending to be religious on stage, but behaving in a very non-spiritual way backstage. These actions were quite disturbing, and as Triplett got in the car to drive home he began to write what became his most famous song: "How about your heart?"⁸⁴ Triplett blended his theology into his 200 published songs and "How about your heart?" is an excellent example.⁸⁵ The first four measures of this song (Figure 5.6) capture the listener's attention with the unusual chord

⁸⁰ Triplett, *Bennie*, 15-46. William Wright, Lifestyles Editor, "Cleveland author recounts some six decades of friends, family, and faith," in *Cleveland Daily Banner* (October 2011).

⁸¹ Triplett, *Bennie*, 107-126.

⁸² Triplett, *Bennie*, 107-126.

⁸³ The Ryman Auditorium was originally built and intended for church purposes only. Later it was nicknamed the "Mother Church of Country Music." See, <http://www.ryman.com/history/> (accessed on 29 November 2011).

⁸⁴ Triplett, *Bennie*, 124-25.

⁸⁵ Many Southern Gospel groups recorded this 1954 song, beginning with the Blackwood Brothers in 1964. See, "Bennie Triplett" *Southern Gospel History*, http://sghistory.com/index.php?n=B.Bennie_Triplett (accessed on 27 November 2011). A recorded version of this song sung by Triplett and the Lee University Mass Choir; "How About Your Heart?" ~ Bennie S. Triplett, YouTube, <http://www.youtube.com/watch?NR=1&v=Wx4ayS0PK8s> (accessed on 26 November 2011).

structure in measure two (a major third, normally written as a minor chord), and the poignant lyrics that ask the listener about their relationship with God.⁸⁶

Figure 5.6 “How About Your Heart?”

Word/Music: Bennie S. Triplett

How a - bout your heart.

is it right with God?

Along with being an evangelist, pastor, and musician, Triplett became the Tennessee Youth and Christian Education Director at the General Assembly in 1956 and program director for the *Forward in Faith* radio program, becoming the general director years later.⁸⁷ A highlight of Triplett’s music career occurred in 1997 when the Church of God Theological Seminary awarded him the honorary “Doctor of Sacred Music” degree. Although Bennie was gifted in many areas of his life, music opened the door for his popularity outside the Church of God, and gave him an opportunity to share the gospel with countless people, many of whom became associated with the denomination, thus showing that his music had *influence* over the development of the Church of God.

⁸⁶ Bennie S. Triplett, “How About Your Heart?” in Hall, *Hymns of the Spirit*. 296. To view this song in its entirety, see Appendix 12. © 1954 (renewal 1982) Gospel Quartet Music/BMI. (admin. by ClearBox Rights) All Rights Reserved. Used by Permission.

⁸⁷ Triplett, *Bennie*, 178-188, 267-68.

CHAPTER SIX

TRANSITION – A KEY CHANGE

6.1 Introduction

In chapter five the evangelism endeavors of the Church of God were sustained by the music personalities who appeared on denominational radio and television programs. This chapter is pivotal for the Church of God and for music; the broad theme is transition, with the musical underpinnings being Teen Talent. This theme may be understood in two ways: first, it is meant as a pivotal point in the Church of God, with “key change” representing an important moment of transition. Secondly, a transition in music refers to moving from one tonal center to another. The Church of God had been experiencing musical stagnation for years, repeating the same songs and styles and a transition signaled a pivotal change to embrace new concepts and styles of music as a denomination. The decades of the 1960s and 1970s have been called turbulent, swinging, cultural, and developing. Towards the end of the sixties, there was a countercultural and social revolution that helped define this decade, claiming it to be a decade of excess and moral decline. For much of the 1960s the Church of God resisted change, keeping many of the same leaders in power,¹ and using the same music styles as they had for the previous decade. Charles W. Conn served eight consecutive years on the Executive Committee, and was elected to the top three positions. He had a unique perspective concerning the leadership of the Church of God for that period, and he believed they attempted to be strict in order to assure holiness in the denomination;² however, holiness cannot be assured simply by being strict. The young people of the sixties were proof that strictness did not assure

¹ Leaders were elected to two year terms; when the General Overseer (#1) reached his time limitations, the Assistant General Overseer (#2) would simply move up one slot and take his place. This happened for the top positions, allowing very few changes. For example: in 1964 Conn was elected second assistant General Overseer, in 1966 Conn was elected first assistant General Overseer, and in 1968 Conn was elected as the General Overseer. See, *Assembly Minutes*, 1962, 1964, 1966, pages 44, 37, and 65. Although we are now in the 21st century, some would claim this style of electing leaders has changed very little.

² Conn, *Like a Mighty Army*, 386.

holiness, they were determined to be individuals who were very different from their parents by wearing unusual clothes, having dissimilar attitudes from the establishment, and listening to distinctive styles of music.³ Eventually the church realized that holiness must be a matter of an individual's heart and not a corporate decision. Several Church of God musicians helped to introduce Contemporary Christian Music (CCM) and Jesus Rock to the denomination. Journalist Kenneth T. Walsh wrote that the sixties were "a decade of extremes, of transformational change and bizarre contrasts: flower children and assassins, idealism and alienation, rebellion and backlash."⁴ One reason for the dramatic changes seemed to be a rebellion against the rigidity of previous decades, extending to the secular music world – and eventually to sacred music as well. Mirroring these radical changes in the secular world, the Church of God experienced a period of transition resulting in stabilization and development.⁵

There was an initial zeal in the emerging years of the Church of God (1886-1923), but by the sixties moments of stagnation became evident. Since the beginnings of the denomination, leadership changes were rare, with most due to death or inability to perform the duties of the office. The leaders would serve for several years in each position (successive terms); and Conn describes the atmosphere at the Assembly elections in 1966; "there were no surprises, no new faces; all of these choices had been anticipated for a year. There seemed to be little mood among the delegates for the untried or the inexperienced."⁶ This method proved successful for stabilization initially; however, a transition was needed for continued development to occur. Those Pentecostals with optimistic viewpoints also saw these periods as an opportunity for stabilization and expansion, as Hudson mentions, "One recurring feature of Pentecostalism has been the need it has felt to regularly reassess itself. It is almost

³ Eskridge, *God's Forever Family*, 1-9 (Introduction).

⁴ Kenneth T. Walsh, "The 1960s: A Decade of Promise and Heartbreak," *U.S. News & World Report*, 03 September 2010, <http://www.usnews.com/news/articles/2010/03/09/the-1960s-a-decade-of-promise-and-heartbreak> (accessed 06 January 2012).

⁵ During these decades the Church of God celebrated fifty years in World Missions (1960), built a new general headquarters building (1968), introduced a new hymnal (1969), and Lee College received accreditation as a four-year liberal arts college (1969).

⁶ Conn, *Like a Mighty Army*, 417.

intrinsic to Pentecostalism that it promises more than it can deliver on an ongoing basis.”⁷ Although the intentions of the Church of God were good, too much sameness eventually led to an outdated organization; and yet some positive milestones were experienced by the church: election of a new General Overseer (R. Leonard Carroll); the Pentecostal Research Center (PRC) was organized at Lee College (1971); the denomination opened its first Seminary (1975); and a second college was built in North Carolina (1976). These positive changes resulted in a renewed enthusiasm to move forward within local churches, which applied to the music as well.

6.2 Middle Class Status Calls for Change

The Church of God in the sixties was not the same sort of people who began the denomination in 1886. Originally, most members were poor, working class people with little formal education, but after sixty years some of the members were slowly climbing the socioeconomic ladder, and could no longer be labeled as poor and uneducated. Hollenweger writes of the social transformation of the denomination: “The Church of God has rapidly developed into a middle-class church.... A remarkable change of side has taken place. The church of the poor, which protested against the way in which the New Testament was overlaid by the values of church and bourgeoisie, is in the process itself of becoming a conservative middle-class force, while former traditional churches suddenly appear revolutionary.”⁸ Kim Alexander disagrees, and is not convinced that the Church of God has achieved middle class status: “It should be noted that 28% of our churches are located in suburban areas. This is a striking statistic in light of the *perceived* upward mobility of the denomination. It has been *felt* that we were living at a higher socio-economic level than those earlier Church of God congregations. But this statistic reveals that a smaller percentage of our churches are located in communities considered to be more immune to problems associated with poverty. The majority of our congregants are still found in the margins, whether in the city or the country.”⁹ In response to Alexander’s claim of the Church of God still being in the margins, Mitchell Wayne Flora argues, “it is true we are still rather marginalized (in terms of location, reach,

⁷ D. Neil Hudson, “Worship: Singing a New Song in a Strange Land,” *Pentecostal Perspectives*, ed. Keith Warrington (Carlisle, Cumbria, UK: Paternoster Press, 1998), 181.

⁸ Hollenweger, *The Pentecostals*, 59.

⁹ Alexander, “Our Congregations,” 29.

“affect,” and affluence), it is my opinion that our marginalization is quite “self-induced.” It cannot be said that Pentecost (or charismatic experience) is not acceptable in today’s culture with well over a half billion worshipers attesting this phenomenal experience. I suspect the affrighted resistance of the holiness movement to the Charismatic renewal left most of us bewildered until we realized we shared the same mission.”¹⁰ The general belief that the denomination has climbed the socioeconomic ladder is still a matter of discussion; however, I have witnessed transformation as well as some musical diversity in many of the churches I have visited as a missionary.

As the socioeconomic and educational status of the Church of God was transitioning; the music styles in many of its churches were not a reflection of that change, since they seemed fixated on using the shape-note music of the *Church Hymnal*. As the members gained social status and improved educational opportunities, they also had an increased desire to gain knowledge in the operation of the church, both biblical and general, including their musical worship format. As a result of better education, many in the denomination now worked in professional positions; this was no longer a radio generation, but rather a television generation and the youth of the church longed for change in the church, especially with their music.

When the rural Church of God members moved to urban areas for better employment opportunities, they sought existing denominational congregations. As these new urbanites were exposed to more life possibilities, the *Church Hymnal* no longer seemed to suit their musical taste, and they became more particular in their listening and performance needs. However, before changes could be made, a tradition had to be challenged.

6.3 Music Tradition Challenged

For the past three decades, the convention-song and gospel song reigned supreme in the Church of God; this type of music had served the Church well; however, by the end of the 1950s, many churches were looking for ways to move forward in their

¹⁰ Mitchell Wayne Flora, “A response to Our Congregations,” in Bowers, *Portrait and Prospect*, 35.

worship. Donald Aultman describes the music scene in the Church of God during this period:

Once alive and vibrant, this approach to church music was dying. Choral music sung by robed choirs was the wave of the future, but this transition had not yet arrived in many churches. Consequently, the choir leader was having great difficulty overcoming the “convention singing” approach that had long dominated the music program of almost all churches in the South. Perhaps, the disappearance of the singing convention was the most critical factor in the changing church music scene.¹¹

The professional traveling gospel groups of the day (the Blackwood Brothers Quartet, the Stamps Quartet, the LeFevres, etc.) had moved beyond the convention-song style, and were more focused on the entertainment aspect of music. The congregations enjoyed the entertainment aspect of the professional traveling quartets, but they understood that this was not “worship,” and they were hungry for a move of the Spirit. The real danger, as described by Aultman, was that the churches had become comfortable allowing others to perform on stage while they sat in their seats, “While the gospel quartets of that era thrived, music in the Church of God was dying.”¹² As the 1950s ended, it seemed as though a musical tradition was also coming to a close. The Southern Gospel Quartets were becoming independent and not bound to promote only certain types of music. LeRoy further states, “Changes in post-war American culture, such as population shifts, the growth and prosperity of the middle class, the rise of newer types of entertainment, and the success of gospel recordings and concerts, led to a decrease in the popularity of shape-note singing schools, especially in the South.”¹³ With the demise of the shape-note tradition, denominational leaders were looking for a way to get the youth of the church more involved in ministry.

6.3.1 Teen Talent

Donald Aultman had been involved with music throughout his career, and being reared in the church, he realized that music and youth had come to a stalemate within

¹¹ Aultman, *You Can Go Home Again*, 177.

¹² Aultman, *You Can Go Home Again*, 178.

¹³ LeRoy, “The Church Hymnal,” 98.

the Church of God. Aultman and his wife Winona decided to visit a Youth for Christ musical event at a conference in Winona Lake, Indiana in 1961. While at the conference, he writes that God gave them what he considers a divinely inspired idea:

In two days and nights, hearing what Ralph Carmichael accomplished musically with those young people, Winona and I came home with an idea that we believed could help to revolutionize music in our church. There is no question in my mind but what this was a divinely inspired idea—Teen Talent Parade. I presented a plan to Knight and the National Sunday School and Youth Board to develop Teen Talent Parade and promote it as a youth talent competition, which would conclude at the General Assembly.¹⁴

The Church of God held its first Teen Talent competition in 1962, and the winners performed at the forty-ninth General Assembly in Memphis, Tennessee. Later that same evening, the National Sunday School and Youth Department Director, Cecil B. Knight, and Assistant Director Donald S. Aultman, presented a youth program titled “We Are More Than Conquerors,” featuring a brass ensemble and a mass youth choir. Winners for the different categories of the first *Teen Talent Parade* were presented, as seen in figure 6.1:

Figure 6.1 Teen Talent Parade Winners in 1962

DIVISION	WINNER	SONG
Bible Quiz	Reginald Daniel (Florida)	n/a
Song Leading	Billie Roberts (Florida)	“There is Power in the Blood”
Instrumental	Charles Novelle (Virginia)	“What a Friend We Have in Jesus”
Vocal	Mary Ann Orndorff (Arizona)	“I Cannot Fail the Lord”
Choir	Soddy Youth Choir (Tennessee)	“I’ve Been Changed”

This competition was the first of many to follow, with future participants from every US state and many foreign countries. The number of people attending the Assemblies swelled as a direct result of this competition, which followed an “American Idol” format forty years before that program became famous.¹⁵ In addition

¹⁴ Aultman, *You Can Go Home Again*, 179. This happened in 1961 – the next General Assembly would take place in 1962.

¹⁵ Aultman, *You Can Go Home Again*, 180.

to the Teen Talent competition, pastors began inviting contemporary Christian musicians to motivate the youth in their churches.

6.4 The Church of God and the Roots of Contemporary Christian Music

Toward the end of the sixties, large numbers of college-aged students dropped out of society. Many trace their reappearance to San Francisco, California, where they had gone to find themselves; Christians believed they were looking for God. On this spiritual journey, secularized music styles were combined with religious lyrics to fit their new Christian identity, eventually becoming known as CCM or “Jesus Rock.”¹⁶ The further one went from California, the more difficult it seemed to accept Jesus Rock music; still, youth around the country heard and fell in love with this new genre of music, and wanted it to be a part of their local church music program. Two Church of God “sons” helped pioneer this new style of music; Sammy Hall and Mylon LeFevre.

6.4.1 Sammy Hall

Sammy Hall was born in Sanford, North Carolina, and attended the local Church of God as a child, and recalls singing in church at age three.¹⁷ In those days, Sammy’s father provided the accompaniment on a guitar, and the family sang familiar songs of the church. As Sammy entered his teen years he became less interested in singing in church, and more involved in drugs and alcohol. Due to a death of a close friend from alcohol abuse, Hall decided to enroll in the Church of God Christian Academy in Cleveland, Tennessee, hoping to draw close to God again.¹⁸ Sammy did not remain at the Christian Academy, but was expelled for disciplinary reasons and returned to Florida where his family was living.¹⁹

Sammy eventually stopped going to church, and began associating with other teens interested in rock and pop music. He started playing in rock groups, and slowly

¹⁶ Goff, *Close Harmony*, 238.

¹⁷ Sammy Hall with Charles Paul Conn, *Hooked on a Good Thing* (Sevierville, TN: Hall Publishing, 1972), 7.

¹⁸ Hall with Conn, *Hooked on a Good Thing*, 9-10, 28.

¹⁹ Hall with Conn, *Hooked on a Good Thing*, 29-34.

began a descent into alcohol and drug abuse; this lifestyle negatively affected Sammy, and he recommitted his life to Christ in February of 1968.²⁰ He sang and gave his testimony in local Church of God churches warning teens about the dangers of alcohol and drugs, and when requests from other churches became more frequent, he entered full-time music and evangelism ministry with “The Sammy Hall Singers.”²¹ When Sammy first started traveling to churches in the late 1960s, he was accompanied by his two sisters, Bernice Hall Torres and Voncile Hall Dekker, who sang back-up vocals, his brother-in-law Don Torres on keyboard, and his nephew Michael Torres on drums. Michael recalled that they hired a bass player to complete the musical line-up of the group.²²

Sammy Hall’s sister, Voncile Hall Dekker, recalls that the family traveled and sang with her brother for about five years. She mentions that the group was fully accepted during the entire time she was involved. Voncile recalled a favorite memory from the North Carolina Camp Meeting; after the service many pastors came up to talk to Sammy and invite the group to come to their churches. The group’s routine was to go to the local high school where they would sing and Sammy would give his testimony, and then invite the students to come to the local church for a service that night. The young people would fill the church auditorium, and many of them would commit their lives to the Lord during the altar service. Eventually the family left the road to be at home with their children, and Sammy hired non-family musicians to play and sing in his group. Voncile claims she still visits Sammy’s FaceBook page from time to time, and is amazed at all of the testimonies of people who claim they became Christians as a direct result of the ministry of Sammy Hall, and now, many years later, they are still faithfully involved in their local churches.²³

Michael Torres, a former drummer for the group claims Hall’s music attracted and blessed thousands of young people across America; however, his appearance (i.e.,

²⁰ Wead, *Whatever it Takes*, 20-9; Hall with Conn, *Hooked on a Good Thing*, 68-76.

²¹ See, Sammy Hall Ministries, <http://www.sammyhall.com> (accessed 15 July 2012). Hall with Conn, *Hooked on a Good Thing*, 89-116; Wead, *Whatever it Takes*, 46-7.

²² Michael Torres, telephone interview, 05 May 2015.

²³ Voncile Dekker, telephone interview, 06 May 2015.

style of clothes, length of his hair) and his contemporary music was not fully appreciated by some traditional adult members in the Church of God. Still, Torres claims that Sammy Hall was welcomed into churches because of his positive influence on the young people.²⁴ Sammy realized that his calling was not to the adults, but to the teenagers and children of the church. He realized that although he was raised on the traditional hymns of the church, teenagers were more interested in listening to folk, pop and rock influenced music:

When it comes to the communication of the simple gospel message to teen-agers, it makes sense to unbend a little and sing songs that use their words and their kind of music. I believe that many songs, which are called gospel-folk or gospel-rock can be used very effectively to win people to Christ, more effectively in some instances than the hymns and anthems we are accustomed to hearing on Sunday morning.²⁵

Along with the folk, rock and pop sounds mentioned by Sammy, he also used contemporary costumes, and a variety of instruments (i.e., drums, keyboards, acoustic guitar, electric guitar, bass guitar, etc.), and he consistently portrayed a positive message of Christ. Sammy has no regret about his musical choices, “I strongly believe in the value of rock and folk forms in the work of the church, and my experiences since I made that decision have strongly reinforced it. I have seen God move miraculously in the hearts of young people through this kind of music, and I myself have worshiped through it hundreds of times.”²⁶ As a teenager, I witnessed Hall’s ministry several times in the late 1970s, and he was always well received by the youth of the church. Some of the adults did not appreciate his clothing, hair length, and music styles; still, his rapport with the youth was phenomenal. By the late 1970s, folk, pop, and rock influences were being used in some Church of God congregations, and when Sammy received an engagement in a traditional church, he had a way of including everyone in the audience into his presentation.

Sammy Hall’s high school presentations were titled *Schooldaz*, and as a result of these concerts, Sammy estimates traveling a total of 1.5 million miles in his

²⁴ Torres, interview, 05 May 2015.

²⁵ Hall with Conn, *Hooked on a Good Thing*, 95-6.

²⁶ Hall with Conn, *Hooked on a Good Thing*, 96.

ministry career and claims over half a million people coming to Christ.²⁷ Sammy performed music written by others, but he also used his original songs. Early in his ministry career, the Lord inspired him to write fresh songs that made a connection with young people, such as his theme song, “Turned On to Christ,” an excerpt is seen in figure 6.2:

Figure 6.2 Sammy Hall Theme Song

Words/Music: Sammy Hall

D

I'm turned on to Christ.

B min

Turned on to Christ.

G

If you don't have Je - sus,

A

you don't have life.

Sammy’s style is similar to folk-rock, and his theme song is written in the key of D-major, in 4/4 time signature. The triplet pattern appears four times in this excerpt, and helps to give the song a lilting feel without being rushed. The chords are quite simple, and the audience can easily learn the text. Sammy Hall ministered in every venue that was open for his ministry and he had an influence on the transitional phase of the music of the Church of God. Former rock musician turned Church of God minister, Corky Alexander believes the ministry of Sammy Hall had a positive influence on the youth of the Church of God, and further states, “Music is, in my opinion, the most important factor in the development of the Church of God. While

²⁷ Wead, *Whatever It Takes*, 110.

preaching was distinct, the music was more pervasive.”²⁸ In addition to Sammy Hall, I believe Mylon LeFevre had an even wider impact on CCM, and was considered by many to be a pioneer in this new genre.

6.4.2 Mylon LeFevre

Mylon LeFevre was raised in a Church of God family, singing with the LeFevre Trio, who had gained national recognition for their music throughout the Southern United States. The LeFevres popularity extended beyond the South when Christian broadcasts became popular. Mylon was seventeen in 1963 when he wrote a song based on John 15:5 titled, “Without Him,”²⁹ describing how miserable a person’s life would be without Christ; later he realized his song was autobiographical. Elvis Presley recorded the song and it became a huge success resulting in an astronomical amount of royalties for LeFevre. One year after Presley’s recording, 126 other artists had also recorded “Without Him,” and the royalty checks kept coming in.³⁰ An excerpt of “Without Him,” may be seen in figure 6.3:

²⁸ Corky Alexander, Email interview, 28 March 2012.

²⁹ See, “Mylon LeFevre sings “Without Him” at his induction into the Georgia Music Hall of Fame” (2007 Songwriter Award), YouTube, <http://www.youtube.com/watch?v=gGczwDpzzMc&feature=related> (accessed 15 June 2012). To hear and watch Mylon sing with his mother, Eva Mae LeFevre, “Without Him – Live,” You Tube, <https://www.youtube.com/watch?v=MjxLQoavYmk> (accessed 15 June 2012). To view this song in its entirety, see Appendix 13.

³⁰ Tribute to Mylon, “Without Him,” <http://www.tributetomylon.com/biography.htm> (accessed 15 June 2012). He received his first royalty check three months after Presley’s album released, in the amount of ninety thousand dollars; every three months after that, he received more checks in similar amounts.

Figure 6.3 “Without Him”³¹

Words/Music: Mylon LeFevre

O ——— Je — — — — —

sus. O ——— Je — — — — —

D min B^bmin F

sus. With — — — out Him, how

C7 F

lost I would be. —————

LeFevre’s song has uncomplicated lyrics and a simple melody; it is sung in 3/4 time signature (like a waltz), and incorporates easy rhythms, using eighth, quarter, dotted-quarter, half, and dotted-half notes. The chords are not difficult; however, they employ the use of a diminished chord followed by two minor chords, seen in measures four and five, which is fairly unusual and quite contemporary for that era.

Mylon sang with the LeFevres until he was twenty-five, when a disagreement with his father over the length of his hair and his preference for music caused him to leave the group. With money at his disposal as a result of the royalties from “Without Him,” and free studio time at his parents’ studio, Mylon got together with a group of friends to produce what some have called the first attempt at Christian rock. This music style was a combination of Gospel and Southern rock, and the album was titled *Mylon, We Believe*. CCM magazine claims it to be the first “Jesus Rock” album, while others argue that the album titled *Upon This Rock* by Larry Norman was the

³¹ This song may be found in Hall, *Hymns of the Spirit*, 107. Mylon’s name does not appear as the author, but his name does appear as the author in other hymnals, such as: *The Hymnal for Worship & Celebration* (Waco, TX: Word Music, 1986), 332. © 1963 (Renewal 1991) Angel Band Music (BMI) admin. by Capitol CMG Publishing (All Rights Reserved.) Used by Permission.

first.³² Drawing from his Southern Gospel roots, LeFevre took an older gospel song and gave it a modern “Southern rock” arrangement, which Powell claims is a “masterpiece,” on a par with secular hits. He writes, “Old Gospel Ship,” “is actually a traditional number that he supplied with a definitive new arrangement, turning it into a passionate, R & B number that is guaranteed to have any audience shouting and singing along with the artist as he exults over “leaving this world behind”... Not surprisingly, it has since been recorded at one time or another by most of the major southern and traditional (black) gospel groups – and, indeed, has been picked up by a few rock-oriented artists as well.”³³ Even with the success of this album and “Jesus Rock,” Mylon was gradually pulled into the secular music world that offered fame, money, drugs and alcohol. Cusic remarks that LeFevre’s struggle with drugs validated the fears of the traditional gospel music groups that contemporary gospel music would be a negative influence on the youth of the church,³⁴ even though LeFevre’s personal struggle with drugs did not apply to all CCM Musicians.

After unsuccessfully attempting to combine Jesus with rock-and-roll, traveling in a band around the world, and experiencing the “rock star” lifestyle that included sex, drugs, and alcohol, LeFevre finally returned to his gospel roots, and recommitted his life to God at a 2nd Chapter of Acts concert.³⁵ In order for him to remain committed to his new Christian lifestyle, he severed all ties to the rock world by selling his publishing rights and working as a janitor at the Mount Paran Church of God in Atlanta. By submitting to the authority of the elders and daily Bible study, he would be ordained in that church two years later.³⁶ Mylon formed a CCM band named “Broken Heart” (from Ps 51:15) and during the next ten years, released twelve CDs,

³² See, Christian Music Archive, Mylon LeFevre, “Mylon (We Believe), <http://www.christianmusicarchive.com/album/mylon-we-believe> (accessed 15 June 2012).

³³ Mark Allan Powell, *Encyclopedia of Contemporary Christian Music* (Peabody, MA: Hendrickson Publishers, 2002), 520.

³⁴ Cusic, *The Sound of Light*, 128.

³⁵ 2nd Chapter of Acts, <http://www.2ndchapterofacts.com/AboutUs.html> (accessed 17 May 2010).

³⁶ Powell, *Encyclopedia of CCM*, 521.

collected one Grammy award and two GMA Dove awards.³⁷ Mylon was inducted into the Gospel Music Hall of Fame in 2005 and the Georgia Music Hall of Fame in 2007.³⁸ LeFevre's recent ministry has focused on preaching, teaching, and has transitioned from Jesus Rock to "praise and worship" music. In addition to churches, revivals and worship seminars, he has ministered in unusual venues, far beyond the doors of churches, for example: motorcycle rallies, and chapel services for sports events (Nascar, NFL and NBA).³⁹ Although Hall and LeFevre brought many young people into the church, the older members were not always happy about the changes, and some have referred to these disagreements as "Worship Wars."

6.5 Worship Wars

People in church communities have borrowed a term from society to describe conflict in churches over worship styles – worship wars. The debate over the use of CCM is largely responsible for worship wars, and yet, according to Miller it is "Hailed by some as a fresh moving of the Holy Spirit, maligned by others as blatant compromise with the world, contemporary Christian music has become one of the most controversial issues facing the church at the close of the twentieth century."⁴⁰ This opinion seems to be rather harsh; York clarifies how this term came to be used in relationship to worship: "A community's theology and worship cannot be divorced. Therefore, practical or applied theology (gospel in the street) fueled the concept of practical or applied worship (culture in the sanctuary). "War," a term all too common in the culture, seemed destined to become equally as common in the church. Virtually every denomination attached this new worship streamer to its battle flag."⁴¹ The battle described by York basically pits modernity against post-modernity, with both sides claiming that their view is the correct view for the future of the Church.

³⁷ See, Tribute to Mylon, "Brand New Start," http://www.tributetomylon.com/Biography_pg2.htm (accessed 15 June 2012). During their travels, Mylon reports that they have seen over 200,000 people come to Christ.

³⁸ See, Gospel Music Hall of Fame, "Mylon LeFevre," <http://www.gmahalloffame.org/speaker-lineup/mylon-le-fevre/> (accessed 15 June 2012).

³⁹ See, CBNMusic.com, "Legends: Mylon LeFevre," http://www.cbn.com/cbnmusic/artists/LeFevre_mylon.aspx (accessed 15 June 2012).

⁴⁰ Steve Miller, *The Contemporary Christian Music Debate: Worldly Compromise or Agent of Renewal?* (Wheaton, IL: Tyndale House Publishers, Inc., 1993), 1.

⁴¹ Terry W. York, *America's Worship Wars* (Peabody, MA: Hendrickson Publishers, 2003), xviii.

Unfortunately, these “worship wars” have found their way into the Church of God as well.

The Church of God had favored the red-back hymnal songs for decades, and many seemed unable or unwilling to move in a new direction, as mentioned by Blair Martin, “by the mid-sixties, the Church of God had no goal-oriented program ready to take the place of the singing schools. During this time there was the continued use of newly published music, as well as the desire to meet the changing needs of the church. All indications point to a diminished period of music education.”⁴² Guthrie agrees with Martin and adds, “Music seems to split churches more often than it unifies them.”⁴³ Perhaps the term “worship wars” is a little severe; still, there were skirmishes occurring in local Church of God congregations between old-style music and newly released music, especially the Praise-and-Worship style.

6.5.1 Causes for Worship Wars

Music selections in some Church of God congregations began changing during the 1960s through the 1980s and included hymns slowly being replaced by choruses. During this period of transition in the denomination, Connor Hall, editor and publisher for the Church of God, offered a songbook (*Psalms, Hymns and Spiritual Songs*) with choruses and Scripture songs providing a bridge between the old convention style music and the new contemporary gospel music. This was a collection of 285 worship choruses by well-known composers such as Bill and Gloria Gaither and Andraé Crouch (among others), but also included Church of God composers to make the songbook more acceptable to the denomination. Church of God composers included: Bennie Triplett, David Horton, C. S. Grogan, Irma and Edward Williams, Vep Ellis, Max Morris, and Mylon LeFevre.⁴⁴ One example of a bridge between the old and new styles is “Seek ye first the kingdom of God,” by Karen Lafferty (b. 1948); her Scripture-based (Mt 6:33) folk-like song has appeared numerous times in

⁴² Martin, “Two Major Transitions,” 46.

⁴³ Steven R. Guthrie, “The Wisdom of Song,” in Begbie and Guthrie, eds., *Resonant Witness*, 404.

⁴⁴ *Psalms, Hymns and Spiritual Songs: A Collection of 285 Worship Choruses* (Cleveland, TN: Pathway Music Company, 1980). Two other editions followed; volume two in 1984 and volume three in 1986.

many hymnals.⁴⁵ Where hymns featured relatively easy rhythms, simple instrumentation (i.e., piano and organ), and utilized trained choirs, the new contemporary songs featured slightly more complicated rhythms that often were beyond the expertise of the average church musician.⁴⁶ Contemporary songs used additional instrumentation such as keyboards, drums, and guitars, instead of the traditional pipe organ.⁴⁷ In addition, the choir was slowly being replaced by Praise-and-Worship-Teams, as demonstrated by large churches. Blanchard and Lucarini believe that small churches incorporated Praise-and-Worship music in order to duplicate the success from these mega-churches such as Willow Creek and Saddleback Church.⁴⁸ Another cause for Worship Wars was television evangelists promoting new and exciting music for the viewers. As America's preacher, Billy Graham used his television shows to invite non-denominational artists and groups to come together to share the Gospel.⁴⁹ Although Graham's services initially encouraged all denominations to partner together in ministry, as the years progressed, other television evangelists began to compete for the attention and money of their viewers, thus contributing to a fragmented and discontented church society.

The Christian television programs introduced by Graham and others were intended to supplement the church – not replace it.⁵⁰ Towns believe that the church was utilizing modern forms of multimedia in order to attract more youth to their services. Traditional rural churches were having difficulty accepting that their style was no longer the best way to attract and keep young people attending church. Dawn offers an alternative viewpoint: “If television is causing people to be dissatisfied with the worship of our churches, should we change worship to be more like television – or should the splendor of our worship cause people to ask better questions about

⁴⁵ Reynolds and Price, *Christian Hymnody*, 131.

⁴⁶ Mark Evans, *Open Up the Doors: Music in the Modern Church* (London: Equinox Publishing, 2006), 166.

⁴⁷ Marva J. Dawn, *How Shall We Worship?: Biblical Guidelines for the Worship Wars* (Carol Stream, IL: Tyndale House Publishers, 2003), 87.

⁴⁸ John Blanchard and Dan Lucarini, *Can We Rock the Gospel?: Rock music's Impact on Worship and Evangelism* (Faverdale North, Darlington, England: Evangelical Press, 2006), 13.

⁴⁹ York, *America's Worship Wars*, 18.

⁵⁰ Towns, *Putting an End to Worship Wars*, 145.

television?”⁵¹ In either case, the fact remains that local churches were in competition with television churches because people were choosing the convenience of remaining in their homes and turning on the television to attend church. Hudson adds another opinion, and believes older Pentecostals opposed these changes, blaming the charismatic groups for unjustly leaving established churches in order to separate themselves emphasizing experience rather than doctrine.⁵² As with many other similar groups, the Church of God had to take a hard look at where they had been musically, and where they wanted to go as a denomination.

Finally Pentecostals began to see that the influence of Charismatics⁵³ was not destroying their way of life; it was in fact injecting a new spirituality into their worship. Concerning the music, Hudson believes the contemporary music helped the congregation have a straightforward communication with God, thus allowing a smooth connection (i.e., ‘flow’) between the participants and God.⁵⁴ A part of this “flow of worship”⁵⁵ had to do with the music leading the congregants to become more intimate with God through the style and content of the newer songs. Hudson mentions that eventually some “Pentecostal churches became indistinguishable from their charismatic counterparts.”⁵⁶ It would still take some time for Pentecostals and Charismatic groups to dialogue and learn to work together in ministry.

These worship wars, or as Alexander calls them, “generational wars,” continue as revealed by a survey of Church of God pastors; “73% of pastors report experiencing conflict with the congregation in the last two years, with 24% percent of

⁵¹ Marva J. Dawn, *A Royal “Waste” of Time: The Splendor of Worshiping God and Being Church for the World* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1999), 73.

⁵² Hudson, “Worship,” 183.

⁵³ *Charismatics* enjoyed the implementation of Holy Spirit manifestations (i.e., gifts of the Spirit, especially glossolalia and glossolalic singing). They continued their relationship with their own non-pentecostal denominations (e.g., Episcopalian, Lutheran, Catholic, etc.), and wanted to transform their churches with the Holy Spirit. See, Peter D. Hocken, “Charismatic Movement,” *NIDPCM*, 477-519.

⁵⁴ Hudson, “Worship,” 184.

⁵⁵ The term “flow of worship” is in reference to a smooth transition from one song to another, or from one segment of the worship service to another.

⁵⁶ Hudson, “Worship,” 184.

those surveyed reporting significant or major conflict. Of those experiencing conflict, 31% report that the conflict was about changes in music or worship styles. In fact, this is the highest source of conflict.”⁵⁷ Alexander’s term, “generational wars,” is enlightening; the older members who grew up in the church were raised on convention songs, and have listened to them for years. The younger members were saved listening to the music of Sammy Hall, Mylon LeFevre, and later Darlene Zschech as well as other CCM artists whose music was available to them in their churches, on the radio, television, and through live concerts. In my travels as a missionary with the Church of God and my contacts with US churches (over 100), I did not receive any reports of worship wars; however, some claimed they had minor skirmishes that were resolved by using a blended style of worship to appease both sides. In reality, sometimes these worship wars are nothing more than a smokescreen, with other deeper issues hiding and waiting to be discovered. Nevertheless, since conflicts exist, Church of God congregations must attempt to resolve them in a diplomatic fashion, including the following suggestions for peace.

6.5.2 Treaties and Negotiations for Worship Wars

Worship Wars in Church of God congregations are a reality and action must be taken to alleviate these problems; one step is to find solutions to bring peace to churches. One negotiated peace treaty between these warring factions could be the blending of the old style with the new style – blended worship.⁵⁸ Mitchell Flora shares his concern, “it seems we value worship, but lack the courage (or the grace) to welcome worship in contextually-relevant ways.”⁵⁹ It is not enough for the Church of God to claim a desire to make the church or worship relevant; they must make informed decisions and bring about changes. One attempt to make informed decisions in the Church of God came about through a 2004 survey titled *Portrait and Prospect: Church of God Pastors Face the 21st Century*.⁶⁰ McMillan mentions that conflicts

⁵⁷ Alexander, “Our Congregations,” 32. This source does not mention which states returned the surveys, and from the discussion of “worship wars,” I am inclined to believe it may be heavily influenced by traditional Southern states where the “convention song” still reigns supreme.

⁵⁸ Blended worship is more fully developed in chapter nine. Marva J. Dawn, Dawn, *How Shall We Worship?*, 13-4.

⁵⁹ Flora, “A Response to Our Congregations,” 36.

⁶⁰ Bowers, *Portrait and Prospect*.

usually involved music and worship styles; in spite of this, some Church of God pastors sought to be creative in those same areas. McMillan adds, “Conflict is not necessarily a bad thing – the opposite of conflict is not harmony, but apathy.”⁶¹ Although congregations prefer peace and harmony, sometimes conflict leads to positive development within the church.

To help a church in a period of transition or conflict, there needs to be specific goals, as mentioned by Kraeuter: “A clearly articulated, overall vision is essential, and in order to move forward in worship, that overall vision must include a clearly delineated vision for worship ministry. It must include tangible and specific goals, and these should include goals for leaders as well as the congregation.”⁶² Following the suggestion of Kraeuter, one recommendation could be to form a worship committee, which could include the Pastor, the Minister of Music, representatives from the worship team, choir, sound and media technicians, and several members of the congregation. Monthly meetings could keep everyone informed, with a yearly vision casting and planning session; it is important to allow all members to offer suggestions and contribute to the process. Since each church is different, it is imperative that churches set their own goals and vision, and not simply copy ideas from mega-churches or from television or Internet ministries. After discussing and agreeing upon changes, the committee must inform the church leaders, the music personnel, and finally the congregation. A very important aspect is to never attempt change too quickly.⁶³

Ministers of Music need to look for areas that would offer peaceful solutions, such as through the music of Graham Kendrick, who is a worship leader and co-founder of the Jesus Marches. His music has transitioned from the churches into the streets, and according to York, “many of his songs, such as his popular ‘Shine, Jesus, Shine’, serve both groups, becoming common ground and offering a bit of rest and

⁶¹ Becky R. McMillan, “What Others See,” in Bowers, *Portrait and Prospect*, 77.

⁶² Tom Kraeuter, *Guiding Your Church Through a Worship Transition: A Practical Handbook for Worship Renewal* (Lynnwood, WA: Emerald Books, 2003), 45.

⁶³ Kraeuter, *Guiding Your Church*, 45, 85.

relaxation from the worship wars.”⁶⁴ Those who enjoy hymns sense that style in the songs of Kendrick and those who love the Praise-and-Worship styles can also identify with him. A fourth suggestion for mending worship wars is to divide the meetings into two separate services; one for traditional and the other for contemporary music. Although many churches have used this technique, there are negative aspects as well, as pointed out by Dawn, “this often separates the old from the young.... the result is that young families no longer worship next to those more experienced in the faith who could be mentors to them – and the old are bereft of the vitality of the young.”⁶⁵ If the congregation chooses to stay together, then each generation needs to learn to accept some of the songs of the other generation. As Dawn suggested, churches should carefully consider the consequences of dividing services, and move forward with caution.

Another possible negotiation technique suggested by York is for established schools (e.g., Lee University, PTS) to offer workshops, symposiums, and conferences that last from one to three days. During these conferences, experienced Ministers of Music offer question-and-answer sessions to discuss current issues related to their work. The benefit of these sessions is that most of the presenters, and even some in the audience, have already experienced the situations being discussed, and are able to contribute to the conversation.⁶⁶ The Church of God *Music Explosion* conference has been on the cutting edge for years, and has offered these question-and-answer sessions between experienced worship leaders and those just entering the ministry; although the conference originally catered to Pentecostals, it eventually became open to other denominations as well. A further area of compromise for worship wars includes education; when the congregation is properly taught about worship people will usually be more understanding towards one another.⁶⁷ Within the Church of God, Lee University has begun offering students the opportunity to receive degrees with an emphasis on Church Music, in both the undergraduate and graduate programs with an emphasis on preparing and presenting a balanced worship program to local

⁶⁴ York, *America's Worship Wars*, 92-3.

⁶⁵ Dawn, *A Royal "Waste" of Time*, 190-1.

⁶⁶ York, *America's Worship Wars*, 107-8.

⁶⁷ Towns, *Putting an End to Worship Wars*, 135.

churches.⁶⁸ Other schools, such as Robert E. Webber's Institute for Worship Studies, offers the only fully accredited doctoral program with every single class designed around worship studies.⁶⁹

A final suggestion for a truce is offered by Kathleen Smith who recalls a worship war situation that really was not about the songs, but ran along generational lines as previously mentioned by Alexander. To deal with the situation, a discussion group consisting of older members and teenagers were split into pairs, consisting of one older person and one teenager. The older member explained why they preferred a certain song, or a particular style, and then the younger person was asked to restate what had been said to them (to make sure they heard it correctly). Next, the teenager gave their opinion, and the older member was asked to summarize their statements. A remarkable thing happened as the two groups listened to each other as explained by Smith: "The two groups came to better understand and appreciate each other. As a result, they also became more tolerant in worship when songs of the other generation were used, not just because they knew who liked it, but because in light of their growing relationships, they too began to appreciate the others' choices and learned to worship more fully through them."⁷⁰ The lesson learned by this is to have an open dialogue between generations and reaching out of your comfort zones in order to better understand one another. All conflicts will not be so easily resolved, but this is a good suggestion by Smith that I believe could work with Church of God congregations. After reviewing the evidence offered, I would have to agree with Alexander who suggested that these conflicts within the Church of God are not actually worship wars, but rather "growing pains," as older members begin to face their mortality, the younger members become the majority members with new ideas and worship styles.⁷¹

⁶⁸ York mentions examples of worship degrees: "Master of Arts in Worship Leadership, Master of Theological Studies in Worship, and Doctor of Worship Studies." Terry W. York, *America's Worship Wars* (Peabody, MA: Hendrickson Publishers, 2003), 108.

⁶⁹ See, The Robert E. Webber Institute for Worship Studies, "About IWS," <http://iws.edu/about/> (accessed 28 December 2011).

⁷⁰ Kathleen S. Smith, *Stilling the Storm: Worship and Congregational Leadership in Difficult Times* (Herndon, VA: The Alban Institute, 2006), 149.

⁷¹ Alexander, "Our Congregations," 33.

6.6 Chapter Conclusion

The emphasis of the previous chapter was evangelism and this chapter focused on a period of transition through music, which is one of the major elements used to produce change. This chapter showed that music offered either a battleground or a smooth transition into the uncertain future. Several crucial musical events included the introduction of Teen Talent (1962), which incorporated both youth and new styles of music, the publication of the new denominational hymnal, *Hymns of the Spirit* (1969), and the initiation of what eventually came to be known as Contemporary Christian Music (CCM). This chapter showed how allegedly achieving middle class status called for changes to be made, especially as it related to music. Resistance to the release of the new hymnbook, *Hymns of the Spirit*, was noted, with little thought given to the major upheaval caused by the emergence of CCM that same year. A challenge to the much-loved convention songs and the *Church Hymnal* was revealed through Donald and Winona Aultman's vision for a Teen Talent competition, which proved to be the change that the leadership was looking for, and it immediately reinvigorated both the youth and music of the Church of God.

Although it took years for CCM to be firmly established in Church of God congregations, two "sons" of the denomination were on the front lines of its birth. Both Sammy Hall and Mylon LeFevre attended Church of God schools, and were raised singing songs from the red-back hymnal (*Church Hymnal*). When these two young men began incorporating folk-pop-rock styles with gospel music, they were "in the margins," a place familiar to many people in the Church of God. After leaving their Bible Colleges, both young men turned away from God and ministry for a time before becoming established once again in Christian music ministry. The unpopular but realistic topic of worship wars was discussed, due to its inclusion in the Church of God survey prepared by James Bowers. This chapter reviewed the current trends in worship wars, discussed possible causes, and suggested solutions for treaties and peace negotiations. It was revealed that the root of the problem was perhaps not worship wars, but rather, a changing demographic in Church of God congregations as younger members rapidly replaced older members.

The Church of God was firmly grounded in their theological convictions, partially due to facing critics on the statement made by Nietzsche and published by

Time magazine – “God is dead.” The real question should have been, “Is religion relevant?” and the Church needs to find ways to make it more germane for an ever-increasing secular society.⁷² During the 1960s Pentecostals had an encounter with the emerging Charismatics, leading to further searching of the Scriptures in an attempt to defend their beliefs. Pentecostals were previously known as being exuberant in worship, but when the dancing Charismatics appeared, the Pentecostals appeared moderate and more accepted by mainstream groups.⁷³ The ecclesiology of the Church of God was strengthened during this decade through anointed ministers and musicians traveling throughout the United States and around the globe, teaching and preaching about the church and Pentecostalism; of special significance was the emphasis on healing.⁷⁴ At the beginning of the 1960s, the liturgy of the Church of God seemed unshakable; by the end of the decade, CCM created a time of transition for many Church of God congregations to understand how to properly worship God through music and the other areas of the church. The Church of God developed throughout the 1960s, not so much through marketing techniques, but as a by-product of a desire to see non-Christians accept Christ. Connor Hall, editor and publisher for the Church of God hymnbook *Hymns of the Spirit*, will be presented in the following vignette to show his *influence* over the development of the denomination through music. In the next chapter, the Church of God will move from a period of transition to a time of mentoring and nurturing for denominational musicians.

⁷² See, <http://content.time.com/time/covers/0,16641,19660408,00.html> (accessed 25 August 2011).

⁷³ Warrington, *Pentecostal Theology*, 14.

⁷⁴ One prominent COG evangelist, T. L. Lowery, traveled to every state in the USA from 1954-1969, with many reports of miraculous healings. See, <http://tlowery.org> (accessed 28 January 2012). See, Alexander, *Pentecostal Healing*.

BIOGRAPHICAL VIGNETTE: CONNOR BRANDON HALL

Connor Brandon Hall was born and raised in Greenville, South Carolina (25 January 1916), and became associated with the Church of God when he was a teenager. Long time Tremont Avenue Church of God member Ruby Dorn recalls how her pastor met Hall: “Pastor Paulk was walking down the street one day, and saw Connor B. Hall sitting out on a porch as a teenager singing a popular song of the day (probably country music). Paulk stopped and talked to Hall, and invited him to church to sing. After he got to Tremont Avenue, he fell in love with the music of the Church of God, and he continued coming.”⁷⁵ Hall became well known for his tenor voice, and at the age of twenty-six joined the Homeland Harmony Quartet,⁷⁶ which became one of the most successful Southern Gospel Quartets during the decade of the forties. The Homeland Harmony Quartet had frequent personnel changes, but Connor Hall always remained the tenor singer for the group.⁷⁷

In 1961 Hall began a twenty-three year tenure as Music Editor for the Tennessee Music and Printing Company (TMPCo), and produced the second denominational hymnal, *Hymns of the Spirit*. In addition to his editorial duties, Hall was active in the music leadership of the Church of God, especially during the General Assemblies. Hall was a licensed Minister of Music with the Church of God, and after becoming associated with TMPCo he helped to make the company even more famous throughout the South for their shape-note publications.⁷⁸ Although known as an excellent singer, Hall was also recognized among his peers as an exceptional businessman, by creating an alliance between music publishers so that they could share songs with one another, thus increasing the circulation of the songs in his catalog.⁷⁹ This helped TMPCo become more easily recognized by the music

⁷⁵ Ruby Dorn, telephone interview, 09 August 2012.

⁷⁶ This quartet was originally formed by Otis McCoy as a way to advertise BTS. Some falsely give Hall credit for forming the group; it would be more accurate to say he was responsible for re-organizing the group after WW II. See, Goff, *Close Harmony*, 139, 147 (picture with personnel names), 177-78. Terrell, *The Music Men*, 31-2 and 180-85.

⁷⁷ Goff, *Close Harmony*, 177.

⁷⁸ Southern Gospel Music Association (SGMA), Connor Brandon Hall Biography, Inducted 1997, <http://sgma.org/connor-brandon-hall/> (accessed 27 June 2012).

⁷⁹ Charles K. Wolfe, “Hall, Connor” in *Encyclopedia of American Gospel Music*, ed. W. K. McNeil (New York: Routledge Publishers, 2005), 169.

buying public. When Hall realized that the convention songs were waning, he published a paperback songbook titled *Psalms, Hymns, and Spiritual Songs*; this songbook was very radical for the Church of God at that time, and helped with the transition from singing strictly convention songs to including more popular choruses of the day. Upon retirement Hall worked with the Vaughan magazine (*Vaughan's Family Visitor*),⁸⁰ sang with the Homeland Harmony Quartet,⁸¹ and spent time with his family before passing away on 19 July 1992 in Cleveland, Tennessee. Through his many musical endeavors, Connor Brandon Hall *influenced* the development of the Church of God.

⁸⁰ *Vaughan's Family Visitor* was a monthly publication, featuring news and information about the shape-note gospel music community. See, *Vaughan's Family Visitor*, (1915-1986), popmusic.mtsu.edu/sales/famvisit.htm (accessed 21 June 2012).

⁸¹ See, "Homeland Harmony (1984) – Say a Prayer for Me," YouTube, www.youtube.com/watch?NR=1&feature=endscreen&v=sNg2rAvrsb4 (accessed 26 June 2012).

CHAPTER SEVEN

LEGATO – SMOOTH AND CONNECTED¹

MENTORING AND NURTURING OF CHURCH OF GOD MUSICIANS

7.1 Introduction

In chapter six the Church of God went through a period of transition with the musical underpinnings of Teen Talent. This chapter will discuss the effort to provide mentoring and nurturing to Church of God musicians, using a top-down approach at the national level, eventually filtering to state and local music programs. While the previous decades were known as “swinging and turbulent,” the decade of the eighties saw both positive and negative changes, resulting in rapid growth in technology and media. The Church of God lost its share of people who refused to conform to the strict rules of church leadership, and the denomination needed to encourage a more gentle approach to ministry through mentoring and nurturing. Therefore, there arose a need in the music departments of local churches to encourage and support those who remained, to help them develop and cultivate their talents to be used in the church, and to let them know that they were an important aspect of the Church of God and its future as this chapter will clarify. This concept of mentoring and nurturing less-experienced men and women in ministry of the Church of God, was first observed as a heritage being passed down from one generation to another. Charles Conn, a Church of God leader and mentor explains:

Experienced ministers in the church frequently became friends and nurturers to younger, less-experienced colleagues.... It was a prominent, though informal, relationship throughout the years. It was understood that pastors should be caring and attentive toward their congregations, but some elders were quick to see the gifts and possibilities of their charges and then to nurture them to full growth. They were mentors in the finest sense of that word, pastors who did

¹ The chapter title “Legato – Smooth and connected,” refers to the music term that connects successive tones; this practice occurs so often that it is presently regarded as the norm in technique. In reference to Mentoring and Nurturing, when individuals are “smooth and connected,” proper ministry occurs, and in contemporary society, this is also the expected norm, especially between the Pastor and the Minister of Music.

not covet being the star performer but who were pleased to see themselves equaled or surpassed by their protégés.²

This mentoring and nurturing process mentioned by Conn continued in the Church of God, and it was incorporated among church musicians who also needed encouragement from others. Mentoring was the true purpose of the Department of Music Ministries, to nurture less-experienced musicians in their attempt to achieve musical excellence. Kreider affirms that musicians need role models, who would in turn one day be a mentor for others.³ Church musicians have influence over those who follow in their footsteps, and it is their responsibility to nurture them properly. Bradley and Zschech agree that it is not only important for Ministers of Music to find a mentor, it is equally important for them to be a mentor to someone younger and less-experienced.⁴ Offering nurture to others is an excellent way to find self-worth as a musician and it will prove to be a blessing to the church where the younger musician is serving.⁵ An example of this mentoring and nurturing process will now be examined through a discussion of the licensure process and the inception of the Music Minister license.

7.2 Licensure in the Church of God

Prior to 1964, there were three categories of ministry in the Church of God; Exhorter/Evangelist; Licensed Minister; and Ordained Minister. There were certain aspects involved in progressing up the clergy echelon for all ministers, but for the Church of God, female ministers were only permitted to attain the first two categories. In the mid-1960s, most Evangelical groups were very limiting in their beliefs and practices concerning women in ministry and this included the Church of God, especially when it pertained to leadership positions. However, women still remained active in ministry, through teaching, preaching, and especially in music ministry.

² Conn, *Like a Mighty Army*, 468.

³ Larry Kreider, *Authentic Spiritual Mentoring* (Ventura, CA: Regal Publishing Co., 2008), 14; in “Developing a Strategy of Worship for Evangelical Believers Born from 1945 to 1955” Rodney D. Whaley (DMin thesis, Liberty Baptist Theological Seminary, 2010), 109.

⁴ C. Randall Bradley, *From Postlude to Prelude: Music Ministry's Other Six Days* (St. Louis, MO; USA: Morningstar Music Publishers, 2004), 33; Darlene Zschech, *The Art of Mentoring: Embracing the Great Generational Transition* (Minneapolis, MN; USA: Bethany House Publishers, 2011), 37.

⁵ Bradley, *From Postlude to Prelude*, 33.

Holmes claims women’s ministry happens “with or without the blessings of ruling men and their institutions – but always with the anointing of the Spirit and the blessing of God.”⁶ Cox concurs with Holmes, and even suggests that women “have been the principal bearers of the pentecostal gospel.”⁷ The next section will reveal credentialing requirements for the Church of God, supervised by the Division of Education.⁸

7.2.1 Ministerial Categories

Female ministers and exhorters were required to meet foundational requirements, they were permitted to preach, publish, defend the Gospel, and with supervision, be evangelists, pastoral assistants, and pastor a church. Once an initial trial period was successfully completed, the exhorters (male and female) were permitted to take another written examination, meet with a board for an oral assessment, and be promoted to the next rank of ministry – Licensed Minister. This intermediate level no longer had to be under the direct supervision of the district overseer, and there was more freedom, including the ability to attend the *General Assembly* as an observer. The final rank of ministry for male ministers, called Ordained Minister, maintained the same duties as the first two ranks; however, they had three additional privileges: they were permitted to participate in the ordination service of a fellow minister, to establish and organizes churches, and to vote in the *General Assembly*.⁹

As mentioned there was a clear division between the roles and duties male and female ministers could perform. Female exhorters were permitted to serve as pastor (under the supervision of the district pastor), **without authority** (emphasis mine) to baptize converts, receive believers into fellowship of church membership, administer

⁶ Pamela Holmes, “The ‘Place’ of Women in Pentecostal/Charismatic Ministry Since the Azusa Street Revival,” in Hunter and Robeck, eds. *Azusa Street Revival*, 315.

⁷ Cox, *Fire from Heaven*, 125.

⁸ See, Church of God Division of Education, “Ministerial Licensure,” <http://www.cogdoe.org/ministerial-licensure.html> (accessed 27 December 2014).

⁹ For each of these categories of ministry in the Church of God, their names would be written in the *Book of Minutes* at the General Assemblies, with their ministerial license number printed beside their name. “Ministry Applicants” – *Minutes of the Fiftieth Assembly – 1964*, 71.

Holy Sacraments, or solemnize rites of matrimony.¹⁰ Male exhorters were also permitted to pastor, meeting the same criteria as stated above; however, “in cases of emergency” they could be authorized by the state overseer to baptize converts and receive believers into fellowship of church membership.¹¹ David Roebuck investigated this discrepancy between the genders, and mentioned that beginning with Tomlinson and the emerging church, women were encouraged to preach, yet they were limited from any leadership positions.¹² The credentialing process did open the door for women ministers, and yet, they still had frustrations as mentioned by Alexander and Bowers, “While women are being credentialed and officially recognized as ministers, they do not sense that their ministry is valued or affirmed.”¹³

In 1993 Bridges Johns criticized the fact that women were still not permitted a voice in church government, claiming that the small gains were simply “a more comfortable form of oppression.”¹⁴ One year after Bridges Johns’ comment was published, the Assembly voted to remove the word “male” from “called conferences” and inserted “all members” to attend local church conferences.¹⁵ In this same Assembly, members of the General Assembly were defined as “all members and ministers of the Church of God 16 years of age and above.”¹⁶ For the first time in eighty-eight years women were permitted to vote at the General Assembly of the Church of God. At the sixty-eighth Assembly in 2000, the second rank of ministry, Licensed Minister was changed to Ordained Minister, which now meant women could obtain the title “ordained,” increasing their career opportunities, but the highest rank now titled Ordained Bishop, was still unattainable for women, keeping them from

¹⁰ “Ministry Applicants, Female Minister,” *Minutes of the Forty-seventh Assembly – 1958*, 29.

¹¹ “Ministry Applicants, Exhorter,” *Minutes of the Forty-seventh Assembly – 1958*, 29-30.

¹² Roebuck, “Limiting Liberty,” 162-5. See especially footnote 113.

¹³ Alexander and Bowers, *What Women Want*, 72.

¹⁴ Cheryl Bridges Johns, “Pentecostal Spirituality and the Conscientization of Women,” in *All Together in One Place: Theological Papers from the Brighton Conference on World Evangelization*, eds. Harold D. Hunter and Peter D. Hocken (Sheffield, England: Sheffield Academic Press, 1993), 153.

¹⁵ *Minutes of the Sixty-fifth Assembly – 1994*, 88.

¹⁶ *Minutes of the Sixty-fifth Assembly – 1994*, 140.

receiving full privileges.¹⁷ The debate concerning women in leadership remains an unsolved issue in the denomination, and strides must be made to continue to seek progress in the future. One area where women excelled was in the area of music, and both genders sought the right to receive ministerial licensure for musicians.

7.2.2 Minister of Music License

For years there had been a debate as to whether musicians were people with a desire to be spiritual, or, were they really ministers of the Gospel? According to Hooper, if one is really called of God, there will be signs of confirmation; an inner call, an outer call, and then a call from a church.¹⁸ Some could not see the commitment levels in a person as expressed by Hooper, or the musical and pastoral duties that Ministers of Music fulfilled. For this reason, the Church Music Committee decided to pursue a Minister of Music license as a first step for entrance into the ministry of the Church of God. Horton concurs, “Many church leaders have seen the Minister of Music license as a para-ministerial credential, i.e., the Minister of Music was not quite a real minister, but he was more than a mere layman. It is our belief that a person is either a minister or he is not. The obvious criterion is the call of God. If God has called the individual to a ministry, then the church can do no less than recognize that call.”¹⁹ It seems absurd that music ministers had to struggle for ministerial acknowledgment, but the Church Music Committee realized that without an effort on their part, it would take years before recognition would be achieved.

In 1968, the Assembly Minutes mentioned that there were thirty ministers in the fields of music and Christian education (they were listed together), but their names were not recorded. At this same assembly, there was a recommendation that the National Music Committee and the Evangelism Committee be merged, with the title “National Evangelism and Music Committee.”²⁰ By the next Assembly (1970),

¹⁷ *Minutes of the Sixty-eighth Assembly – 2000*, 81.

¹⁸ William L. Hooper, *Ministry & Musicians: The Role of Ministry in the Work of Church Musicians* (Nashville: Broadman Press, 1986), 14.

¹⁹ David Horton, “Minister of Music Licensing Procedure,” 10 January 1984. Church Music Committee Minutes, .pdf file 4, page 31. Obtained from: Devin Stephenson, Email interview, 06 November 2012.

²⁰ *Minutes of the Fifty-second Assembly – 1968*, 9, 33.

there were two distinct ministerial categories listed; Minister of Christian Education and Minister of Music.²¹ In a telephone interview with Horace Mauldin, one of the men named as a Minister of Music, I discovered how the title Minister of Music was instituted:



It was important for the Minister of Music to receive an official title, as mentioned by Mauldin, and this name recognition helped to solidify their positions within local churches. The title Minister of Music was now a rank of ministry, and these positions required specialized skills that were not readily available in every congregation, such as music administration, writing and arranging music, etc. Therefore, musicians had to find a way to further their musical education, and once completed, it was only fair to give them recognition through a title, a ministerial license, and financial support when possible.²³ Once an organization places someone in a paid position, their level of security rises, along with their prominence before the church body; this was definitely a positive step in the correct direction for the Church of God.

At the fifty-eighth General Assembly in Texas, the Ministers of Music were listed for the first time with their “ministerial license number” next to their names;

²¹ There were twenty-three men listed, and one woman: Lorraine G. Sholl. *Minutes of the Fifty-third Assembly – 1970*, 243. By the next Assembly, the number of Ministers of Music (MM) had increased by nine, for a total of 32. See *Minutes of the Fifty-fourth Assembly – 1972*, 155.

²² Horace L. Mauldin, telephone interview, 11 August 2012. Mauldin’s Minister of Music ministerial number is: 16,804. *Minutes of the Fifty-sixth Assembly – 1976*, 211. Mauldin became an Ordained Bishop in 1998 *Minutes of the Sixty-seventh Assembly – 1998*, 93.

²³ At the 52nd *Assembly*, it was recommended that “the General Headquarters pay one-half of the amount owed by employees for participation in the Social Security program and churches pay one-half of the cost of Social Security for their employees, i.e., pastor, assistant pastor, minister of music, Christian education director, etc.” *Minutes of the Fifty-second Assembly – 1968*, 49.

there were eleven women and fifty-four men totaling sixty-five Ministers of Music.²⁴ To those (pastors and evangelists) already credentialed and having access to shared ministerial information, official sanctioning, and government recognition, these details perhaps seemed trivial. However, for the Minister of Music, who had long been denied access to these features, having the ability to receive recognition from their denomination and being officially welcomed into the echelon of ministry was significant. There were several ministers who were able to move to the ordained category as a direct result of this Minister of Music Licensing, thus giving these musicians with pastoral hearts recognition with full voting privileges with other ministers in the Church of God. This license led to the further development of Church of God Music Ministries.

7.3 Church of God Music Ministries

Church of God Music Ministries is a culmination of music activities in the Church of God that had taken many years to develop, beginning with the official title and credentialing of Minister of Music. Presently, “the mission of Church of God Music Ministries is to coordinate, direct and promote the various aspects of music ministry in the Church of God.”²⁵ Informal steps to begin a national music organization took shape in August of 1970 at the General Assembly,²⁶ where Delton Alford initiated the first meeting with other Ministers of Music. In 1976, the Church Music Committee was authorized to help guide and direct the music interests of the Church of God.²⁷ According to Dehner, this department was designed to provide support for church music activities, and offer training and leadership in music ministry.²⁸ The committee modeled proper worship for congregants and for aspiring Ministers of Music, and they planned and participated in the national General Assemblies, in state, regional, and local meetings.

²⁴ “Minister of Music, Minutes of the Fifty-eighth Assembly – 1980, 223-4.

²⁵ See, <http://spiritsoundmusic.com/about-us/> (accessed 30 October 2012).

²⁶ Alford, interview, 16 November 2012.

²⁷ *COGE* 76.2 (March 24, 1986): 15.

²⁸ Dehner, “Delton Lynol Alford’s Life,” 57.

At the sixtieth General Assembly, Alford was appointed director of music at Pathway Press, where he became more involved with publishing, producing, and local church music ministry.²⁹ His appointment was to serve as a positive influence on the musical direction of the Church of God for decades to come. According to Mauldin, the Church Music Committee was able to strengthen the music ministry of the Church of God.³⁰ One of the duties of this committee was to oversee the music portion for the assemblies, and the sixty-first General Assembly demonstrated their dedication and hard work that was required to prepare a program that glorified God, and made the Centennial Assembly memorable.”³¹ As a result, ideas, personnel, and resources influenced regional and state music departments, and eventually spread to the local churches at the grassroots level. As the Church of God celebrated its 100th year of ministry, Alford “set the tone” for the second century of music ministry for the denomination, and encouraged musicians to remain spiritual above all, and to properly plan and promote musical excellence within the Church of God:

As we enter a new century of music ministry for the Church of God, let’s all agree to allow God to use us in seeing that music will play an even more vital role than at anytime in the past. This is the age of communication through music and the importance of music in media is at an all-time high. The challenges and opportunities for Christian music are tremendous.... the need for more effective communication and use is evident and WE have an opportunity to make a difference.³²

Alford’s goal was to provide mentoring and nurturing not only to those at the national level, but to local church musicians as well. One vehicle to promote his vision was through the promotion of a biblically based music program.

7.3.1 Biblically Based Music Program

One way the Department of Music Ministries helped to thrust music into the second century of ministry was through promoting a biblically based music ministry, and establishing state and local leadership. This program was suggested by Alford and

²⁹ *COGE 100.9* (Sept. 2010): 25.

³⁰ *COGE 78.6* (May 23, 1998): 20.

³¹ This committee consisted of David Horton, Delton Alford, Barbara Anderson, Ray Looney, Max Morris, Grady Murphy, and Manning Thornton, Jr. *COGE 76.15* (October 13, 1986): 5.

³² Delton Alford, “Let’s Talk,” *Sharing: A Publication for Church of God Musicians* 3, no. 1 (November 1986): 4.

adopted by the Department of Music Ministries, to be instituted from the national level to the state level, and it was hoped that every local congregation would eventually implement this in their churches.³³ As a Minister of Music during this time, and through my participation in State Camp Meetings, the overseer appointed me to serve on the Delmarva-DC (i.e., Delaware, Maryland, and Virginia) State Music Committee. One of my duties was to disseminate music materials sent from the Department of Music Ministries to every church in Delmarva-DC, informing them of musical activities in our states such as workshops, Teen Talent, Music Explosion, etc.

The local church music program should be established on two passages; “Col. 3:16 by singing psalms which reach upward to God, hymns which reach outward to man and spiritual songs which reach inward to ourselves,”³⁴ and the parallel passage of Ephesians 5:19, which emphasizes “psalms, hymns, and spiritual songs.” These two passages encouraged the church to have a well-rounded program of singing to meet all the demands of the Pentecostal church service. In addition to the Colossians and Ephesians passages, Alford claims it is also important for Pentecostals to understand what the Apostle Paul was referring to in 1 Corinthians 14, when he mentioned that people should sing with the spirit and with their mind.³⁵ Alford believes this verse illuminates two principles: (1) music should be spiritually performed (which could include glossolalic singing), and (2) music should also be understood when it is performed, whether vocally or instrumentally.³⁶ Once the biblically based music ministry was established, a philosophy of ministry for the Department of Music Ministries in the Church of God was drafted.

7.3.2 Philosophy of Music Ministry

The Church of God Music Department developed a philosophy of music ministry in an attempt to provide guidance to the national level, the state level, and it was hoped

³³ Alford, interview, 18 July 2014. Church Music Committee Minutes, Stephenson, interview, 06 November 2012.

³⁴ Church Music Committee Minutes, “Music Explosion ’87,” Sub-Committee Report, “Church Music Week,” Devin Stephenson, Chairman; Jack Matthew; Grady Murphy, pdf file 3, page 14. Stephenson, interview, 06 November 2012.

³⁵ See, 1 Cor 14:15, NIV.

³⁶ Alford, *Ministering Through Music*, 61.

this philosophy would eventually find its way into every local Church of God congregation.³⁷ Hooper agrees that church musicians need an established philosophy to guide them, and “can be defined as a way of thinking reflectively about certain problems, beliefs, and attitudes toward church music.”³⁸ A philosophy of church music described by Hooper can help music administration set attainable goals for those at the national, state, and local levels of the denomination. A philosophy helps to provide a basic framework from which to build upon, allowing each state and local church to have the freedom to develop their individual music programs.

The goals for local music departments should be attainable, and yet still challenging enough for the participants. Rick Warren states that these goals should be articulated so often that everyone in the organization (or congregation) clearly understands their purpose and ministry, and in this case, the goals for the music department.³⁹ The mission statement of the music ministries department is as follows: “Our mission is to provide programs and resources for the local church that will evidence the value and power of anointed music in its worship, education, evangelism and nurturing ministries. Further, to coordinate, direct and promote all aspects of music ministry in the Church of God.”⁴⁰ According to Alford, this was to be accomplished in three areas: personnel, education, and creative initiatives:⁴¹

³⁷ I received a copy of this philosophy from Music Ministries Director Delton Alford in 2008, and was told during my interview that this philosophy was developed by the Church Music Committee. Alford, interview, 03 December 2008.

³⁸ Hooper, *Ministry & Musicians*, 33.

³⁹ Rick Warren, *The Purpose Driven Church: Growth Without Compromising Your Message & Mission* (Grand Rapids, MI: Zondervan Publishing House, 1995), 117.

⁴⁰ This information comes from a paper from Delton Alford titled, “Music Ministries: Five-Year Strategic Direction.” Alford, interview, 03 December 2008.

⁴¹ Alford, interview, 03 December 2008. This was included in a packet of information given to me by Delton Alford, titled “Music Ministries Mission.”

PERSONNEL –	Promotion of ministry programs with: State Music Boards Ministers of Music (placement/licensing/nurturing) Local Church Musicians (vocal and instrumental)
EDUCATION –	Coordination of training efforts through: Colleges and Schools State Music Boards Regional and Local Workshops and Music Explosions
CREATIVE INITIATIVES –	the development of: Recorded and Print Music Artist Ministries Writer and Arranger Relations

The Philosophy of Ministry for the Department of Music Ministries in the Church of God includes ten core values:

1. To model biblical examples of music ministry
2. To be spiritual in all aspects of music ministry
3. To model and promote worship through music
4. To demonstrate care and concern in relationships
5. To exemplify the committed Christian lifestyle
6. To promote fellowship and trust among musicians
7. To accept and provide music of various styles, cultures and ethnicity
8. To minister to the entire body through music
9. To encourage high moral and ethical standards among musicians
10. To support other ministries in the church and denomination⁴²

These core values encouraged musicians to be spiritual in all aspects of ministry life and to model Christian behavior through mentoring and nurturing fellow musicians. Perhaps the most challenging core value to accomplish, especially for small churches, was to incorporate various styles, cultures and ethnicities into their music programs. The ministers of music were encouraged to find ways to fulfill these values and have open communication within the church. With the establishment of an articulated philosophy of music ministry, the Church of God Department of Music Ministries began a filter effect from the national level to the local churches, through the establishment of the National Association of Church Musicians (NACM), which introduced music conferences for additional training and support.

⁴² “Music Ministry Core Values,” *Department of Music Ministries* (Cleveland, TN: Music Ministries Advisory Council, 26 February 2007).

7.3.3 Church of God Music Conferences

The Church of God attempted to mentor and nurture their musicians through “Leadership Training Conferences,” a “National Music Conference,” and finally, *Music Explosion*. Wold claims that attending conferences is not only good for the Minister of Music, but for the team as well, “The basic concepts of good worship all seem so simple and straightforward after hearing them laid out by masterful speakers and writers or worshipping with excellent liturgical leaders.”⁴³ These conferences were beneficial to professionals and novice musicians. The first conference was sponsored by Lee College and was titled “Leadership Training Conference.” Alford used this opportunity to provide training for ministers of music, vocalists, and instrumentalists in the Church of God. One feature of the conference was for musicians from around the country to come together and exchange ideas (peer mentoring) about what was working in their churches.

According to Alford, “through the study of Scripture and music, participants in the conference were challenged to develop themselves spiritually, aesthetically, and musically so that they truly might accomplish an effective ministry of God’s Word through music.”⁴⁴ The mentors of the week included the Lee College Department of Music faculty, with additional instruction by Winona Aultman, Max Morris, and Myrna Alford. Students were given an opportunity to study music theory, voice, Pentecostal Music, Choir, and individual lessons for instruments, and a special emphasis was placed on the spirited singing of psalms, hymns, and spiritual songs. The purpose of the conference was to train the students so that they could return to their home churches and nurture those under their musical care.⁴⁵ With the success of the Leadership Training Conference, the Church Music Committee decided to hold state and regional music conferences, whose format included workshops during the day and exciting concerts with professional musicians in the evening. The conference was described in the *Evangel*: “This conference is designed to meet the needs of pastors, ministers of music, choir directors, pianists and organists, instrumentalists, sound men, and special singers. If you have an interest in the ministry of music in the

⁴³ Wayne L. Wold, *Preaching to the Choir: The Care and Nurture of the Church Choir* (Minneapolis, Minnesota: Augsburg Fortress, 2003), 55.

⁴⁴ *COGE* 57.28 (September 25, 1967): 8.

⁴⁵ *COGE* 57.28 (September 25, 1967): 8.

Church of God, make plans to come. We are going to make beautiful music together. Selah.”⁴⁶ The success of these conferences led the Church of God Department of Music Ministries to offer similar events to all denominations on a national level, titled *Music Explosion*, which emphasized music and spiritual growth (mentoring/nurturing) for musicians including topics such as: music business, songwriting, arranging, orchestration, music publishing, and a “reading” session. A “reading session” is when different publishers bring their materials, and participants sit in their respective vocal sections (i.e., soprano, alto, tenor, and bass), and sing their vocal part. This gave participants an opportunity to hear the music before they purchased it, and they could make a decision as to whether or not it would work in their local churches. Participants would also “read” through the music of companies such as: Spirit Sound (Church of God), Benson, Word, Lillenas, and other top-line publishers. *Music Explosion* also featured national Christian recording artists (e.g., Phillips, Craig and Dean, Bill Gaither and others) who would give clinics during the day, and then perform in concert each evening. On one occasion, Church of God musician Otis McCoy (then in his nineties) was invited to sing a solo and his performance was a reflection of the musical heritage of the denomination. These conferences have been operating successfully for over twenty-five years, and continue as of this writing. It was clear that there was an on-going attempt to mentor and nurture Church of God musicians through official publications, church music committees, and *Music Explosion*. This constant desire to encourage musicians led to the creation of special awards recognizing those denominational musicians who had made significant contributions.

7.3.4 *Evangel* Recognition

Along with the Department of Music Ministries, the *Evangel* also recognized musicians, and acknowledged their contributions to the Church of God. Such was the case with Charles Wycuff, who was taken to singing conventions by his father, and wrote the lyrics to his first song by the age of eight. According to the *Evangel*, Wycuff “has long been influential in gospel music as a writer and consultant for the music publishing division of the Church of God Publishing House. More than one hundred of his songs have appeared in annual convention songbooks published under

⁴⁶ *COGE* 72.23 (February 14, 1983): 21.

the Tennessee Music and Printing Company imprint of that division.”⁴⁷ Although Wycuff has written many songs, his personal favorite was “What a Lovely Name,” seen in figure 7.1, and has been recorded by many people, including the television evangelist Jimmy Swaggart.⁴⁸

Figure 7.1 Song from a Distinguished Musician

Not too fast Charles B. Wycuff

Let the world pro - claim, Let the world pro -

claim, what a love - ly Name!

Wycuff’s song was popular primarily because the theme was about the name of Jesus. Secondly, the song was written in the popular style of the time, the convention-song. The altos took the lead on the chorus, with the other voices providing the back-up harmony, with a repetition of the words. Along with national recognition of Church of God musicians, the public relations department of the denomination had an advertisement in the *Evangel* informing of a series of “Appreciation Sundays” for various departments, including “Church Musicians Dedication Sunday.” According to Willis, this service was established “to recognize musicians for their contributions to the worship service; to remind the congregation of the importance of music to worship; and to impress upon the musicians themselves the significance of their

⁴⁷ *COGE* 70.11 (August 11, 1980): 28.

⁴⁸ Charles B. Wycuff, “What a Lovely Name,” in Hall, *Hymns of the Spirit* 56. To view this song in its entirety, see Appendix 14. © 1969 LOVELY NAME MUSIC, Inc. (Joan W. Van de Riet, President) All Right Reserved. Used by Permission.

unique gifts.”⁴⁹ For the most part, churches seemed to be quite appreciative of their musicians, as seen with Willis’ description, and recognized that these people were giving of their time and talents to further the cause of Christ. Along with special recognition from the *Evangel*, the Department of Music Ministries also decided to recognize local church musicians who exemplified the qualities outlined in the philosophy of ministry for the Church of God.

7.3.5 Distinguished Service in Music Award

The Church Music Committee mentored and nurtured Church of God musicians by recognizing musicians from within the ranks of the denomination. The Distinguished Service in Music Award “is given biennially to an outstanding Church of God musician who has made consistent and laudable contribution to music ministry in the Church of God.”⁵⁰ One recipient, Vesta Kerce was a faithful church pianist who was known for her piano playing at the Florida Campmeetings, and students would come from around the state to take lessons with her. Gene Barnett, a former piano student, shares: “To call Vesta Kerce a rock-star in the Church of God would probably be an understatement. I have never met another person with Sister Vesta’s God-given talent on the piano. Over the years, she taught over 25,000 students in music theory, classical, and contemporary music, as well as the traditional keyboard harmony and camp-meeting styles of playing hymns that was virtually exclusive to the Church of God.”⁵¹ Although I never met Vesta Kerce, my piano teacher, Mary Morris, was one of her students, therefore indirectly influencing my performing as well. Kerce’s male counterpart for this award was Otis McCoy. He began his musical journey taking lessons at the Vaughan Conservatory of Music, and through the years advanced himself to the position of head of the music department at Lee College. Both of these musicians were dedicated to the Lord and to the Church of God, and with more than twenty-five years of service they made significant contributions to the music of the denomination.⁵²

⁴⁹ *COGE* 70.22 (January 26, 1981): 20.

⁵⁰ *COGE* 76.16 (October 27, 1986): 19.

⁵¹ Gene Barnett, Email interview, 19 February 2013.

⁵² *COGE* 73.2 (March 28, 1983): 22-3.

Max Morris was also given this prestigious award during the denomination's centennial celebration in front of a crowd of 8,000 at the Church of God General Assembly.⁵³ The Church Music Committee selected Max Morris based on his thirty years of successful music ministry within the church. *Evangel* editor Polen wrote, "Morris has served as teacher, local church minister of music, associate pastor, pastor, performing musician, and recording artist. He also served as program director for Forward in Faith as well as directing and hosting his own nationwide syndicated television program *A Preacher and His Piano*."⁵⁴ These examples demonstrate how the Church Music Committee provided mentoring, nurturing, and recognition to Church of God musicians for their contributions to the denomination. In addition to public recognition, the Church Music Committee decided to provide further mentoring and nurturing through the creation of music committees at the national, state, and local level.

7.3.6 National, State, and Local Music Committees

The National Association of Church Music Representatives (NACMR) was a further extension of the Church Music Committee, made up of local church representatives. These delegates could be the Minister of Music, or someone they would appoint and Mike Baker claims their purpose was to "share ideas, techniques, new materials, and what's happening news to the membership to include all local church musicians."⁵⁵ This group of representatives was an attempt by the Church Music Committee to keep musicians at the foundational level aware of trends and techniques happening in the Church of God around the nation and the globe. One example of national music leadership getting involved at the local level was a Music Camp in Jackson, Mississippi, held from 25-29 July 1983, and was labeled as the first Music Camp for that state. The instructors were David and Virginia Horton, Michael Brownlee, and Grady and Tyra Murphy. Polen lists the classes: "Conducting, Composition and Arrangement, Voice Building and Interpretation, Children's Choir Development,

⁵³ Delton Alford, ed., "Centennial Assembly Music Events," *Sharing: A Publication for Church of God Musicians* 3, no. 1 (November 1986): 1.

⁵⁴ *COGE* 76.16 (October 27, 1986): 19. To hear Max Morris perform, see, "Jesus Loves Me – Max Morris Cleveland, TN," YouTube, <https://www.youtube.com/watch?v=q5voYBRFDBg> (accessed 18 November 2014).

⁵⁵ Mike Baker, "NACMR Update," *Sharing: A Publication for Church of God Musicians*, 2, no. 3 (April 1985): 4.

Keyboard Techniques, and Local Music Ministry.”⁵⁶ It was important for national leadership, such as Horton and Murphy to become involved at the local church level. It proved to the local church musicians that they were being cared for and nurtured by more experienced denominational musicians. Once the NACM was firmly established, they continued the filter effect and appointed music representatives for each US state.

At the fifty-eighth General Assembly in Dallas, Texas, the ministers made a recommendation to the General Assembly that each state form a State Music Committee. The purpose of this committee was to promote music within the Church of God, and to initiate music programs throughout each state, under the supervision of the NACM. Each state was encouraged to nurture their musicians by providing workshops and seminars to give local church musicians the opportunity to fellowship with other musicians throughout their respective states, and hopefully to improve their music programs.⁵⁷ As a member of my State Music Board, we met three times a year to plan a program for our region as to how to improve the music in the local churches and state events. We promoted national events (i.e., *Music Explosion*); state events (i.e., state conferences); and we kept the local church musicians in our region informed of new music materials and educational opportunities. To continue the filter effect, state music representatives encouraged each church to establish a local church music committee, spearheaded by the Minister of Music.

The purpose of the local church music department is to assist the Minister of Music in the development of his or her music program. These programs would experience change through the years, and Bryant mentions that we need to embrace change, partly due to the fact that the congregation changes over time. Music ministers need to stay current with the needs of the congregation, and not simply remain in their own personal comfort zone.⁵⁸ Activities for local church music departments could include vision casting, helping to select music for seasonal activities, helping to plan and raise the yearly budget, disseminating communication

⁵⁶ *COGE* 73.19 (December 12, 1983): 29.

⁵⁷ *Minutes of the Fifty-eighth Assembly – 1980*, 37.

⁵⁸ Steve Bryant, “39. Embrace Change!” in *The Ultimate Idea Book for Music Ministry! Volume 2*, ed. Phil Barfoot (Nashville, Tennessee: Word Music, 2004), 32.

to the musicians and congregation, and helping with any additional duties as required by the Minister of Music. The music department in a local church is similar to a “church in miniature,” including members such as: Sunday school teachers, church elders, custodians, ushers, children’s workers, etc.,. Since there are many people involved, it is important for everyone to know their assignment in order to help the music department run smoothly. Many pastors recognize the importance of their Ministers of Music, and Bennie Triplett mentions “instrumentalists, soloists, special groups, choir members, and audio-engineering personnel.... those who assisted with the children, junior, and teen choirs, vocal and instrumental ensembles.... The result was spiritual growth and maturity, as well as many families and individuals being won to Christ and the Church.”⁵⁹ Triplett’s statement was the opinion of only one pastor; however, I believe it represents many pastors in the Church of God. I have witnessed for years the gratitude and close relationships of pastors, Ministers of Music, and those who serve in music ministry. The local church music program is vital for the health of the church and the proper development of that program is dependent on the vision of the pastor and the minister of music.

7.3.6.2 Developing a Local Church of God Music Program

After the first century of music making in the Pentecostal and Charismatic traditions, more structured types of programs can be observed, especially in larger denominations such as the Church of God, Assemblies of God, Church of God in Christ, and the Church of God of Prophecy, to name a few. Although distinct, each group has similar and observable programs and liturgies. Alford concurs, “Larger churches have begun to develop impressive, sophisticated music ministries with graded choral programs, instrumental and orchestral programs, music schools and academies of the arts, production of musicals, cantatas, and pageants featuring music.”⁶⁰ These sophisticated music programs mentioned by Alford were usually churches who had paid music staff to ensure that these programs operate smoothly, while most of the smaller, rural churches are dependent on volunteers, with little or no prior experience.

⁵⁹ Bennie Triplett, “Point of View . . . The Importance of Good Music in the Local Church” *Sharing: A Publication for Church of God Musicians* 2, no. 3 (April 1985): 3.

⁶⁰ Alford, “Music, Pentecostal and Charismatic,” *NIDPCM*, 919-20.

Jack Matthews, a Church of God pastor from North Georgia, mentions the importance of encouraging ministers of music: “Many pastors take for granted the music program of their worship services, and fail to give recognition to those who provide leadership in music. When musicians are absent from the worship services, there is a deadness or coldness. When we come together for worship, singing is the natural thing to do.”⁶¹ Although many Church of God pastors would agree with Matthews, for some reason, they often do not articulate this thought to their colleagues in ministry. The music leadership of the Church of God understood the importance of music, and they continually encouraged the churches to show their appreciation. Grady Murphy has served as a Minister of Music in several Church of God congregations, as well as on the national level for the Department of Music Ministries. He mentions that when music is lively, energetic, and anointed, it prepares hearts for the preached Word, and then afterwards, helps with the summation and application of the message. Murphy affirms that music pastors were usually the first associates hired (1980s), and they paved the way for other ministries (e.g., children and youth pastors), influencing development in the Church of God.⁶² According to Murphy, musicians were at the forefront of the many ministries in the church, and the opportunities are infinite with churches hiring people to work in the arts, media, Internet, etc.

As the Church of God grew, the music program began to experiment with new ideas as they had contact with other churches through state sponsored meetings. Through this informal mentoring, positive examples of successful music programs were being shown and duplicated in each state. It became apparent that thriving churches in the Church of God had successful music programs, and the denomination believed that it was through music that many first time attendees came to the church. The following account gives an example of a local church that initiated a music program, eventually becoming successful through the careful mentoring and nurturing of the pastor and his wife, who was the Minister of Music. Philip and Mary Morris, both Lee College graduates, moved to Maryland where Philip taught English at Salisbury State College, and Mary began teaching at the University of Maryland,

⁶¹ Jack Matthews, “From a Pastor’s View.... Music in Worship and Praise,” *Sharing: A Publication for Church of God Musicians*, 3, no. 1 (November 1986): 3.

⁶² Murphy, interview, 12 October 2012.

Eastern Shore. While there they started a new church and Mary shares some reflections of their experiences:

We founded a new church, started a Christmas choir, and joined together with a Baptist choir, because our church was so small. As our church grew we started a children's choir in the summer. It grew so large that we divided the children into a primary choir and a junior choir, and did a children's musical at the beginning of each summer. Eventually, we organized an instrumental ensemble, including: tenor saxophone, alto sax, clarinet, trumpet, and flute. We would practice right before Sunday night's service, and then perform in the evening program.

I bought the Lillenas book that had basic arrangements for a beginning band.⁶³ There was a man who had retired from the US Marine Corps as a drum major who I invited to join our ensemble. The Marine would always stay and listen to Philip preach. I remember one night he came down to the altar and gave his life to Christ. I have said in my ministry classes, if someone wants to come and participate in the music, as long as they are not carousing or drinking, I believe you should let them participate. Generally speaking, I believe that music helped the Church of God to grow; it was the factor that brought people into church in the first place. I know that music helped our church in Princess Anne to grow.⁶⁴

The local music program at the Princess Anne Church of God was an important aspect in the development of this church; the finances and attendance increased, which led to name recognition for the church in their community. This church continues to thrive in Princess Anne and they have become the largest church in the community.⁶⁵

7.4 Chapter Conclusion

Mentoring and nurturing involved cultivating and encouraging relationships among ministers, laity, and especially musicians in the Church of God. This became apparent and purposeful in the sixties through the efforts of Delton Alford and the Department of Music Ministries. Alford's efforts to mentor and nurture younger musicians

⁶³ See, Lillenas Publishing Company, <http://www.lillenas.com/nphweb/html/lmol/index.jsp> (accessed 14 August 2012).

⁶⁴ Mary Morris, personal interview, 13 August 2012.

⁶⁵ See, Walker Memorial Church of God, <http://www.walker Memorialcog.org/#!/home/mainPage> (accessed 11 August 2011). Click the "ministries" tab, and then choose "Music and Fine Arts" to read about the current music program.

became explicitly clear through his attention to teaching, workshops, publications, surveys, and national conferences, culminating with the Church of God *Music Explosions*. The general leadership of the Church of God also became pro-active in attempting to pass along the heritage of the church throughout the decade of the nineties and into the twenty-first century.

The Church Music Department established the National Association of Church Musicians in the Church of God, and one important result of their work was the proposal and acceptance of the Minister of Music Licensure, thus giving musicians a minimum standard for entrance into the ministerial rank of the Church of God. The Department of Music Ministries was a “top-down” tiered organization, initiated by the national leadership, who then mentored and nurtured music representatives on the state level, who in turn passed information and encouragement on to the local churches. Each of these tiers was discussed, concluding with an example of a local Church of God congregation and the establishment of a successful music program.

Pentecostals continued in what may be termed non-academic theology, preferring an oral tradition (as suggested by Hollenweger) of using glossolalia, dreams, visions, music and dance to the more systematic and critical methods of other churches. The Church of God began its first Seminary, and faced conflict from some members who claimed that the denomination was trying to become liturgical. The leadership of the church tried to move their constituents from a feeling-based group to one that more carefully studied and critically reflected on the Scriptures. Pentecostals were challenged by ecclesiology during the seventies from Evangelicals and Charismatics to defend their position on Spirit baptism, which was considered to be an essential feature of the Five-fold gospel.⁶⁶ Liturgically, Pentecostals encountered growing pains as more churches began experimenting with Praise-and-Worship styles of music, which affected the liturgy to shift from standard practices to more charismatic styles of worship.

Alford transitioned from the director of the Department of Music Ministries at the General Assembly in 2010 to direct the Church of God Division of Education’s

⁶⁶ Kenneth J. Archer, “The Fivefold Gospel and the Mission of the Church: Ecclesiastical Implications and Opportunities,” in *Toward a Pentecostal Ecclesiology*, 19.

Internet Degree Program and was replaced by Larry Horrell, who serves as the Coordinator of Music Ministries.⁶⁷ For almost five decades Alford has proven to be a mentor and nurturer to Church of God musicians, and will be presented in the following vignette. Alford's diligence and attention to musical matters for the Church of God led to the development of the denomination through music. In the following chapter, there will be an investigation of the participants, styles, and liturgy of Church of God musicians.

⁶⁷ Alford, interview, 19 May 2013.

BIOGRAPHICAL VIGNETTE: DELTON LYNOL ALFORD

The Church of God realized the importance of music to its development and Delton Lynol Alford is a minister whose vision of mentoring and nurturing musicians helped to give them a voice in the denomination. Alford displayed a natural aptitude for music at an early age and during his formative years was influenced by Otis McCoy, Edward Williams, and A. T. Humphries.⁶⁸ Alford began his teaching career at Lee College in 1957 eventually becoming Department Chair (1962-68).⁶⁹ During his time as department chair at Lee College, Alford completed his Doctor of Philosophy degree from Florida State University.⁷⁰ His life and career have opened doors for others to conduct research in the areas once considered on the margins of academic study. In 1984, Alford became the Director of Music at Pathway Press and Chairman of the Church Music Committee and during the 1992 General Assembly, the Church of God appointed Alford to serve as the director of the Department of Music Ministries.⁷¹ Jim Burns noted that Alford's position as musical editor for the Church of God gave him significant influence over what was available to the musicians in the churches.⁷² In addition to maintaining the traditional characteristics of the Church of God, Brewer recognized Alford's desire to make an impact upon his own denomination through introducing new methods and musical styles.⁷³ Alford's amalgamation of traditional and contemporary music mirrors the reality experienced in Church of God congregations at this time.

When one understands the academic and national leadership positions held by Alford and his music and literary publications, the output is remarkable. However, I believe this all pales in comparison to his influence as a mentor to less experienced musicians in the Church of God, and in the Pentecostal, Charismatic, and Evangelical Church in general. Alford sees his primary role as a mentor to musicians as well as a

⁶⁸ Dehner, "Delton Lynol Alford's Life," 25-29

⁶⁹ Dehner, "Delton Lynol Alford's Life," 32-3.

⁷⁰ Delton L. Alford, "Emergence and Development of Music Responses in Pre-School Twins and Singletons: A Comparative Study" (PhD diss., Florida State University, 1965).

⁷¹ "Department of Music Ministries," *Minutes of the Sixty-fourth Assembly – 1992*, 268.

⁷² Dehner, "Delton Lynol Alford's Life," 145.

⁷³ *COGE* 74.23 (February 11, 1985): 15.

resource for materials and people to help churches from the national level to the local church congregation. His professionalism created a high standard for others to follow. Alford has had a clear calling on his life for almost five decades, ultimately resulting in a lifestyle of musical excellence and an important contributor to the musical *influence* on the development of the Church of God.

CHAPTER EIGHT

SONATA FORM – EXPOSITION, DEVELOPMENT, AND RECAPITULATION: THE INFLUENCE OF MUSIC ON PARTICIPANTS, STYLES, AND LITURGY IN THE CHURCH OF GOD

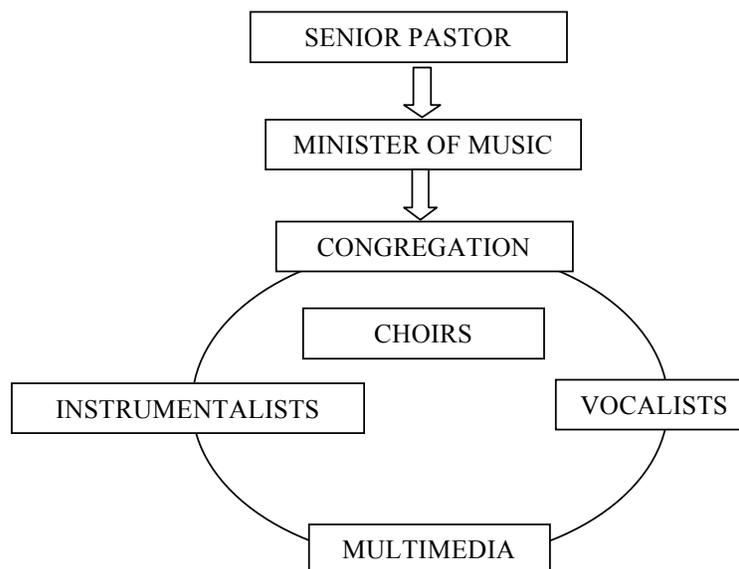
8.1 Introduction

Previously it was shown that the Church of God cultivated and encouraged relationships among musicians; the broad theme of mentoring and nurturing was partnered with the musical underpinnings of music leadership. This chapter will investigate the participants and liturgy of the Church of God, with the musical underpinning of musical styles (i.e., Liturgical, Traditional, Contemporary, Blended, and Emerging) interacting within these broad themes. Individuals involved in music programs in the Church of God include: the pastor, Minister of Music, choirs, vocal worship team, instrumental team, orchestra and multimedia team; the largest group directed by the pastor and the Minister of Music is the congregation. A discussion of the various styles of worship will follow, and the final section of this chapter will investigate Church of God liturgy.

8.2 Church of God Worship Participants

All of the worship participants working together in their assigned roles make up the music ministry. It is important to understand the musical hierarchy in most Churches of God: Christ is the head of the church, next is the pastor, followed by the Minister of Music. The choir is the largest group of musicians on the stage, followed by the worship team, all under the supervision of the Minister of Music, and when these boundaries are outlined from the beginning, there will be fewer problems in the ministry. A flow chart explaining the hierarchy of the worship participants is shown in figure 8.1:

Figure 8.1 Worship Participants Flow Chart



The chart illustrates that all groups are of equal importance, and one group does not receive priority over the others, which is important for the success of the program. Although pastors are accountable for everything that happens in the church, they trust that the Minister of Music will make wise decisions with firm and loving supervision. Church music departments can be as small as one person – where the Minister of Music does everything, or there could be several people participating in the music program as found in typical Church of God congregations.

8.2.1 Pastor

In the Church of God, Christ is the head of the Church followed by the pastor. Salter believes participation in worship by pastors is one of their chief duties.¹ The more trust the pastor and their staff have for one another, the more effective the program will be in the local church.² In my experience, when the music program is successful, the pastor is simply kept informed as to the activities of the music department, and most decisions are left to the discretion of the Minister of Music; nevertheless, *always* acknowledge that the pastor is the ultimate authority in every matter. The pastor is the

¹ Salter, *American Evangelism*, 305.

² Mark Cabaniss, “Healthy Staff Relationships,” in *The Choir Builder Book: a Manual for building Successful Music Ministries*, eds. Mark Cabaniss and Janet Klevberg (Milwaukee, Wisconsin: Brookfield Press, n.d.), 34.

one who sets the goals and vision for the church, articulates these to the staff, and then to the congregation.³ Alford describes ways for the pastor to support the music department: through congregational singing, and showing appreciation to the music participants.⁴ The pastor's participation and support of the music ministry as described by Alford encourages the musicians to support the pastor and the vision for the church, resulting in a "win-win" church situation. Liesch agrees with Alford and believes a worshiping pastor will birth a worshiping church; therefore, the pastor must fully participate in the worship.⁵ In some older style Church of God congregations, the pastor sits on stage; however, in contemporary congregations, many pastors are sitting on the front row during the musical segment of the service, and Albrecht claims that remaining in the "congregational space" is intentional to show that the pastor is in unity with the congregation.⁶ Through the prayers, music and preached Word, the participants work together as a team to bring people into the presence of God. After the pastor, the next person in the music hierarchy is the Minister of Music.

8.2.2 Minister of Music

Ministers of Music are a bridge between the pastor and the music department, and they must learn to successfully balance their musical talent with a pastoral heart.⁷ In a study about the Church of God, Bill Sheeks shares, "It is obvious that many senior pastors believe music leads to growth. Many pastors would probably confess that their church growth can be traced to music involvement as much as to their pulpit ministry."⁸ The pastor and the Minister of Music lay out a vision for the music department and Church of God/Pentecostal musicians believe they must always leave room for the Holy Spirit. This spiritual sensitivity does not necessarily come from

³ Hal Donaldson, "Working with All Kinds of People, in *The Pentecostal Pastor: A Mandate for the 21st Century*, eds., Thomas E. Trask, Wayde I. Goodall, and Zenas J. Bicket (Springfield, MO: Gospel Publishing House, 2000), 63.

⁴ Alford, *Music in the Pentecostal Church*, 108-9.

⁵ Liesch, *The New Worship* 100.

⁶ Albrecht, *Rites in the Spirit*, 130.

⁷ Thomas John McDonald, "The Reason we Sing: A Choral Based Strategy for Music Ministry in the 90's" (PhD diss., The Union Institute, 1993), 21.

⁸ Sheeks, *Growth of the Church of God*, 27.

being a musician, but must include a passion for music ministry.⁹ Ministers of Music seek to include individual and corporate worship experiences, always being flexible and expecting the unexpected in order to help people focus on Jesus.¹⁰ Wold believes an important aspect of the Minister of Music is to constantly seek ways for self-improvement, which can be done through attending workshops, conferences, and sometimes by completing a music degree.¹¹ It is also important that Ministers of Music stay informed of denominational music goals and materials.¹² Churches of God expect Ministers of Music to have specific skills, talents, and qualifications, and Kraeuter believes administrative and organizational abilities would be beneficial.¹³ The main responsibilities for the Minister of Music include: song selection, planning the service, helping the service to operate smoothly, and Guthrie claims these duties are similar to those of a “master of ceremony.”¹⁴ In this respect, it almost seems as if Guthrie is placing the Minister of Music in the role of an entertainer. Nick Ittzes disagrees with this analogy, instead insisting that musicians should first see themselves as prophetic worship leaders, who operate in spiritual gifts, thus giving them an immense sense of responsibility.¹⁵ I agree with Ittzes, especially as it concerns Pentecostal musicians; although they may be in the spotlight as suggested by Guthrie, they should acknowledge that their role is far beyond that of an entertainer – they are ministers of God. There will now be an examination of the graded choir.

8.2.3 The Graded Choir

A choir program is used in many Churches of God as a feeder-program, where membership in one group leads to another more advanced group, from childhood through adulthood. Hustad concurs, “Experiences in choir education (both music and theological) must match individuals’ capacity and interest at each age level, from

⁹ Alford, *Music in the Pentecostal Church*, 109-10.

¹⁰ *COGE* 74.12 (August 27, 1984): 23.

¹¹ Wold, *Preaching to the Choir*, 91.

¹² Edwards, *worshipthreesixtyfive*, 104-5.

¹³ Tom Kraeuter, *Keys to Becoming an Effective Worship Leader* (Hillsboro, MO: Training Resources, 1991), 52.

¹⁴ Guthrie, “Pentecostal hymnody,” 153.

¹⁵ Nick Ittzes, “Developing Management Skills for Leading Worship: Worship Leaders Lead People,” in *Webber, Complete Library of Christian Worship*, vol. 3, 372.

preschool to adult and senior citizen.”¹⁶ The Church of God encouraged this graded choir program as mentioned by Hustad, by offering resources to help with recruitment and planning. One such resource was a book by Lee College faculty member Bertha Gugler, *Building a Multi-Choir Program*.¹⁷ The purpose of this program was to build the music department of the church, and involve as many people as possible, beginning with children.

8.2.3.1 Choirs for Children

The leadership of the Church of God was serious about keeping children active in the work of the Lord; they suggested that the adults take a less prominent role and allow the children to be in the choir.¹⁸ Efforts to keep children in the church have been emphasized from the beginning of the denomination. In many Churches of God the children (ages three to five) sing several songs during the mid-week service, usually accompanied by simple movements, such as hand clapping, foot stomping, or turning in circles.¹⁹ The next feeder program is the Primary Choir, ages six through eight. Their songs would be a little more difficult, but still involve movements,²⁰ and they usually perform during seasonal celebrations. A final choir for children is the Junior Choir, ages nine through eleven, who perform more technical music incorporating simple dance moves. The Church of God nurtured children with music through workshops, seminars, as well as the anticipation of participating in Teen Talent, which fed into the youth choirs.

8.2.3.2 Choirs for Youth

The Intermediate Choir, ages twelve through fourteen, require more difficult music featuring part-singing, usually with a pop-rock style to keep them motivated. It is during rehearsals and performances that directors and other adults can offer mentoring and nurturing that can have a lifelong affect on these young people. The next group would be the Teen Choir, ages fifteen through nineteen, who have the ability to sing

¹⁶ Hustad, *Jubilate II*, 427.

¹⁷ *COGE* 73.7 (June 13, 1983): 25.

¹⁸ *Minutes of the Twenty-Third Assembly* – 1928, 27.

¹⁹ See, Praise in Motion, <http://www.praiseinmotion.net> (accessed 19 October 2012).

²⁰ Hustad, *Jubilate II*, 430.

four-part music, again with a folk-pop-rock style, possibly incorporating drama and/or dance movements.²¹ Walt Mauldin, Minister of Music and Youth Pastor at Maranatha Church of God in Florida in the mid-eighties wrote the song “Blessed Be the Lord, God,” that features more complicated rhythms than those previously discussed, which makes it suitable for teenagers and young adults. Although the song is written in a minor key, it is still joyful through the use of a rhythmic text, as seen in figure 8.2:

Figure 8.2 Song written for Teenagers and Young Adults

Words/Music: Walt Mauldin

Bless - ed be the Lord, God. The
God of Is - ra - el. Who a -
lone works won - ders, and bless - ed be His glo - ri - ous Name.

Mauldin was inspired to write this song after hearing a music group perform at his church, and while reading Psalms 72:18-19 the song just came forth.²² Many of those teenagers who sang in youth choirs went on to participate in Teen Talent, and eventually joined the adult choirs.

8.2.3.3 Choirs for Adults

The Young Adult Choir, ages twenty through twenty-five, would be the bridge between the teen and the adult choirs, and would use more complicated music, possibly including dance moves. When young adults are active in this choir, they naturally join the next choir in the feeder program, the Sanctuary Choir; ages twenty-six through sixty-four. This is the premier choir for most churches, and although its

²¹ Hustad, *Jubilate II*, 433.

²² Walt Mauldin, Email interview, 19 November 2012. Walt Mauldin, former Minister of Music and Youth pastor at Maranatha Church of God, located in Palm Beach Gardens, Florida. To view this song in its entirety, see Appendix 15. All Rights Reserved. Used by Permission.

ministry can be spiritually fruitful,²³ it can also be exhausting to challenge the choir to greater heights of ministry. This choir is usually featured at seasonal events and special services, and in the Church of God it is expected that the Sanctuary Choir will help to lead worship on most Sunday services. The final choir in the feeder program is the Senior Adult Choir, ages sixty-five and older, and their repertoire features old standards and ministers on Mother's Day, Father's Day, Homecoming services, etc. Although their voices are not as strong as they once were, this choir has the ability to ignite passion in the audience. Older musicians believe they are spiritual mentors for the younger generations attending Churches of God, and this modeling is a wonderful legacy to leave them. Although choirs are still popular in many Church of God congregations, some churches have begun to incorporate smaller vocal ensembles along with the choir, and in some cases, without the choir; these are known as the vocal worship team.

8.2.4 The Vocal Worship Team

The Vocal Worship team consists of vocal musicians who are the most visible members for the congregation to observe, and include soloists, duets, trios, quartets, and small ensembles. Sorge believes that along with vocal abilities, they should "radiate the joy and peace of Christ."²⁴ These musicians participate in all music activities of the church, and are expected to attend all rehearsals and be prepared vocally and spiritually for their ministry. Sheer encourages the use of male singers on the stage, because he believes it inspires the men in the congregation by having role models to emulate, and thus improves the confidence needed for total audience participation.²⁵

My research revealed that Walt Mauldin introduced Lee College music professor David Horton to this style of worship leading with a team. Mauldin claims that he was already using Praise-and-Worship teams in his church in Florida when David and Virginia Horton came to conduct a music workshop. The Hortons' were so impressed with this style of worship leading that they incorporated worship teams into

²³ McDonald, "The Reason we Sing," 2.

²⁴ Sorge, *Exploring Worship*, 221-2.

²⁵ Greg Scheer, *The Art of Worship: A Musician's Guide to Leading Modern Worship* (Grand Rapids, MI: Baker Books, 2006), 34.

the Lee College chapel services, which of course had an influence on the denomination as students took this idea back to their local congregations.²⁶ Instruments are another way to participate in the music program.

8.2.5 The Instrumental Worship Team

Instrumental musicians prepare music for preludes, offertories, postludes, and any special music required by the Minister of Music.²⁷ Since everyone may not enjoy singing, Hustad argues the opportunity to play musical instruments may give congregants another way to participate in worship.²⁸ Brownlee believes it is important for appropriate music to be playing when people enter the sanctuary – it sets the mood for the service, and creates a worship atmosphere.²⁹ The rhythm section: piano, bass guitar, acoustic guitar, and drums comprise the basic instrumental worship team.³⁰ Auxiliary instruments could include a synthesizer/keyboard, electric guitar, percussion, and solo instruments (i.e., flute, sax, trumpet, etc.). A Worship Leader who leads with an instrument has the ability to be a bridge between the vocalists and the instrumentalists, and Sorge believes that when each team member recognizes their value to the success of the team, worship will occur.³¹

In addition to the band, larger Churches of God have long established traditions of using orchestras in worship, and one example is Praise Cathedral in Greer, South Carolina, led by Minister of Music Bob McCuen. He oversees all of the music activities for this mega-church (2500+) and explains that he revamped the program resulting in members improving their music reading skills. The orchestra grafts high school students into the program in addition to adult players, which gives the inexperienced players a chance to improve their skills as they sit beside more

²⁶ Walt Mauldin, interview, 05 February 2013. Mauldin, former Dean of the School of Music, Lee University (presently Mauldin serves as Vice President of Administration).

²⁷ Alford, *Music in the Pentecostal Church*, 112.

²⁸ Hustad, *Jubilate II*, 508.

²⁹ Michael Brownlee, “At the Keyboard: Worship Through Accompanying,” *Sharing: A Publication for Church of God Musicians* 2, no. 3 (Summer 1984): 18.

³⁰ James R. Hart, “Instruments in Worship: The Drummer,” in *Webber, Complete Library of Christian Worship*, vol. 4, book 1, 437.

³¹ Sorge, *Exploring Worship*, 215.

experienced players.³² Ray Looney, another Church of God Minister of Music at “The Church at Liberty Square,” (Cartersville, Georgia) concurs with McCuen, and insists that instrumentalists must be able to read music or at least follow chord charts and be proficient on their instrument. Furthermore, Looney requires musicians to be spiritually and musically faithful to the music program. Looney adds, “The orchestra affords the church to experience times of high praise and majestic worship... it is something you can’t experience with just a soloist and a piano or guitar.”³³ Orchestras enhance the musical performance in churches, and they contribute to the nurturing and care of members within the group. Local churches also provide opportunities for people to receive training in multimedia.

8.2.6 The Multimedia Team

In the twenty-first century, multimedia technology (MT) is an equal partner in the ministry of worship. Bausch writes that multimedia encompasses: audio, graphics, hardware, networking, software, telecommunications, and video,³⁴ their knowledge and expertise helps the other departments look and sound professional. Only a few years ago, most Churches of God did not utilize MT in their worship services; presently, most congregations now incorporate some form of MT to enter into worship. Albrecht agrees that worship is enhanced by multimedia and further suggests that it offers people a greater opportunity to focus on God.³⁵ The first MT was overhead projectors displaying the words to choruses followed by computers and LCD Projectors, with constant technology upgrades available through music-oriented programs, such as MediaShout,³⁶ ProPresenter,³⁷ EasyWorship,³⁸ and SongPro.³⁹

³² Bob McCuen, Email interview, 10 December 2012. See, <http://praisecathedral.org/> (accessed 10 December 2012).

³³ Ray Looney, Email interview, 18 February 2013.

³⁴ Michael G. Bausch, *Silver Screen Sacred Story: Using Multimedia in Worship* (Herndon, VA: The Alban Institute, 2002), 7.

³⁵ Albrecht, *Rites in the Spirit*, 131.

³⁶ See, Media Shout, <http://www.mediashout.com> (accessed 28 October 2012).

³⁷ See, Renewed Vision, “Pro Presenter,” <http://www.renewedvision.com> (accessed 28 October 2012).

³⁸ See, Easy Worship, <http://www.easyworship.com> (accessed 28 October 2012).

Another important part of MT is Copyright Licensing and one of the major companies is Christian Copyright Licensing International (CCLI), which gives the owner (usually a church or other civic group) the right to reproduce songs, download lead sheets, chord charts, and grants access to thousands of songs through SongSelect.⁴⁰ All of MT in churches is meant to enhance the congregation's worship.

8.2.7 The Congregation

The congregation is the largest group that Ministers of Music lead in worship every week; therefore, it is important that they learn to consider every generation. The congregation is the backbone of the church; every member participates in the congregation, from small children through its eldest members. It is believed that this multi-generational approach strengthens the fiber of the church, and Ministers of Music must attempt to intentionally find songs with appropriate theological texts and singable melodies.⁴¹ Some in the Church of God believe only hymns should be sung; however, it is important to keep rotating familiar songs and include new songs periodically. Ministers of Music should know congregational needs and present songs that will provide an atmosphere of worship. Church of God Music Ministers understand that singing unites the congregation in worship, and prepares hearts to receive the Word. There must be a proper relationship between all the members of the music department, beginning with the Pastor and the Minister of Music. Each section within the music department is independent, and yet they must function in unity. If one group is out of balance, it will negatively affect the total ministry. Worship participants provide a foundation for the musical underpinning represented by worship styles.

8.3 Worship Styles in the Church of God

In the emerging days of the Church of God, there was one traditional style of music that developed from association with previous denominations such as Baptist, Methodist, and Holiness groups. As the years progressed and the Church of God

³⁹ See, Creation Software, "SongPro" <http://www.creationsoftware.com> (accessed 28 October 2012).

⁴⁰ See, Christian Copyright Licensing International, <http://www.ccli.com> (accessed 28 October 2012).

⁴¹ Cherry, *The Worship Architect*, 153.

became more global, other worship styles found their way into the Church of God. According to Whaley, tension occurs each time a new worship style is introduced,⁴² Best offers a solution to this tension by using a variety in music just as we use it in life.⁴³ It is not so much about the style of the music as it is about being flexible in the Holy Spirit, as described by Arrington, “music, prayer, and preaching have a significant place, the focus of worship is more on submission to the Holy Spirit and His ministry to the needs of the worshipers.”⁴⁴ For Pentecostals, the true worship leader is the Holy Spirit. Guthrie explains: “Holy Spirit-led worship will always be fresh and invigorating because the Spirit of the Lord is constantly redefining and re-expressing the praises offered to the dynamic and living God. This is the “ethos” of the Pentecostal message.”⁴⁵ Although the language used by Guthrie seems “super spiritual,” it is believed by Pentecostal/Church of God congregations that worship services are an encouragement to keep them spiritually charged for another week of life. A discussion of five worship styles found in Church of God congregations will follow, namely: Liturgical, Traditional, Contemporary, Blended, and Emerging.⁴⁶

8.3.1 Liturgical Worship

Major denominations and churches that have been doing worship the same way for decades are discovering that their methods are no longer applicable for their multigenerational and multicultural congregations. They have turned to the past to seek new ways to minister to their congregations; one of these “new-but-old-ways” is Liturgical Worship. Towns adds that liturgical churches use historical creeds and ancient hymns, often employing the use of the English Psalter.⁴⁷ Liturgical Worship places a heavy emphasis on a liturgy that follows a similar structure each week, emphasizing Communion. This style of worship is not without its critics, such as

⁴² Whaley, *Corporate Worship*, 93.

⁴³ Best, *Unceasing Worship*, 151.

⁴⁴ French L. Arrington, *Christian Doctrine: A Pentecostal Perspective*, vol. 3 (Cleveland, TN: Pathway Press, 1994), 202.

⁴⁵ Guthrie, “Pentecostal hymnody,” 164-5.

⁴⁶ Webber and Cherry both contend that there is another worship style – Convergence Worship; however, it is not clearly defined and not widely accepted so it will not be discussed in this chapter. Cherry, *The Worship Architect*, 243-257; Webber, “Convergence Worship,” *Complete Library of Christian Worship*, vol. 3, 122.

⁴⁷ Towns, *Putting an End to Worship Wars*, 107.

Webber who claims that much within the liturgy is vain repetition that becomes stale.⁴⁸ Daffe agrees that liturgical worship can become stale due to the predictability of always knowing what happens next. He mentions that the congregants basically memorize the liturgy, and therefore, there is no spiritual reflection about the service.⁴⁹

Congregational song is important in liturgical churches as they emphasize ancient hymns and anthems, classic prayers, the use of symbols, and it is highly participatory.⁵⁰ There are few liturgical services in the Church of God, and they are usually early morning services, followed by a traditional or blended service. One example is Heritage Community Church (HCC), in Severn, Maryland. Thom Dawson, former Minister of Music for HCC states the early morning service was called “traditional,” but in fact, it was more “liturgical,” including elements such as: The Lord's Prayer, Doxology, Communion, and the music included older hymns as opposed to Praise-and-Worship music. A second service on Sunday featured a more contemporary approach.⁵¹ The few churches that do offer liturgical worship services in the Church of God generally have people from their neighborhoods who formerly attended Catholic, Anglican, or Lutheran churches. Many Church of God congregations prefer traditional worship.

8.3.2 Traditional Worship

Most of the music of the Church of God would fall in the category of traditional worship. These services provide spirited singing and exuberant worship.⁵² Congregational singing plays an important role in traditional worship for most Churches of God, and many continue to use denominational hymnals and convention songs from the 1930s-60s, as discussed by Oxendine, by way of choir and congregational singing: “Special singing tends to lean toward the “Southern” tradition

⁴⁸ Webber, *Blended Worship*, 53-4.

⁴⁹ Jerald J. Daffe, “An Introduction to Worship for Bible College Ministerial Students” (DMin thesis, Western Conservative Baptist Seminary, 1983), 57.

⁵⁰ Cherry, *The Worship Architect*, 231.

⁵¹ Thom Dawson, Email interview, 02 April 2013. See, Heritage Community Church, www.heritage-cc.org/about-hcc (accessed 02 April 2013).

⁵² C. E. Fromm, *New Song: The Sound of Spiritual Awakening* (Privately published, 1983), 13, in Whaley, Rodney, “Strategy of Worship,” 55.

while basic instrumentation such as drums, brass, and guitars are used. The exact instrumentation and special music rely upon the degree of talent available.”⁵³ Warrington regrets that while the traditional hymns encourage doctrinal truths, many of the newer Praise-and-Worship songs seem trite, and unable to help listeners through the realities of life on earth.⁵⁴ One musical characteristic of traditional Church of God music is the style of piano accompaniment. In the first staff of figure 8.3, the melody is played simply and without ornamentation, incorporating quarter and half notes, as it usually appears in a hymnbook. When the choir or congregation sings along with this liturgical style of piano accompaniment, it is possible for each voice part to hear their particular note being played.

⁵³ *COGE* 77.12 (October 12, 1987): 23.

⁵⁴ Warrington, *Pentecostal Theology*, 224-5.

Figure 8.3 Comparison of Accompaniment Styles

The figure illustrates three different piano accompaniment styles for a hymn. Each style is shown in two systems of staves (1 and 2), with the first staff in each system being the treble clef and the second being the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Liturgical Style):** The treble clef has a single note on the first beat and a single note on the second beat. The bass clef has a single note on the first beat and a single note on the second beat. The lyrics are "A - - - - - maz - - - - - ing".
- System 2 (Traditional COG Style):** The treble clef has a quarter note on the first beat, followed by an eighth note triplet on the second beat, and a quarter note on the third beat. The bass clef has a single note on the first beat, followed by a chord on the second beat, and a chord on the third beat. The lyrics are "A - - - - - maz - - - - - ing".
- System 3:** The treble clef has a single note on the first beat, followed by a quarter note on the second beat, and a quarter note on the third beat. The bass clef has a single note on the first beat, followed by a chord on the second beat, and a chord on the third beat. The lyrics are "grace, how sweet the".

In the traditional Church of God style (i.e., bottom two lines of figure 8.3), in addition to the quarter and half notes, there are also eighth notes and eighth note triplets in the treble clef. In the bass clef, the left hand of the piano accompaniment plays the bass tone of the chord on beat one, and then on the second and third beat, the left hand plays a chord. This type of piano accompaniment would be difficult for a trained choir if they were listening for their specific note, however, for those who have attended Church of God services, they are accustomed to this lively version of accompaniment. When other instruments such as guitar, trumpet, or saxophone are added to accompany hymn singing in the Church of God, they also embellish their playing, and the music becomes very rhythmic and polyphonic (i.e., similar to a

traditional jazz band).⁵⁵ It is true that some traditional Churches of God enjoy singing songs from the past, but those churches who abandon the traditional music usually begin to first experiment with contemporary worship.

8.3.3 Contemporary Worship

Music always seems to awaken strong emotions among churches. Some were raised on psalms, some on hymns, and others on the gospel songs of their day (i.e. spiritual songs). Contemporary Christian Music (CCM) has among its heritage the Jesus Music from the 1960s, husband-and-wife team David and Dale Garratt, and people like Ralph Carmichael who helped to bridge the gap between the styles and the generations, which some have titled Praise-and-Worship. There is a reason for the words to be listed in that order, according to Edwards, praise prepares the congregation to worship God, thanking Him for His blessings, and it can be loud and demonstrative, with outward signs popular among Churches of God, such as clapping, dancing, loud instrumental music, with an exciting Spirit-filled exuberance.⁵⁶

Songs of praise as mentioned by Edwards could be considered corporate worship, or horizontal worship, meaning that it is visible to other participants in the congregation. According to Edwards, all of this leads to worship, which would basically be the opposite of praise; quiet, slower, contemplative, and vertical; that is, a relationship between the individual and God. Many find CCM to be highly divisive, as James White describes, “People guard their taste in music, especially in the life of the church, more dearly than doctrine.”⁵⁷ Still others, such as Best, find that CCM has many redeeming qualities, including edification, healing, unity, and it brings about a sense of community among participants.⁵⁸ In the twenty-first century, many of those gathering in church for the first time were from the baby boomer generation, who

⁵⁵ I will **not** give an analysis of accompaniment styles for each section (contemporary, emerging, etc.), it would be an overstatement; however, this type of embellished accompaniment described here has been a mainstay of COG piano players for years.

⁵⁶ Edwards, *worshipthreesixtyfive*, 95.

⁵⁷ James Emery White, *Opening the Front Door: Worship and Church Growth* (Nashville, TN: Convention, 1992), 82 in Thom S. Rainer, *The Book of Church Growth: History, Theology, and Principles* (Nashville, TN: Broadman Press, 1993), 232.

⁵⁸ Best, *Eyes of Faith*, 182.

were basically raised on rock music.⁵⁹ While rock music seems blasphemous to more traditional Church of God congregations, baby boomers consider rock music “traditional.”⁶⁰ The church must make sure the lyrics that accompany the rock-driven beat are theologically sound, which some have erroneously called Charismatic music. Technically, there is no such thing as “Charismatic music,” which would employ the charismatic gifts; however, tongues, interpretation, and prophecy are used in Praise-and-Worship music, but they are also used with the traditional style previously mentioned.⁶¹ Webber agrees that there is no specific “Charismatic music,” he contends that Pentecostals and Charismatics have an openness to the moving of the Holy Spirit, which would include the charismatic gifts.⁶² Rodney Jeffords claims that Church of God congregations are influenced by the worship they see on television.⁶³ The purpose of Contemporary Worship is to adapt to the changes that are happening in society and make it applicable to the church. By choosing a similar music style for the congregation, they are not forced to choose between their secular music and church music; both basically the same, with the exception of the Christian text.

The worship choruses used for Contemporary Worship are not complicated and can be easily sung and memorized. Hawn claims these choruses are like sung prayers, “In many ways the refrain form of the nineteenth-century Gospel song and its successors, the Scripture song or chorus, provide a clearer sense of sung prayer because they are easily memorized, make use of repetition, and use fewer words.”⁶⁴ Hensley agrees and believes their simplicity, helps people focus on God.⁶⁵ Hymns continue to have a use in Contemporary Worship, but they are usually reserved for

⁵⁹ Hudson, “Worship,” 195.

⁶⁰ Rainer, *Book of Church Growth History*, 232.

⁶¹ Kavanaugh, *Worship – A Way of Life*, 163.

⁶² Robert E. Webber, *Blended Worship: Achieving Substance and Relevance in Worship* (Peabody, MA: Hendrickson Publishers, 1994), 64.

⁶³ *COGE* 73.23 (13 February 1984): 3.

⁶⁴ C. Michael Hawn, “Reverse Missions: Global Singing for Local Congregations,” in *Music in Christian Worship*, Charlotte Kroeker, ed. (Collegeville, MN: Liturgical Press, 2005), 106.

⁶⁵ Kenneth Ray Hensley, “Toward Better Worship Forms and Order” (MDiv thesis, Church of God School of Theology, Cleveland, Tennessee, 1983), 32.

special occasions or events. Alford lists six factors that led to the development of CCM:

1. Youth musicals of the early 1960s
2. Music of the “Jesus Movement” of the 1970s
3. The influence of folk, gospel, and popular artists of the ‘50s, ‘60s, and ‘70s. This included gospel quartets, solo performers, and Christian bands
4. Crossover music and middle-of-the-road easy-listening music of the late ‘70s and ‘80s
5. Christian entertainment music, records, and television and music videos of the past several years, and
6. Popularity of singing choruses and Scripture songs.⁶⁶

Each of these distinct factors in Christian music development mentioned by Alford built upon the other. It took youth musicals and the Jesus Movement to revive the Christian music scene; through the efforts of the gospel quartets, especially Bill and Gloria Gaither, older generations of musicians became pro-active in preserving their musical heritage; record companies started noticing what was happening, and formed Christian labels; and finally, Scripture songs led to Praise-and-Worship songs, and a new genre was born. Each of the elements has influenced and helped to shape Pentecostal and Church of God music. The combination of traditional and contemporary worship music led to a new category known as blended worship.

8.3.4 Blended Worship

When a worship leader uses psalms, hymns, gospel songs, and spiritual songs (i.e., Praise-and-Worship) together in one service, they are actually using “blended worship.” According to Scheer, the young people who attend church today are not so concerned with one particular style; they seem to enjoy the blending of old and new, pop and rock, and folk and high church liturgical music. It seems they are more interested in authentic worship, however it is packaged.⁶⁷ Blended worship does not happen accidentally – it must be planned and designed. Acker mentions that blended worship should incorporate music from our past and new contemporary choruses. The songs should be in a comfortable range for most voices and meet our desire to

⁶⁶ *COGE* 77.11 (September 28, 1987): 27.

⁶⁷ Scheer, *Art of Worship*, 214.

articulate our beliefs.⁶⁸ Years ago Pentecostals “sounded” like Pentecostals, but that is no longer the case; Webber believes this is because every tradition is borrowing music from one another.⁶⁹ Larry Eskridge claims blended worship is becoming more accepted in American churches, regardless of denominational and theological beliefs. It is possible to hear blended worship in mainline Protestant and Catholic churches, African-American and Anglo churches, and a variety of ethnic churches.⁷⁰ In this respect, the Praise-and-Worship genre has spurred a transformation that has made it easier for once denominationally faithful members to begin visiting other congregations where the music is similar. Blended Worship has become extremely popular, especially in urban areas, where mass choirs are often seen on television, such as the Brooklyn Tabernacle Choir, Christ Church Choir, and the Saints in Praise Choir, blending older hymns with more popular worship choruses.⁷¹ The influence of the charismatic renewal upon Pentecostalism has resulted in some changes, and an alternative to an abandonment of styles is to blend the worship as described, keeping a variety of songs in the Sunday repertoire. A new trend has recently been developing in some younger congregations – emerging worship.

8.3.5 Emerging Worship

The Emerging Church (EC) and its worship is an attempt by some in the late twentieth century and early twenty-first century to break out of the traditional mold. One reason is that many post-moderns are completely unfamiliar with church or religion at all. According to Kimball, America today can no longer be called a Christian nation, because generations of young people born and raised in America do not know anything about God, the Bible, or Jesus.⁷² These post-moderns are seeking

⁶⁸ Mark Acker, “Blended Worship,” in *Cabaniss and Klevberg, eds. Choir Builder Book*, 7.

⁶⁹ Webber, *Blended Worship*, 51.

⁷⁰ Larry Eskridge, “Slain by the Music,” *Christian Century* (07 March 2006): 19-20.

⁷¹ Alford, “Music, Pentecostal and Charismatic,” *NIDPCM*, 918.

⁷² Dan Kimball, *The Emerging Church: Vintage Christianity for New Generations* (Grand Rapids, MI: Zondervan, 2003), 69.

new and engaging ways to worship God.⁷³ Gibbs and Bolger identify the characteristics of the EC:

1. identify with the life of Jesus,
2. transform/impact secular society,
3. (sometimes) live communal lives,
4. welcome strangers,
5. serve with generosity,
6. participate as producers,
7. create as created beings,
8. lead as a body, and
9. take part in spiritual activities.⁷⁴

Several of these EC characteristics reflect Pentecostal beliefs and according to Waltrip, both groups have a passion for ministry, a sense of community, a strong oral tradition, and emphasize sharing one's personal testimony. Waltrip further mentions that initially both the Pentecostal Movement and the Emerging Church were on the margins of accepted Christianity.⁷⁵

The EC is global, not attributing its beginning to any particular person, group, or country, and many involved would deny that they are a movement, but rather a gathering of independent groups with similar thoughts and social themes.⁷⁶ Although this movement is grass roots, with an emphasis on bottom-up leadership, some leaders have appeared, such as Dan Kimball, Rob Bell, and John Burke.⁷⁷ Dawn claims participants in EC use technology and the Creative Arts, such as: photography,

⁷³ Robert E. Webber, "Narrating the World Once Again: A Case for an Ancient-Future Faith," *Criswell Theological Review* 3, no. 2 (Spring 2006): 16.

⁷⁴ Eddie Gibbs and Ryan Bolger, *Emerging Churches: Creating Christian Community in Postmodern Cultures* (Baker Academic, 2005), in Scot McKnight, "Five Streams of the Emerging Church: Key Elements of the most controversial and misunderstood movement in the church today," *Christianity Today* 51, no. 2 (February 2007). See, <http://www.christianitytoday.com/ct/2007/february/11.35.html> (accessed 10 December 2012).

⁷⁵ Blayne Cameron Waltrip, "Being Church in Contemporary Western Europe: Eight Cases of French-Speaking and German-Speaking Fresh Expression of Christian Communities" (PhD diss., Fuller Theological Seminary, 2011), 308.

⁷⁶ Stanley J. Grenz, *A Primer on Postmodernism* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1996), 17.

⁷⁷ Dan Kimball, see, Vintage Faith Church, <http://www.vintagechurch.org/about/leadership/dank> (accessed 10 December 2012). For other leaders see, Christian Apologetics and Research Ministry (CARM), <http://carm.org/who-are-some-leaders-emerging-church-movement> (accessed 10 December 2012).

textiles, poetry, paintings, drama, and multiple modern and ancient crosses.⁷⁸ In addition, the EC also makes use of modern social media sites including blogs and FaceBook groups to begin dialogues with non-Christians in an informal and non-threatening way. For the EC, sharing Christ is more like having a conversation without Christian terminology; they prefer to use the vernacular of the post-moderns they are attempting to reach.

Kimball describes a possible EC gathering: “An organically flowing worship gathering may feature songs, Scripture reading, open sharing, a time of silence, more songs, a message, visuals, and times of quiet and meditation. People may move about the room to stations for prayer, painting, or journaling. Above all, the gathering is participatory.”⁷⁹ Some of these segments described by Kimball are similar to blended worship, and yet further examination shows that they are quite different. By incorporating linear and non-linear structure in their services, New Covenant Church of God in Cleveland, Tennessee, pastored by Jackie and Cheryl Bridges Johns has purposeful elements of emergent worship in their services. For example, the church sometimes has a footwashing station available, and any time during the service, the congregants are free to go and participate in footwashing. During Praise-and-Worship, New Covenant has a team prepared to pray with people, and those who have a desire for prayer know that they can go to the team without it being announced.⁸⁰ New Covenant also has many of the blended worship elements in their services, and do not lay claims to one particular worship style.

Renovatus, a church for people under renovation, located in Charlotte, North Carolina, is pastored by Jon Stone. Like other Emerging Churches, Renovatus does not declare the title “Emerging Church;” however, they incorporate many elements of this worship style in an attempt to remain distinct from traditional churches. Non-Christian language is purposeful and they look for organic natural ways of talking to the community. Ancient liturgies such as the Apostles’ Creed are recited and Pastor Stone mentioned they occasionally use other creeds, such as the Nicene Creed, or the

⁷⁸ Dawn, *Reaching Out*, 270.

⁷⁹ Kimball, *Emerging Church*, 77, 82-3.

⁸⁰ Bridges Johns, interview, 09 October 2014.

Maasai Creed. This latter creed was written in 1960, and incorporates descriptive African language, for example, stating that Jesus was “always on safari,” and “He lay buried in the grave, but the hyenas did not touch him.” Pastor Stone said his congregation particularly enjoys reciting the Maasai Creed.

Renovatus attracts many creative and artistic people, and they are encouraged to participate in worship using their gifts and talents, such as: multisensory approaches to worship, using multimedia (i.e., photography, motion graphics, etc.), and the Creative Arts. Sermons are highlighted by using PowerPoint, film clips (there are film makers in the church), voice-overs (i.e., off-stage or off-camera narration), and theatrical readings. Renovatus has monthly meetings with the various creative teams to coordinate the activities of the church. Reaching back to liturgical roots, Renovatus offers communion every week, during different segments of the liturgy; however, it usually occurs during the culmination of the service. A variety of music is used at Renovatus, including hymns, CCM, and original songs from members. At the conclusion of the services, the last experience is the recitation of “The Lord’s Prayer.”⁸¹ In the early days of the Church of God, there was basically one worship style: traditional. Since that time, emerging trends, songs, and styles have become more prominent. Today, the Church of God has congregations throughout America that utilize the styles discussed in this section, and they are used to bond the segments into a seamless flow, as this thesis will reveal.

8.4 Liturgiology

Liturgy (Gr. *leitourgia*) means “work of the people,” and is in reference to the worship service of the people honoring God.⁸² In Pentecostal congregations, liturgy is often called the “order of service” because Pentecostal terminology is often reticent to use similar words as non-Pentecostal churches. This practice of using Pentecostal terminology started during the “roots” period of many Pentecostal denominations as a way of proving they were separate and distinct from non-Pentecostal groups. There are specific patterns of worship found in many churches, however, it may be said that Pentecostal worship is an “amalgamation of a variety of traditions, reflecting, to some

⁸¹ Jon Stone, telephone interview, 07 May 2015.

⁸² McKim, *Theological Terms*, 163.

extent, the denominational origins of its adherents.”⁸³ For some Pentecostal churches, it would be difficult to tell them apart from non-Pentecostal churches, except for certain Pentecostal distinctives, such as Spirit baptism and glossolalia.⁸⁴ An outsider would claim that there is no organized pattern of worship in Pentecostal churches and that they seem chaotic; but that is not reality, as this section intends to demonstrate. Wacker further explains, “Pentecostal worship was more than it seemed. Outsiders saw only fanaticism, but insiders saw more. They discerned order within disorder, reason within unreason.”⁸⁵ Edwards confirms Pentecostal liturgy: “Pentecostalism has its own well-formulated liturgy. To the uninitiated, black church worship may appear to be a random collection of spontaneous and apparently unrelated events.... However the regular visitor has another story to tell. Short of divine intervention, the order of a church service can be very predictable.”⁸⁶ Although Edwards mentioned the black church, the same holds true for Anglo Pentecostal churches; regulars come to expect the unexpected, and yet never fear anarchy. Some recognizable patterns of early meetings included: music, prayers, testimonies, a sermon, usually followed by an extended altar service that featured more music, and regular attenders of Pentecostal congregations can recognize this liturgy.

8.4.1 Non-Pentecostal Liturgy

There are differences between Pentecostal/Church of God liturgy, the Eastern Orthodox Divine Liturgy, and the Catholic Mass; however, ritual events for all groups (including Pentecostals) are similar: birth, confirmation, weddings, death, and special occasions such as ministry ordinations.⁸⁷ The accepted liturgy of the Church-at-large contains four segments: the Acts of Entrance, the Service of the Word, the Service of the Table, and the Acts of Dismissal. Various denominations may have other terms for these segments, but these are the four to be investigated. The first segment (Acts

⁸³ J. W. Shepperd, “Worship,” *NIDPCM*, 1218.

⁸⁴ For a description of a Pentecostal/Charismatic service see, Mark J. Cartledge, *Testimony in the Spirit: Rescripting Ordinary Pentecostal Theology* (Farnham, Surrey, UK: Ashgate Publishing Limited, 2010), see especially chapter three, “Worship,” 29-32.

⁸⁵ Wacker, *Heaven Below*, 111, 108.

⁸⁶ Joel Edwards, *Let’s Praise Him Again* (Eastbourne, UK: Kingsway, 1992), 68; in Hudson, “Worship,” (chapter 8, pages 177-203) in Warrington, ed. *Pentecostal Perspectives*, 187.

⁸⁷ It is beyond the scope of this thesis to discuss the liturgiology of other groups.

of Entrance) is often referred to as the Gathering, and the music used could be an organ prelude or the singing of an ancient hymn; however, it is now possible to hear the more progressive non-Pentecostal churches using Praise-and-Worship choruses mixed in with the hymns. The entrance would involve a procession with the priest or minister walking down the aisle in religious attire, and at times, someone leads the procession carrying a cross, candle, or incense. A traditional hymn such as *Gloria in Excelsis Deo*, would be sung offering praise to God.⁸⁸ Non-Pentecostals prefer to use a book such as *The Book of Common Prayer*, including prayers, songs, and the sermon to help plan the service because it offers a balanced and systematic approach to the liturgy of the Church. A new series of prayer books (including ones for children) were released for the twenty-first century titled *Common Worship*.⁸⁹

The second portion of the non-Pentecostal liturgy is known as the Service of the Word. This is a declarative segment, with Scripture reading, teaching, possibly testimony, and a sermon. Music also accompanies this segment, which could include singing the Apostles' Creed, or other chants. The Service of the Word naturally leads to the third segment, the Service of the Table, when the congregation shares the bread and wine, and music usually accompanies this act, followed by a Prayer of Thanksgiving. Webber mentions several refrains that are particularly suitable to be sung during Communion, "Taste and see that the Lord is good" or "Ubi caritas" ("Where charity and love are, there is God").⁹⁰ Following the Service of the Table, the final segment, called the Act of Dismissal includes the minister offering a prayer of blessing and an exhortation for the people to go forth and serve God through loving their families, their neighbors, and the world. During this segment a robust hymn is usually sung to lift the spirits of the congregants as they leave the building.⁹¹ The non-

⁸⁸ See, Webber, "Music for the Acts of Entrance," in *Complete Library of Christian Worship*, vol. 4, book 1, 442-3.

⁸⁹ See, The Church of England, "Introduction to Common Worship," <http://www.churchofengland.org/prayer-worship/worship/texts/introduction.aspx> (accessed 29 December 2012).

⁹⁰ Webber, "Music for the Service of the Word," and "Music in the Service of the Table," in *Complete Library of Christian Worship*, vol. 4, book 1, 443-5.

⁹¹ Paul Bradshaw, "Dismissal," *The New Westminster Dictionary of Liturgy & Worship*, ed. Paul Bradshaw (London: Westminster John Knox Press, 2002), 155.

Pentecostal liturgy is structured and provides an opportunity for people to worship together. I will now turn my attention to an analysis of the Church of God liturgy.

8.4.2 Church of God Liturgy

The liturgy of the Church of God drives all other areas of the church, and according to Navarro, the worship service is the most important event in the local church, from that service all other activities of the church emerge.⁹² In addition, Pentecostals believe that when the worship is vigorous – all other departments of the church will be healthy. Although Church of God/Pentecostals do not name the segments of their liturgy, they are in some ways very similar to those of the liturgical churches, as explained by Hollenweger:

In the structure of the Pentecostal liturgy one might find most of the elements of historical liturgies: Invocation, Kyrie, Confession of Faith, Gloria, Eucharistic Canon, and Benediction. Yet these parts are hardly ever named, and for most observers are not recognizable as such, since the elements according to which the different parts of the service are structured are not the rubrics and the nigrics, but the so-called choruses, that is, short spontaneous songs, known by heart by the whole congregation. Some of the key choruses indicate the transition from one part to another.⁹³

Hollenweger has correctly noted that the Pentecostal and Liturgical traditions both have overlap in their liturgies; and he recognizes the way music is used to unite the segments of the liturgy helping to create a flow of worship. What then does a typical Church of God/Pentecostal worship service entail? Hollenweger claims the Pentecostal liturgy is an “oral liturgy,” presumably because some in the first churches could not read, and the liturgy needed to be committed to memory. Oral liturgy is no longer based on people’s ability to read and write, some people prefer oral communication, such as: “story, proverb, parable, joke, dance, song – in short, all the forms in which were framed the elementary, original source material of the Bible.”⁹⁴ Post-moderns particularly enjoy incorporating the Fine Arts into their liturgy, and

⁹² Kevin J. Navarro, *The Complete Worship Leader* (Grand Rapids, MI: Baker Books, 2001), 13. For Navarro, a complete worship leader has four parts: theologian, disciple, artist, and leader.

⁹³ “Rubrics” are printed in red in the liturgical books (what the priest reads), and “nigrics” are the words printed in black (what the congregation reads). Hollenweger, *Pentecostalism* 271.

⁹⁴ Hollenweger, *Pentecostalism* 269-70.

simply standing and reading a text is no longer an accepted method of communication. Alford suggests the following Pentecostal liturgy:

1. Pre-service preparation
2. Singing
3. Scripture
4. Prayer
5. Special music (choir, soloist, or special group)
6. Offertory (this can be with or without singing)
7. Praise and testimony
8. Sermon
9. Altar invitation.⁹⁵

Alford's liturgy suggestions will be reviewed, giving details of each segment, with a few additions of my own. I will follow the order suggested by Alford intertwining the four segments found within the general non-Pentecostal liturgy. The first segment of the Pentecostal Liturgy is the pre-service preparation.

8.4.2.1 Pre-Service Preparation

Although there was no specific mention of pre-service planning in liturgical churches, Gilbert acknowledges they are known as master planners.⁹⁶ In the Church of God, the pastor and the Minister of Music would determine the order of service (liturgy); however, in some larger churches, it is possible they would have a committee to help with this task.⁹⁷ Daffe proposes to “plan and design” every aspect of the Pentecostal service.⁹⁸ A technique used by Church of God Ministers of Music involves using a theme to match the sermon and Navarro claims thematic scheduling helps the Minister of Music arrange the music and other elements (e.g., Scripture readings, testimony, drama, etc.) to compliment the sermon.⁹⁹ Some churches follow the Christian Calendar (also called the Christian Year), which includes important dates,

⁹⁵ Alford, “Music in Worship,” in *Knight, Pentecostal Worship*, 66.

⁹⁶ Marlea Gilbert et al., *The Work of the People: What We Do in Worship and Why* (Herndon, VA: The Alban Institute, 2007), 25.

⁹⁷ Malefyt and Vanderwell, *Designing Worship Together*, see especially “The Pattern of Worship” chart, 140.

⁹⁸ Daffe, “An Introduction to Worship for Bible College Ministerial Students.” I use this phrase “planned and designed,” throughout this thesis, and give credit to the work of Daffe, “Introduction to Worship.”

⁹⁹ Navarro, *Complete Worship Leader*, 157.

such as Christmas, Easter, Reformation Sunday, Pentecost, etc. The Christian Calendar is usually associated with more liturgical churches, and therefore shunned by many Church of God congregations. Daffe explains the general attitude of many Church of God congregations is to follow the leading of the Holy Spirit, which most believe cannot be contained in a book following the Christian year, and they are therefore opposed to ecclesiastical calendars.¹⁰⁰ Daffe's generalization has been true in the past, but I have found that as Church of God pastors and leadership continue their education, especially taking courses concerning worship and liturgy, their eyes are being opened to new ministry opportunities. However, this influence will take time to filter through the ranks of ministers in the denomination. At this pre-service stage, it is essential to know which segments are to be included in the service, and their approximate time limits. With Pentecostals, an important aspect to remember is to "expect the unexpected," and to remain flexible enough for the moving of the Holy Spirit, as described by Tony Richie:

In a very real sense, the Holy Spirit is the "worship leader." There is a constant readiness to lay aside well-laid plans in favor of the Spirit's leading. Even when the "plan" is not laid aside there is often a freshness in Pentecostal worship which is a direct derivative of an attitude of openness to the spontaneous moving of the Holy Spirit. Pentecostals sincerely believe that "those who are led by the Spirit of God are the sons of God" (Romans 8:14). The atmosphere of intimacy with God and fellow worshipers in the community of faith is often exhilarating.¹⁰¹

When this divine interruption occurs, identified as freshness by Richie, experienced worship leaders will allow the Holy Spirit free reign in the service and this could be from five minutes to an undetermined amount of time. Donald Gee states, "A Pentecostal meeting where you always know what is going to happen next is back-slidden."¹⁰² Although this statement seems extreme, many Pentecostal congregations would agree with Gee's statement. When Ministers of Music believe they are being led by the Holy Spirit, they will be comfortable deviating from the

¹⁰⁰ Jerald Daffe, "The Christian Year Among the Churches: Church of God, Cleveland, Tennessee," in Webber, *Complete Library of Christian Worship*, 22.

¹⁰¹ Tony Lee Richie, "In Spirit and In Truth: The Pentecostal Distinctive of Worship" (M.Div. thesis, Church of God School of Theology, 1993), 38-9.

¹⁰² Bloch-Hoell, *Pentecostal Movement*, 161.

written order of service, perhaps by skipping songs or adding new ones, or moving in a different direction that may not include music. Ministers of Music in larger Churches of God usually have a planning session at the end of the year, and draft a basic plan for months or even a year in advance; however, this is not the norm for smaller churches. The liturgy for many smaller churches has several options, for example: planning is conducted by the minister alone, or the minister and the Minister of Music plan the service together, and sometimes the Minister of Music is totally responsible for all activities except the sermon. Although planning is an extremely important element of the worship service, preparation alone does not guarantee true worship; even an oral liturgy can become stale.¹⁰³ Once the planning is finished, Pentecostals prepare for the opening moments of the service, known as the Call to Worship.

8.4.2.2 *Call to Worship*

A “call to worship” is similar to the *Acts of Entrance* in the liturgical church, and Alford claims that many Pentecostals follow the Psalm 100 model: (1) Outer Court – the congregants focus on God through praise singing; (2) Inner Court – the singing becomes more intimate (often referred to as “worship”); and finally, (3) the Holy of Holies, worshipers attempt to worship God in “spirit and in truth.”¹⁰⁴ In Pentecostal services, step three is usually where glossolalic speaking and singing occur. Both Pentecostal and non-Pentecostal groups are similar in the way they use this segment to let the people know that church is beginning, sometimes using processions and music to help the congregation focus on God. In the twentieth century it was customary for Church of God congregations to begin the service with the organ and piano, usually playing a song of reverence to establish a worship atmosphere.¹⁰⁵ At some point the opening instrumental selection was replaced by choir singing, but now in the twenty-first century, it is typical for a Praise-and-Worship team to begin singing joyful songs of praise. There is no fixed pattern for the Call to Worship; however, it is true that if you visit different Church of God congregations, it will be surprising to find out how many liturgies are similar. Once the Call to Worship has

¹⁰³ Hollenweger, *Pentecostalism*, 272.

¹⁰⁴ Alford, *Ministering Through Music*, 66.

¹⁰⁵ Alford, *Music in the Pentecostal Church*, 62.

been completed, the moderator comes forward during the final chorus to greet the congregation the moment the music stops; there is a very resolute effort to make sure there is no silence between segments, thus creating a flow of worship.

8.4.2.3 *Greetings and Scripture*

In liturgical churches, the moderator receives direction from a prayer book, listing the exact Scriptures to be read for a particular service. In most Pentecostal/Church of God churches, the moderator would come forward, greet the people, make announcements, and welcome first time visitors. There is high priority given to Scripture reading in Pentecostal churches, and there was a time when only the minister would read the Scriptures, but now lay involvement is encouraged. When Scripture is read aloud, Pentecostals believe that it is as if the voice of God is speaking to the congregation. If the service is following a particular topic for the day, then Scriptures would be read that followed along that theme. After the Scripture reading, an opening prayer usually follows.

8.4.2.4 *Prayer*

The Church of God is known for its music, preaching, and prayers.¹⁰⁶ There are no set patterns for prayers; however, Grenz mentions that they usually include four elements: “adoration, confession, thanksgiving, and supplication (forming the acrostic ACTS).”¹⁰⁷ There are three types of prayers in the Church of God; private, corporate, and spiritual prayers.¹⁰⁸ During the opening prayer the moderator often encourages the congregation to join in private prayer.¹⁰⁹ The Church of God impressed the need for prayer on its constituents, and parents took this message home to their children to perpetuate the practice. When one becomes comfortable praying in private, a natural extension is to pray corporate public prayers, which are an outward sign of an individual’s private practice. Usually Church of God petitions are made with “sighs

¹⁰⁶ Lucille Walker, “Prayer in Worship,” in Knight, *Pentecostal Worship*, see chapter three, 33-47.

¹⁰⁷ Grenz, *Community of God*, 643.

¹⁰⁸ Alford, *Ministering Through Music*, 76.

¹⁰⁹ Conn, *Like a Mighty Army*, 59.

and groans,¹¹⁰ and anyone who enters a Pentecostal congregation knows that they are serious about getting God's attention through prayer. Often, these prayers are accompanied by music playing softly in the background to keep the flow of the service moving in a positive direction. This background music is called a prayer pad, and is played on a keyboard/synthesizer (usually with a strings setting) or organ. The prayer pad is typically not a known song, because some people would stop praying and begin singing, but rather, a pad of sound – soft harmonies moving slowly from one chord to another, devoid of a particular rhythm, as seen in figure 8.4:

Figure 8.4 Prayer Pad

The figure displays three systems of musical notation for a prayer pad, each in 4/4 time. The first system shows two measures: the first measure contains a C major chord (C4, E4, G4) and the second measure contains a D minor 7th chord (D4, F4, A4, C5). The second system shows three measures: the first measure contains a G suspended 4th chord (G4, B4, D5), the second measure contains a G7 chord (G4, B4, D5, F5), and the third measure contains an F major chord with C in the bass (C4, E4, G4, F3). The third system shows two measures: the first measure contains an F major chord with C in the bass (C4, E4, G4, F3) and the second measure contains a C major chord (C4, E4, G4). The notation uses whole notes and long horizontal lines to indicate sustained sounds.

The musical pattern shown is typical of a prayer pad, where most of the notes are whole notes, and played at a slow tempo; people sense there is a soft indistinguishable sound providing a backdrop to their prayers. The subtle chord changes (e.g., $G^{\text{sus}4}$ to a G^7) are barely noticeable; in fact, probably only other

¹¹⁰ Land, *Pentecostal Spirituality*, 35.

musicians could distinguish these modifications in chord structure, and musician play the chords and harmonies extemporaneously (i.e., “created on the spot,” without prior rehearsal). Church of God musicians believe they are being Spirit-led as they play the various elements of music (i.e., key signature, time signature, the tempo, and even the choice of the sound made by the synthesizer or organ).

For spiritually sensitive worship leaders, corporate prayers can quickly turn into spiritual prayers, referred to as praying in tongues (i.e., glossolalia).¹¹¹ Land claims that when the fellowship gathered, their corporate prayers sounded like “a cacophony of sound and a pandemonium of celebration... a concert of prayer.”¹¹² It was during one of these times of corporate prayer that the Church of God was ushered into Pentecostalism; the event was the baptism in the Spirit of Tomlinson, and the denomination became known as a Spirit-filled, glossolalic speaking and singing church that practiced the gifts of the Spirit.¹¹³ Praying leads to singing and many musicians claim that the development of a spiritual life is extremely important for anointed music; which was one of the distinguishing characteristics of the denomination and its music. Church of God musician and songwriter Horace Mauldin further emphasizes that musicians must have a prayer life to receive the anointing to sing and play an instrument; further, this anointing helps the Minister of Music to know which songs to sing. Mauldin believes that through prayer, music is transformed from a performance to a ministry used by God.¹¹⁴ Through personal spiritual disciplines, Church of God musicians believe they develop sensitivity to the Holy Spirit, putting them in a position to be Spirit-led during worship services. These prayers naturally transition into the next segment of the service incorporating special music.

¹¹¹ See, “Glossolalia as ‘Initial Evidence’, in Simon Chan, *Pentecostal Theology and the Christian spiritual Tradition*, JPTSup 21 (Sheffield, UK: Sheffield Academic Press, 2003, chapter two, 40-72; “Baptism in the Holy Spirit” in Sims, *Our Pentecostal Heritage*, chapter 4, 97-127.

¹¹² Land, *Pentecostal Spirituality*, 172. See especially “Oral-Narrative Formation: The Speech of the Kingdom,” 112.

¹¹³ David G. Roebuck, “From Azusa to Cleveland: The Amazing Journey of G. B. Cashwell and the Spread of Pentecostalism,” in Hunter and Robeck, *Azusa Street Revival*, 124-5. *COGE* 73.23 (13 February 1984): 7.

¹¹⁴ *COGE* 70.13 (September 8, 1980): 21.

8.4.2.5 *Special music*

Special music usually precedes the offertory and may be performed by a soloist or musical ensemble. In some churches, the Southern Gospel Quartet is extremely popular and ministers during this segment. Pentecostals believe that the selection of this music is also Spirit-inspired, and therefore, there is no set pattern as to whether the song will be a contemplative worship song, or an energetic praise song. Often this song is so inspiring that the group is requested to repeat the selection, and it transitions into the offertory. If this does not happen, then the collection of the offering will ensue accompanied by other music.

8.4.2.6 *Offertory*

The offering provides an opportunity for the congregation to share in the needs of the church through giving of their tithes and offerings; representing another part of worship. Churches that have an orchestra often feature them to play special arrangements during the offering; other possibilities include the choir, small ensemble, or the Praise-and-Worship team. Alford shares that “the offertory presents another occasion for ministry through music and should be valued as having great importance to the service.”¹¹⁵ Pentecostals agree with Alford that the offertory, along with every other aspect of the service, is to be viewed as ministry. It has become a standard practice that when there is a special need or a guest speaker (e.g. missionary, evangelist, etc.), a second offering may be received. According to Alford, following the offering is a time of praise and testimony.

8.4.2.7 *Praise and testimony*

Praise and testimony is a time for individuals to stand and share about the goodness of God, an important characteristic in Pentecostal worship,¹¹⁶ often with music playing softly in the background. Cartledge believes testimonies are found in Pentecostal services because the movement was rooted in an oral, rather than a literary culture.¹¹⁷ This exhortation is a way to participate in the service as well as to encourage those going through difficulties, as explained by Duncan: “A prominent feature of

¹¹⁵ Alford, *Music in the Pentecostal Church*, 63.

¹¹⁶ R. Lamar Vest and Steven J. Land, *Reclaiming Your Testimony: Your Story and the Christian Story* (Cleveland, TN: Pathway Press, 2002), 147.

¹¹⁷ Cartledge, *Testimony in the Spirit*, 17.

Pentecostal worship was the ‘testimony service’ in which believers would spontaneously rise, one after the other, and tell about their personal experiences of salvation, sanctification, and the baptism of the Holy Spirit.... The testimonies were punctuated at various intervals by choruses, usually unplanned, led by a designated musician or perhaps by anyone prompted by the Spirit.”¹¹⁸ As Duncan noted, the testimony time was often replete with music, and could easily lead into another time of worship by the congregation. Moving freely from one segment to another is a typical pattern in Pentecostal worship, even “suspending” time to make room for the expected divine interruption of the Holy Spirit.¹¹⁹

Testimonies, once a regular feature of Church of God services, are becoming more infrequent, especially as churches grow numerically. Ellington recognizes that there has been a decline in testimonies due to “a socio-economic shift among Pentecostals from the lower to the middle or upper economic class, and a distancing of the movement from its cultural roots and its native story.”¹²⁰ When testimonies are given under the inspiration of the Holy Spirit, they can become like mini-sermons, yielding powerful results (sometimes even spontaneous altar calls). Testimonies are significant because they are *personal* and unique to each individual, not something read about, but something lived and shared in community as a public profession of faith, leading to the sermon.¹²¹

8.4.2.8 Sermon

All of the previously discussed segments of Church of God liturgy lead to the preached Word – the sermon. In non-Pentecostal traditions this is known as the *Service of the Word*. Lyons has identified seven areas necessary for Pentecostal preaching, and he believes mastery of these areas will help craft a proper sermon: (1) *preparation*, (2) *passion*, (3) *penetration* of the Word, (4) *persuasiveness*, (5) using pertinent *psychology* (not cheap emotionalism), (6) preaching *Pentecost* (i.e., the “full

¹¹⁸ Duncan, “Music Among Early Pentecostals,” 12.

¹¹⁹ Albrecht, *Rites in the Spirit*, 126.

¹²⁰ Scott A. Ellington, ““Can I Get a Witness”: The Myth of Pentecostal Orality and the Process of Traditioning in the Psalms” *Journal of Pentecostal Theology* 20 (2011): 59.

¹²¹ Whaley, *Called to Worship*, 264.

gospel”), and (7) the ability of the *person* of God (i.e., the man or woman delivering the message).¹²² Whether the sermon is taught or preached, each of these must be Spirit-led for their preparation and presentation. Church of God/Pentecostal ministers are known for their passion, and they are expected to deliver their sermon with charisma, often in a certain style (e.g., Evangelistic, Expository, Prophetic, etc.).¹²³ Ministers seek to penetrate the hearts of the listeners,¹²⁴ and according to Hughes, they must be anointed by the Holy Spirit to preach.¹²⁵ Church of God congregants are taught to make the Word come alive in their lives, helping to sustain their faith. For Church of God ministers and laity alike, worship is intermingled with the sermon, and must be carefully planned and designed to create a smooth flow in the worship from the sermon to the altar invitation.

8.4.2.9 Altar Service

Typical of a Church of God/Pentecostal service is the concluding section, called the altar service. Albrecht describes the altar as a place of conversion, where commitments (or re-commitments) are made to God. The altar is also where deeper Pentecostal experiences occur, such as sanctification and the baptism of the Holy Spirit.¹²⁶ I have witnessed many altar services taking place during the middle of the song service, or even during the first song. Duncan believes music plays a vital part in altar services, usually beginning with a slower, well-known hymn to appeal to non-Christians to come to the altar; however, once the altars were full, the Christians “gathered around to exhort them on to victory, the tempo picked up. Instruments were added, hand-clapping began, and the altar music often filled the air for hours.”¹²⁷ Duncan’s description of an altar service is fairly typical; he mentioned a slow hymn, and the one of the most popular hymns of invitation is not Pentecostal, but comes from the holiness tradition, titled “Just As I Am.” Charlotte Elliott wrote the text, and

¹²² Bob E. Lyons, “The Word in Worship,” in Knight, *Pentecostal Worship*, 88-97.

¹²³ See, “Styles of Preaching,” in Webber, *Complete Library of Christian Worship*, 302-325.

¹²⁴ Ray H. Hughes, “The Uniqueness of Pentecostal Preaching,” in McClung, *Azusa Street*, 118.

¹²⁵ Hughes, “Pentecostal Preaching,” 29.

¹²⁶ Albrecht, *Rites in the Spirit*, 166.

¹²⁷ Duncan, “Music Among Early Pentecostals,” 12. *COGE* 75.21 (13 January 1986): 9.

William B. Bradbury added the music.¹²⁸ This song is found in both Church of God hymnals, and the first verse appears below in figure 8.5:

Figure 8.5 Invitational hymn used in the Church of God

Just as I am, without one plea,
But that Thy blood was shed for me,
And that Thou bidd'st me come to Thee,
O Lamb of God, I come! I come!

The words appear in the “old English” language, and yet it remains a favorite of many Christian churches. This hymn is usually performed slowly, with an emphasis on the words to help encourage people to come to the altar for prayer, and it has been used by the Church of God in churches, conferences, and revival meetings throughout the USA and around the world. Liturgical churches offer communion at every service; however, it is not as frequent in the Church of God/Pentecostal tradition.

8.4.2.10 The Lord's Supper

The Lord's Supper receives more prominence in non-Pentecostal traditions and is known as the *Service of the Table*; however, this most implemented ordinance in the Church of God is titled the Lord's Supper.¹²⁹ As with the other ordinances, this sacred event was practiced frequently in the beginning years of the Church of God, and mentioned in the *Evangel*,¹³⁰ and the *Book of Doctrines*.¹³¹ In his 1998 *Society of Pentecostal Studies* Presidential address John Christopher Thomas made a radical proposal for Pentecostals to expand their belief system from the present three sacraments (i.e., footwashing, water baptism, and Lord's Supper), to include one sacrament for each tenet of the five-fold gospel, that is, Jesus as: (1) Savior – Water

¹²⁸ Charlotte Elliott and William B. Bradbury, “Just As I Am,” in Morgan, *Then Sings My Soul*, 175.

¹²⁹ The other two ordinances for the COG are baptism and footwashing. It is beyond the scope of this thesis to discuss the other two ordinances. The Lord's Supper is discussed here because it is a frequent part of COG liturgy. Arrington, *Christian Doctrine*, see especially chapter 11 (2. The Lord's Supper as Ordinance), pages 212-14.

¹³⁰ A few examples include: *COGE* 1.3 (01 April 1910): 7, 5.3 (17 January 1914): 8, 6.2 (09 January 1915): 2, 7.6 (05 February 1916): 4, 8.39 (06 October 1917): and 1, 9.28 (13 July 1918): 1, etc.

¹³¹ [Homer Tomlinson?], *Book of Doctrines*, 69-70.

Baptism; (2) Sanctifier – Footwashing; (3) Spirit-Baptizer – Glossolalia; (4) Healer – Anointing with Oil; and (5) Coming King – the Lord’s Supper.¹³² Archer took the suggestions of Thomas and explored each of these tenets, of which the Lord’s Supper is pertinent for this thesis. Archer refers to the sacraments as the mystical community acts of worship, and encourages Pentecostals to use one cup and one loaf of bread to remind participants that they are a collective people; one in body and Spirit with Christ. Archer further mentions that manna sustained the Israelites for their wilderness journey, and now the Lord’s Supper sustains contemporary participants for their journey as they long for heaven.¹³³

Daniel Tomberlin claims that the Lord’s Supper helps to bring the church to unity, and referred to this sacrament as “God’s medicine.” He further stated that partaking of the Lord’s Supper was an act of prophetic worship, which could lead to confession and reconciliation. Tomberlin offers suggestions for when to share in the Lord’s Supper: during the Praise-and-Worship segment or during the altar call.¹³⁴ Chris Green mentions that early leadership in the Church of God would offer the Lord’s Supper on Sunday evenings, and he further mentions that water was not acceptable for the ordinance, but it was required to use non-alcoholic wine (i.e., grape juice) as a symbol of Christ’s death.¹³⁵

As the Church of God achieved alleged middle-class status, the Lord’s Supper waned, often being conducted only once a year. Recently, there has been resurgence in its practice, and many congregations now observe the Lord’s Supper at least once a month; some even participate once a week. Music is an integral part of the Lord’s Supper with songs before, during, and after this sacred event. These are usually songs of dedication and consecration, and one song used when congregants participate in

¹³² John Christopher Thomas, “Pentecostal Theology in the Twenty-First Century,” *Pneuma: The Journal of the Society for Pentecostal Studies* 20.1 (Spring 1998), 17-9.

¹³³ Kenneth J. Archer, “Nourishment for our Journey: The Pentecostal *Via Salutis* and Sacramental Ordinances,” *Journal of Pentecostal Theology* 13 (October 2004), 87, 94, 95.

¹³⁴ Daniel Tomberlin, *Pentecostal Sacraments: Encountering God at the Altar* (Cleveland, TN: Center for Pentecostal Leadership and Care, 2010), 157-185.

¹³⁵ Chris E. W. Green, *Toward a Pentecostal Theology of the Lord’s Supper: Foretasting the Kingdom* (Cleveland, TN: CPT Press, 2012), 109, 111.

drinking the fruit of the vine, is “Nothing But the Blood,”¹³⁶ written by Robert Lowry in 1876 and found in both denominational hymnals.¹³⁷ When the Lord’s Supper concludes, the pastor or moderator usually returns to the pulpit for the dismissal of the congregation.

8.4.2.11 Dismissal

The Benediction is a blessing spoken over the congregation at the end of the service by the pastor, and it is possible that it originated from the liturgical churches, where it is identified as the *Acts of Dismissal*. It is typical in the Pentecostal/Church of God tradition to have a concluding improvised prayer at the end of the service, but in more recent times, pastors have begun using a specific blessing, for example, an Old Testament passage from Numbers 6:24-26 (NIV):

The LORD bless you and keep you;
the LORD make his face shine upon you and be gracious to you;
the LORD turn his face toward you and give you peace.

This pastoral blessing is often followed by an up-beat parting song, or with the pastor simply stating to the congregation, “Have a good week.” There is no definitive claim that all of the elements from liturgical worship are found in typical Church of God/Pentecostal liturgy; however, Daffe believes that some Church of God congregations are beginning to turn to liturgical practices, including a standardized order of service with printed bulletins, which sometimes include the title of the sermon for the day.¹³⁸

8.5 Chapter Conclusion

This chapter considered worship participants, the five basic styles of worship found in Church of God congregations, and discussed the liturgy of the denomination. The Church of God emphasized living out the five-fold gospel through participation in a Christian community, thus ecclesiology helped to shape the denomination as it

¹³⁶ *Church Hymnal* song examples include: “Are You Washed in the Blood?,” “Nothing But the Blood,” and “There Is Power in the Blood.” *Hymns of the Spirit* song examples include: “Saved by the Blood,” “When I See the Blood,” and “Wonderful Power in the Blood.”

¹³⁷ “Nothing But the Blood,” in Morgan, *Then Sings My Soul*, 102-3.

¹³⁸ Jerald Daffe, “Worship Renewal among the Contemporary Churches: Church of God (Cleveland, Tennessee),” in Webber, *Complete Library of Christian Worship*, vol. 3, 35-6.

continued to develop (including suggested additions from Thomas and Archer), with continued emphasis on the Church and spiritual gifts. A major portion of this chapter focused on Church of God/Pentecostal liturgy, and as this chapter has shown, it can be easily recognized. Traditionalists persist in denying that this liturgy exists, while continuing to use the same worship patterns each week. Hollenweger describes the operation of Pentecostal oral theology as follows:

Oral theology operates, as we have seen:

not through the book, but through the parable,
 not through the thesis, but through the testimony,
 not through dissertations, but through dances,
 not through concepts, but through banquets,
 not through a system of thinking, but through stories and songs,
 not through definitions, but through descriptions,
 not through arguments, but through transformed lives.¹³⁹

Each of these elements uses music to create a flow of worship contributing to the development of the Church of God. Church of God congregations believe the Holy Spirit leads their liturgy, and musicians in the Church of God acknowledge worship patterns exist, and constantly attempt to improve them. All of these characteristics (participants, styles, and liturgy) have been *influenced* by music, and have ultimately led to the development of the denomination. Women musicians in the Church of God have had an affirmative impact on the music of the denomination, and in the following vignette, the life, music, and contributions of Mary Smith Morris will be explored. This chapter on liturgiology has prepared readers for the penultimate chapter on worship in the Church of God.

¹³⁹ Hollenweger, *Pentecostalism*, 196.

BIOGRAPHICAL VIGNETTE: MARY SMITH MORRIS

Women were Ministers of Music and musicians in their local Church of God congregations; one notable figure chosen to represent the many women musicians in the denomination is Mary Morris (*nee* Smith). Mary attended the St. Louis Institute of Music where she received her certification to teach piano, ear training, music theory, and was awarded a workshop at Lee College in the fall of 1958.¹⁴⁰ She founded the Lee College Ladies Choir in 1965, and Morris claims most audiences had never heard a women's choir singing in harmony before, and their popularity grew to become a Lee tradition that still exists today.¹⁴¹ While a teacher at Lee College, Mary Morris designed the Music Resource Center, containing music recordings, music scores and music books that eventually became a fully developed music laboratory. Morris and her husband Philip felt impressed to move to Maryland in 1968, where she began teaching at the University of Maryland, Eastern Shore. In 1969, the Morris' organized the Walker Memorial Church of God in Princess Anne, Maryland, and developed several choirs, including a children's choir, which performed a musical every summer.¹⁴² Eventually Morris started an instrumental ensemble and some members of the community who attended other non-Pentecostal churches would come and play in the ensemble or sing in the choir.

After thirteen years as pastors, the Morris' felt called into missions work and moved to Germany to teach at European Bible Seminary, where Philip had an impact on European pastors, and Mary created the first Music Ministry program for the Seminary. Through her work with the school, she had an international impact on the music of the Church of God in Europe. The Morris family returned to their final pastorate in Crisfield, Maryland in 1996. Philip Morris had an advantaged position to witness the influence his wife had on others and believes she had an impact nationally through the students she taught and her participation for many years as an adjudicator with Teen Talent, and especially as secretary and member for the National Association of Church Musicians, which had an impact on the music of the

¹⁴⁰ Morris, interviews, 05 December 2011, 14 August 2012, and 15 February 2013.

¹⁴¹ *Vindagua*: 1965, 156. For a picture and description of the choir, see, <http://archive.org/stream/vindagua1965leeu#page/156/mode/2up/search/%22ladies+choir%22> (accessed 21 December 2012).

¹⁴² Morris, interview, 14 August 2012.

denomination. Secondly, Phil claims Mary had an impact regionally through the State Music Committees. Finally, Mary Morris influenced the local church by establishing choirs and instrumental ensembles.¹⁴³ As an observer, I concur with Philip Morris that his wife Mary has influenced music and musicians in the Church of God on the local, regional, national, and international levels. Through testimonies of people who were influenced by the ministry of Mary Morris, it is clear that she is a wonderful example of a woman in ministry to be emulated.¹⁴⁴ Many women musicians in the Church of God have often gone unrecognized for their contributions to the ministry of music, and so it is appropriate that Mary Smith Morris and her musical accomplishments represent them through this vignette.

¹⁴³ Philip Morris, personal interview, 14 August 2012.

¹⁴⁴ People who attested to the successful ministry of Mary Morris include: Dianne Milligan, Email interview, 04 February 2013; Ralph Morris, Email interview, 04 February 2013; Martha Smith Wong, Email interview, 10 February 2013; Jim Burns, Email interview, 13 February 2013; and Libby Brittingham, Email interview, 22 February 2013.

CHAPTER NINE
APPASSIONATO – IMPASSIONED¹
THE INFLUENCE OF MUSIC ON *WORSHIP* IN THE CHURCH OF GOD

9.1 Introduction

The previous chapter discussed participants, styles, and the liturgy of Pentecostal worship laying a foundation for this chapter on worship in the Church of God. Pentecostals believe their worship must be passionate in Spirit and Trinitarian in nature. Daffe provides a definition of worship, “Worship is our response to God declaring His worth as He has revealed Himself to us.”² The Scriptures encourage Christians to offer acts of service to those within and without the Church; for example, feeding the hungry, giving clothing to the poor, and helping the less fortunate with educational opportunities. According to Simon Chan, “Worship draws Pentecostals into a deep personal relationship with God and the proclamation of the gospel is about bringing people into a ‘personal relationship with Jesus’.”³ As Chan described, it is true that people draw closer to Jesus through worship, which leads to the focus of this chapter. We are first brought into a relationship through private worship times, and then later, in a corporate setting. In this chapter there will be an investigation of the influence of music on worship in the Church of God, with the musical underpinning of a lifestyle of worship.

Although music has been the major influencing factor for all the broad themes in this thesis, worship incorporates *more than* music, as this chapter will reveal. Pentecostals understand their worship must be authentic and encompass every aspect of their lives. Grenz suggests that we should purposefully seek to be faith

¹ The chapter title “Appassionato – impassioned,” is an Italian Western art music term meaning that the music is to be played passionately, such as a piano sonata by Beethoven. In COG worship, this term is in reference to the passion displayed by the congregation in their attempt to be led by the Holy Spirit, as this chapter will reveal.

² Daffe, “Introduction to Worship,” 7-8.

³ Chan, “Jesus as Spirit-Baptizer,” 153.

communities through corporate worship, building up one another, and ministry to the world.⁴ Worship is the main ingredient needed to bring witness, as noted by Grenz, including fellowship and service together to the world, and Anderson claims this worship should be “a joyful experience to be entered into with the whole person.”⁵ Through private,⁶ family,⁷ and corporate worship,⁸ the Church of God is encouraged to participate in each of these activities (i.e., witness, fellowship, service), and become confident that they can accomplish this mission through love and obedience to God.⁹ God delights in worship that is in Spirit and truth, not in one particular place, denomination, or style, but true worship.¹⁰ For Pentecostals in general and the Church of God specifically, worship is not a one-time event that happens purely with music on Sunday mornings, it should be lived every day of the week, 365 days of the year.¹¹ According to Daffe, “Worship from the heart, evidenced by enthusiastic and often emotional response, is the heritage of the Church of God, Cleveland, Tennessee.”¹² This emotional response mentioned by Daffe continues to be a prominent trait of the denomination. The original intention was for the Church and our worship to influence culture in positive ways, but that no longer seems to be the case as Towns observes, “culture is influencing the church more than the church is influencing the culture,”¹³ through movies, magazines, and especially the Internet. Worship has been used as a background for Christian formation, as explained by Land:

⁴ Grenz, *Community of God*, 638.

⁵ Allan Anderson, “The Fruits of Pentecostal Globalization: Current Trends and challenges,” in *Pentecostalism and Globalization: The Impact of Globalization on Pentecostal Theology and Ministry*, McMaster Theological Studies Series 2, ed. Steven M. Studebaker (Eugene, OR: Pickwick Publications, 2010), 63.

⁶ *COGE* 73.23 (13 February 1984): 10.

⁷ *COGE* 75.24 (24 February 1986): 15.

⁸ *COGE* 73.23 (13 February 1984): 14-15.

⁹ Cecil B. Knight, “The Wonder of Worship,” in Knight, *Pentecostal Worship*, 9.

¹⁰ Arrington, *Christian Doctrine*, 201.

¹¹ Whaley, *Corporate Worship*, 110.

¹² Jerald Daffe, “Worship and Related Ministries Among the Churches: Church of God, Cleveland, Tennessee,” in Webber, *Complete Library of Christian Worship*, 31.

¹³ Towns, *Putting an End to Worship Wars*, 10.

The whole congregation was involved in the process of formation. The singing, preaching, witnessing, testifying, ordinances (baptism, Lord's Supper, foot washing), altar calls, prayer meetings, gifts of the Spirit, all the elements of corporate worship prepared people for and called them to new birth, sanctification, Spirit baptism and a life of missionary witness.¹⁴

Land's description of worship covers the basic components for the Church of God, and he correctly states that this was corporate worship – people living, learning, and growing together as a community of faith. Since corporate worship involves more than just music,¹⁵ Pentecostals also view bowing of the head, raising of the hands, kneeling, or lying prostrate before the Lord as methods of worship. Polen admonishes the denomination that although these outward manifestations are important, there must be a proper attitude of worship from the heart.¹⁶ Former Church of God General Overseer E. C. Thomas emphasizes that worship has always been a priority for the denomination, “The Church of God has been distinguished by.... its worship since the early days. The intensity of singing, preaching, testifying, praying, and rejoicing attracted many adherents before the days of elaborate edifices and polished programs.”¹⁷ Hudson agrees with Thomas by “referring to the corporate expression of worship in singing, praise, intercessory prayers, preaching, communion and ministry offered to the sick.”¹⁸ There was a time that one could enter the back door of a church, and within minutes identify that particular church by its worship style; for example, Church of God in Christ, Church of God, or a Vineyard Church, etc. That is no longer the case, as described by Edwards: “Thus, it is not uncommon to see evangelical churches using the Stations of the Cross as part of their worship, nor is it strange now to find liturgical congregations worshipping with upraised hands and worship bands. There are no more presets anymore. And I think that's the way God wants it.”¹⁹ The previous chapter identified five worship styles and it was shown that these were being

¹⁴ Land, *Pentecostal Spirituality*, 75.

¹⁵ Chan claims corporate worship must also involve public Scripture reading and corporate prayer. Simon Chan, *Spiritual Theology: A Systematic Study of the Christian Life* (Downers Grove, Ill.: InterVarsity, 1998), 116.

¹⁶ *COGE* 74.1 (March 12, 1984): 15.

¹⁷ *COGE* 76.9 (July 14, 1986): 2.

¹⁸ Hudson, “Worship,” 177.

¹⁹ Edwards, *worshipthreesixtyfive*, 19-20.

used in the Church of God. However, Church of God congregations still emphasize the characteristics that formed the early denomination; that is, singing, praying, and preaching – all in an exuberant spirited fashion.

Pentecostal music, once recognized for its vibrant rhythms, syncopation, and spiritual fervor is no longer theirs alone, Roberta King identifies this as “Global Christian Music in Worship,” music for everyone incorporating multicultural aspects or global song; these are frequently sung in vernacular languages and use the performance practices in those particular traditions.²⁰ Brugh states that this new music is penetrating our worship, “As music from Pacific Rim, Africa, Central and South America finds its way into North American worship books, with it comes an ever expanding array of multiple voices. Its welcome in many local assemblies still remains a challenge. Musicians need skills in leading new types of congregational song.”²¹ This Global Christian music in worship as described by Brugh will not come naturally to Church of God congregations, but must be skillfully introduced through national and state conferences, where perceptive local church Ministers of Music will then take this global song to their congregations, helping people to find their “heart language,” the music of their original cultures.²² Although Christian seminaries, colleges, and universities are teaching new techniques and songs, the local churches need to embrace the people attending their churches or via live streaming on the Internet, and help them find a place to share their talents and gifts. This chapter will examine how music has influenced the worship of the Church of God, beginning with the Creative Arts.

9.2 Creative Arts in Worship

Creative Arts in Church of God worship is a trend that has really come to the forefront in the last few years. In actuality, the arts (i.e., visual, auditory, literary,

²⁰ Roberta R. King, “The Impact of Global Christian Music in Worship” [Fuller Theological Seminary] *Theology, News & Notes* (Spring 2006): 6; in Cherry, *The Worship Architect*, 173.

²¹ Lorraine Brugh, “The Trinitarian Journey: Music as Gift and Sounded Word,” *Currents in Theology and Mission* 35, no. 3 (2008), <http://www.questia.com/read/1G1-179705580> (accessed 28 October 2012).

²² A new term, Ethnodoxology, describes people of other cultures worshiping God with songs from their own cultures, and includes the Creative Arts. See, International Council of Ethnodoxologists (ICE), www.worldofworship.org (accessed 28 November 2012).

choreographic, liturgical, etc.) are not new, to congregations, but were originally a part of worship in OT times.²³ The Creative Arts saw resurgence among Catholic and Protestant groups as early as 1963; however, it took a few years for Pentecostals and Charismatics to participate in this renewal. Webber mentions that Catholics gave “primary attention to environmental art, the charismatic and praise and worship traditions of worship have recovered dance and drama.”²⁴ Previously, there was just an effort to have a clean sanctuary with enough space to have a choir or worship team, but that is no longer the case. Perhaps stemming from the Holiness position, many in the Church of God initially rejected the use of the Creative Arts in worship – especially dance.²⁵ Now, with more and more congregations building churches with sufficient worship space, there is a renewed interest in the Creative Arts. Webber offers three suggestions for the Arts in Worship: keep them simple, stress quality, and, do not allow any interruption of the worship.²⁶ Some have made attempts to exclude the creative arts in worship through a very narrow view of Scripture, as explained by Jensen: “Liturgists and theologians alike have cited John 4:23-34 to assert that the truest form of worship was that in spirit and truth—which generally meant that Protestants rejected most external forms, especially visual art, liturgical or architectural ‘trappings’, vestment, and other adornments of the church space as too distracting, too ‘Catholic’, or too secular.”²⁷ Thankfully, some of these same liturgists and theologians mentioned by Jensen have had a paradigm shift, and the Creative Arts are making resurgence in churches throughout America, including the Church of God. Creative Arts, including architecture, sacred space, poetry, drama, dance, flags and banners are another form of worship.

²³ Richard C. Leonard and Larry Nyberg, “Biblical Philosophy of the Worship Arts,” in Webber, *Complete Library of Christian Worship*, vol. 1, 213-225.

²⁴ Robert E. Webber, *Worship Old & New*, rev. ed. (Grand Rapids, MI: Zondervan Publishing House, 1994), 205.

²⁵ Lonnie McCalister, “Music and the Arts Among the Contemporary Churches: Church of God, Cleveland, Tennessee,” in Webber, *Complete Library of Christian Worship*, vol. 4, book 1, 33.

²⁶ Robert E. Webber, “Historical, Philosophical, and Theological Perspectives on the Visual Arts: Rules for Using the Arts in Worship,” in Webber, *Complete Library of Christian Worship*, vol. 4, book 2, 522.

²⁷ Robin M. Jensen, “The Arts in Protestant Worship,” *Theology Today* 58, no. 3 (October 2001): 361.

9.2.1 Architecture and Sacred Spaces

Church of God architecture and sacred spaces in sanctuaries do not all appear the same since there is no official blueprint kept in the general offices in Cleveland, Tennessee for Environmental Art. According to McCalister, churches are modest in their decorations, usually using the seasons to highlight certain themes (i.e., Christmas, Easter, etc.), and some buildings also incorporate stained glass windows.²⁸ Although this statement was correct when first written by McCalister, there has now been a minor shift in thought; many larger Church of God churches are beginning to incorporate more art friendly designs into their sanctuaries. Some Church of God congregants worship in storefront buildings, and others in beautiful structures located in the most visible location in town. Robert Fisher mentions that the few minimum requirements for a church would include: “clean, orderly, comfortable and as free of distractions as possible. The logical reason for a prepared place is to allow the worshipers to concentrate and center their attention upon the object of worship, the Lord Jesus Christ. The condition of the physical facilities should glorify God and facilitate worship.”²⁹ These basic requirements identified by Fisher continue to be important in the twenty-first century. Although no two Church of God sanctuaries are exactly alike, they are quite similar in many features as the forthcoming illustration will indicate.

The church described here is my “home church” in Maryland, the Crisfield Church of God. However, having visited many denominational churches (more than 100 in the US), I must admit that a vast majority of them are visually similar except for chair/pew styles and sanctuary colors.³⁰ A typical sanctuary in the Church of God usually has entrance doors at the back of the church, opening to a foyer. A second set of doors lead into the sanctuary where most of the space is filled with pews and/or chairs for congregational seating. There is sacred space before the altars where people can come to pray, offering enough room for some to stand or kneel. Behind the altars and before the platform, there is often a communion table. In figure 9.1, the band is

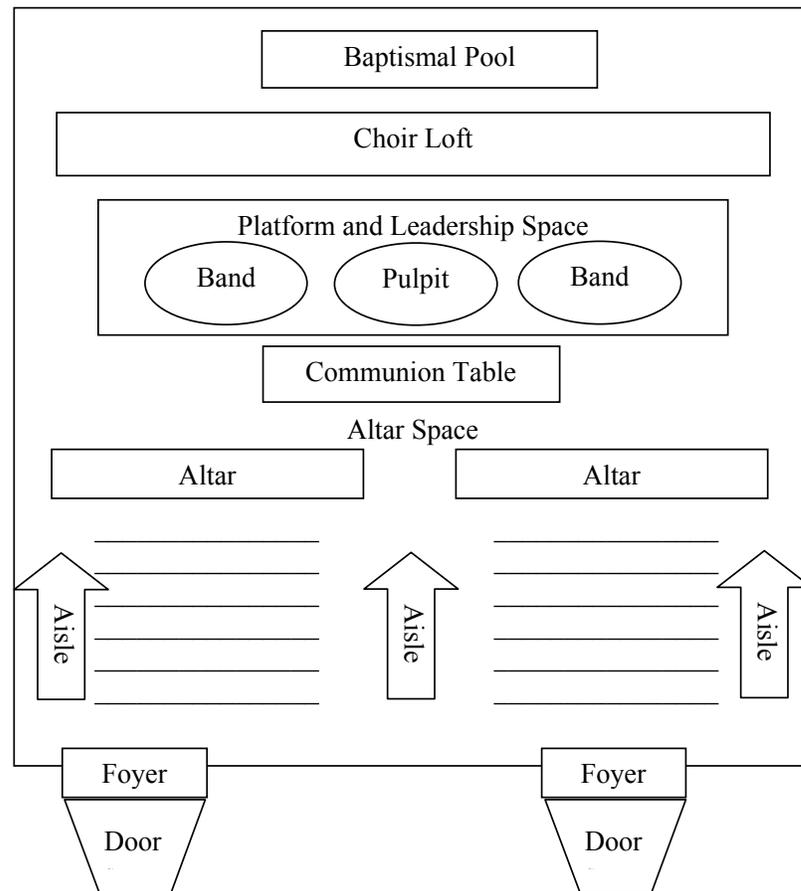
²⁸ McCalister, “Music and the Arts,” 32.

²⁹ Robert E. Fisher, “Preparation for Worship,” in Knight, *Pentecostal Worship*, 25.

³⁰ The vocabulary for terms in this section (i.e., altar space, leadership space, etc.) was adapted from Albrecht, *Rites in the Spirit*, 128-133.

located on the platform, where there are chairs, and a pulpit for preaching.³¹ Behind the leadership space is the choir loft, with the baptismal pool at the rear (not all churches have an indoor baptismal pool), as seen in figure 9.1:

Figure 9.1 Diagram of a Typical Church of God Sanctuary



Although many Church of God sanctuaries may have the exact or a similar layout as seen in figure 9.1, it is often encouraged from the pulpit that worship can take place anywhere, not just in a sanctuary.³² Worship happens when an individual chooses to worship, whether it is in a car, a store, or in the privacy of their home. Another area of worship in the Creative Arts is through poetry and drama.

³¹ *COGE* 75.21 (13 January 1986): 6.

³² Daffe, "Introduction to Worship," 22-3.

9.2.2 Poetry and Drama

In older congregations where testimony is prevalent, some groups make frequent use of poems, one example being Romanians who have moved to the USA and become affiliated with the Church of God. These poems are recited from memory telling of a victory over temptation, or a delivery from the evil one. Children often recite poems, especially at seasonal events, but it is rare that adults recite poetry in traditional Church of God congregations. Poetry could introduce the theme to a particular service, or could be quoted by the pastor during a sermon. A poem could even be used in place of a song or a prayer. Baron and de Jong affirm and claim poems are especially appropriate at baptismal ceremonies and add emotional impact for the family.³³ Poems are used during weddings, funerals, baby dedications, and seasonal events. Drama is an art form that is more frequently observed in the Church of God, and is a creative method often used in collaboration with choral presentations, if participants are available,³⁴ as McCalister affirms, “Drama is used often as a part of musical presentations especially at Easter and Christmas. These presentations are of the pageant variety and can be quite lavish in costuming and staging.”³⁵ I have witnessed (and participated in) many of the musical presentations described by McCalister; they are a popular form of evangelism in the denomination, and help make the Bible stories realistic.³⁶ Dramas are usually introduced in Church of God congregations through the children of the church presenting small pageants throughout the year. It has recently become popular for youth groups to also perform dramas, often incorporating them with music and choreographed worship movements, a term used on occasion since some older church members do not appreciate the term “dance.”³⁷ Other Creative Art forms are dance, flags, and banners.

³³ Cynthia R. de Jong and Henry J. Baron, “Poetry in Worship: The Occasional Uses of Poetry in Worship,” in Webber, *Complete Library of Christian Worship*, vol. 4, book 2, 817.

³⁴ Wilson-Dickson, *Story of Christian Music*, 242.

³⁵ McCalister, “Music and the Arts,” 32.

³⁶ Esther Wiens, “Introduction to Drama in Worship: The Value of Dramatic Representation,” in Webber, *Complete Library of Christian Worship*, vol. 4, book 2, 659.

³⁷ Boschman, *Heart of Worship*, 64.

9.2.3 Dance, Flags, and Banners

I have been a member of the Church of God since childhood, and have observed “dancing in the Spirit” many times, long before Charismatic dancing became popular. It was usually done solo, with or without music, either in the rows of the pew or the aisles, and often in the sacred space known as the altar. According to Albrecht, “Classical Pentecostals, in the tradition of the Holiness movement, have rejected all types of social and liturgical dancing. The exception to this ban is the infrequent expression of ‘dancing in the Spirit’, a form of ecstatic dance-like movement.”³⁸ This dancing in the Spirit mentioned by Albrecht is believed to be inspired by the Holy Spirit, and is not considered dancing in the regular sense, as it may or may not be in time with the music or it can even happen without music.³⁹ McCalister agrees with Albrecht and adds a further comment concerning liturgical (choreographed) dancing, “Liturgical dance remains a controversial issue in the Church of God.... There are many congregations that do not accept this art form as a means of worship expression.”⁴⁰ The reason some in the Church of God reject the choreographed worship movements is because in their attempt to be separate from the world, they fear being labeled “worldly.” Sometimes the movements of a Pentecostal dancer are a fluid, soft, gentle gliding across the floor. At other times, it may appear like hopping from one foot to another. If this dance continues for a few minutes, a repeated pattern seems to develop. Years ago, I saw elderly women in the Church of God “dancing in the Spirit” with such ecstasy that their hair, normally neatly piled high on their heads, would fall down to their shoulders as their hair pins flew across the floor because of the intensity of their dancing. To the uninitiated, perhaps this description seems somewhat humorous, but to those who have witnessed this event, there was never a question of sincerity or worldliness. There was always a sense of holiness involved in this ritual, and somehow observers felt privileged to witness such an outward manifestation of the Holy Spirit in action.

Through the influence of the Charismatic Movement, flags and banners have recently made an appearance in Church of God congregations. Although the Bible

³⁸ Albrecht, *Rites in the Spirit*, 98.

³⁹ Frances Bixler, “Dancing in the Spirit,” in *NIDPCM*, 571.

⁴⁰ McCalister, “Music and the Arts,” 33.

talks about flags and banners, these items were not readily accepted in most Church of God congregations until a few years ago. McCalister states, “In the past ten years banners have been added as a part of the décor in some churches.”⁴¹ Some rural Church of God congregations are beginning to use flags and banners, even if they only hang them on the walls. Acceptance of flags and banners is usually initiated through the children’s ministry, then the teen ministry, before finally (after several years) being accepted by the general church population. Most of the Creative Arts in worship are directly related to the musical presentations in Church of God congregations, leading to the influence of music on worship.

9.3 Church of God Worship through Music

In Western art music, the different periods of music have themes: the Classical period is framed by order; the Romantic period stretches musical boundaries with relaxed tempos and key changes. The music that best signifies Pentecostalism and the music of the Church of God in my opinion is jazz, both were birthed in the early twentieth century among the marginalized poor of society. Alexander discusses one of the sub-genres⁴² of jazz – blues music, and its relationship to theology, and affirms how certain elements of the blues have similarities with Pentecostalism.⁴³ Cox agrees with Alexander and also writes of the amalgamation of Pentecostals and jazz, claiming they both have a distinctive relationship, and he even refers to them as siblings, “with all the consanguinity and rivalry such a blood link always brings with it.”⁴⁴ Brugh writes, “Music led by the Spirit is open to change and improvisation, variety and multiplicity. Isn't that exactly what is around us in the church and in our culture?”⁴⁵ There is definitely improvisation in numerous Church of God congregations as mentioned by Brugh, since many of the musicians are self-taught and play by rote

⁴¹ McCalister, “Music and the Arts,” 32.

⁴² **Sub-genres of jazz** include: Dixieland, ragtime, blues, swing, bebop, hot, cool, blues, Latin jazz, jazz fusion, jazz rock, jazz funk, smooth jazz, etc.; the list is virtually endless with new styles constantly being created. See, Smithsonian National Museum of American History, “Smithsonian Jazz,” <http://www.smithsonianjazz.org/> (accessed 03 March 2011).

⁴³ Kimberly Ervin Alexander, “Standing at the Crossroads: The Battle for the Heart and Soul of Pentecostalism,” *Pneuma* 33 (2011): 331-349.

⁴⁴ Cox, *Fire from Heaven*, 143.

⁴⁵ Brugh, “Trinitarian Journey.”

(i.e., without written music).⁴⁶ This same term could be applied to the prayers, testimonies, and sermons of Church of God adherents, preachers, and musicians. Although each of these elements are thought to be non-musical, in actuality they each contain recognizable musical rudiments (i.e., melody, rhythm, expression, etc.). As with jazz, Pentecostal music can sometimes be deemed a harsh fusion of sounds.

9.3.1 Cacophonous Sound

When people enter the doors of a Church of God, they come from all walks of life with their own distinct set of problems and preferences, and look to the message and the music to give them the strength needed to make it through another difficult week. According to Hughes, the anointed singing, especially glossolalic singing, brings the inner strength needed for life, and seems to “lift” souls to God.⁴⁷ It must be clarified that music is not an afterthought or a luxury, Hollenweger claims music to be an equal partner with theology, “Music is just as necessary for the ministry in the church as theology. It is not an adornment, a decoration which we may take or leave.”⁴⁸ I agree with Hollenweger’s claims; music is an equal partner with theology, and necessary for the development of the church. Some would describe Pentecostal/Church of God worship as a cacophony of sounds – whereas to the initiated it is a heavenly sound, or as Daniels writes, a “heavenly soundscape.”⁴⁹ Albrecht explains, “What an outsider may disdain as sonic dissonance is to these Pentecostals a symphony of holy sounds. These symphonic sounds surround, support and give a sense of security to the Pentecostal worshipers. They symbolize an entrance into the felt presence of God.”⁵⁰ Church of God congregations yearn to hear this symphony of holy sounds described by Albrecht – some feel as though they have not attended church without this sonic dissonance. All Creative Arts are important; nevertheless, music has the ability to “soothe the soul,” perhaps because of the emotions associated with the combined text and melodies. However, Rayburn offers a word of caution, reminding us that emotion

⁴⁶ Bruno Nettl, “Improvisation,” in Randel, *New Harvard Dictionary*, 392.

⁴⁷ *COGE* 73.23 (13 February 1984): 22.

⁴⁸ Hollenweger, *Pentecostalism*, 286.

⁴⁹ Daniels, “Gotta Moan Sometime,” 23.

⁵⁰ Albrecht, *Rites in the Spirit*, 143.

alone is not true worship, and we must struggle against “shallow emotionalism.”⁵¹ According to Clark, “Some come searching for fellowship, while others walk through the doors carrying burdens too deep to share with anyone. They probably don’t care what kind of week you’ve had; they’re just hoping and praying that the music you’ve prepared meets their expectations.”⁵² The responsibility to help lift these burdens described by Clark places a heavy obligation on those in charge of the worship; they must carefully choose all of the elements that make up the worship service (i.e., the songs, prayers, Scripture readings, and sermon, etc.), so that the service will flow smoothly.

9.3.1.1 Music with Purpose

Music has a definite purpose in worship to God, according to Paul Walker: “In its highest capacity music prepares the heart of the believers for response to God and right living for God; it conditions the believers to receive God’s blessings, it sets the spiritual tone of the service; it guards against formalism and intellectualism.”⁵³ Pentecostals believe this spiritual tone mentioned by Walker is the anointing of the Holy Spirit. Ferrin agrees with Walker claiming God’s work is done through Holy Spirit anointed people, not just the music or the sermon.⁵⁴ Church of God congregations recognize this anointing described by Ferrin and are serious about the pursuit of the anointing, and they believe they can sense the anointing in others as they minister through music. Pentecostals believe the gifts of the Spirit are possible when anointed music is being played or sung, and will likely be observable when the anointing is present.⁵⁵ The Church of God has had several influences, most notably from African-Americans.

⁵¹ Robert G. Rayburn, *O Come, Let Us Worship: Corporate Worship in the Evangelical Church* (Grand Rapids: Baker Book House, 1980), 153.

⁵² Dave Clark, *Worship Where You’re Planted: A Primer for the Local Church Worship Leader* (Kansas City, Missouri: Beacon Hill Press, 2010), 54. He continues, “Every Sunday holds the potential to be a red-letter day in someone’s spiritual journey, and music may very well be the impetus God uses” (p. 54).

⁵³ Paul L. Walker, *The Ministry of Worship: An Exposition of Selected Psalms* (Cleveland, TN: Pathway Press, 1981), 32.

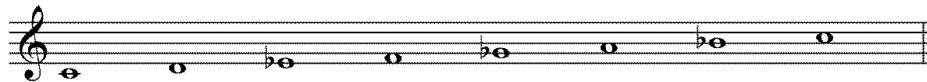
⁵⁴ Paul Ferrin, “The Place of Music in Congregational Worship,” in Trask, Goodall and Bicket, *Pentecostal Pastor*, 578.

⁵⁵ For more on the “gifts of the Spirit,” see, Arrington, *Christian Doctrine*, cpt. 7, 113-128.

9.3.2 African-American Influences

The jazz influences in Pentecostal music can be traced to African-American sources, further expanding to include the use of “blue notes,” as seen in figure 9.2:

Figure 9.2 “Blues” scale used in Church of God Music



Blue notes have a tendency to flat the third, fifth, and seventh scale pitches. This jazz influenced musical technique was also present in convention songs, and is used frequently in CCM. The extemporizational characteristics found in jazz are also seen in other aspects of Church of God liturgy, such as prayers, teaching, and preaching, and are practiced so frequently they flow smoothly from one segment to another. One such segment in Pentecostal liturgy, the Call to Worship, incorporates music known as “praise.”

9.3.3 Praise

The worship service begins with praise songs that are mostly up-tempo and loud. Of course, this is an oversimplification, and Marva Dawn warns that if a church strictly uses “upbeat” songs, “it denies the reality of doubts concerning God, the hiddenness of God, and the feelings of abandonment by God that cloud believers going through difficult times.”⁵⁶ Praise songs are usually corporate in nature, and more surface level compared to worship songs. Praise can be observed in others in the congregation and many Ministers of Music refer to this as horizontal worship. Usually, praise precedes worship, although there are times that the opposite is true. Praise is powerful, however, worship must be honest as stated by Dawn, “If people are introduced to a Christianity composed only of happiness and good feelings, where will the staying power be when chronic illness, family instability, or long-term unemployment threaten?”⁵⁷ Pentecostals believe they must learn to worship in good times and in unpleasant instances; they believe their worship should reflect the truth of life. The

⁵⁶ Dawn, *Reaching Out*, 88.

⁵⁷ Dawn, *Reaching Out*, 280.

following example in figure 9.3 is an up-tempo praise song used in the Church of God that encourages the listeners to praise God in weakness and in strength.

Figure 9.3 Praise song used in the Church of God

Brightly ♩ = 142 **Words/Music: Ty Parker**

Give God the praise. Give

God the praise. Praise Him when you're weak.

Praise Him when you're strong.

This song was written by Church of God Minister of Music Ty Parker, and encourages the singers to “Give God the Praise.” It is written in the key of F major, in 4/4 time signature, and is sung at a metronome marking of 142 (a medium fast tempo). Syncopation is used through the use of ties, as seen at the end of measure two, four, six, and eight.⁵⁸ There are times when praise songs such as this can erupt into deep praise, and then spiritual manifestations become observable. However, it is usually during the second part of the Praise-and-Worship segment that these spiritual manifestations of songs occur.

9.3.4 Worship

After an undetermined amount of time (although regular attendees can sense when the change is coming), the music in Church of God congregations will shift from the praise segment into the worship portion of the service. It must be mentioned that Spirit-led worship can take an up-tempo “praise” song and easily turn it into a “worship” song. The opposite is also true; the Holy Spirit can easily turn a slow,

⁵⁸ Ty Parker, “Give God the Praise,” in *Anointed Praise 1* (Cleveland, TN: Maximized Music, 2000), 3. For more on Parker, see, East Chattanooga Church of God, “Music Ministries,” <http://www.eastchattcog.com/music-ministries.html> (accessed 10 January 2013). To view this song in its entirety, see Appendix 16. © 2000 All Rights Reserved. Used by Permission.

contemplative song of “worship” into a “praise” song. There is no reason or pattern – Church of God musicians recognize and desire this “divine interruption” of the Holy Spirit and are quite disappointed if an intrusion does not transpire. This change can happen through the guidance of the Minister of Music, the audience response, or the Pastor, but each of these firmly believe they are being “led by the Spirit.”⁵⁹ Hudson describes this shift in musical mood: “The songs become simpler in lyrical content and more intimate in emotional intensity. The words are easily remembered and many of the songs are sung without the need for books or overhead projectors. It is accepted that during this period, the gifts of tongues or prophecy may be exercised.”⁶⁰ This shift in mood described by Hudson is a regular occurrence in Church of God services, even before the term Praise-and-Worship became popular, one could sense this shift when mostly hymns were sung. In an attempt to be sensitive to the anointing, it is possible that the worship team may sing the first song five, ten, or even fifteen times – until they receive what they believe to be a release from the Holy Spirit to precede to the next song. In figure 9.4 is an excerpt of the worship song “We Have Come to Worship the Lord,” written by David Horton.

⁵⁹ Arrington, *Christian Doctrine*, 99.

⁶⁰ Hudson, “Worship,” 190.

Figure 9.4 Worship song used in the Church of God

Horton's song is written in the key of E-flat major in 4/4 time signature. It is sung in a slow tempo, with words indicating that worship is to God alone. Horton told me that this song has been sung by choirs in Church of God congregations throughout the USA and around the world.⁶¹ I had this song translated into German (as well as several other languages), and have used it in churches, conferences, and Easter Tours in over fifteen countries in Europe. The "story" of how this song was used in England was published in the Church of God national magazine for Germany, *InSpirit*; Scherz writes that during a music and evangelism tour in England, a group of young people from European Theological Seminary (ETS) ministered by singing, "We Have Come to Worship the Lord." Being led by the Holy Spirit, the group continued singing the song repeatedly and as a result, people were healed and filled with the Holy Spirit.⁶² "We Have Come to Worship the Lord" has proven to be a very powerful worship song written by a Church of God composer to glorify God, and the congregation in

⁶¹ David Horton, "We Have Come to Worship the Lord," in *Jubilee: Celebrating God's Favor for Choir, Praise Ensemble, Soloists and Orchestra* (Cleveland, TN: SpiritSound Music Group, 1999), 14. To view this song in its entirety, see Appendix 17. © His Spirit Music/ASCAP (a div. of SpiritSound Music Group) All Rights Reserved. Used by Permission.

⁶² Heinrich Scherz, „Fragen zu Music und Anbetung in der Gemeinde: Erfahrene Musiker geben Antwort,“ [Questions About Music and Worship in the Church: Experienced Musicians give the Answers] trans. by Cathy Vaughan, *InSpirit*, 59 Jahrgang, 1/2006, 6-9.

England and the young people in the ETS Singers have a lasting memory of the power of obedience to the Holy Spirit.

Pentecostals and their music seemed to move from one extreme to another, much as a pendulum swings back and forth. Music is similar to a pendulum, and has been used by Pentecostals to accelerate emotionalism within church services. Christians in general and Church of God/Pentecostals in particular, need to realize that life is much like the swinging pendulum, and must learn to live through both good and bad times. Hudson claims that along with victorious songs, there must also be times of reflection, which resembles a mirroring of the actuality of life.⁶³ Dawn concurs with Hudson, and believes that singing “praise” songs represents only one-half of the life story resulting in incomplete worship. Believers sometimes feel abandoned by God, and need to acknowledge that there is also a negative side to life, and some worship songs help express these emotions.⁶⁴ Church of God Ministers of Music have been guilty of ignoring songs of darkness and abandonment as described by Hudson. It seems as if the pendulum has shifted in another direction, and some Pentecostals are imitating the quiet style of the neo-Pentecostals or charismatics.⁶⁵ This quieter, more intimate style of worship is often associated with the practice of praying and singing in an unknown tongue (glossolalic singing or sung glossolalia), and is a distinctive of the Church of God, often referred to as Spiritual worship.

9.3.5 Spiritual Worship

All Church of God/Pentecostal worship is believed to be spiritual, that is, having to do with being led by the Spirit. However, when Church of God/Pentecostal congregations talk about spiritual worship, they are in reference to a type of worship that incorporates the charismata (i.e., gifts of grace).⁶⁶ Usually but not always, these gifts are accompanied by glossolalia, either spoken or sung. In this section there will be a discussion of the Song of the Lord, and the Song of Prophecy.

⁶³ Hudson, “Worship,” 197.

⁶⁴ Dawn, *Reaching Out*, 88.

⁶⁵ Tommy Reid and Doug Brendel, *The Exploding Church* (Plainfield, NJ: Logos International, 1979), 56-7 in Poloma, *Assemblies of God at the Crossroads*, 189.

⁶⁶ Examples of these “gifts of grace,” especially the spiritual gifts, are found in 1 Cor. 12:1-31, for example: words of wisdom, knowledge, faith, healings, miracles, discernment of spirits, prophecy, tongues, and the interpretation of tongues. It is possible for these gifts to be in operation through unknown speech (i.e., glossolalia), or through song (sung glossolalia, or glossolalic singing).

9.3.5.1 *Song of the Lord*

The early Pentecostals placed an “emphasis on the work of the Holy spirit in worship.”⁶⁷ The central focus of Church of God services was not the music or even the sermon; it was the divine interruption of the Holy Spirit. Pentecostals and those in the Church of God recognize the moving of the Holy Spirit and glossolalia as one of their primary distinctives in the twentieth century.⁶⁸ Shepherd affirms, “There is the expectation that God will minister in love to the worshiper through the agency of the Holy Spirit. Normally, the service will stop for the moving of the Holy Spirit, usually expressed through glossolalia.”⁶⁹ Without this moving of the Holy Spirit mentioned by Shepherd, many congregants in the Church of God believe they have not “had church;” they desire and expect an observable manifestation. Glossolalia is the Church of God/Pentecostal/Charismatic practice of speaking and singing in an unknown tongue, and this practice may also occur during singing (i.e., glossolalic singing, sung glossolalia, or Song of the Lord). According to Thomasina Neely, singing in tongues is the musical equivalent of speaking in tongues, and both may have an interpretation only through the revelation of the Holy Spirit.⁷⁰

When a person sings in tongues, either they may interpret the message, or perhaps God will give someone else the gift of interpretation. Usually a singer will receive the words “in tongues” with an unrehearsed heavenly inspired melody. Praise-and-Worship songs are usually composed by worshipers to or about God; Spiritual songs, on the other hand, are believed to come directly from the Holy Spirit, as Neely clarifies: “Spiritual singing is considered a highly anointed music in which God is believed to be creating and singing a song through someone to comfort the heart, edify the body, admonish, teach, defeat the enemy, turn others to God, or bring spiritual release to the church. These songs are musically lyrical and have musical form that can later be taught to the congregation.”⁷¹ Spiritual singing is anointed singing, as revealed by Neely, and sometimes it is so polished, it sounds like a

⁶⁷ Shepperd, “Worship,” *NIDPCM*, 1219.

⁶⁸ Sims, *Our Pentecostal Heritage*, 105.

⁶⁹ Shepperd, “Worship,” *NIDPCM*, 1219.

⁷⁰ Neely, “Church of God in Christ,” 204.

⁷¹ Neely, “Church of God in Christ,” 174.

professional composer has written it. When a spiritual song is sung and then interpreted, the people in the congregation believe they are hearing a message from God, and this is often accompanied by a special impression among the hearers, referred to as “bearing witness” (i.e., agreeing with).

Many non-Pentecostal churches are uncomfortable with sung glossolalia and other unusual spiritual demonstrations. These unusual manifestations were seen and recorded even before the Pentecostal Movement. Barton Stone attended and observed frontier revivals in the mid-1800s, and documents: falling, dancing, laughing, running, and singing. Stone claims, the “music silenced everything, and attracted the attention of all, it was most heavenly. None could ever be tired of hearing it.”⁷² For Church of God/Pentecostals, this type of Spirit-led worship is expected, and according to Conn, glossolalic praying would sometimes flow gracefully into sung glossolalia. At times only one person would be singing in glossolalia, and at other times, “a group would be singing in tongues, all with the same melody and the same unknown language.”⁷³ I have witnessed this Spirit-led singing mentioned by Conn on many occasions, and can affirm that it usually happens at the end of an intense time of worship. Hustad confirms, “Suddenly a climax is reached and a “holy hush” falls on the entire group. It is then that they may expect God’s presence to be revealed in some supernatural way – by ecstatic speaking and its interpretation, by a “prophecy” or a revelation,” or by “singing in the Spirit.”⁷⁴ To the initiated, one can sense a transition is on the verge, as a “holy hush” comes over the audience. Expectancy fills the air, and then someone will begin to sing or speak in an unknown tongue.

Johansson claims glossolalic song is unrehearsed, and that participants assert they are being Spirit-led. He further states that this special type of spiritual song is usually without any music accompaniment, and further reveals that there are four musical characteristics of ‘singing in the Spirit’: (1) “the use of reciting notes such as those used in the Gregorian psalm tones,” (2) *melismas* (more than one note to a

⁷² Barton W. Stone, *Christian History* (an autobiography), in Synan, *Century of the Holy Spirit*, 33.

⁷³ *COGE* 73.23 (13 February 1984): 8.

⁷⁴ Donald Hustad, “The Historical Roots of Music In The Pentecostal And Neo-Pentecostal Movements,” *The Hymn* 38, no. 1 (January 1987): 10.

syllable) are common,” (3) “usually only one chord forms the harmonic basis on which this congregational improvisation is built” (i.e., the simultaneous singing of the root, third, and fifth of the chord), and (4) “there are no prescribed beginnings or endings.... Spontaneity throughout is the rule.”⁷⁵ Glossolalic singing is usually sung “a cappella” as mentioned by Johansson; however, some churches (especially Charismatics) tend to play a tonic chord on a piano, organ, keyboard, or guitar softly in the background while singers choose the root, third, or the fifth of the chord to sing. These singers also seem to be Spirit-led to change their pitch to one of the other pitches at will. The following illustration is an attempt to musically show what happens during glossolalic singing. It is not meant to be offensive, and I have not attempted to imitate glossolalia, but instead have chosen to use the word hallelujah as an example. I have seen, experienced, and participated in glossolalic singing on numerous occasions. Although music readers can envision the musical score, this is something that cannot be fully explained or understood with words or a music staff; it must be heard to appreciate the simplicity and beauty of “spiritual singing,” as seen in figure 9.5:

Figure 9.5 Example of Glossolalic singing

E^b

This type of spiritual singing is spontaneous, and could last for two minutes, twenty minutes, or for an undetermined amount of time, and can be from an individual, or it can be a corporate experience. The entire congregation seems to sense

⁷⁵ Calvin M. Johansson, “The Theological Foundations of Music in Worship: General Characteristics of Singing in the Spirit,” in Webber, *Complete Library of Christian Worship*, vol. 4, book 1, 129-30.

when this segment of the worship is completed, and the spiritual singing fades into silence. The three tones in the example are E-flat, G, and B-flat (tones one, three, and five), and move about freely (note that there is no time signature, time has been suspended), involving a variety of musical motions, such as: passing tones, steps and skips, and neighbor tones. The Song of the Lord is something special that can happen at the end of a worship service, but this is not a fixed pattern heard every time; it is different each time it occurs.⁷⁶

There is evidence that the Song of the Lord was practiced in the early days of Pentecostalism, and Wacker offers another name for this sacred event, the “heavenly anthem,” or “heavenly chorus,” and writes, “This behavior consisted of singing in tongues by a number of persons at the same time. At this distance it is hard to know exactly what the heavenly chorus sounded like, but Pentecostals repeatedly described the event as one of unearthly beauty.... what is clear is that everyone was expected either to harmonize or at least cooperate by keeping quiet.”⁷⁷ Dennis Bennett, the Episcopal priest credited with starting the Charismatic Movement in 1960 was invited to Alaska in 1967. While there, a group of Eskimo children were baptized in the Holy Spirit and without being taught about “singing in the Spirit,” one girl in the group began the practice, as Bennett describes: “Sometimes during a prayer and praise time the entire group will join in “singing in the Spirit,” allowing the Holy Spirit not only to guide individual voices, but to blend them and produce harmonies that sometimes sound like the angelic choir itself!”⁷⁸ I must agree that there are times when spiritual singing is angelic, and at those moments, people are in awe of the presence of God. A second category of spiritual singing is the Song of Prophecy.

9.3.5.2 *Song of Prophecy*

A second type of glossolalic song found in the Church of God is the Song of Prophecy, in which a singer or instrumentalist prophesies with their musical gift. According to Neely, this prophecy is usually followed by an interpretation to edify the

⁷⁶ See, Edith Blumhofer, “Movements of Worship Renewal in the Twentieth Century, 149 – The Holiness-Pentecostal Movement,” in Webber, *Complete Library of Christian Worship*, 106-7.

⁷⁷ Wacker, *Heaven Below*, 110.

⁷⁸ Dennis J. Bennett, *Nine O'clock in the Morning* (Plainfield, NJ: Logos International, 1970), 176.

church.⁷⁹ It is possible for a Song of Prophecy to be musically interpreted, in other words, the prophecy could be sung in a known language, and it is also possible that a non-musician will be used to give the interpretation through a spoken known language to encourage the church. Sorge agrees with Neely, and claims that God intends for anointed musicians to move prophetically with their voice or instrument.⁸⁰ When the anointing of the Lord comes upon the musicians, Pentecostals believe the Lord is able to speak through their voice or instrument, as the following story will illustrate. A Romanian young man in our Chapel service at ETS in Germany testified that his father had a heart attack, and was not expected to live. The Serbian guitar player in the worship team came forward, and “played a prophecy” over this kneeling and weeping young man. When the guitarist finished playing, a British man in the audience stood and gave an interpretation in the English language for the musical prophecy, stating to the broken-hearted son, “Your father will be healed today, and will leave the hospital tomorrow. This coming Sunday, he will again be in the pulpit preaching My Word.” The entire congregation rejoiced; the young man reported to the Chapel the next week that every word of that prophecy had come true.⁸¹ Sorge believes that these musical prophecies can sometimes have more impact than spoken or sung words.⁸²

Neely reveals that Songs of Prophecy are not always joyous, sometimes they “instruct, warn, or give direction to the body of believers through song.”⁸³ When a person or a congregation receives a Song of Prophecy, as described by Neely, they believe they receive an indescribable inner confirmation from the Holy Spirit allowing them to “bear witness” that this particular prophecy was for them. Many musicians in Church of God/Pentecostal churches are extremely talented, and have the ability to play by improvisation; but if one’s talent inspires a song, it is *not* a Spirit-inspired song. Boschman exhorts, “A musician should never play a song by improvisation and call it a prophetic song, for it was initiated by the natural mind, not

⁷⁹ Neely, “Church of God in Christ,” 204.

⁸⁰ Sorge, *Exploring Worship*, 132.

⁸¹ Benson Vaughan, Personal Journal 2002, 86-7.

⁸² Sorge, *Exploring Worship*, 129-30.

⁸³ Neely, “Church of God in Christ,” 172-3.

by the Spirit of God.... The song must be the result of the Spirit rising within the musician.”⁸⁴ I mentioned that I have seen and heard these spiritual songs on many occasions, but I have never heard or seen what I considered to be a false spiritual song as mentioned by Boschman. I do believe that some musicians have made claims of prophetic worship when it did not actually occur. Sung prophecy is not a regular occurrence, but it happens frequently enough to be known within the Church of God and other Pentecostal/Charismatic groups.

Not everyone in Church of God/Pentecostal congregations is filled with the Spirit, and therefore, not everyone participates in sung glossolalia, but when they do, it is believed to be led by the Holy Spirit.⁸⁵ It seems as though there was more participation in glossolalic singing in the emerging days of Pentecostalism, as previous *Evangel* evidence has shown. As the Church of God has allegedly progressed from a lower socioeconomic status group to middle class, I believe their distinctives seem to have diminished, especially in the larger urban churches, a thought generally accepted by Johansson for the Church in general.⁸⁶ A recent survey of 127 congregations in the Church of God showed that constituents hold a different view on Spirit Baptism than earlier generations, which could possibly account for an alleged diminish in distinctives within the denomination. Many in the survey described their understanding of the Holy Spirit with expressions of love and the power of God, rather than “speaking in tongues.”⁸⁷ Whether in a known tongue or an unknown tongue, it has been established that music has a drawing power to bring people into the church. The main reason most non-Christians attend church for the first time is to hear and see musical presentations; a danger is that if the music is not anointed, it could cause some not to return to the church. It is hoped by most Ministers of Music that the music will be excellent *and* anointed by the Holy Spirit. Church of God musicians believe it is the Holy Spirit that draws people to God, not a particular song or style of music.

⁸⁴ LaMar Boschman, *The Prophetic Song* (Shippensburg, PA: Revival Press, 1995), 76.

⁸⁵ Kent Henry, “Singing in Worship: Singing in the Spirit,” in Webber, *Complete Library of Christian Worship*, vol. 4, book 1, 346.

⁸⁶ Johansson, “Music in Worship,” 371.

⁸⁷ Kimberly Ervin Alexander, James P. Bowers, and Mark J. Cartledge, “Spirit Baptism, Socialization and Godly Love in the Church of God (Cleveland, TN),” *PentcoStudies* 11.1 (2012): 40.

9.4 Chapter Conclusion

This chapter dealt with the influence of music on worship, and highlighted the importance of the Creative Arts in worship, and discussed several types of spiritual song; namely, the Song of the Lord, and Sung Prophecy. Worship is more than just music, other elements are also involved (i.e., testimony, Creative Arts, etc.), and it is lived out daily, not just on Sundays.⁸⁸ For the Church of God in the USA, worship is multigenerational and multiethnic – it encompasses all of the nations of the world that have made America their home. Technology changes are happening rapidly in the Church world, and it has positively affected church music with new innovations for ministry.⁸⁹ In order to capitalize on the world becoming smaller, the Church of God must continue to seek new ways to incorporate technology into the Church, for the purpose of spreading the Gospel into the twenty-first century; an excellent starting point will likely occur through music.

Musicians in the Church of God continued to participate in theology through their spiritual songs, making use of the Pentecostal distinctive of glossolalia, both spoken and sung. These spiritual songs were not just new ways to sing, but experiences that had the possibility of leading to an encounter with God and the expected result of lifechange.⁹⁰ Although the Church of God has been studying ecclesiology since its inception, Althouse believes it is still underdeveloped after a century.⁹¹ Pentecostal scholars have recently begun focusing their efforts on understanding ecclesiology and publishing their findings to help Pentecostals become aware of their obligations to non-Christians, which should include a communal relationship that is inclusive of all people groups, particularly the marginalized.⁹²

In the previous chapter there was a discussion on Church of God liturgiology, and this chapter continued this investigation with the Pentecostal distinctive of

⁸⁸ Whaley, *Called to Worship*, 334.

⁸⁹ Ivan Satyavrata, “Friends in Mission: Following the Wind and Riding the Wave,” in Studebaker, *Pentecostalism and Globalization*, 202.

⁹⁰ Warrington, *Pentecostal Theology*, 26.

⁹¹ Althouse, “Ascension—Pentecost—Eschaton,” 227.

⁹² See, Thomas, *Toward a Pentecostal Ecclesiology*.

glossolalic worship. While Chan acknowledges “any form of worship could be called a liturgy,”⁹³ he is not convinced that Pentecostals totally grasp the concept of liturgy, and encourages them to more fully develop a concept of a Trinitarian liturgy. I agree with Chan in the respect that each area of Pentecostal liturgy must be thoroughly grounded in the Father, Son, and Holy Spirit; which includes the prayers, songs, and sermons. The Church of God is continually developing, as indicated by this report from Synan: “As of August 2000, the Cleveland Church of God numbered nearly six million members and adherents in over eighty nations of the world. In the United States, 6,408 churches ministered to a membership of 887,148 members.”⁹⁴ The North American membership took six more years before they achieved the million-member status. In the following vignette, the life, music, and contributions of David Horton will be explored. This chapter on worship has prepared readers for the concluding chapter on the overall influence of music on the Church of God.

⁹³ Chan, *Pentecostal Ecclesiology*, 118.

⁹⁴ Vinson Synan, “The Holiness Pentecostal Churches,” in *Century of the Holy Spirit*, 119.

BIOGRAPHICAL VIGNETTE: DAVID HORTON

Worship, as explained by Daffe is “from the heart, evidenced by enthusiastic and often emotional response, is the heritage of the Church of God, Cleveland, Tennessee,”⁹⁵ and one notable figure who combined music and worship is David Horton. Following his graduation from the University of Southern Mississippi, Horton became a member of the Stan Kenton Orchestra and he traveled for six months with them. Horton realized that being with the Kenton Orchestra was not the correct career path for him, and instead he pursued a life in Christian education.⁹⁶ After completing PhD studies in 1974 from the George Peabody College for Teachers at Vanderbilt University (Nashville, TN), Horton was hired at Lee College as the head of the music department, where he held many positions: concert band director, choir director, teacher (theory, music technology, music education, composition, arranging, etc.). Along with his teaching and performing duties at Lee College and in the local community, Horton edited a contemporary songbook for the church titled *Psalms, Hymns, and Spiritual Songs*. He promoted music through national music conferences, and coordinated music for the General Assemblies.⁹⁷

According to his wife Virginia, David’s most significant contribution to music influencing the denomination was becoming the director of the Lee University Campus Choir.⁹⁸ This choir has been in existence since its original founding in 1958 by the first director, A. T. Humphries, and is therefore the oldest choral ensemble at Lee University. Horton directed Campus Choir for twenty-five years (1978-1980; 1983-2006) before his untimely death while on tour with the choir in Nassau, Bahamas (08 May 2006). The choir is known for its exuberant worship style, which seemed uncharacteristic for Horton, who calmly directed without a great deal of

⁹⁵ Daffe, “Worship and Related Ministries,” 31.

⁹⁶ Burns, Interview, “Remarks for David Horton’s Memorial Service,” 13 May 2006.

⁹⁷ Burns, Interview, “Remarks for David Horton’s Memorial Service,” 13 May 2006.

⁹⁸ “Dr. Horton’s wife, Virginia, has been central to this ministry over the past 25 years performing on recording projects, working with students both in sectionals and on an individual basis and has been a constant supporter of the ministry of Campus Choir.” *Lee University Campus Choir Ministry Manual*, 2012-2013 (p. 11). Email from former member Adam Shepherd; 07 February 2013.

emotionalism.⁹⁹ Horton had a profound influence on his students; reflecting on his life and ministry, Lee University President Paul Conn wrote: “there are few people who have ever made such a huge impact on the life of Lee University as Dr. Horton has made. He and his wife, Virginia, have poured themselves into the lives of so many students. All of us – his students, his Campus Choir members and alumni, and his colleagues – can hardly imagine a Lee University without him.”¹⁰⁰ David Horton was born into a Church of God family, and spent his life in music ministry, demonstrating and teaching others how to worship God; a by-product of that ministry was influencing the development of the Church of God through his music and his lifestyle of worship. David Horton’s *influence* will continue within Lee University and the Church of God for years to come.

⁹⁹ See, “Lee University Campus Choir – Who Can Satisfy?” YouTube, <https://www.youtube.com/watch?v=UNMw73XAtaA&list=PL88444292FEFC0661> (accessed 10 January 2013). This video features elements of COG/Pentecostal singing: extensive repetition, and uninhibited, chaotic worship. See especially time marker (TM) 5:30, TM 6:30, TM 6:56, TM 7:00, TM 9:20, and TM 10:05.

¹⁰⁰ David Horton Obituary, *The Chattanooga.com*, available from: <http://www.chattanooga.com/2006/5/13/85724/David-Horton-Cleveland.aspx#.URDxnbqtEzs.email> (accessed 05 February 2013).

CHAPTER TEN
FINALE – A FAST TEMPO¹
GENERAL CONCLUSION ON THE *INFLUENCE* OF MUSIC ON THE
CHURCH OF GOD AND IMPLICATIONS FOR ITS FUTURE

10.1 Introduction

In the *finale* section I would like to point out that this thesis embodies an original contribution to Pentecostal research under the broad discipline of ecclesiology. This thesis substantiated the argument that music *influenced* the development of the classical denomination known as the Church of God (Cleveland, TN). The Church of God began 125 years ago (1886) with only eight people, and became one of the twenty-five largest churches in America and Canada, with a membership of 1,076,254 as of 2011.² The verification of the argument was first shown through a discussion of the broad general themes, and secondarily reinforced through the discussion of music-specific underpinnings. This thesis provides an in-depth assessment of music's contribution to the Church of God, which has not been attempted previously, and argues for Pentecostal scholarship to accept music as a dialogue partner, and to acknowledge its contributions to the development of the classical Pentecostal denomination – the Church of God.

In this final chapter, there will be a synthesis of the findings of the broad primary themes and music-specific secondary underpinnings that influenced the development of the Church of God. Further, there will be a review of the significance of my findings as it pertains to the denomination specifically, and then suggested

¹ The chapter title “Finale – A Fast Tempo,” is in reference to the Western art music term indicating the final section or movement in a musical work, and it is usually in a fast tempo. In reference to COG music, this term “Finale” indicates the final chapter of this dissertation, and as seen throughout this work, the years, styles, and influence of music have been moving at a rapid pace.

² The National Council of Churches USA lists the membership of the COG for 2011 as 1,076,254, an increase of .38 percent over 2010. See, National Council of Churches, “Trends continue in church membership growth or decline, reports 2011 Yearbook of American & Canadian Churches,” (14 February 2011), <http://www.nccusa.org/news/110210yearbook2011.html> (accessed 10 January 2013).

areas of further research, which has the potential to influence other evangelical groups, specifically Pentecostals and Charismatics.

Most Pentecostal research has centered around historical and theological aspects, with very few concentrating on Pentecostal music. The few exceptions are Donald Tanner's thesis (1974) on the hymnody of the Assemblies of God, Joseph Randall Guthrie's thesis (1992) on Pentecostal hymnody, Thomasina Neely's thesis (1993) on the musical heritage of the Church of God in Christ, Donald Todd LeRoy's thesis (2004) on the *Church Hymnal*, and David Anthony Dehner's thesis (2005) on the life and work of Church of God musician Delton Lynol Alford. As presented in the previous chapters, this present study has traced the eight broad themes and the musical impetus within those themes to show the *influence* of music in the Church of God in a chronological and systematic approach. The time frame for this project covered the first 125 years of the denomination (1886-2011).

This thesis attempted to stay true to historiographical accounts through the use of primary and secondary sources. The events and people I have written about have been shared with me through stories at church and family gatherings for years, so I have brought a certain amount of bias to the project. My goal has been to write as bias-free as possible, and to attempt to critically examine the facts about musical people and events in the Church of God. Combinations of both quantitative and qualitative research designs were chosen as the methodologies for this research. Using the quantitative method, journals from the *Church of God Evangel* and *General Assembly Minutes* were analyzed to obtain empirical data, such as the name of songs used, the types of instruments used, and the responses of the congregations when the performances took place. The qualitative design used the descriptive research approach to discover information through the following actions: Goals; Conceptual Framework; Research Questions; Methods; and Validity.³ As with the interdisciplinary approach, the descriptive research design had a fair amount of interplay between the different segments throughout the entire project. I will now look briefly at the contributions of this project in regards to ecclesiology, theology, liturgiology, and church development.

³ This design approach was adapted from: Maxwell, *Research Design*, vol. 41. This interactive approach was previously discussed in chapter one.

10.1.1 An Interdisciplinary Approach

This project set out to show that scholars need to be inclusive of other disciplines, in this case, ecclesiology, theology, liturgiology, and church development – with music as the focal point. Each of these areas contributed various aspects to the project, and there was constant interplay between the components. The thesis was placed directly under the umbrella of *ecclesiology*, as it pertained to the doctrine of the Church, “the people.” The Church of God was originally founded by mountain people from the Southeast of the US in 1886, and after their move to Cleveland, Tennessee in 1904, the small group began to purposefully be more inclusive of others, with an emphasis on family and community. The small group adopted the name Church of God in 1907, and the denomination moved forward, striving to worship in spirit and in truth, using music as a driving force. This thesis has given numerous examples of the Church of God operating as a community of faith, with emphasis on music-driven worship emphasizing a lifestyle of worship.

The second component in this interdisciplinary approach is *theology*. It has been mentioned that in the emerging years, Pentecostals had not fully developed their own theology. However, they loved God and His Word, and sincerely sought to find the correct path (“faith seeking understanding”). The Christian Union emerged after two years of soul searching for the truth, and chartered the church in 1886. When Tomlinson arrived at the turn of the century, he asked, “Which church is this?” and the response was “the church of God of the Bible.” Through discussions he understood this group to be Trinitarian in nature. Although the Church of God is now over a century old, they are still searching the Scriptures to fully understand their “Pentecostal Theology.” Jeremy Begbie believes that music shapes Christian living, and as a result, our theology as well.⁴ Throughout this thesis it has been shown that there was an amalgamation between theology and music, and the discussion showed that the Church of God is engaged in “knowing, being, and doing,” with music at the core.

The third component in this interdisciplinary approach is *liturgiology*. Liturgy is the “work of the people,” and concerns the worship patterns of people, in this case,

⁴ Begbie, *Theology, Music, and Time*, 273.

the classical Pentecostal denomination known as the Church of God. Pentecostals call liturgy the “order of service,” and Church of God liturgy is an amalgamation of the best of many traditions, originally reflected by the adherents’ denominational origins. Some have claimed that Pentecostals have no liturgy; however, this thesis clearly established that the Church of God has a liturgy that has been developing throughout the past 125 years. Several well-known scholars have attested to Pentecostal liturgy, including Grant Wacker, Joel Edwards, and Walter Hollenweger, to name a few. The fact that Pentecostals have incorporated the four-part generalized liturgy of mainline churches into their worship patterns is perhaps a revelation for some readers.⁵ Through his indefatigable efforts, Delton Alford, Church of God scholar and musician, has made tremendous progress to establish worship patterns in Pentecostal churches regardless of denominational ties. Walter Hollenweger has correctly identified the similarities between Pentecostal and Liturgical traditions, and has championed the cause of Pentecostal liturgiology. In this thesis I have identified how the various Pentecostal and liturgical divisions overlap, and discussed the titles given to these sections by both groups and shown how music was used to create a flow of worship to unite the liturgical segments.

The final component in this interdisciplinary approach is *church development*. Why do some churches fully develop, and others remain the same? One popular theory proposes that if a church is healthy, it will properly develop. Although the Church of God has experienced tremendous increase since the initial eight people, the truth remains that fifty-eight percent of our churches in the United States have less than one hundred people attending regularly. Less than one percent of Church of God congregations have more than one thousand in weekly attendance. Still, in 1886 there were eight people, and after 125 years, there are more than one million people attending Church of God services weekly, making this classical Pentecostal community among the largest twenty-five denominations in the USA.⁶ From the largest to the smallest Church of God congregation, one component is noticeable – they have anointed, Spirit-filled music as a motivating force.

⁵ The four-part generalized liturgy would include: the Acts of Entrance, the Service of the Word, the Service of the Table, and the Acts of Dismissal.

⁶ Bowers, *Portrait and Prospect*, 10.

10.2 Synthesis of the Results

The main findings were discussed in each chapter and were summarized within those chapters. This section will synthesize the findings to answer the two research questions of the study: (1) *How did music influence the development of the Church of God*, and (2) *What was the musical impetus within the broad themes of each chapter?*

10.2.1 Historical Roots

The topic of historical roots in the Church of God was discussed in chapter two. There was an explanation as to how and why the denomination was birthed, with music as a focal point. Early Church of God members came from the mountains, and were known as a singing people whose music was exuberant and empowered by the Holy Spirit; the very heart of their meetings was Pentecostal worship. The melodies touched their emotions, and the lyrics gave voice to their lives – pain, joy, sorrow, and hope for a new spiritual life. When Pentecostals sang, they were not worried about performance techniques; the predominant thought of early Pentecostals was to be led by the Holy Spirit. It is true that early Pentecostals brought their hymns and songs with them from former groups (i.e., Baptist, Methodist, Holiness, etc.); however, they immediately took ownership. When they sang this borrowed music, it instantaneously became fervent, spiritual, exuberant, that is, it became “Pentecostal.” A contribution to academic Pentecostal scholarship in chapter two was the discovery of a wealth of information concerning instrumental contributions previously overlooked. It is true that instrumental music was not as prominent as vocal music; still, it was important to the early mountain Pentecostal churches. Twenty-three instruments were mentioned in the *Evangel* and the *Assembly Minutes* in the first two decades, including examples from all four families of instruments (i.e., string, woodwind, brass, and percussion). It was significant to find examples of people “playing under the power” through a spiritual anointing, as well as instruments being played by a spiritual entity without human hands touching them. The musical impetus within the broad theme of historical roots is the energetic and high-spirited worship through vocal and instrumental music, which initially led to the development of the Church of God.

10.2.2 Education

In chapter three, the second broad theme of the Church of God, the establishment of BTS (eventually Lee University), was investigated. Beginning with the first class in

1918, music was one of the subjects, and when classes gathered for devotions, chapel, or graduation exercises, music was a crucial element. There were early Pentecostals who were opposed to intellectualism and believed they only needed the guidance of the Holy Spirit, and they feared their adherents attending secular schools. They were not against education, per se, but they opposed knowledge that would diminish their dependence upon the Holy Spirit. Otis McCoy brought his professional skills to BTS, and he initiated the traveling choir tours that continue through the present day. Lee University choirs (and other instrumental and vocal ensembles) tour both nationally and outside the USA as well. They claim their primary purpose is to spread the Gospel; a second goal is that of recruitment for Lee University and the Church of God. The school began with twelve students, and now boasts a student body of over four thousand students. Chapter three revealed the involvement of music at the Pentecostal Theological Seminary. Although the Seminary has not made significant contributions like BTS, Lee College, and Lee University, still, prior to this thesis, the extent of music activities at the Seminary was thought to be non-existent. The musical impetus within the broad theme of education has been the training of men and women in the area of music, and these aspects led music to influence the development of the Church of God.

10.2.3 Publishing

The third broad theme of publishing was presented in chapter four, and the early church fathers of the Church of God (i.e., Spurling and Tomlinson) began publishing materials rather early (ca. 1901), as compared to most other denominations of the early twentieth century. They believed that their holiness literature was second only to the Bible, and that the printed word could be influential long after the spoken words of a sermon or testimony ceased. The Church of God began publishing a church magazine titled *Evening Light and Church of God Evangel* in 1910, which included testimonies and reports about the work of the denomination. Although it seemed insignificant at the time, their publishing efforts began to make the name Church of God known throughout the South. By 1920 the denomination began a series of music publications and Otis McCoy became the first editor in 1934. The denomination published many “convention-songbooks,” featuring shape-note notation, becoming a leader and innovator of shape-note materials. The musical impetus within the broad theme of publishing was the constant release of new music primarily to Church of

God congregations, and secondarily to other groups (especially Baptist churches). This constant release of new shape-note music, simultaneously used with excellent marketing techniques, led to the development of the Church of God.

10.2.4 Evangelism

The focus of chapter five discussed *evangelism* in the Church of God. The combining of the evangelism committee and the music committee at the national level showed an appreciation and recognition from denominational leadership, which proved to be an encouragement to musicians throughout the denomination, giving them confidence to pursue additional avenues of influence over the Church of God. The elements of evangelism are important (i.e., teaching, fellowship, missions, etc.), but it is through worship that these activities are heightened. The national radio and television evangelism endeavors of the Church of God helped make the denomination a household name in the 1950s and 1960s. The Ministers Trio (i.e., Bennie Triplett, Donald Aultman, and Roosevelt Miller) was birthed as a result of the radio ministry and became well known throughout the South and across the nation; a secondary by-product of their album sales and appearances was the promotion of Lee College and the Church of God. A contribution to academic Pentecostal scholarship beginning in chapter four and appearing in other chapters as well was the use of the Internet featuring visual and aural examples through the social media site YouTube, where musical performers (e.g., The Ministers Trio, the *Forward in Faith* Radio Choir, Mylon LeFevre, etc.) from by-gone years can be seen and heard. The musical impetus within the broad theme of evangelism has been the pairing of evangelism with music, which helped to augment the name recognition of the denomination, and led to the development of the Church of God.

10.2.5 Transition

The fifth broad theme for the Church of God was revealed in chapter six; a period of stabilization and expansion, which led to an important transition for the denomination. From the 1930s–1960s, the Church of God was known as an innovator and leader in shape-note materials, they entered a period of stabilization and expansion. Conversely, the convention songs had become dated, and many churches wanted to move forward in their worship; these events spurred the demise of the convention song tradition. However, many smaller congregations in the Church of God were

unwilling (or unable) to move beyond their convention music. As religious broadcasting became available, it provided churches possibilities for other styles of worship, sometimes resulting in worship wars within the denomination, which continue in some churches until this present day.

Teen Talent united the youth of the Church of God with exciting new choral music, which gave a much needed infusion of creativity into the denomination. Soon denominational congregations across America were singing in four-part harmony, and uniting again with choirs, rejuvenating the adults as well as the teenagers of the Church of God. The musical impetus within the broad theme of transition was the pairing of teenagers with music through a talent competition. The Teen Talent competition,⁷ coupled with music, revitalized the denomination and contributed to the development of the Church of God.

10.2.6 Mentoring and Nurturing

The seventh chapter revealed the penultimate broad theme for the Church of God; the mentoring and nurturing of its musicians. This support first came from the national level with the creation of the National Association of Church Musicians. This initial group modeled mentoring and nurturing, which was then integrated by the state leadership, and eventually filtered to local churches. The mentoring and nurturing brought about change through leadership, education, and spirituality in the music ministry of the Church of God. The Pentecostal aspect of maintaining spirituality above all else was a predominant conviction from the beginning. One of the first activities of the National Association of Church Musicians was to identify recognized leaders at the state and local levels who were then recruited to improve the ministries they served through vision casting, anointed worship, educational opportunities, and evangelistic efforts. A final official recognition and encouragement came when the church musicians sought ministerial licensure, and the name Minister of Music began officially appearing in the *Book of Minutes*. The musical impetus within the broad theme of mentoring and nurturing was the establishment of music leadership in the Church of God at the national, state, and local church levels. These combined efforts,

⁷ In 1962, the only areas for competition were in vocal and instrumental music. Today, other categories include: Art, Bible, Creative Writing, Drama, Music and Multi-Media, etc. See, Church of God Youth & Discipleship, "Teen Talent," <http://www.cogyouth.org/youth/teen-talent> (accessed 11 January 2013).

coupled with an official endorsement from the national leadership through licensure, led to the development of the Church of God.

10.2.7 Liturgiology

The eighth chapter discussed liturgiology, the “work of the people,” and investigated the participants, styles, and segments of the worship service. Pentecostal congregations usually refer to liturgy as the “order of service” to distance themselves from non-Pentecostal churches. Worship patterns are found in most churches, and initially Pentecostals borrowed from their former faith fellowships (i.e., Baptist, Methodist, Holiness, etc.) as they sought to discover which patterns worked best for their situations. Pentecostal distinctives, such as Spirit baptism and glossolalia, became characteristic of emerging denominations in the late nineteenth and early twentieth centuries. Non-Pentecostals claim Pentecostals lack an organized liturgy; however, this thesis has shown a significant contribution to academic Pentecostal scholarship through the identification of Pentecostal liturgy, previously thought to be non-existent. Certain recognizable segments usually include: music, prayers, testimonies, a sermon, and an altar service (featuring additional music). Non-Pentecostals usually have a liturgy containing four segments: the Acts of Entrance, the Service of the Word, the Service of the Table, and the Acts of Dismissal. It was from the discussion of these segments that most Pentecostals will see that there is overlap between the varying worship styles, and each of these non-Pentecostal segments appear within Pentecostal liturgy.

This thesis emphasized that liturgy motivates all other areas of the church, from corporate worship to the various departments (i.e., children, youth, young adults, etc.). Albrecht, Hollenweger, and Wacker (among others) gave credence to claims of a fully-developed Pentecostal liturgy, with each agreeing that music connects the segments to create a flow of worship. A basic liturgy for Pentecostals usually includes: pre-service preparation, singing, Scripture, prayer, special music, the offertory, praise and testimony, the sermon, the altar service, and an informal dismissal. Music is usually involved in most of these segments, helping to create a flow of worship.

10.2.8 Worship

Chapter nine disclosed the final broad theme concerning music within the Church of God, namely worship. Chapter nine emphasized the influence of music on the worship of the church, highlighting Creative Arts and spiritual worship. Non-members are more inclined to come to concerts and special presentations (especially if it involves their children or grandchildren) than to regular church services. Church of God musicians believe it is the Holy Spirit that draws people to God, not a song or style of music. A contribution in chapter nine included the identification of African-American influences in general and jazz music in particular as dialogue partners with Pentecostalism; scholars, including Alexander, Cox, and Hollenweger, have alluded to this. A second contribution included the explanation of glossolalic singing, providing a music notation example, allowing non-Pentecostals to safely “observe” this phenomenon from a distance.

Each broad theme constantly had interplay among the components, producing a synergistic approach. Therefore, the energetic, high-spirited Pentecostal worship of the early twentieth-century, the training from the educational institutions, the constant release of new shape-note music, the evangelistic efforts combined with music at the core, Teen Talent and the revitalization of the youth of the church, the mentoring and nurturing of participants, acknowledgement of a fully-developed Pentecostal liturgy, coupled with learning to live a lifestyle of worship, has led to the development of the denomination.

10.3 Recommendations for Further Research

Music in the Church of God has been a positive influence on the denomination that can be seen as a recurring concept that has touched every major theme from 1886 through 2011. Although this thesis revealed several contributions concerning music, there are still questions in need of further research that were beyond the scope of this thesis.

First, the delimitations of this study identified in chapter one stated that primarily Anglo congregations in the USA would be investigated. Still, one critique of this thesis is its lack of engagement with ethnic groups within the Church of God; the denomination must seek for ways to be culturally inclusive. Future research

should study ethnic congregations of the Church of God within the USA (i.e., African-Americans, Asians, Hispanics, etc.), analyzing their liturgies and styles of worship, with special emphasis on music particular to their ethnicity. How does music influence the development of ethnic groups?

Second, there needs to be an investigation of other women and men who significantly contributed to the development of the Church of God through the influence of music, perhaps using the Dehner thesis on Delton Alford as a guide.⁸ In line with the second recommendation, the third investigation could highlight Church of God affiliated men and women who chose secular music careers to see what impact they made on society as Christian musicians in the secular marketplace.⁹

Fourth, it is arguably possible that not all of the hymns in the Pentecostal hymnbooks are in entire agreement with all of the doctrines of the movement, partially due to the fact that early Pentecostals brought their music with them from other denominations when they first became associated with the Church of God. Do some of the older songs still used in our congregations align with the distinctive doctrines of the Church of God? How can denominational songwriters and musicians engage theology with music and the other ministries of the Church?

Fifth, there needs to be an investigation through a comprehensive survey of all Ministers of Music in Churches of God throughout the denomination, such as the one conducted for pastors by the Center for Pentecostal Leadership and Care. What kind of musical and theological training have these Ministers of Music received? What styles and liturgies are being used in Church of God congregations today?

Sixth, there needs to be an investigation as to why the Church of God still suffers from worship wars, or as Alexander calls them, generational wars. Unfortunately, many of the conflicts revolve around music and worship. What can be done about music related conflicts in the Church of God? How can the denomination

⁸ For a list of possible names for further study, see, Appendix 18.

⁹ Possible examples include Jay DeMarcus (attended LU from 1990-92), from the country group *Rascal Flatts*, and Nathan Chapman, a 2001 LU graduate, now working as a session musician and record producer of country music.

educate Ministers of Music and laity who lead worship so that they can avoid these useless and harmful conflicts?

Seventh, research should be conducted to understand the influence that Charismatic music, especially praise choruses, has had on Church of God congregations. Did the Charismatic Movement bring about changes in the music and theology of the denomination, or of Pentecostals in general? Were the musical and theological influences of the Charismatic Movement negative or positive influences for the Church of God?

Eighth, other Pentecostal and Charismatic groups need to investigate the influence music has had on their denominations, before all of the “living archives” of those groups are deceased.¹⁰ How can these other Pentecostal and Charismatic groups be encouraged to engage in this vital research? How would additional studies on the music of other denominations benefit Pentecostalism? Although this thesis answered numerous questions about how music influenced the Church of God, reading the statements above, it is obvious that there are still unanswered issues in need of a response.

10.4 Conclusion

The findings summarized above support the thesis that music undeniably *influenced* the development of the Church of God. Music was shown to be at the core of every activity of the church, and has proven that its influence was often the driving force motivating the denomination to move forward. The conclusions of the study contribute to academic knowledge and the Church in general, but its results offer the most significance for Pentecostals and Charismatics. This thesis serves as a model for other groups that wish to ascertain the influence of music on their denominations. This thesis has shown that the music of the Church of God has been an influence on the broad themes of the denomination for the first 125 years. The musical underpinnings contained within those broad themes have provided the thrust that not only supported the denomination, but also helped to continually propel it forward with

¹⁰ Other groups could include, but not be limited to: Assemblies of God, Pentecostal Holiness Churches, International Church of the Foursquare Gospel, Church of God in Christ, Church of God of Prophecy, Vineyard Churches, etc.

each musical revision. In the late nineteenth century, the exuberant music was different from the culturally accepted Christian music of the time; music initially ignited the Pentecostal Movement. As the Church of God began to recognize its leaders and offer training for young believers, music was there as motivation. As the denomination began publishing, they quickly found that most published materials were a labor of love; however, they soon realized that the publication of music materials proved to be lucrative, and actually helped to pay for the other evangelistic publishing efforts.

At the national level, the leadership realized the natural harmonization of evangelism and music, and provided and supported a platform to encourage such a union. Exactly when the convention song tradition was dying, the pairing of Teen Talent with the Youth Department offered an impetus to revive the Church of God once again, and helped them transition into their next phase of ministry. By the 1970s, when church musicians needed mentoring and nurturing, the national leadership of the Church of God provided support, which filtered down to the individual states, and ultimately to the local churches. Finally, the church began teaching its members to lead a lifestyle of worship that would last a lifetime. As the Church of God entered the twenty-first century, they found that younger generations were discovering the music of the *Church Hymnal* again.¹¹ All of these components collectively brought about the continual development of the Church of God, and it is expected that this trend will continue into the future.

¹¹ Through the efforts of the Gaithers, many people are being exposed to the *Church Hymnal* through their *Homecoming* video and concert series. See, Gaither Music, www.gaither.com (accessed 28 January 2013).

Music ministry operates, as we have seen:

Not through music notes and lyrics, but through the influence of the Father,
Not through scales and chords, but through the example of the Son,
Not through musical arrangements, but through the leading of the Holy Spirit,
Not through music terminology, but through the Bible,
Not through debated roots, but through a Wesleyan-Holiness family tree,
Not through coincidence, but through a proper education,
Not through borrowed materials, but through Pentecostal literature,
Not through mystery, but through evangelistic proclamation,
Not through the demise of a music tradition, but through continual emergence,
Not through authoritarian decree, but through mentoring and nurturing,
Not through dry and meaningless creeds, but through liturgical flexibility,
Not through worship wars, but through a lifestyle of true worship.¹²

¹² By concluding this thesis with a proclamation inspired by Hollenweger's declaration on oral theology, I am showing appreciation for his foundational work on Pentecostalism, which has made it possible for me as well as others to research topics previously considered on the margins of accepted theological studies. To view Hollenweger's declaration see, Hollenweger, *Pentecostalism*, 196.

APPENDIX 18
SUGGESTED NOTABLE CHURCH OF GOD MUSICIANS
TO BE CONSIDERED FOR FURTHER STUDY

Although time did not permit me to discuss everyone who participated in music in the Church of God, the following is a list of musicians who made significant contributions to further advance the Kingdom of God and the Church of God through music, and I believe they should be further investigated.

Deceased Musicians

Bertha Gugler

David Horton

Ruby Hurst

Horace Mauldin

Ardis McDaniel

James Roosevelt Miller

Living Musicians

Donald Aultman

Jim Burns

Max Morris

Charles L. Towler

Edward L. Williams

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