

APPENDIX A

SUGGESTED REPERTOIRE LIST OF PUBLISHED GOSPEL CHOIR WORKS WITH EUROPEAN CHORAL INTERSECTIONS

All works listed are for mixed chorus and piano accompaniment.

A rhythm section including bass guitar, drums and organ may be added if desired.

Table A.1: Published Gospel Choir Works

Gospel Song	Composer/ Arranger	Voicing	Score Location	Style Notes
Order My Steps	Glenn Burleigh; Arr. Jack Shrader	SATB	J.W. Pepper: www.jwpepper.com/ Order-My-Steps/8020331.item	Implements chromatic blues lines with European vocal tone for hymn-like harmonization
Carol of the Bells	Isaac Cates	SATB, trio descant	J.W. Pepper: www.jwpepper.com/ Carol-of-the-Bells/10661464.item	Quotes Peter Wilhousky's setting before breaking into polyrhythmic gospel motives; inserts a vamp with an expanded choral texture of nine voices
It's Working	Isaac Cates	SATB	Self-published: isaaccatesmusic.com	Lyricism of the piece calls for a clear choral tone based on focused vowels at the foundation
Strong and Mighty	Isaac Cates	SATB, two descant trios	Self-published: isaaccatesmusic.com	Rhythmic contrapuntal thematic material, polyphonic vamp with multiple modulations, extended vocal ranges and polyrhythms

Strong Tower	Isaac Cates	SAT	Self-published: isaaccatesmusic.com	Begins with a nineteenth century-style extended piano solo; choral writing calls for purity of tone and vowel formation
Take My Life (Lacrimosa)	Isaac Cates	SATB with solo	Self-published: isaaccatesmusic.com	Setting of <i>Lacrimosa</i> from Mozart's <i>Requiem in D minor, K 626</i> ; intersects European and gospel singing technique throughout the piece
The Lord's Prayer	Isaac Cates	SATB	Self-published: isaaccatesmusic.com	Uses a combination of traditional European chords and vocal technique with gospel vocal technique, rhythms and ostinato phrases; opportunity for rote teaching
God Wants a Yes	James Hall Arr. by James D. Thompson	SATB	GIA, African American Church Music Series: www.giamusic.com/store/resource/god-wants-a-yes-print-g9850	Use of both chest and head voice, short stepwise melismas, specific articulations for declarative statements, chromatic harmonic development; modulations with extended vamp
He Rebuked the Red Sea	Donald Lawrence, William Jakes Stokes	SATB	Printed in the <i>Donald Lawrence Presents The Tri-City Singers – Goshen Piano/Vocal Songbook</i> : ntimemusic.com/donald-lawrence-presents-the-tri-city-singers-goshen-piano-vocal-guitar.html	Repeated fugue and countermelody in imitation; text painting with melismas

Jehovah Sabaoth (God of Angel Armies)	Donald Lawrence	SATB	Printed in the <i>Donald Lawrence Presents The Tri-City Singers – Goshen Piano/Vocal Songbook</i> : ntimemusic.com/donald-lawrence-presents-the-tri-city-singers-goshen-piano-vocal-guitar.html	Written for soloist, mixed chorus and piano; uses full vocal ranges, emphasized suspensions, short melismas, and a pure tone to blend the choral verses
Even Me	Arr. Michael H. Reid	SATB	GIA, African American Church Music Series: www.giamusic.com/store/resource/even-me-print-g7347	Sequential harmonic development in chorus with circle-of-fifths progression and frequent passing tones; opportunity for conductor improvisations in the chorus
Psalm 91	Bernadette Salley	SATB	Self-published: Composer can be contacted at bbsalley@gmail.com	Layered melismatic fugue for “Amen” vamp, declarative statements
Anthem of Praise	Richard Smallwood Arr. Keith Hampton	SATB	J.W. Pepper www.jwpepper.com/Anthem-of-Praise/10364305.item	Fugal passages, melismas, escalation through polyphonic and homophonic textures
Total Praise	Richard Smallwood	SAT	Musicnotes: www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0049021 (Most accurate scoring of the composer’s intentions)	Chromatic harmonic development, homophonic foundation, use of secondary dominants and suspensions

Hallelujah	Mervyn Warren, Mark Kibble, Michael O. Jackson; Arr. Teena Chinn	SSATB	J.W. Pepper: www.jwpepper.com/Hallelujah%21/1858901.item	Gospel setting of “Hallelujah Chorus”; use of contrapuntal and imitative phrases; syncopated, declarative rhythms
Be Thou Exalted	Diane L. White-Clayton	SSATB	Self-Published: www.bythax.org	Application of baroque vocal technique, articulation, precision, harmonic progressions, and buoyancy; gospel style can be navigated through ornamental passing tones, extended ranges, and rhythmic vitality
Oh Sing Unto the Lord	Diane L. White-Clayton	SATB	Self-Published: www.bythax.org	Intersects baroque and gospel choral technique; quotation of Handel’s “Hallelujah Chorus”; gospel improvisation in the piano accompaniment can heighten the inclusion of the gospel sound during the vamps
Rejoice in the Lord	Diane L. White-Clayton	SATB	Self-Published: www.bythax.org	Piano quotations of two Preludes by J. S. Bach; Baroque era influences found in the short melismas, declamatory dotted rhythms, articulations of text; nineteenth century influences found in the piano embellishments and chromatic language

Sweet Meditation	Diane L. White-Clayton	SATB div.	Self-Published: www.bythax.org	Polyphonic vamp which quotes three hymns; during this vamp, the vocal style transitions from that of European choral to a gospel tone
I Shall Wear a Crown	Thomas Whitfield, Roscoe Corner; Transcribed by Brandon Waddles	SATB	GIA, African American Church Music Series: www.giamusic.com/store/resource/i-shall-wear-a-crown-print-g9350	Infusions of jazz and blues, precise vocal inflection, circular progressions, frequent secondary dominants, rapid descending motives similar to tonal exploration in nineteenth century European piano or orchestral literature
Fix Me	Raymond Wise	SATB	Self-Published: raiseonline.com/sheet-music	Use of head voice and purity of tone to unify the sustained and rhythmic passages in the SAT voices
Glory and Honor	Raymond Wise	SATB	Self-Published: raiseonline.com/sheet-music	Vamp with ascending inversions in SAT voices, requiring the use of focused head voice for differentiation in the vocal tone; open vocal space; specific articulations and phrase markings; piano introduction with several arpeggiations, rhythmic embellishments and harmonic shifts
I Just Want to Praise the Lord	Raymond Wise	SATB	Self-Published: raiseonline.com/sheet-music	Inclusion of a brief fugue

It Happened on Calvary	Raymond Wise	SATB	Self-Published: raiseonline.com/sheet-music	Unique harmonic development of a simple melody
It's Gonna Be Alright	Raymond Wise	SATB	Self-Published: raiseonline.com/sheet-music	Freedom of sound with a forward tone; syncopated; specific articulations to accentuate the text; call-and-response; opportunity for rote teaching
Jesus Will Make a Way	Raymond Wise	SATB	Self-Published: raiseonline.com/sheet-music	Use of different styles (motet, fugue, etc.) as well as a gospel vamp
Lord, Send Your Spirit	Raymond Wise	SATB	GIA, African American Church Music Series: www.giamusic.com/store/resource/lord-send-your-spirit-print-g6924	Freedom of sound with a forward tone; specific articulations to accentuate the text; opportunity for rote teaching and memorization
I Heard the Voice	Robert Wooten, Sr.	SATB	GIA, African American Church Music Series: www.giamusic.com/store/resource/i-heard-the-voice-print-g7396	Use of harmonized ornamental chromatic notes and relaxed vocal production with vowels

APPENDIX B

SUGGESTED REPERTOIRE LIST OF UNPUBLISHED GOSPEL CHOIR WORKS WITH EUROPEAN CHORAL INTERSECTIONS

*Unless otherwise noted, all works listed are for mixed chorus and piano accompaniment.

A rhythm section including bass guitar, drums and organ may be added if desired.

Table B.1: Unpublished Gospel Choir Works (*as of the time of this writing*)

Gospel Song	Composer/Arranger	Voicing	Album Recording	Style Notes and Transcription Notes
My Soul Doth Magnify the Lord*	O'Landa Draper	SAT	<i>Live...A Celebration of Praise</i> , O'Landa Draper and the Associates (1994, Word, Inc.)	*A cappella; driven by melodic rhythmic phrasing rather than pulse Transcription by Bryon Black II – seeking publishing as of this writing
Blessed Be the Name	James Hall	SAT	<i>King of Glory – Live in Montreal</i> , James Hall and Worship & Praise (1995, Intersound)	Intersects European and gospel vocal technique, such as switching between chest and head registers for range and highlighting the text

I Am God	Donald Lawrence	SAT	<i>Bible Stories</i> , Donald Lawrence and the Tri-City Singers (1995, Crystal Rose Productions, Inc.)	Soloist utilizes gospel vocal technique (bending of relaxed vowels, increased vibrato, glissandi); chorus utilizes choral tone to blend in the verses and adapts towards traditional gospel vocal production during the vamp
He Knows How Much We Can Bear	Roberta Martin; Arr. Robert Wooten, Sr.	SATB	<i>Beams of Heaven</i> , The Wooten Choral Ensemble (2016, Rewind Records)	Influences of eighteenth and nineteenth century motet writing in choral harmonizations and piano accompaniment, with some brief imitation
Let Everything That Hath Breath (Psalm 150)	George Pass II; Arr. Mattie Moss Clark, Caroline Brewer	SATB	<i>Twinkie Clark-Terrell Presents The Florida A&M University Gospel Choir</i> , Florida A&M University Gospel Choir, Twinkie Clark-Terrell (1996, Crystal Rose Inc.)	Baroque-era melismas for the chorus, and counterpoint developed for piano accompaniment by Caroline Brewer for the 1996 recording with Florida A&M University Gospel Choir
Jesus, Lover of My Soul (Jesu Joy of Man's Desire)	Richard Smallwood	SAT	<i>Testimony</i> , Richard Smallwood and The Richard Smallwood Singers (1992, Sparrow Records)	Setting of "Jesus bleibet meine Freude", from J. S. Bach's <i>Herz und Mund und Tat und Leben</i> , BWV 147; Bach's orchestral accompaniment is placed in the piano

Center of My Joy	Richard Smallwood	SAT	<i>Textures</i> , Richard Smallwood and The Richard Smallwood Singers (1987, Word Entertainment LLC)	Contains uses of <i>bel canto</i> and gospel techniques, prominent treatment of secondary dominants, and accessible vocal lines
Hebrews 11	Richard Smallwood	SAT	<i>Anthology Live</i> , Richard Smallwood and Vision (2015, RCA Records)	Influence of Classical/Romantic era chromaticism; melismatic opening, declarative phrases, syncopated choral statements SATB transcription by Bryon Black II – seeking publishing as of this writing
I Love the Lord	Richard Smallwood	SAT	<i>The Richard Smallwood Singers</i> , The Richard Smallwood Singers (1982, Onyx International Records)	Prominent treatment of secondary dominants and augmented sixth chords; accessible, vocal lines
Rejoice Greatly, O Daughter of Zion	Richard Smallwood	SAT	<i>Handel's Messiah: A Soulful Celebration</i> , Various Artists (1992, Reprise Records)	Gospel setting of “Rejoice Greatly” from Handel’s <i>Messiah</i> ; original melismatic phrases placed in the soprano part or homophonic phrases for the tutti choir throughout the piece

Trust Me	Richard Smallwood	SAT	<i>Promises</i> , Richard Smallwood and Vision (2011, Verity Gospel Music Group)	Contains uses of <i>bel canto</i> and gospel techniques, prominent treatment of secondary dominants, and accessible vocal lines
And He Shall Purify	Mervyn Warren and Michael O. Jackson	SAT	<i>Handel's Messiah: A Soulful Celebration</i> , Various Artists (1992, Reprise Records)	Gospel setting of "And He Shall Purify" from Handel's <i>Messiah</i> ; original melismatic phrases placed in the chorus and solo part
Lord We Give Thanks	Robert Wooten, Sr.	SATB	<i>Because He Lives</i> , The Wooten Choral Ensemble (1978; re-released in 2016 with Rewind Records)	Several fugal choral statements of the theme in various keys, with declarative homophonic statements
O Sing Praises	Robert Wooten, Sr.	SATB	<i>Because He Lives</i> , The Wooten Choral Ensemble (1978; re-released in 2016 with Rewind Records)	Setting of Joachim Neander's German-language hymn <i>Lobe den Herren</i> , appearing with choral texture changes, choral a cappella voicing, and modal shifts with a rhythmic gospel accompaniment