

signal goes by microwave to the "uplink" transmitter nearby, then through the airwaves to the RCA satellite poised in space some 23,000 miles above the equator. Satcom III receives the signal, amplifies it, and beams it back to earth, where its next physical contact is with the "dish" at the receiving station, which receives the signal and boosts it to a usable, interference-free level. (All this takes place in less time than it will take to type the period at the end of this sentence.) Once at the radio station, the signal for the program is taped and inserted into the station's daily schedule.

The main benefit to the Voice of Prophecy is cost savings. Time on the satellite is much cheaper than individually purchased time slots on each radio station, not to mention the savings on tape duplication and postage. At present some 70 percent of the population of the United States is within range of one of the network stations carrying the satellite programs, which means that the cost per potential listener is also less with the satellite.

Because the "satellite pulpit" fits in so well with the urgent desire of Adventists to finish spreading the gospel with a "loud cry," the space transmission theme has been chosen for the 1983 Voice of Prophecy Offering.

The next great advance will be direct-broadcast satellites, which will send the broadcast direct from a satellite to every radio throughout the United States that is tuned to the satellite's frequency.

"It's the opportunity of a lifetime for Adventists to get behind a project that is going to make a big difference in how effectively the gospel message gets out to the people," says H. M. S. Richards, Jr., speaker and director of the program.

On Sabbath, October 8, which has been designated Voice of Prophecy Day by the General Conference, an offering to further Adventist radio ministry will be taken in most Adventist churches. Because of your generosity, age-old truths can be shared via space-age technology.

Negro Spirituals to be included in new church hymnal

By ALMA MONTGOMERY BLACKMON

*O black and unknown bards of long ago,
How came your lips to touch the sacred fire?
How, in your darkness, did you come to know
The power and beauty of the minstrel's lyre?*

*You sang far better than you knew; the songs
That for your listeners' hungry hearts sufficed
Still live—but more than this to you belongs:
You sang a race from wood and stone TO CHRIST!*

James Weldon Johnson

When I was appointed to work on the hymnal committee of the Review and Herald Publishing Association and was asked to be a keynote speaker for the committee's first meeting, I analyzed the hymns that we currently sing, with respect to origin, and found that they came from cultures all over the world: from Italy, Greece, Holland, Sicily, Israel, Spain, Russia, Austria, England, the United States, and other countries. I discovered that some of the hymns sung by the Adventists were written as long ago as the twelfth century, and others came from the rich European heritage of the sixteenth through the nineteenth centuries. I even learned that we had included hymns of Jewish and Catholic origin, and I questioned myself anew, as I have wondered before, "Where is the music of my people?"

You see, I am black, and I have inherited from my forefathers a legacy of religious songs called spirituals. In the black churches we always have included them in our worship, and it seemed to me that if the new church hymnal reflects the kind of diversity described above, there should be some justification for adopting songs of black origin that express universal Christian concepts. Surely all believers could benefit from singing such songs. The committee's executive secre-

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tary, Wayne Hooper, already had suggested in correspondence with us that the Negro spiritual be considered as a category. Encouraged by his letter, I repeated the suggestion in my speech, as an idea whose time had come—and found, to my delight, absolute agreement among my fellow committee members.

Later it was my privilege to present a list of spirituals for possible adoption. The session at which I fulfilled that assignment proved to be one of the most meaningful events in my life. I asked the committee members to leave their work



tables and to sit around me as I talked and sang at the piano. In that intimacy I explained that from our slave forefathers we did not inherit houses and lands, for they did not have them to give. However, they gave us a rich heritage of music, a great body of spirituals, which for many years was handed down by oral tradition. Since we received this from them, we have an obligation to teach these songs to our children.

It is appropriate that I deal here with an opinion that some people have expressed: that blacks have a monopoly on the singing of spirituals. If I believed that, I would not be advocating them for the world church. I think that all people

can sing spirituals with feeling and understanding if they take the time to learn the truth about their history and come to realize what the spirituals meant in the lives of the people who created them.

Try for a moment to experience—vicariously—what it must have been like to be a slave: to be kidnapped and sold as a piece of property; to be placed on someone's land to toil ardently, often in isolation from others who spoke your language; to create, of necessity, a common dialect based upon your master's language; to hear of Christ and salvation, presented by the white preachers whom your master sent to your slave quarters; to become fascinated by the Bible characters and the stories of their deeds; to be promised the great estate of freedom in a place called heaven—if you would be a good and obedient slave; to accept Christ and all that He did for sinners; to be creative and, employing your innate musical abilities, to sing about your new-found beliefs in another man's language.

At the conclusion of my presentation the committee members went to work. They examined the proposed spirituals for their adherence to the Scriptures and for the universality of their message, so that every member, regardless of race, could find meaning and expression in them. They also took care to choose spirituals that would not lose their charm when the Negro dialect would be changed into standard English. One spiritual that had been arranged by a black composer, published, and performed by black concert artists in a Negro spiritual group, proved not to be a Negro spiritual at all, but a white spiritual!

Spirituals that had been arranged by musicians on the committee were added to the list, and spirituals that already are in hymnals of other denominations were considered. The result has been the adoption of a number of spirituals: on the life of Christ—"Rise Up, Shepherd, and Follow," "Go, Tell It on the Mountain," "Jesus Walked This Lonesome Val-

ley" (a white spiritual), "Were You There?"; on various aspects of the Christian life—"Lord, I Want to Be a Christian," "We Are Climbing Jacob's Ladder," "Give Me Jesus," "I Want Jesus to Walk With Me," "There Is a Balm in Gilead," "Lord, Make Us More Holy," "This Little Light of Mine"; and on Communion—"Let Us Break Bread Together."

What then do these spirituals offer? Musically speaking, they provide an opportunity to sing melodies written in scales other than the traditional major and minor scales used in the music of the Western world. The creators of the spirituals found little need for the seventh scale degree, or leading tone, and they avoided it or altered it whenever they could. Only four of the spirituals listed contain

the leading tone at all: three written in the major mode—"Give Me Jesus," "This Little Light of Mine," and "Lord, Make Us More Holy;" and the one in the minor mode—"I Want Jesus to Walk With Me."

When we sing "Lord, I Want to Be a Christian" and "Jesus Walked This Lonesome Valley," we will be singing melodies written in the pentatonic scale, a five-note scale made up of tones corresponding to the black keys on the piano, which omits any possibility of a leading tone. When we sing "Go, Tell It on the Mountain," "Were You There," "Break Bread," "Jacob's Ladder," and "Balm in Gilead," we will be singing in a "gapped" scale consisting of the pentatonic scale plus the major fourth. Again, the leading tone is missing. Yet another scale is a major

scale with the flatted seventh, in which "Rise Up, Shepherd, and Follow" was composed. Interestingly, this is the same Mixolydian scale used by the ancient Greeks.

Textually speaking, the songs offer the imagery of the slaves as they conceptualized their new religion and then made it picturesque. I thrill to their practice of placing themselves into the actual scenes of the Scriptures and thereby making personal applications. As Daniel—when ordered not to make a request of any god or man save King Darius—boldly opened his windows and prayed with his face toward Jerusalem every morning, so we may fall on our knees in the morning when the sun is rising and pray, "Oh, Lord, have mercy on us." Welcome, therefore, to the world of metaphor as we climb

the ladder that Jacob saw in his dream, as we rely upon the Balm of Gilead for healing, and as we position ourselves at the foot of the cross to be witnesses at the awful crucifixion of the precious Son of God.

Spiritually speaking, we have opportunity to sing songs that were written when their composers were experiencing their first love for Jesus. That is why, after as much as 300 years, the music still is vibrant and fresh. With excitement and enthusiasm we will hasten to go and tell people everywhere that Jesus Christ has come into the world for our salvation. With deep yearning we will long to be a Christian through and through.

As the granddaughter of a slave, I invite you, my Adventist brothers and sisters around the world, to sing along with me.

UPDATE

How the Far Eastern Division's 1978 offering was used

Korean Union Vocational School—the target for development for a Thirteenth Sabbath Offering received by the Far Eastern Division in 1978—now is operating in Taegu, South Korea. The school provides excellent vocational training opportunities for Korean Adventist youth, thanks to the liberality of Sabbath school members around the world. The offering provided funds for the main vocational building, which houses offices, classrooms, and a library. It provided machinery and tools, as well as building a faculty home, a cafeteria, and other facilities. Established on the campus of Yung Nam Academy, the school has an enrollment of 95 students from all parts of Korea, 80 of whom are academy students engaged in a vocational curriculum.

The school has two well-trained instructors and operates with full government recognition. Its curriculum includes a wide range of vocational courses, including building construction, electricity, engine mechanics, farming, mechanical drawing, metal working, plumbing, woodworking, and others. Each course lasts one year, leading toward government licensing.

Graduates are being employed by each of the Korean Union's major institutions—its college, hospitals, publishing house, and union office. Others find employment in various shops and industries or open their own businesses. For example, one graduate, Sung Chul Pahk, has opened a plumbing and heating shop. Not only has his dependability made his business prosper, but he witnesses on the job, ever on the lookout for those searching for truth. He also serves as a deacon and lay activities leader in his local church.

Another example is Yung Mon Kwun, who returned to

his hometown and opened a business called Adventist Installations, doing plumbing and heating installations as well as painting and maintenance of other utilities. He also is active in his local church. Many other stories could be told about the contribution of the Korean Union Vocational School—all of which were made possible through the generosity of Sabbath school members around the world.

L. O. ANDERSON
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Korean Union Vocational School's curriculum includes a wide range of practical courses, each lasting one year.