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GILCHRIST, CHARLES HERMAN

AN ASSESSMENT OF THE PREPARATION OF NORTH CAROLINA PUBLIC  
SCHOOL MUSIC TEACHERS IN PERFORMANCE PRACTICES OF BLACK  
GOSPEL MUSIC: IMPLICATIONS FOR CURRICULUM REVISIONS IN  
HIGHER EDUCATION

*The University of North Carolina at Greensboro*

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AN ASSESSMENT OF THE PREPARATION OF NORTH CAROLINA PUBLIC SCHOOL  
MUSIC TEACHERS IN PERFORMANCE PRACTICES OF BLACK GOSPEL  
MUSIC: IMPLICATIONS FOR CURRICULUM  
REVISIONS IN HIGHER EDUCATION

by

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Approved by

  
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APPROVAL PAGE

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GILCHRIST, CHARLES HERMAN. An Assessment of the Preparation of North Carolina Public School Music Teachers in Performance Practices of Black Gospel Music: Implications for Curriculum Revisions in Higher Education. (1980) Directed by: Dr. Walter L. Wehner. Pp. 111.

The purpose of this study was to assess the preparation of North Carolina public school vocal music teachers in performance practices of black gospel music. Eighty-two vocal music teachers in the State of North Carolina were randomly selected to serve as the primary sample. A questionnaire was used to obtain data from that group of people. In addition to the questionnaire, each respondent was requested to complete and return to the investigator a personal interview card indicating whether or not he would permit a follow-up personal interview. From the 82 questionnaires, a total of 60 were completed and returned to the investigator. Data from the questionnaire were processed and coded by the investigator and analyzed by the Statistical Analysis System (Helwig, 1978). Methods of analysis included t tests, chi-square and the Fisher exact probability tests. From the 20 affirmative cards that were returned, 10 music teachers were randomly selected and interviewed by the investigator. Personal interview questions were based upon the performance practices employed in three tape-recorded excerpts and corresponding music scores of black gospel music. Interviews were conducted with music teachers to obtain data relative to teacher preparation in performance practices of black gospel music.

Data from the written questions and structured personal interviews were analyzed and summarized.

Results of the study were as follows:

1. Public school students were perceived by teachers in North Carolina to be enthusiastic about the study and performance of black gospel music.
2. As compared to other musical forms--Western art music, traditional folk music, spirituals, popular music listed in the study--black gospel music was perceived by teachers to be the least significant style of music.
3. A majority of teachers were not prepared to adequately teach the performance practices of black gospel music.
4. Black gospel music was included in North Carolina public school music programs between 0% and 25% of the time.
5. Structured methods of teaching black gospel music were not available. This form of music was taught by the use of commercial recordings and oral tradition.
6. Teachers were not formally prepared to teach black gospel music in North Carolina music education programs in higher education.
7. Teachers were not aware of the distinctions that exist between traditional black gospel and other contemporary forms of black gospel music.
8. Teachers indicated that structured music scores and methods of teaching black gospel music as discussed during personal interviews were valuable means of teaching this musical style to public school students in North Carolina.

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CHAPTER I  
INTRODUCTION

One of the principal forms of American music is black gospel music, which began in urban churches of the black people early in the nineteenth century. With its unique expressiveness, it has grown beyond its origins to transcend ethnic lines in both sacred and secular forms. The influence of the gospel music tradition has had profound effect on the evolution of American folk music.

Yet this form of music is not usually taught in American public schools. This omission stems from its absence in the curricula of music educators. Black gospel music is not frequently taught in public schools because most music teachers are not given preparation and training to teach it.

In this study, an assessment of music teachers in North Carolina was made to determine their interest in and preparedness for teaching black gospel music. Suggestions for possible revisions in teacher education programs in music were put forth.

Teacher education programs in music should prepare prospective and in-service teachers to meet the needs and values of public school students in America. Choate (1968) stated that college teacher education programs are not preparing prospective teachers to teach "music of our time." He further stated that most teacher education programs are preparing students to teach traditional Western (European) music (p. 6). Williams-Jones (1970) supports this finding by stating:

Many teachers have found themselves at a loss to explain, accept or teach black gospel music as a part of the school music program because they: (1) have not become acquainted with the many areas of folk music tradition which exist outside of the music curriculum which they have studied (p. 218).

Williams-Jones's finding are substantiated by Warrick, Hillsman and Manno (1977) who state:

Many music educators are reluctant to present gospel [music] because they are unprepared; sometimes their musical training was strictly classical. Therefore, they must take advantage of seminars and workshops on the subject (p. 67).

These findings seem to indicate that teachers are not prepared to teach some forms of American music. This problem may indicate that revisions in the music curriculum in higher education may be necessary. Prospective and in-service teachers may be receiving exposure to training through curriculum design based solely on European values. These values, interests, and needs may not be the same as those of contemporary American students. According to the Carnegie Commission on Higher Education (January, 1971), the first Bachelor of Arts degree was designed to give middle-class youth an acquaintance with classical and European culture through a prescribed classical curriculum. The first of these degrees was conferred around 1642 at Harvard University (p. 5). Through this and other degree structures, classical and European culture was brought to the American society and continues to be emphasized in 1970 (-. 6).

Implicit within the above statement was the assumption that classical and European culture (as exemplified in music) was thought to be the "best" music for American students to learn. More specifically, the music of 18th-century European composers was thought to be of a higher

quality and significance than that of American composers of the same era. This qualitative kind of comparison may not be possible in that the music of these composers reflected varied circumstances, needs, and values. Mark (1978) supported this writer's findings by stating:

Music teachers utilized a rather parochial body of music literature, attempted to "teach up" to a "cultured" level, meaning that of the upper economic class. That was considered to be the best music, and it was natural for teachers in the first half of this century to aspire to it. The simple truth is that that was not the music of the people, although countless people of a variety of cultural heritages have learned to love Western art music (p. 10).

Mark stated further that music educators excluded ethnic, folk, and popular music from the curriculum and that their failure to recognize what was also meaningful to students, their families, and their communities "turned off" many people to classical music (p. 10). Considering the diversity of people in the United States from every national and ethnic background, one realizes that a curriculum based solely upon classical and European values may not meet the needs of contemporary American students. McKay (1958) stated that one historical change has been the gradual emphasis upon the wider relationship of music to the lives of the many as opposed to the former monopoly on art experience that was the privilege of the aristocratic classes in earlier societies (p. 131).

Degree programs based upon a prescribed curriculum that proposed to teach up to a given cultural level imply that educational objectives and goals are derived from institutional and teacher-oriented goals and values. Emphasis in contemporary trends of education has shifted from teacher-oriented goals to student needs and values. The Carnegie report

(1971) states that during these changing times, relatively fewer students, fewer campuses, and fewer jobs are well served by the historic pattern. Whereas the above statement was made in reference to higher education in general, it may pose a critical issue for music educators to consider. Does our present music education curriculum in higher education realistically prepare prospective and in-service teachers to meet the needs, values, and interests of American public school students?

It is thought to be incumbent upon music educators in higher education to prepare prospective and in-service teachers to meet these needs, values, and interests of American students in an ever-changing society. Wehner (1977) suggested that teachers should be selected on the basis of their potential to function as continuous learners. He further stated:

The emphasis needs to be placed on the word "learner." If the teacher develops a philosophical base with focus on teaching, the following results are probable: ... (5) He [teacher] will make judgments in terms of his criteria. On the other hand, if the teacher thinks of his role as a self-actualization specialist with emphasis on learning, the following results are probable: ... (3) He will focus on the human potentials rather than on the results of conditioning experiences. (4) He will plan his activities in terms of ideas and aesthetic expression (individualism). He will make judgments in terms of human potential (p. 39).

Wehner seemed to suggest that the learner may be more highly motivated toward self-actualization (the realization of one's potential) if learning experiences are related to the student's culture, interest, and needs.

Thorpe (1958) concurred with Wehner's philosophy regarding student motivation. He stated:

Learning to play an instrument or sing proceeds most effectively when the individual is motivated; that is, when

he has a marked interest in becoming proficient as a performer (p. 191).

Skinner (1938) maintained that personal goals bring about tensions productive of action as well as determine the direction of subsequent behavior (practice). Thus, the teacher's first objective would be that of establishing the pupil's interest, channeling it along suitable lines of action, and reinforcing the desired responses (p. 2).

The concept reflected in Skinner's learning theory indicates the importance of positive reinforcement (the successful accomplishment or completion of a desired goal) when related to other tasks or goals to be attempted. In order that public school students may be afforded the opportunity for self-discovery, self-fulfillment, humanism or self-actualization, they must be exposed to a learning environment that promotes interest as related to student needs and values. Maslow (1968) referred to this type of learning as "intrinsic" education. Emphasis should be placed on appealing aspects of the subject matter as a means of encouraging students to discover for themselves (p. 73). Prospective and in-service teachers should be trained to focus on such student needs as a means of establishing an effective program that encourages students to become self-developers.

#### Need for and Significance of Study

The need for developing performance skills in black gospel music is not advocated as a means of identifying with the cultural heritage of ethnic minority students. This form of music has transcended racial lines because of its influence on multi-cultural and multi-racial youths throughout America as well as other countries. Boyer (1978) stated that gospel

music is so accessible because it is a synthesis of many American vocal styles. "Gospel traditions and forms--infiltrate and influence other popular styles" (p. 43). Pinkston (1975) concurred with Boyer regarding the present influence of gospel music. He states that "soul" music, with its emotionalism, has its principles rooted in the country church [spirituals and gospel music] (p. 1). Shaw (1970) stated that styles of jazz, rock and soul music are greatly influenced by the performers of black gospel music (p. 8).

Through the development of performance skills in black gospel music, teachers may gain an understanding of other popular forms of music, including rock, blues, soul music, jazz, and rhythm and blues.

Teachers may use musical elements of black gospel music to make American students familiar with music of other styles. For example, if the teacher wishes to introduce the baroque performance practice utilized in a chaconne (a composition based on a specific harmonic progression), it could be demonstrated by playing a recording of a gospel blues. After students have comprehended the concept, the teacher may proceed to teach concepts and performance practices of the chaconne. The basic premise for this approach to learning may reflect the philosophy of proceeding from the known to the unknown. MacCluskey (1979) substantiated this writer's approach to such learning activities. He stated:

If a teacher begins by playing and discussing a classical example, nearly all the students will tune if out immediately because--whether we like it or not--it is a fact that most of this music is foreign to young persons (p. 79).

The elements of music employed in black gospel music are based on Western traditional music. These elements include harmony, melody, form,

rhythm, texture, and vocal ornamentation. The performance practices utilized in black gospel music distinguish this genre of music from other forms of music. This distinction exists with each era and style of music. Such distinctions in performance practices may be encountered when performing a renaissance motet as opposed to a baroque oratorio, classical mass, or contemporary cantata.

The significance of and the need for this study are based on recommendations for revisions in teacher education programs as a result of the assessment of teacher preparation in performance practices in black gospel music. These recommendations refer to specific performance practices that public school music teachers may not be prepared to teach.

Many public school and university students attend churches where black gospel music is performed. Students who do not frequent such church services are exposed to commercial recordings that employ the gospel style of performance in popular music. These recordings include those by Aretha Franklin, Dionne Warrick, The O'Jays, Elvis Presley, The Doobie Brothers, Anne Murray, Joni Mitchell, and Ray Charles. As a result of students' exposure to this style of music, black gospel choirs are being established on many university campuses throughout North Carolina.

The above findings were substantiated by a recent survey that was distributed to Duke University and the sixteen campuses of the University of North Carolina system. The survey was circulated to the Student Affairs Office of each of the above-mentioned campuses. This was done as a means of ascertaining the following information: (1) if black gospel choirs were established and (2) if these groups were directed by university students or by members of the respective music faculties. From this survey,

it was learned that black gospel choirs are established at the following institutions: (1) Duke University, (2) North Carolina State University, (3) The University of North Carolina-Chapel Hill, (4) The University of North Carolina-Charlotte, (5) North Carolina Central University, (6) East Carolina University, (7) North Carolina Agricultural and Technical State University, (8) Fayetteville State University, (9) Western Carolina State University, (10) Elizabeth City State University, (11) Winston-Salem State University, (12) Appalachian State University, and (13) The University of North Carolina-Greensboro. All of the above-mentioned choirs are directed by university students without the professional guidance and supervision of members of the respective music departments. This may be due to music faculty members' limited knowledge of performance practices employed in this style of music. But, because of the growing interest in black gospel music (as evidenced by this survey), music teachers may wish to develop skills in these performance practices as a means of meeting the needs of contemporary students.

Black gospel music should be included in the music curriculum and approached in the same manner that other styles and forms of music are studied. Williams-Jones stated:

The Music Educators National Conference has given serious attention at its convention of 1969 and 1970 and in its Journal to the encouragement and inclusion of black music [which includes gospel music] as a vital part of a relevant music education curriculum (p. 218).

Williams-Jones's findings were shared by members of the Tanglewood Symposium held during the summer of 1967. This symposium was a fifty-member panel consisting of musicians, scientists, sociologist, and others

who were concerned with the status of "Music in American Society." One of the recommendations made during that symposium was as follows:

Music of all periods, styles, forms and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures (Choate, 1968, p. 9).

Despite the above-mentioned recommendations made by the Music Educators' National Conference and the Tanglewood Symposium, very little has been done to implement these revisions in teacher education music curricula. This study may be significant as a means of indicating how these specific performance practices may be approached in teacher education programs. Recommendations resulting from this study may be of value to teacher education programs when considering revisions necessary for the realistic preparation of public school teachers.

## CHAPTER II

### REVIEW OF THE LITERATURE

A review of the literature on black gospel music revealed that published studies are limited, since only recently have scholars begun to recognize the musical validity of this form of music. Most of the available sources are historical and descriptive studies that have focused on the economic and social circumstances that led to the origin and development of this musical form. While the origins of and sociological influences on this music will be discussed in detail, primary focus will be placed on the performance practices of black gospel music.

#### Origin of Black Gospel Music (Sacred)

The literature indicated that scholars are not in agreement on the styles of music that led to the origin and development of black gospel music. While one theory advanced by scholars maintains that black gospel music originated and developed from "ring shouts," jubilee songs, church songs, and spirituals, others do not concur. Opposing scholars maintain that black gospel music developed from secular instrumental and vocal forms. These forms include ragtime, blues, and other popular forms of music. A discussion of these opposing theories related to the origin and development of black gospel music will be presented in this chapter.

One of the first ethnomusicological studies of black gospel music was George Robinson Ricks's dissertation, Some Aspects of the Religious Music of the United States Negro with Special Emphasis on the Gospel Tradition (1960). Ricks maintained that gospel music shares a close relationship and similarity to the older religious styles of spirituals and jubilee songs. He stated that gospel music is most appropriately applied to the contemporary religious musical developments in Negro churches which, while including certain elements of the older styles, have a more "progressive" character as the introduction of instrumental accompaniment and the employment of free melodic, rhythmic, and harmonic interpretations.

More recent studies (Boyer, 1973, 1978, 1979; Williams-Jones, 1970, 1975; Warrick, Hillsman, and Manno, 1977) reveal a definite relationship between spirituals, jubilee songs, and the origin of black gospel music. Boyer (1978) states that the seeds of the gospel song go back to the "Second Awakening," a revival movement that dominated the religious life of America's frontier communities during the period from 1780 to 1830 (p. 36). According to Boyer, the camp meeting spiritual (accompanied by foot-stamping and hand-clapping) was developed during these services. He traces the development of camp meeting spirituals to jubilee songs (use of a more sophisticated kind of poetry and westernized harmony). Camp meeting spirituals to jubilee songs were later transformed into the "church song" (p. 36).

The performance of church songs is associated with the organization of the first black Holiness Church around 1895. The Holiness Church is a religious denomination in which the congregation and preacher maintain a fundamental emotional and spontaneous response to each other during the worship service. Such worship traditions are thought to reflect retentions of performance practices that are based on the technique of call-and-response. In a transcription of a church song, Williams-Jones (1970) states that this call-and-response, based on a Holiness shout, is characteristically accompanied by hand-clapping and the holy dance (p. 205).

#### Origin of Black Gospel Music (Secular)

A second contingent of scholars does not freely admit that black gospel music developed from religious forms of music. Although their findings do acknowledge influences of spirituals and jubilee songs in the development of this genre, they advocate a more secular origin and development. Southern (1971) credits Thomas A. Dorsey with the development of black gospel music from its beginnings in the 1920's through succeeding decades. Maintaining that a definite relationship exists between the origin of black gospel music and "city" blues, she writes, "Negro gospel music became essentially the sacred counterpart of the city blues, sung in the same improvisatory tradition with piano, guitar, or instrumental ensemble accompaniment" (p. 402). Jackson (1974) concurs with Southern's findings. She states that gospel music is a combination of styles: popular song styles and popular instrumental styles, i.e., blues and ragtime (p. 11). Jackson maintains that gospel music, an urban,

popular music, has replaced the spirituals that had been associated with the rural Negro church (p. 2). From this conclusion, one may assume a distinct difference in the origin and development of gospel music (urban and popular forms) and spirituals (rural and religious).

According to Shaw (1970), Dorsey admitted that blues performance practices influenced the way he played the piano and wrote black gospel music (p. 9). Jackson (1974) further stated that black gospel music is an integration of several types of musical expressions: the spiritual, jubilee, hymnody, and the blues (p. 11). While Ricks (1960) did not specifically address the issue of origin, his analyses of spirituals, jubilee songs, and gospel music indicated a close relationship between these forms of music. He stated that a direct relationship does exist in structural characteristics and continuity of musical values and practices for the spiritual, jubilee, and gospel styles (p. 399).

The literature did indicate further controversy concerning the origin and influences of black gospel music. Jackson (1974) states:

The differences that exist between the three traditions are not merely hair-splitting details, but are real differences that indicate historical as well as social and musical distinctions (p. 1).

Because of these hair-splitting differences, the investigator wishes to address the topic of definitions and descriptions of black gospel music as distinguished from spirituals.

### Towards a Definition

Williams-Jones (1970) stated that black gospel music has been characterized as an improvisatory form that shares the same Afro-American roots and general characteristics as spirituals, blues, jazz, and rock music (p. 20). Jackson (1974) offers the following explanation regarding the characteristics of these forms:

Because the aforementioned traditions [spirituals, blues, and gospel] share common musical characteristics (e.g., the use of certain scales, and certain harmonics and rhythmic patterns), it is often difficult for the casual listener or outsider to distinguish between these traditions. However, certain preferences as far as scales, timbre, rhythmic and melodic formulae can be isolated as distinctively "gospel" (p. 1).

Williams-Jones's article, "Afro-American Gospel Music: A Brief Historical and Analytical Survey 1920-1970" in The Project in African Music (1970), provided some description and definitions of this musical form by authorities on black gospel. Williams-Jones quotes Berendt, author of The New Jazz Book (1962), as stating that "The gospel song is the modern form of the spiritual, the religious song of the Negro--more vital, more swinging, more jazz-like than the old spiritual..." (-. 204). Southern stated that the gospel song of today represents a synthesis of the older spiritual, jubilee and shout songs, blues, hymns, and the rhythmic drive of popular rock music (p. 204).

Williams-Jones included a comparative list of characteristics that illustrates the similarities and differences between traditional black gospel music and spirituals. This list was valuable in helping the investigator to distinguish between the two forms of music. Some aspects of this comparative list are included in this chapter on related literature (see Figure 1).

Traditional Negro Spirituals	Contemporary Afro-American Gospel Music
1. Negro spirituals are religious folk songs that were transmitted by oral tradition from slavery.	1. Some contemporary black urban religious songs are composed; others are in "composed-folk" style, created in the folk fashion of the spiritual.
2. Negro spirituals are traditionally performed a cappella.	2. Instrumental accompaniment is an integral part of the gospel performance.
3. Negro spirituals are known as sorrow songs.	3. Black gospel music is basically a music of joy.
4. The melody and harmony of traditional spirituals have classic simplicity. The rhythms, while syncopated, do not have several complex rhythms proceeding at once.	4. Contemporary harmonies over embellished melodic lines with syncopated polyrhythms are typical of gospel music.
5. The texts are based upon biblical stories retold in folk style and in the vernacular. Many of the spirituals have dual meanings--religious and social.	5. Gospel songs relate in the contemporary vernacular of black Americans the very personal expressions of faith and hope in salvation. Some are testimonies of everyday life experiences--trials, tribulations, troubles, but always with an optimism that things will get better.
6. In form, the spirituals often run structurally parallel with African songs, incremental leading lines and choral iteration. The lead and response are still retained, but the response is developed into a true chorus.	6. Afro-American gospel music uses a large variety of forms: verse-chorus, ballads, theme and variations, three-line blues structures, call-and-response chants, strophic, and through-composed structures.

Figure 1. Similarities and Differences Between Spirituals and Black Gospel Music.

Whereas these definitions and descriptions of black gospel music indicate differences of opinions, they do reflect some points of basic agreement: (1) the close relationship between black gospel music, jubilee songs, and spirituals; and (2) the influence of city blues performance practices (a method of performing secular songs) on black gospel music.

#### Sociological Influences

Williams-Jones stated that the rise of gospel music around 1930 may be attributed to several sociological changes within the black community. Foremost was the steady increase in migration from the South by blacks in search of greater economic opportunities and freedom (p. 205). Jackson (1974) and Southern (1970) concur with Williams-Jones's thesis. Jackson stated that the flow of blacks from the South to the North was set in motion by commercial and industrial revolutions. Blacks began moving to the North after World War I for economic reasons, i.e., higher wages; for educational reasons, i.e., better schools; and for psychological reasons, i.e., the belief that there was less prejudice in the North (p. 15). The depression of the thirties and the "in-migration" of other races and nationalities to Northern cities resulted in a high degree of black dependence on governmental aid for subsistence (p. 16).

Furthermore, because of their prevalent economic status, blacks were faced with the problem of inadequate housing, congestion, and other ills of cramped living situations. The black church became one of the most valuable institutions in helping black people to adjust to city life (p. 16). Southern (1970) wrote:

When the black people began pouring into the nation's cities during the second decade of the twentieth century, they took joyful spirituals with them, but found the rural-born music to be unsatisfactory in urban settings and unresponsive to their needs. Consequently, the church singers created a more expressive music to which they applied the term gospel music, but which displayed little resemblance to the traditional gospel songs of the whites (p. 402).

Ricks (1960) maintained that the forces of this migration were characterized by a push from the South and a pull from the North because of the differences in opportunities for Negroes in the two regions. The push in the South was generated by the infiltration of white workers into what were formerly "Negro jobs." The pull in the North was caused by changes in the labor market, i.e., the drafting of white workers for service during World War I and the cessation of European immigration at a time when factories and munition plants sorely needed labor (p. 90).

According to Williams-Jones, black Gospel churches, as well as a few Baptist and Methodist churches, did not utilize traditional liturgy sacred music traditions of European-American denomination or formality of religious worship. Rather, they maintained a more fundamental form--the spontaneous verbal and nonverbal responses of the preacher and congregation of musical tradition (p. 205). Members of the Gospel church were thought to be poorer and less educated than most Baptist and Methodist blacks. Boyer (1978) stated that Gospel churches did not allow their members to sing their songs before non-Holiness persons (p. 37). He further stated that despite the limited interaction between Holiness and non-Holiness members, Holiness congregations sprang up all over the

South and church songs were being sung by black Methodist and Baptist congregations. By the turn of the century, black congregations and their "church songs" had spread to New York, Washington, D. C., Philadelphia, Chicago, Cleveland, and Detroit (p. 37).

#### Performance Practices

Studies by Crowder (1979) and Pinkston (1975) are valuable sources on the performance practices used in "lining-out" hymns. Crowder described the lining-out procedure as the reading or chanting of one or two lines of a hymn text by a leader and the subsequent singing of those lines by a choir or entire church congregation. This method of performing psalm tunes, and later hymn tunes had eventually become common practice among the slaves (Crowder, 1979, p. 4). Crowder also maintained that "Rhythms in the hymns were performed freely. Durations were often longer or shorter than notated in the transcription" (p. 63). These transcriptions refer to the twenty-six hymns that were recorded on cassette tapes and transcribed by Crowder. He further stated:

In hymns where syncopated patterns were not present in the basic melody, these patterns appeared in improvisations by song leaders. Rhythmic complexity occurred as a result of ornamentation and collective improvisation by leader and congregation" (p. 63).

Boyer (1978) concurs with Crowder's findings relative to lining-out hymns in a "free" manner. Boyer described this performance practice as "without rhythm" (p. 28). He also shared Crowder's findings regarding slow tempi as being related to the more embellished melodies.

"An axiom in gospel music is the slower the song, the more elaborately embellished the melody and the faster the song, the more syncopation is to be applied" (p. 28). A transcription of "Amazing Grace" as performed by Mahalia Jackson (Apollo C2 199-194) is included in Boyer's article, "Contemporary Gospel" as found in The Black Perspective in Music (1979). Excerpts of this transcription are included in Appendix C of this study. The reader may wish to examine the use of meters, tempi, vocal ornamentation, harmonic progressions and substitutions as well as keyboard accompaniment. This study was valuable in helping this investigator understand keyboard and vocal performance practices utilized in slow songs in compound meter and songs without rhythm (lining-out techniques).

In his article, "Gospel Music: One of America's Sound" (1978), Boyer classified black gospel music into three groups by tempo: fast, slow, and "ad lib" (without rhythm, chanting, recitative).

Fast songs are those in 2/4 or 4/4 time with a quarter-note metronome marking of 74 to 200. Slow songs, always in 12/8 [or other compound meters] have a marking of 44 to 60 for the dotted quarter-note... The ad lib type songs have a quarter-note marking of 50 to 60 for purposes of analysis, though these songs are often completely unmetred (p. 42).

This study was a valuable aid in the understanding of multiple variations of beat divisions and subdivisions. Multiple variations may be defined as subdivisions of a basic beat predominantly used in compound meters in slow tempi.

Nketia's book, The Music of Africa (1974), is a valuable source for the African influence on rhythm as utilized in black gospel music. He identifies "devisive rhythms" as those that articulate the regular divisions of the beat. These rhythms follow the scheme of pulse

structures in the grouping of notes. The use of multipart rhythmic structures (simultaneous use of rhythmic subdivisions) is quite normal in African musical practice as well as many other countries. A number of instruments may be put together in the rhythm section and each one may reinforce the basic pulse in a particular way (p. 128).

Ricks's (1960) study included transcriptions of spirituals, jubilee, and gospel songs. These transcriptions were analyzed in terms of the following usage of musical elements: melodic ornamentation, meter, harmony, and tempi. His findings were substantiated by Boyer, 1973, 1978, 1979; Williams-Jones, 1970, 1975; and Roach, 1973.

Williams-Jones stated that gospel-singing style is marked by the retention of several traits which have been transmitted by the way of black spirituals. Among these traits is the call-and-response pattern (p. 210). Boyer (1979) refers to this texture as the alternation of soloist and vocal ensemble or "responsorial" as referred to in traditional Western European theory (p. 42). He maintained that the call-and-response performance practice is combined with the repetition of short phrases as a vehicle for "getting the meaning of the song across" (p. 42). This refers to the importance of communicating the mood and text (the response) which are repeated--or the ensemble may repeat the words delivered by the soloist (the call).

Boyer's transcription of a performance of "Surely, God is Able" by Clara Ward and the Ward Singers (Savoy 20,000 A [SR 41], recorded in 1950) is included in Appendix C of this study. This composition is a

valuable source for studying gospel performance practices in call-and-response techniques as well as vocal ornaments and keyboard styles of performance.

Boyer (1979) stated that the melody of gospel songs is subjected to a variety of interpolations and additions which can best be explained as ornamentations. Those given below are defined and described by Boyer listed in Appendix B of this study.

- (1) Passing tone - A note that is interpolated between two tones a third apart. (See example 1b, letters e and f).
- (2) Bend - The addition of a tone above or below the original tone. The most common bend involves the addition of a tone a second above or below the original tone. (See example 1b, letters a and b).
- (3) Neighboring tone (auxiliary tone) - An upward or downward stepwise tone of a weak rhythmic value that serves to ornament the stationary tone. (See example 1b, letters d and g).
- (4) Gruppetto - The execution of several tones in rapid succession either in conjunct or disjunct motion. This ornament may be executed either in ascending or descending form, or in an ascent-descent combination. (See example 1b, letter c).
- (5) Portamento (slur, glide or scoop) - This ornament is executed by gliding gradually from one tone to the next through all the intermediate pitches. (See example 1b, letter h).

Ricks (1960) and Jackson (1974) concurred with Boyer's findings regarding the use of vocal ornaments in black gospel music. Additionally, Jackson stated that "Altered tones frequently occur in the third, fifth and seventh degrees of a major scale. Often bitonality occurs in a single melody because of pitch fluctuation usually on the third scale degree" (p. 42). Whereas the gospel transcriptions listed in Appendices C and D are included as a means of studying other performance practices, the reader may wish to examine them in terms of vocal ornamentation.

Southern stated that black gospel scores provide only a small hint of the typical or expected performance style of the music. These scores may be considered as mere "lead sheets." The performers are expected to draw clues to the performance style of a particular gospel song by listening to the recorded composition (1974, p. 147).

CHAPTER III  
PROCEDURE AND METHOD OF ANALYSIS

Procedure

The purpose of this study was to assess the preparation of a random sample of public school vocal music teachers in performance practices of black gospel music. A 14-item questionnaire and structured personal interviews were used to compare teacher preparation in black gospel music with preparation in Western art music, traditional folk music, spirituals, and popular music. The latest available list of vocal music teachers was requested from the North Carolina State Department's Cultural Arts Division. From this source, every 12th vocal music teacher was selected to serve as the sample for this study.

Questionnaire

A questionnaire was mailed to 82 vocal music teachers throughout the state of North Carolina. The instrument was comprised of 11 close-ended (restricted responses) and three open-ended (free or unrestricted responses) questions. The questionnaire was accompanied by a cover letter (Appendix A) which included an explanation of the investigator's purpose for the study as well as its significance to contemporary music education. Standard titles of music that describe traditional folk music, spirituals, popular and black gospel music were also included in the cover letter.

In addition to the questionnaire, respondents were requested to complete and return to the investigator a personal interview card (Appendix A) indicating whether or not they would permit a personal interview. A stamped, addressed envelope and postal card were enclosed for the return of the completed questionnaire and personal interview form. A total of 60 questionnaires were completed and returned to the investigator.

#### Personal Interviews

Personal interview cards were numbered in the order in which they were received by the investigator. From the twenty interview cards received, every second card was selected as a basis for the personal interviews with music teachers. Each music teacher was interviewed by the investigator. Interviews were conducted for the following reasons: (1) to clarify for the sample and the study, the style of black gospel music referred to in the questionnaire, and (2) to assess specific performance practices needed by music teachers who wish to teach this style of music. Interviews were conducted orally as a means of encouraging music teachers to elaborate and give details that were difficult to obtain from the questionnaire. No attempt was made to control such sample variables as age, sex, years of teaching experience, socio-economic, racial, and cultural backgrounds.

Personal interviews consisted of a series of questions to the music teachers that were based upon the performance practices utilized in three tape-recorded excerpts of gospel arrangements. These arrangements are based upon performance practices discussed in Chapter II of this study

(Boyer, 1973, 1978, 1979; Williams-Jones, 1970, 1975; Ricks, 1960).

These performance practices include: (1) beat subdivisions (divisions of the dotted quarter-note in compound meters), (2) vocal ornamentation, (3) rhythmic, harmonic, and melodic clues to keyboard improvisation, (4) gospel blues, (5) call-and-response, and (6) lining-out techniques.

Each respondent was presented with music scores and corresponding tape-recorded performances of the following gospel arrangements:

"What a Friend We Have in Jesus"	Arr. Charles H. Gilchrist
"Amazing Grace"	Arr. Charles H. Gilchrist
"Obey the Spirit of the Lord"	Arr. Robert DeCormier

After listening to excerpts of the above arrangements, respondents were asked questions regarding their concept of this style of music as well as the performance practices utilized.

#### Rationale for Questions in Interviews

While the printed score is of value for indications of general vocal and keyboard notation, rhythms, tempi, and text, other interpolations (ornamentations) and improvisations not printed in the score are necessary for an authentic performance of black gospel music. These scores may be considered as mere lead sheets. For this reason, emphasis was placed on questions that assessed teacher preparation in performance practices that are not specifically indicated in the printed score.

Sample Questionnaire for Interviews

After listening to excerpts of "What a Friend We Have in Jesus," "Amazing Grace," and "Obey the Spirit of the Lord," each respondent was asked the following questions:

- (1) Do these music scores and recorded excerpts reflect your concept of the traditional black gospel style of performance?
- (2) How do the recorded excerpts differ from your concept of commercial recordings of black gospel music?
- (3) Are you prepared to teach the lining-out style and related vocal ornaments as utilized in Section A of "Amazing Grace?"
- (4) Are you prepared to teach soloists additional or different vocal ornaments from those heard in Section B of "Amazing Grace?"
- (5) Given the piano score to "Obey the Spirit of the Lord," are you prepared to improvise the keyboard accompaniment in a similar style as heard on the recorded excerpt?
- (6) Are you prepared to transform slow "traditional" hymns in common meter to gospelized versions in compound meter as done with "What a Friend We Have in Jesus?"
- (7) Given a traditional hymn or folk song, are you prepared to add secondary dominants and altered chords to the accompaniment as done in measures 3, 5, and 7 of "Amazing Grace?"
- (8) Do you understand the necessity of creating additional harmonies, arpeggios, and rhythmic subdivisions in slow and unmeasured styles of black gospel performance?

- (9) Are you prepared to teach choral ensembles and soloists the skills and concepts utilized in vocal cadenzas as employed in "Obey the Spirit of the Lord" and "Amazing Grace?"

#### Method of Analysis

Data from the written questionnaire were coded and processed by the investigator. The Statistical Analysis System (Helwig, 1978), was used to analyze these data. The data from questions one, two, three, and nine were evaluated by the use of a t test for matched groups (interval level measurement). The t test was used to determine whether or not a significant difference exists between mean responses to two questions concerning black gospel music and each of the other forms of music listed in these questions (see questionnaire in Appendix A).

The data from questions four through eight (see Appendix A) were evaluated by the chi-square statistical procedure. A chi-square test for variations in frequency distribution was used to examine music teachers' responses to questions dealing with teacher preparation in black gospel music when compared with each of the other forms of music listed. The investigator was cautioned by the author of the Statistical Analysis System via the computer print-out sheets about the validity of some chi-square analyses due to the "sparseness" of tables. To insure the validity of these analyses, the Fisher exact probability test was used. Data from questions ten through thirteen were evaluated by the use of frequency distribution of responses by music teachers. These distributions were also reported as percentages of responses by music teachers.

Analysis of the data from the questionnaire is presented in Chapter IV. Questions are presented in the same order that they appear on the questionnaire. In presenting the data, questions are referred to by the number corresponding to the original question. Comments and discussions of open-ended questions (written questionnaire) and personal interviews are summarized and presented in this chapter, which also includes a summary of (1) music teachers' comments regarding performance practices needed to teach black gospel music to students in public school, and (2) music teachers' recommendations for revisions in teacher education programs that may be of value to prospective teachers' orientation to public school teaching.

Conclusions drawn from the study are presented in Chapter V. This chapter also includes implications for the results of the study as they relate to music education and recommendations for revisions in teacher education programs in higher education in North Carolina.

CHAPTER IV  
EVALUATION OF THE DATA

Procedures used for analyzing the data included  $t$  tests, chi-square, and Fisher exact probability tests. The purpose of this study was to assess the preparation of a random sample of North Carolina public school vocal music teachers in performance practices of black gospel music. A 14-item questionnaire and structured personal interviews were used to obtain data on the following information:

- (1) Student attitudes toward the study of black gospel music as compared with those toward the study of Western art music, traditional folk music, spirituals, and popular music.
- (2) The significance attached to the study of black gospel music by music teachers as compared with each of the other listed musical forms.
- (3) A comparison of teacher preparation in black gospel music with preparation in each of the other listed musical forms.
- (4) A comparison of the extent of inclusion of black gospel music for study in a random sample of public school music programs with each of the other listed musical forms.
- (5) An assessment of methods used to teach black gospel music.
- (6) The extent of preparation in black gospel music received in a random sample of music education programs in higher education.

- (7) An assessment of teachers' concepts of traditional black gospel music style of performance.
- (8) An assessment of teacher preparation in performance practices in black gospel music.

Analysis of the data was directed toward indicating as objectively as possible the collective responses of a random sample of public school vocal music teachers throughout the state of North Carolina. In presenting the analysis of data, questions are referred to by the number corresponding to the original question. The results of some analyses are presented in tables corresponding to each question. Other analyses of data are presented in discussions of respective questions.

Question 1: How would you rate your students' attitude toward the study and performance of the following styles of music: Western art music, traditional folk music, spirituals, popular music, gospel music?

Possible responses to this question ranged on a scale from 4 (not significant) to 1 (enthusiastic). Results of a t test for matched groups are shown in Table 1. A significant difference was found in the comparison of the mean response for gospel music (1.98) as compared with the mean responses for Western art music (2.68), traditional folk music (2.25), and popular music (1.15). The comparison of the mean response for gospel music with spirituals (1.87) was not significant.

Table 1  
Results of  $t$  Tests of Mean Differences between Teachers'  
Perception of Student Attitudes Toward the Study of Gospel Music  
and each of the Other Musical Forms

Musical Forms	N	MS	SD	$t$
Western art music	60	2.68	.89	4.58**
Traditional folk music	60	2.25	.70	2.05*
Spirituals	60	1.87	.70	1.22
Popular music	60	1.15	.40	7.81**
Gospel music	60	1.98	.65	

\*Significant at the .05 level

\*\*Significant at the .01 level

These findings indicated that teachers' perception of student attitudes toward the study of Western art music, traditional folk music, and popular music are significantly different from their attitudes toward the study of gospel music.

The rank order of mean responses gives indications of teachers' perception of students' positive and negative attitudes toward the study and performance of musical styles. As compared with students' perceived attitudes toward the study of gospel music, mean responses indicate that students are perceived as being more positive toward the study of popular music (1.15), and spirituals (1.87), and less positive toward the study of traditional folk music (2.25), and Western art

music (2.68). Popular music, spirituals, and gospel music respectively were ranked higher than traditional folk music and Western art music.

A listing of response percentages (Table 2) indicates how music teachers rated students' attitudes toward the study of each musical form. The percentages listed for Western art music reveal that the majority of students (47%) were perceived by teachers to be tolerant of the study and performance of this style of music.

Table 2  
Teachers' Perceptions of Students' Positive and Negative  
Responses to Musical Forms

Musical Forms	Enthusiastic 1	Interested 2	Tolerant 3	Not Interested 4	N
Western art music	12%	25%	47%	16%	60
Traditional folk music	12%	55%	30%	3%	60
Spirituals	30%	55%	13%	2%	60
Popular music	87%	12%	1%	0%	60
Gospel music	33%	42%	18%	7%	60

Teachers perceived the percentage of students "not interested" in Western art music (16%) to be higher than any of the other styles listed for the question. They perceived the highest percentages of students to be enthusiastic about the study and performance of popular and gospel musical forms, respectively.

The investigator combined the percentages of group one (enthusiastic) with group two (interested) and group three (tolerant) with group four (not interested) as a means of ascertaining a more specific indication of students' positive and negative attitudes toward the study of the musical forms. These statistics indicate that the majority of students (63%) as perceived by teachers are not interested in Western art music, whereas those interested in this style of music (37%) are indicated by a substantially lower percentage than indicated for the other musical forms. The percentages listed for gospel music (third highest), traditional folk, spirituals, and popular music reveal that students are interested in the study and performance of these musical forms. Percentages found for all musical forms other than Western art music indicate a decrease in negative attitudes (not interested) as opposed to the increase for the same regarding Western art music.

Question 2: To what extent are you familiar with the performance practices of: Western art music, traditional folk music, spirituals, popular music, gospel music?

The results for question 2 are presented in Table 3. It is apparent that the  $t$  test revealed a significant difference between teachers' familiarity with performance practices of gospel music compared with each of the other musical forms listed.

Significant differences were found for the comparison of mean responses for gospel music and each of the other listed musical forms. These findings are also indicated by the rank order of mean responses

for Western art music (fourth rank), and gospel music (fifth rank) regarding their familiarity with performance practices. This indicated that teachers were more familiar with performance practices of traditional folk music, spirituals, and popular music, respectively.

Table 3  
Results of t Tests of Mean Differences between Teachers'  
Familiarity with Performance Practices of Gospel  
Music to each of the Other Musical Forms

Musical Forms	N	MS	SD	<u>t</u>
Western art music	60	1.58	.62	2.45**
Traditional folk music	60	1.45	.50	4.30**
Spirituals	60	1.51	.53	4.46**
Popular music	60	1.51	.53	4.30**
Gospel music	60	1.90	.65	

\*\*Significant at the .01 level

Question 2 was formulated and listed to ascertain if a relationship exists between the rank order of teachers' perception of student attitudes and teacher familiarity with performance practices of gospel music as compared with other musical forms. These comparisons revealed little association between teachers' perception of student attitudes and teacher familiarity (see Table 4).

Whereas the rank order of mean responses indicated that music teachers were least familiar with performance practices of gospel music (fifth rank), this musical form was ranked as the third highest in

terms of students' perceived attitudes (see Table 4). A close relationship was found for teacher familiarity and student attitudes regarding the study and performance of spirituals (second rank in both groups). Mean responses for spirituals (1.51) and popular music (1.51) indicated that both musical forms share second rank as listed under teacher familiarity. The mean response for popular music (as listed under student attitudes) was ranked first. The rank order for traditional folk music (first rank) indicated that teachers are most familiar with those performance practices in comparison with other musical forms. On the contrary, traditional folk music was ranked fourth in terms of student attitudes toward the study and performance of this style of music. These findings indicated a definite conflict between teachers' preparation in musical forms (familiarity) and students' interest (attitudes).

Table 4

A Comparison of Mean Score Ranking of Teacher Familiarity  
with Students' Perceived Attitudes Toward Musical Forms

Teacher Familiarity	MS	Student Attitudes	MS
Traditional folk music	1.45	Popular music	1.15
Spirituals	1.51	Spirituals	1.87
Popular music	1.51	Gospel music	1.98
Western art music	1.58	Traditional folk music	2.25
Gospel music	1.90	Western art music	2.68

Question 3: What significance do you attach to the study and performance of the following styles of music in your music education program: Western art music, traditional folk music, spirituals, popular music, gospel music?

The results of question 3 are presented in Table 5. With the exception of the comparison of gospel music with Western art music, t tests indicated that there was a significant difference in the value that teachers attached to the study of gospel music as compared with each of the other musical forms listed.

Table 5

Results of t Tests of Mean Differences in the Significance Attached to the Study of Gospel and Other Musical Forms

Musical Forms	N	MS	SD	<u>t</u>
Western art music	60	1.43	.67	1.79
Traditional folk music	60	1.13	.34	5.54**
Spirituals	60	1.15	.36	5.56**
Popular music	60	1.33	.57	4.19**
Gospel music	60	1.61	.66	

\*\*Significant at the .01 level

Possible responses ranged on a scale from 3 (not significant) to 1 (significant). While mean responses listed in Table 5 indicated that all forms were significant, gospel music (1.61) received the lowest score. Other mean scores were ranked in the following order:

traditional folk music (1.13), spirituals (1.15), popular music (1.33), and Western art music (1.43). The comparison of mean responses for gospel and Western art music did not reveal a significant difference. This finding is also indicated by the low rank order (rank four) of mean response for Western art music as compared with gospel music (rank five). A comparison of the rank order for popular music (rank three) with gospel music may indicate that respondents are not aware of the similarities to and influence of gospel music on the performance practices of popular music.

A close relationship existed between the rank order of mean scores of teacher familiarity (Table 3) and the significance attached to musical forms (Table 5). As indicated in Table 6, spirituals and popular music received the same mean scores (1.51) regarding teacher familiarity. With the exception of these rankings of mean scores, other rankings for teacher familiarity and the significance attached to musical forms were the same.

Table 6  
Mean Score Ranking of Teacher Familiarity and  
the Significance Attached to Musical Forms

Teacher Familiarity	MS	Significance Attached	MS
Traditional folk music	1.45	Traditional folk music	1.13
Spirituals	1.51	Spirituals	1.15
Popular music	1.51	Popular music	1.33
Western art music	1.58	Western art music	1.43
Gospel music	1.90	Gospel music	1.61

These findings revealed that the significance attached to musical forms by respondents was influenced by their familiarity with them. Teachers make a point of becoming more familiar with musical forms to which they attach greater significance. This finding may also indicate that teachers are exposing their respective students to musical forms that are not significant to students, but rather, forms that they (teachers) are most familiar with.

Question 4: Are the following styles of music of value when teaching concepts and skills involving the elements of music: Western art music, traditional folk music, spirituals, popular music, gospel music?

Chi-square tests were used to ascertain if a significant difference existed between gospel music and other musical forms in terms of their value in teaching elements of music. The investigator was cautioned about the validity of these analyses due to the sparseness of the chi-square tables. To insure the validity of these analyses, the Fisher exact probability test was used.

This procedure did not indicate a significant difference in the comparison of gospel music with Western art music ( $p. > .05$ ) spirituals ( $p. > .05$ ), and popular music ( $p. > .05$ ). A significant difference was found for traditional folk music ( $p. < .05$ ). A comparison of response percentages regarding the value attached to musical forms indicated these findings (see Table 7).

Table 7  
A Comparison of Response Percentages with the Value  
of Musical Forms in Teaching Elements of Music

Musical Forms	Yes	No
Western art music	93% (56)	7% (4)
Traditional folk music	100% (60)	0% (0)
Spirituals	97% (58)	3% (2)
Popular music	97% (58)	3% (2)
Gospel music	87% (52)	13% (8)

Percentage of affirmative responses further indicated that gospel music was the least valued musical form for teaching elements of music (87%). The significant difference found between mean responses for traditional folk music and gospel music was reflected by the following percentages: traditional folk music (100%), gospel music (87%). Spirituals and popular music received the same percentage of yes-no responses, respectively (97%, 3%) from the sample. This indicates that the second and third ranked forms are interchangeable. The rank order of response percentages to musical forms was the same as those found for mean score ranking of teacher familiarity and the significance attached to musical forms (see Table 6).

Question 5: Do you consider yourself prepared to teach the following styles of music: Western art music, traditional folk music, spirituals, popular music, gospel music?

Fisher's exact probability tests indicated a significant difference between teachers' preparation in gospel music as compared with each of the other musical forms. Probabilities for Western art music, traditional folk music, spirituals, and popular music are  $p. < .01$ ,  $p. < .01$ ,  $p. < .05$ , and  $p. < .01$ , respectively.

The data were substantiated by response percentages listed in Table 8. The rank order of percentages of affirmative responses (from highest to the lowest) was: traditional folk music, spirituals, Western art music, popular music and gospel music, respectively. With the exception of the rank order of Western art music and popular music, these findings were consistent with those found in teacher familiarity and significance attached to musical forms (see Tables 6 and 7).

Table 8  
A Comparison of Response Percentages with Teacher Preparation  
in Gospel Music with Other Musical Forms

Musical Forms	Yes	No
Western art music	85% (51)	15% (9)
Traditional folk music	97% (58)	3% (2)
Spirituals	92% (55)	8% (5)
Popular music	77% (46)	23% (14)
Gospel music	62% (37)	38% (23)

Question 6: Were you prepared to teach the following styles of music during your undergraduate training in music teacher education: Western art music, traditional folk music, spirituals, popular music, gospel music?

Fisher exact probability tests revealed statistically significant difference in teacher preparation in Western art music ( $p. < .01$ ), traditional folk music ( $p. < .001$ ), spirituals ( $p. < .01$ ), and popular music ( $p. < .01$ ) as compared with preparation in gospel music. The chi-square test indicated a significant difference in frequency distributions in the comparison of teacher preparation in gospel with popular music ( $\chi^2 = 14.595$ ,  $df = 1$ ,  $p. < 0.001$ ). Comparisons of response percentages for teacher preparation in gospel music with other musical forms are presented in Table 9.

Table 9  
Comparison of Response Percentages with Teacher  
Preparation in Musical Forms

Musical Forms	Yes	No
Western art music	77% (46)	23% (14)
Traditional folk music	73% (44)	27% (16)
Spirituals	60% (36)	40% (24)
Popular music	38% (23)	62% (37)
Gospel music	28% (17)	72% (43)

These percentages indicated that teachers received less training in popular and gospel music (38% and 28%) and substantially more training

in Western art music, traditional folk music, and spirituals, respectively (77%, 73%, and 60%). A comparison of these findings with those listed in Table 8 (teacher preparation) revealed that the majority of teachers prepared themselves to teach popular and gospel music through informal means rather than receiving formal training in teacher education programs. Whereas 77% and 62% of the teachers considered themselves prepared to teach popular and gospel music, respectively, only 38% and 28% acknowledged that they received training in teacher education programs in higher education.

Question 7: Can the following styles of music be taught in a similar, structured manner as done with Western art music: traditional folk music, spirituals, popular music, gospel music?

Distribution of frequencies for traditional folk music, spirituals and popular music was compared with that for gospel music. Fisher exact probability tests indicated a significant difference regarding methods of teaching gospel music as compared with traditional folk music ( $p. < .05$ ), spirituals ( $p. < .001$ ), and popular music ( $p. < .05$ ). Popular and gospel music respectively received the lowest frequency of positive responses to structured methods of teaching these styles of music (49 and 46). Substantially higher frequency of positive responses was found for traditional folk music (57), and spirituals (52). These findings indicated that respondents were better prepared to teach traditional folk music and spirituals in a structured manner as done with Western art music than they are popular and gospel music.

Question 8: Can the following styles of music be accurately notated for study and authentic performance: traditional folk music, spirituals, popular music, gospel music?

Fisher exact probability tests indicated a significant difference for traditional folk music ( $p. < .05$ ), and spirituals ( $p. < .01$ ) when compared with gospel music. The chi-square tests revealed that a significant difference exists in frequency in the comparison of popular and gospel music ( $\chi^2 = 20.972$ ,  $df = 1$ ,  $p. < .001$ ).

Frequency distributions and percentages of responses revealed that gospel music is the least accurately notated style of music for study and authentic performance (37 affirmative responses or 63%). Traditional folk music, spirituals and popular music received the following affirmative responses: 51 of 60 (86%), 49 of 60 (83%), and 44 of 60 (75%), respectively. In comparison with 14%, 17%, and 25% for traditional folk music, spirituals, and popular music, 37% of the respondents indicated that gospel music cannot be accurately notated for performance and study. The percentage of negative responses relative to the use of accurate notation for gospel music was substantially higher than those for each of the other musical forms. The substantial difference indicated by the percentage of negative responses to gospel music further substantiated the significant difference found by means of the above-mentioned statistical procedures.

Question 9: To what extent do you include the study and performance of the following styles of music in your music program: Western art music, traditional folk music, spirituals, popular music, gospel music?

The results of t tests indicated statistically significant difference between the extent of study and performance of gospel music as compared with Western art music, traditional folk music, spirituals, and popular music (see Table 10). The possible responses ranged on a scale from 4 (0% inclusion in music programs) to 1 (75% inclusion). While the mean scores were used to compare styles of music, they also gave an indication of the extent to which a given musical form was included in teachers' music programs.

Mean responses for musical forms indicated that Western art music (2.70) was included in respective music teachers' programs between 50% and 25% of the time. While responses to traditional folk music, (2.73), spirituals (2.78), and popular music (2.80), revealed similar mean responses to that for Western art music, the mean response to gospel music (3.28) indicated a substantial difference. This indicated that 0% and 25% of the time, i.e., less than any of the other musical forms listed in this study.

Examination of response percentages to 4 (musical forms not included for study in music programs) revealed a substantially higher percentage for gospel music (37%) as compared with Western art music (17%), traditional folk music (5%), spirituals (2%) and popular music (7%). Gospel music percentage revealed the lowest indication of styles included for study (37%).

Table 10

Results of t Tests of Mean Differences between Gospel Music and each of the Other Musical Forms Included for Study in Programs

Musical Forms	N	MS	SD	<u>t</u>
Western art music	60	2.70	.88	3.82**
Traditional folk music	60	2.73	.66	3.82**
Spirituals	60	2.78	.52	5.73**
Popular music	60	2.80	.57	5.73**
Gospel music	60	3.28	.64	

\*\*Significant at the .01 level

Question 10: What method do you use to teach the following styles of music: Western art music, traditional folk music, spirituals, popular music, gospel music?

Percentages of frequencies for methods used to teach each style of music are presented in Table 11. Percentages for Western art music and traditional folk music indicated that the majority of respondents used music scores as the primary method of teaching these musical forms (see Table 11). Substantially lower percentages were found for popular and gospel music regarding the use of music scores as a primary method of teaching the musical forms. Percentages for popular and gospel music indicated that respondents used commercial recordings as the primary source for teaching these forms of music. The highest percentages reflecting the use of commercial recordings as a primary method of teaching was found for gospel and popular music respectively (36% and

32%). This may indicate that respondents are not prepared to teach popular and gospel performance practices that are not specifically printed in music scores. This finding may also indicate the lack of available methods and materials for teaching gospel music.

Table 11  
Percentage of Frequencies for Methods of Teaching

Musical Forms	Music Scores 1	Improvisation 2	Commercial Recordings 3	All 4
Western art music	62%	0%	18%	20%
Traditional folk music	53%	7%	17%	23%
Spirituals	47%	2%	17%	35%
Popular music	24%	3%	32%	40%
Gospel music	24%	5%	36%	35%

Question 11: If methods and materials were available, would you be interested in learning to perform, arrange, and teach the following forms of music: traditional folk music, spirituals, popular music, gospel music?

Responses to this question revealed that 80% of the respondents were interested in receiving methods and materials for teaching gospel music. This percentage of responses may be compared with 20% of the respondents who were not interested. Percentages for popular music indicated that 92% of the respondents were interested in receiving methods and materials for teaching this style of music as opposed to 8% of the

respondents not interested. Other styles of music were excluded because of the present availability of methods and materials.

Question 12: Do you think the music education curriculum in higher education prepared you to teach the styles of music necessary to relate to your students' needs, interests, and values?

Responses to this question indicated that the majority of teachers were not prepared to meet the needs of students (56%), whereas 44% indicated that they were prepared. A summary of comments by respondents relative to reasons for their lack of preparation is presented in the next section.

Comments. The majority of the 60 teachers stated that music education programs in higher education were geared to what the professors thought the public school students should be studying and performing with little consideration of the students' musical background or interests. Seventy-five percent of teacher preparation time was spent studying and performing Western art music. Other comments indicated that music education training often was not as broad as it should be. If they claim to be music educators, teachers should be trained to teach all types of music rather than just particular styles.

Question 13: Do you think your preparation for teaching American styles of music was adequately proportionate to the preparation given for Western art music?

Twenty-two percent of the respondents indicated that they were given proportionate preparation to teach all styles of music (including American styles), whereas 78% indicated that they were not prepared

proportionately. Music teachers' comments to this question are summarized and presented in the next section of this chapter.

Comments. Respondents stated that college instructors "throw in" American music and composers as an afterthought. Because of the disproportionate amount of time spent on preparation in Western art music, there is very little time left for anything else, i.e., American music. Most of the style analysis had to do with performance practices of the past rather than present musical styles. Teachers also stated that they were not exposed to methods of teaching American styles of music, and were therefore left to develop such approaches for themselves. It was indicated that professors in university teacher education programs must accept the fact that the interests of contemporary students are different from the interests of students years ago.

One teacher made the following comment regarding the ineffectiveness of teacher education programs in music:

The only way teacher education is going to change is at the university level. If professors do not expose students [prospective teachers] to musical styles other than Western art music, these students [after graduation and the acceptance of a teaching position] will implement teaching philosophies and methods similar to those of the university professors. It is the exceptional student who sees a need that was not met and will make the extra effort to get help and break from the mold.

Other teachers indicated that they were raised with "heritage" music, i.e., American folk styles, and therefore needed the emphasis and study in art music. Because of the disproportionate emphasis on Western art music, respondents revealed an interest in developing an awareness of performance practices in popular and gospel music.

Question 14: What revisions, if any, would you recommend for teacher education programs in music for a more realistic orientation to the profession?

Teachers stated that instructors of teacher education programs must recognize the value in music other than the classics. The value of other musical styles might be realized if college instructors established more contact with public school music programs, i.e., in addition to the contact made by supervisors of student-teaching activities. Contact with public school programs was thought to be a means of broadening the scope of teacher education programs in higher education. This refers to the attempt to approach gospel, folk, and popular music as integral styles of the total music program rather than teaching them as second-class music involvements. Respondents stated that all music concepts and skills can be taught from various styles. Preparations in all styles of music in teacher education programs would be more realistic to public school students' life situations.

Teachers recommended year-long classes with emphasis on listening, analysis, and explanation of techniques. One needs to hear volumes of music under the tutelage of a master teacher who is capable of indicating significant differences in styles of music. Often this is done by performing music but this is not the same and performance involvement interferes with what one should be doing--listening and hearing. In addition to the study and performance in ensembles, American music should be included and studied in music history, literature, and theory classes.

Respondents recommended more "on-the-job" training and exposure--class observations and field trips to community churches and social gatherings to acquaint prospective teachers with the vast range of styles of music literature needed to meet the needs and interests of contemporary public school students. Other recommendations included the following: (1) less biased attitudes of professors for their favorite style of music literature, (2) more emphasis on methods of teaching American styles of music, (3) differences in vocal approaches to the performance of various styles of music, (4) methods of articulating vowels and consonants for each style of music.

#### Summary of Interview Discussions

A summary of discussions resulting from questions asked each of the 10 respondents by the investigator follows. Additional questions by respondents are also summarized here. Structured interview questions asked by the investigator are indicated in order to distinguish them from questions asked by respondents.

Question-Investigator: Do these music scores and recorded excerpts reflect your concept of the traditional black gospel style of performance?

The majority of the respondents answered affirmatively. Other respondents indicated that they were unaware of any distinctions that existed in styles of black gospel music prior to hearing the recorded excerpts. They described the music scores and recorded excerpts as being more structured in terms of the accuracy of performance--choral

parts, vocal ornaments and vocal ostinato. While the use of vocal ornaments and interpolations by soloists were different from those printed, respondents indicated that they were executed in a style similar to those in the score.

Question-Investigator: How does your concept of traditional black gospel music differ from the recorded excerpts and music scores?

Respondents indicated that their concept of black gospel music was influenced by their exposure to commercial recordings of black gospel music.

Question-Investigator: How do the recorded excerpts differ from your concept of commercial recordings of black gospel music?

Teachers indicated that the commercial recordings seem to be a contrived style of performance (the manipulation of superficial emotional qualities, i.e., yells, screams and sermonettes for mass appeal to audiences) compared with the recorded excerpts heard during the interviews. Respondents stated that the choral parts of commercial recordings were less structured and utilized fewer voice parts--soprano, and alto or soprano, alto, and baritone--compared with the accurately notated choral parts and full-voicing soprano, alto, tenor, and bass heard on the recorded excerpts. The tone quality heard on the recorded excerpts was not forced, breathy, or uncontrolled like that heard on many commercial recordings.

Question-Investigator: Are you prepared to teach the lining-out style and related vocal ornaments as utilized in Section A of "Amazing Grace?"

The majority of respondents indicated that they were not prepared to teach, conduct, or accompany the lining-out style because of the slow tempo (without rhythm) heard on the recorded excerpts. They further

stated that their traditional orientation of adhering to strict tempi would be prohibitive in maintaining a slow tempo that follows the agogic accents of the text. This refers to the singers' employment of ornaments to stress longer duration for emphatic words of the text (see circled notes in the transcription of "Amazing Grace" in Appendix C).

Question-Respondent: What methods and procedures would you use to teach the lining-out style in Section A of "Amazing Grace?"

This style of performance is normally performed by a soloist rather than a unison choral ensemble as done in this arrangement. During the initial stages of developing these skills, students should be encouraged to sing the unison melody in strict  $1\frac{1}{8}$  meter with the eighth-note as the beat. The director should not attempt to observe fermati, rubato tempi, or dynamic shadings during the initial stages.

Ornaments () should be executed in a percussive manner, as fast as possible and on the beat, as utilized for the flammadiddle in percussion rudiments of performance. This performance practice gives the effect of singing quarter-tones or intervals smaller than the half-step of the traditional diatonic system of notation. In addition to the percussive style of executing ornaments, students should be encouraged to use the portamento approach to singing (sliding and scooping the tones) when performing anticipations, bends, appoggiaturas, lower and upper neighboring tones, and passing tones.

After students have learned the rhythm patterns and ornaments utilized in this style of performance, emphasis should then be placed on the phrases and the agogic accent of stressed words of the text. This may be done by observing the fermati indicated in the printed score. While the eighth-note is used as the underlying pulse, this style of performance should be performed according to phrases with emphasis on stressed words of the text and in an unmetred style.

Question-Investigator: Are you prepared to teach soloists additional or different vocal ornaments than those heard in Section B of "Amazing Grace?"

Teachers stated that they were not prepared to teach additional or different vocal ornaments from those written in the score. The following comments were given regarding the use of vocal ornaments by soloists: (1) this technique can only be developed through personal experience and exposure, (2) it may be taught by teachers who have had considerable exposure to this style, (3) this style of performance cannot be taught in a university methods class.

Question-Investigator: Given the piano score to "Obey the Spirit of the Lord," are you prepared to improvise the keyboard accompaniment in a style similar to that heard on the recorded excerpt?

The performance practices utilized for the B Section (fast gospel sections, quarter-note M.M. = 74-200) are different from those utilized for slow or unmetred styles of performance (A Section). While performance practices for slow and unmetred accompaniments may be specifically indicated through our traditional notation system, fast

songs or sections are not. In fast sections, the printed accompaniment is considered as a lead sheet that indicates the general style of performance. Clues from the lead sheet are used as the basis for the accompanist's improvisation of the accompaniment. The basic clue to the keyboard improvisation is the formal structure of the section, i.e., the sixteen-bar gospel blues pattern. This refers to specific types of chord progressions and rhythmic patterns, usually contained in eight or sixteen measures. The I, IV, and V chords are basic elements of harmony used in gospel blues forms. While the gospel blues progression is based on the above-mentioned three chords, many other chord substitutions are possible and frequently used in performance practices. The accompaniment uses this harmonic structure as a primary clue for his basis for keyboard improvisations.

Question-Respondent: How can this performance practice be taught to music educators who have not had prior exposure to performance practices in black gospel music?

The accompanists must understand that the keyboard accompaniment functions as a rhythm section for the overall performance. According to Boyer (1979):

The left hand assumes the rôle of the bass guitar--playing single notes or octaves on and between the beats--and the drum, by attacking the keys in a percussive rather than legato manner. The right hand takes the part of the guitar, playing chords on and after the beat with intermittent "licks" of two or three single tones, followed immediately by chords (p. 32).

This indicates that the piano accompaniment is employed as a means of utilizing its percussive and legato capabilities.

Music educators can be taught to perform gospel blues patterns by learning a variety of chord progressions and substitutions. In addition to the harmonic progressions, educators can be taught to employ rhythmic motives that serve to unify the overall performance of gospel accompaniment of fast sections or songs. After discussion and demonstration of chord progressions, rhythmic motives, and bass lines (left-hand patterns) employed in the improvised keyboard accompaniment, teachers agreed that this performance practice could be taught over a given period of time. They indicated an interest in attending workshops where these performance practices could be learned.

Question-Investigator: Are you prepared to transform traditional hymns in common meter to gospelized versions in compound meter as done with "What a Friend We Have in Jesus?"

Responses of teachers indicated that they were not prepared to do so. The transformation of traditional hymns to gospelized versions is related to the transformation of the keyboard accompaniment, choral, and solo parts. Teachers indicated that they were prepared to teach this style of gospel music only if authentic scores were available.

Question-Investigator: Are you prepared to interpolate or improvise additional rhythmic subdivisions similar to those in the accompaniment (Measure 2) of "What a Friend We Have in Jesus?"

The majority of respondents indicated that they were not prepared to do so. However, after a demonstration of this performance

practice by the investigator, respondents acknowledged that this technique could be acquired from a master teacher.

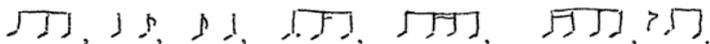
Question-Investigator: Given a traditional hymn or folk song, are you prepared to add secondary dominants and altered chords to the accompaniment as done in Measures 3, 5, and 7 of "Amazing Grace?"

The majority of respondents stated that they were not prepared to add these.

Question-Investigator: Do you understand the necessity of creating additional harmonies, arpeggios, and rhythmic subdivisions in slow and unmetered styles of black gospel performance?

Most of the teachers stated that they did not understand this necessity. The investigator explained that secondary dominants add color and increase the sense of traditionally slow harmonic rhythm. The use of secondary dominants and altered chords increases the sense of forward motion from the beginning to the end of phrases.

Arpeggios, tremolos and rhythmic subdivisions are employed to reinforce and intensify the beat on two or more levels, i.e., the eighth-note and the dotted quarter-note in compound meter (see Measures 5, and 6 of "Amazing Grace," Appendix D). Rhythmic subdivisions (divisions and variations of the dotted quarter note) are usually performed simultaneously by the keyboard accompanist, rhythm instruments, and hand clapping of the singers. Divisions and variations of the dotted quarter-note are written in some of the following ways:



Vocal Cadenzas. The vocal cadenzas of "Obey the Spirit of the Lord: and "Amazing Grace" (final cadences) are improvised by the soloist and chorus in a call-and-response style. The chorus is taught several generalized responses (sung on the dominant chord of the key) that may correspond to the improvised or interpolated ornaments of the soloist (the call). This performance practice is not strictly notated by the composer--rather, it is improvised by the soloist and choral ensemble.

Question-Investigator: Are you prepared to teach choral ensembles and soloists the skills and concepts utilized in vocal cadenzas as employed in the tape-recorded excerpts of "Obey the Spirit of the Lord" and "Amazing Grace?"

Teachers indicated that they were not prepared to teach this performance practice. They stated that solo parts for vocal cadenzas should be performed by students with adequate exposure to the performance practices. It was indicated that vocal cadenzas by soloists are personal expressions of individual feelings that could not be structured by the use of precise musical notation.

After listening to the tape-recorded excerpts, two of the 10 interviewed teachers indicated that this technique could be acquired to teach soloists performance practices utilized in vocal cadenzas.

CHAPTER V  
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Results of the study of the assessment of teacher preparation in black gospel music indicate that the majority of teachers in the sample are not prepared to teach this form of music. Teachers indicated an interest in learning these performance practices as a means of relating to the needs, interests, and values of public school students. They stated that a knowledge of the performance practices in addition to the use of music scores would be beneficial in teaching these skills to students. While black gospel music has traditionally been learned by oral methods and with the use of commercial recordings, interviews with teachers indicated that authentic music scores are valuable sources for teaching this style of performance. The percentages listed in Table 11 indicated that 36% of the respondents (higher than percentages for other musical forms) revealed that gospel music is taught by the use of commercial recordings.

The interviews indicated that performance practices of black gospel music can be structured and taught to prospective and in-service music teachers who have not had prior exposure to this musical form. Although music scores for keyboard accompaniments to fast gospel songs or sections only serve as lead sheets toward the realization of authentic performance practices, teachers can be taught to improvise musical

elements not included in the score. The development of skills in gospel blues performance practices, which includes chord progressions and substitutions, melodic bass-line motion, and rhythmic motives, can be taught in a structured and sequential manner.

Music scores for unmetred and slow styles of gospel music are valuable sources of reference for teachers who wish to develop skills in these performance practices. Whereas the keyboard accompaniment for these styles of music may be performed as written, additional ornaments and interpolations may be employed to further enhance the performance. Music scores may therefore be used as a point of departure for gaining additional insights into performance practices of black gospel music.

This study revealed that more research is necessary in order to stylize gospel performance practices for soloists. While vocal ornaments of soloists have been codified through the analysis of performance practices of many traditional gospel singers, axioms regarding their specific application are not known to the investigator. Such expressions as "personal experience" or "individual feelings" are appreciated and understood by the investigator; however, they are not accepted as the only approach toward developing the necessary skills. Further research may reveal more structured approaches toward the development of performance practices employed by soloists in black gospel music.

The responses of teachers revealed that sources of methods and materials for developing skills in black gospel music are not available. The majority of the 60 respondents indicated interest in obtaining such

sources as a means of learning to perform and teach this style of music to public school students. Teachers' interest in learning to perform and teach black gospel music is thought to be generated by students' perceived enthusiastic attitude toward the study and performance of this musical style. Among the five musical forms listed on the questionnaire, gospel music was perceived by teachers as the second ranked style (second to popular music) in students' enthusiasm for study and performance.

The realization that students are perceived by teachers to be enthusiastic about the study and performance of popular and gospel music may indicate students' cognizance of the similarities of the two musical forms. This awareness relates to the influence of black gospel music performance practices on contemporary forms of popular music.

The teachers' perception of students' positive attitudes toward the study of gospel music indicates that these 60 respondents are aware of the conflict that exists between students' positive attitudes toward the study of black gospel music and teachers' inadequate preparation for teaching and performing this musical form.

Music educators who promote the study and performance of any one style of music may be guilty of limiting the music education of students. Students should be given a broad and multicultural music education which includes music of all styles, periods, ethnic groups, cultures and nationalities. Through this approach, students may be led to value music. When considering the total music education of prospective teachers, black gospel music as well as other forms of American music

should not be emphasized more than Western art music. However, they should definitely be included in the curricula.

#### Recommendations

A review of the literature on black gospel music indicated that music scholars are beginning to recognize the validity of this form of music. Most of the published studies of gospel music do not focus on performance practices in a sequential manner through which music educators without prior exposure to the musical form may benefit. It is therefore recommended that studies and musical activities be conducted to investigate methods of teaching gospel music to prospective and in-service music teachers, especially those who have not had prior exposure to this musical form.

This study was based on a random sample of music teachers throughout North Carolina. However, the population of music teachers constitutes only a minute part of the total population of music teachers in the United States. Similar studies should be done to investigate the significance of black gospel music in other areas of the United States.

Musical activities related to the investigation of methods of learning, and subsequently teaching, performance practices of black gospel music in teacher education programs are suggested here:

- (1) Faculty members of teacher education programs in music may attend workshops and seminars where gospel music is discussed, analyzed and performed by music educators with expertise in black gospel music.

- (2) Faculty members are encouraged to attend churches where black gospel music is performed.
- (3) Faculty members are encouraged to analyze and transcribe performance practices employed by music students who have had prior exposure to this musical form.

A study of the performance practices was discussed and employed in Chapter II and the gospel arrangements presented in Appendix D serve as a further point of reference for this activity.

This study indicated that prospective music teachers should receive preparation in performance practices of black gospel music primarily through participation in vocal ensembles where it is practiced. In addition to study and performance in ensembles, black gospel music should be included and studied in music history, literature, theory, vocal, and keyboard classes. It is further recommended that authors of music textbooks (music history, literature, theory, and methods books) include information about performance practices employed in black gospel music.

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APPENDIX A  
COVER LETTER AND QUESTIONNAIRE

1203 Elmira Avenue  
Durham, North Carolina 27707

Dear Colleague:

The attached survey inventory is being sent to a random sample of public school music educators throughout the State of North Carolina. The purpose of the study is to assess the preparation of teachers in American music in general and Black Gospel music specifically.

Your sincere responses to this survey are important to the success of this study and to the potential usefulness of its results. Your responses will be treated in a professional manner and will be kept in strict confidence. You and your school will neither be specifically identified nor described in any way that might imply your identity in this study or in any reports resulting therefrom.

In order to avoid confusion, the following standard titles of music will be used to describe each style of music: Traditional folk music (Greensleeves, O Danny Boy), Spirituals (There is a Balm in Gilead, My Lord, What A Morning), Popular music (contemporary rock and soul music), Black Gospel music (The Edwin Hawkins' recorded performance of "O Happy Day").

Thank you for taking a few minutes out of your schedule to complete this survey. We would also appreciate your returning the form at least two weeks after it is received by you. A stamped, addressed envelope and a personal interview card have been enclosed for your convenience.

Very truly yours,

Charles H. Gilchrist  
Doctoral Student  
UNC-Greensboro  
Director of Choral Activities  
North Carolina Central University

CHG:iwg

Enclosures

## QUESTIONNAIRE

DIRECTIONS: Circle the number which best describes your answer.

1. How would you rate your students' attitude toward the study and performance of the following styles of music?
- |                            | Enthusiastic | Interested | Tolerant | Not Interested |
|----------------------------|--------------|------------|----------|----------------|
| (A) Western Art Music      | 1            | 2          | 3        | 4              |
| (B) Traditional Folk Music | 1            | 2          | 3        | 4              |
| (C) Spirituals             | 1            | 2          | 3        | 4              |
| (D) Popular Music          | 1            | 2          | 3        | 4              |
| (E) Gospel Music           | 1            | 2          | 3        | 4              |
2. To what extent are you familiar with the performance practices of:
- |                            | Very Familiar | Familiar | Not Familiar |
|----------------------------|---------------|----------|--------------|
| (A) Western Art Music      | 1             | 2        | 3            |
| (B) Traditional Folk Music | 1             | 2        | 3            |
| (C) Spirituals             | 1             | 2        | 3            |
| (D) Popular Music          | 1             | 2        | 3            |
| (E) Gospel Music           | 1             | 2        | 3            |
3. What significance do you attach to the study and performance of these styles of music in your music education program?
- |                            | Significant | Undecided | Not Significant |
|----------------------------|-------------|-----------|-----------------|
| (A) Western Art Music      | 1           | 2         | 3               |
| (B) Traditional Folk Music | 1           | 2         | 3               |
| (C) Spirituals             | 1           | 2         | 3               |
| (D) Popular Music          | 1           | 2         | 3               |
| (E) Gospel Music           | 1           | 2         | 3               |

4. Are the following styles of music of value when teaching concepts and skills involving the elements of music?
- (A) Western Art Music                      Yes \_\_\_\_\_ No \_\_\_\_\_
- (B) Traditional Folk Music                  Yes \_\_\_\_\_ No \_\_\_\_\_
- (C) Spirituals                                Yes \_\_\_\_\_ No \_\_\_\_\_
- (D) Popular Music                            Yes \_\_\_\_\_ No \_\_\_\_\_
- (E) Gospel Music                             Yes \_\_\_\_\_ No \_\_\_\_\_
5. Do you consider yourself prepared to teach the following styles of music?
- (A) Western Art Music                      Yes \_\_\_\_\_ No \_\_\_\_\_
- (B) Traditional Folk Music                  Yes \_\_\_\_\_ No \_\_\_\_\_
- (C) Spirituals                                Yes \_\_\_\_\_ No \_\_\_\_\_
- (D) Popular Music                            Yes \_\_\_\_\_ No \_\_\_\_\_
- (E) Gospel Music                             Yes \_\_\_\_\_ No \_\_\_\_\_
6. Were you prepared to teach these styles of music during your undergraduate training in music teacher education?
- (A) Western Art Music                      Yes \_\_\_\_\_ No \_\_\_\_\_
- (B) Traditional Folk Music                  Yes \_\_\_\_\_ No \_\_\_\_\_
- (C) Spirituals                                Yes \_\_\_\_\_ No \_\_\_\_\_
- (D) Popular Music                            Yes \_\_\_\_\_ No \_\_\_\_\_
- (E) Gospel Music                             Yes \_\_\_\_\_ No \_\_\_\_\_
7. Can the following styles of music be taught in a similar, structured manner as is done with Western Art Music?
- (A) Traditional Folk Music                  Yes \_\_\_\_\_ No \_\_\_\_\_
- (B) Spirituals                                Yes \_\_\_\_\_ No \_\_\_\_\_
- (C) Popular Music                            Yes \_\_\_\_\_ No \_\_\_\_\_
- (D) Gospel Music                             Yes \_\_\_\_\_ No \_\_\_\_\_

8. Can the following styles of music be accurately notated for study and authentic performances?

- (A) Traditional Folk Music            Yes \_\_\_\_\_ No \_\_\_\_\_  
 (B) Spirituals                            Yes \_\_\_\_\_ No \_\_\_\_\_  
 (C) Popular Music                        Yes \_\_\_\_\_ No \_\_\_\_\_  
 (D) Gospel Music                         Yes \_\_\_\_\_ No \_\_\_\_\_

9. To what extent do you include the study and performance of the following styles of music in your music program?

- |                            | 75% | 50% | 25% | 0% |
|----------------------------|-----|-----|-----|----|
| (A) Western Art Music      | 1   | 2   | 3   | 4  |
| (B) Traditional Folk Music | 1   | 2   | 3   | 4  |
| (C) Spirituals             | 1   | 2   | 3   | 4  |
| (D) Popular Music          | 1   | 2   | 3   | 4  |
| (E) Gospel Music           | 1   | 2   | 3   | 4  |

10. What method do you use to teach the following styles of music?

- |                            | Music Scores | Improvisation | Commercial Recordings | All |
|----------------------------|--------------|---------------|-----------------------|-----|
| (A) Western Art Music      | 1            | 2             | 3                     | 4   |
| (B) Traditional Folk Music | 1            | 2             | 3                     | 4   |
| (C) Spirituals             | 1            | 2             | 3                     | 4   |
| (D) Popular Music          | 1            | 2             | 3                     | 4   |
| (E) Gospel Music           | 1            | 2             | 3                     | 4   |

11. If methods and materials were available, would you be interested in learning to perform, arrange, and teach these forms of music?

- (A) Traditional Folk Music            Yes \_\_\_\_\_ No \_\_\_\_\_  
 (B) Spirituals                            Yes \_\_\_\_\_ No \_\_\_\_\_  
 (C) Popular Music                        Yes \_\_\_\_\_ No \_\_\_\_\_  
 (D) Gospel Music                         Yes \_\_\_\_\_ No \_\_\_\_\_

12. Do you think that the music education curriculum in higher education prepared you to teach the styles of music necessary to relate to your students' needs, interests, and values?

Yes \_\_\_\_\_ No \_\_\_\_\_

Comments, if necessary:

13. Do you think that your preparation in teaching American styles of music was proportionate and adequate to the preparation given to Western Art Music?

Yes \_\_\_\_\_ No \_\_\_\_\_

Comments, if necessary:

14. What revisions, if any, would you recommend for teacher education programs in music for a more realistic orientation to the profession?

APPENDIX B  
TRADITIONAL AND GOSPELIZED MELODIES

## Example 1a

What a friend we have in Je-sus All our sins and griefs to bear

## Example 1b

What a friend we have in  
Je - sus, All our  
sins and griefs to bear!

## Example 2a

Glo-ry! Glo-ry! Hal-le-lu - jah!

## Example 2b

Glo-ry! glo - ry! Hal-le - lu - jah!

## Example 2c

Glo-ry! Hal-le-lu - jah!

## Example 2d

Glo-ry! glo-ry! Hal-le-lu - jah!

APPENDIX C  
BOYER'S TRANSCRIPTIONS OF GOSPEL PERFORMANCES

("without Rhythm")

## AMAZING GRACE

♩ = 58

First system of the musical score for "Amazing Grace". It features three staves: Voice, Organ, and Organ. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked as ♩ = 58. The organ part consists of a simple accompaniment with a bass line and a treble line. The voice part begins with a long note on the word "A" (from "Amazing").

Second system of the musical score. The voice part continues with the lyrics "ma-z" and "ing". The organ accompaniment continues with a steady bass line and chords in the treble. The system ends with a double bar line.

Third system of the musical score. The voice part continues with the lyrics "grace!" and "How". The organ accompaniment continues with a steady bass line and chords in the treble. The system ends with a double bar line.



⑦

v *wretch* *life*

o

v *me!* *I*

o

v *one* *was*

o

Detailed description: The image shows three systems of musical notation. Each system consists of a vocal line (marked 'v') and a piano accompaniment (marked 'o'). The vocal lines are in a soprano clef with a key signature of one flat and a 7/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: 'wretch life', 'me! I', and 'one was'. The first system includes a circled number '7' above the vocal line. The piano accompaniment features block chords and some moving lines in the right hand, with a '4' indicating a measure in the bass line.

Handwritten musical score for three systems. Each system consists of a vocal line and a piano accompaniment. The first system is marked with a circled "10" and has lyrics "lost" and "Lit". The second system has lyrics "Now" and "I'm". The third system has lyrics "found," and "was". The piano part includes chord symbols like "F", "D", "G", and "C".

1) "D" is a substitution for "F"

The image shows three systems of musical notation, each consisting of a vocal line (V) and a piano accompaniment (O). The key signature is B-flat major (two flats).

**System 1:** The vocal line begins with a circled number 12. The lyrics are "blind, \_\_\_\_\_ but \_\_\_\_\_". The piano accompaniment features a bass line with a fermata over the first measure.

**System 2:** The vocal line starts with a circled number 15. The lyrics are "Now \_\_\_\_\_ I \_\_\_\_\_ Cast-". The piano accompaniment has a 4/4 time signature and a bass line with a fermata over the first measure.

**System 3:** The vocal line starts with a circled number 15. The lyrics are "See \_\_\_\_\_". The piano accompaniment has a 4/4 time signature and a bass line with a fermata over the first measure.



Handwritten musical score for a song, consisting of three systems of music. Each system includes a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with the word "through" and continues with "As pil-grims". The piano accompaniment features a steady bass line with chords in the right hand.

**System 2:** Labeled "verse" at the beginning. The vocal line has "here" followed by "We some-times" and "We some-times". The piano accompaniment continues with similar harmonic support.

**System 3:** The vocal line has "jour-ney" followed by "We of-ten". The piano accompaniment concludes the piece.

20

God who'll help us  
Rhad who'll help us

car-ry, who'll help us  
car-ry ev-ry

load  
load

25  
Did you know God is

Special Chorus II

The musical score is written in a system with three systems of staves. Each system contains a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

System 1:  
 Vocal: a-ble He's a-ble He's  
 Piano: He's a-ble He's a-ble

System 2:  
 Vocal: a-ble He's a-ble clouds may  
 Piano: He's a-ble He's a-ble

System 3:  
 Vocal: 30 ga-ther a-bove you so  
 Piano: may ga-ther a-bove you

dark and sta-ble He was  
So dark and sta-ble

35 Dan-iel's stone a- roar-ing And E-  
um-hum oh yeah

ze-kid's - wheel - turn-ing, He was  
um-hum oh yeah

out. out. out. out.

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