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LEARNING BY EAR: THE TRADITION OF LEARNING MUSIC AURALLY AND ITS PRACTICAL USE IN GOSPEL CHOIR REHEARSALS AND WORKSHOPS¹



When a person finds themselves in a gospel choir rehearsal specifically led by a black conductor, the tradition of learning music aurally, also known as “learning by ear,” will most likely be witnessed. It is rare to find a black conductor using scores to teach music to a church, amateur, or professional gospel choir. While this may seem like an odd practice for those looking from the outside in, it is common practice for those raised in black churches and community gospel choirs. Learning music without a score does not necessarily indicate that the participating musicians and singers cannot read music. In fact, many black church singers and musicians attend colleges and universities on scholarships to major in music. However, there is an underlining tradition that exists when introducing new music to a gospel choir that seems to be more efficient than the use of scores. Is it possible that the practice of “learning by ear” enables an ensemble to learn and memorize a song at a quicker pace? Is it possible that this practice allows the ensemble to focus on other elements of a performance such as dynamics, expression, and choreography? Does this tradition provide the ensemble with the special gift of enjoying music the moment? Through a brief analysis of gospel music history and the assessment of practical teaching and conducting methods, these and many other questions will be addressed and answered, as we explore the unique tradition of “learning by ear” in the gospel choir experience.

Before beginning our investigation into the “aural learning” tradition, a definition of the term should be made clear. First, let’s define the term “auditory/aural learning.” It has been widely accepted that multiple learning styles exist. Auditory/aural learning,

¹ The majority of the information in this article will be referenced from my dissertation *Gospel Music Repertoire as Material for Artistic Activity in Conducting* (Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku 2014).

being one of them, means that the most effective way some people learn is simply by listening. Playing or learning by ear, also known as musicality, is the ability of a performing musician to reproduce a piece of music they have heard, without having seen it notated in any form of sheet music.² It is considered to be a desirable skill among musical performers, especially for those that play in a musical tradition where notating music is not the norm.³ In short, musicians utilize their auditory/aural skills to learn music, and their musicality to perform this music. Since “learning by ear,” an American idiom, has become the accepted term to describe aural learning, this is the term that will be used for the remainder of this article.

“Learning by Ear” as a Gospel Music Tradition

In order to understand the full scope of the tradition of “learning by ear,” as it relates to gospel music, we must travel back to the predecessors and origins of this genre. Gospel music’s origins derived from the southern parts of America during tumultuous social and racial times in the country’s history. From those times arose the predecessors to gospel music: spirituals and hymns. According to Dr. Raymond Wise, in his dissertation, *Defining African American Gospel Music by Tracing its Historical and Musical Development from 1900 to 2000*, spirituals were spontaneously created in the early days of the black church (between 1750–1777) as a result of the African tradition of call and response.⁴ As the predominant music form for African Americans in the south, spirituals were used by rural black churches before and after slavery.⁵ African Americans performed these spirituals throughout the progression of slavery. Spirituals were generally congregational and improvisational, often using the musical element of call and response. With different song leaders, the lyrics often changed. However, full participation was still expected from the congregation.⁶

In an effort to make slaves more submissive, missionaries and slave owners set out to convert slaves to Christianity.⁷ Their hope was that its principles of peace and servanthood would influence their behavior. In this push for conversion, African Americans were exposed to European sacred musical genres such as psalmody, lined and metered

² No author. <https://idioms.thefreedictionary.com/play+by+ear> [entry date: 22.07.2021].

³ Musical U Team. <https://www.musical-u.com/learn/musicality-means-playing-by-ear/#> [entry date: 22.07.2021].

⁴ Wise, R. (2002). *Defining African-American gospel music by tracing its historical and musical development from 1900 to 2000*. Doctoral Dissertation, Ohio State University, pp. 11.

⁵ Jones, L. (1963). *Blues people: The negro experience in white America and the music that developed from it*. New York, N.Y.: Morrow Quill Paperbacks, pp. 34.

⁶ Ricks, G. (1977). *Some aspects of the religious music of the United States negro: an ethnomusical study with special emphasis on the gospel tradition*. Unpublished.

⁷ Walker, W. T. (1979). *Somebodies calling my name: Black sacred music and social change*. Valley Forge, PA: Judson Press, pp. 30.

hymns, and shaped note singing as a direct result of being allowed to join White Protestant denominational churches. Blacks were introduced to hymnody between 1780 and 1830, which is the art of singing European hymns. Due to their general lack of literacy, this style of congregational singing was very effective. A church member would “line out” the words of the hymn and the congregation would respond by singing the words they had been given.⁸ Blacks eventually rebelled against the White denominational churches due to the inconsistencies between being called “brothers and sisters” in faith and being mistreated in everyday life. Blacks left the White churches to form their own denominational churches. As a result, and directly influenced by the White gospel hymns, Black gospel hymns were being composed and published throughout America in 1893.⁹

Charles Tindley, an African American composer, was exposed to and influenced by white evangelical hymns. However, in many ways, Tindley moved away from the standard musical form of the hymn in his compositions.¹⁰ One of the main characteristics of Black American folk and popular music during that time was allowing space for the improvisation of text, melody, harmony, and rhythm, which Tindley incorporated in his sacred compositions, making them distinctively different from the typical white gospel hymn.¹¹ These hymns, based on their unique music and textual elements, became known as gospel hymns. As the pastor of East Bainbridge Church in Philadelphia, Pennsylvania, Tindley composed over 50 gospel hymns for his congregation. These hymns were eventually distributed across the country and were popular among churches due to their lyrical content, which was personal in nature.¹²

According to Dr. Horace Clarence Boyer, the compositions by Tindley’s bridged the gap between the transition from Negro spirituals to gospel music.¹³ Before his death, he formed the Paradise Publishing Company as a way to publish his compositions. Two volumes were published in 1934 and 1941, establishing African American gospel hymns as an official form of music.¹⁴ Tindley inspired millions of churchgoers with his form of gospel hymn using imagery, proverbs, and biblical text. Among the many inspired churchgoers was Thomas A. Dorsey, who later became known as the “Father

⁸ Wise, 2002, pp. 13.

⁹ Boyer, H. C. (1995). *How sweet the sound: The golden age of gospel*. Washington, D.C.: Elloit & Clark Publishing, pp. 26.

¹⁰ Wise, 2002, pp. 31.

¹¹ Boyer, H. C. (1992b). Charles Albert Tindley: Progenitor of African American gospel music. In B. J. Reagon (Ed.), *We'll Understand it Better By and By*. Washington, D.C.: Smithsonian Institution Press, pp. 165.

¹² Boyer, 1992b, pp. 28; Reagon, B. J. (1992). *We'll understand it better by and by*. Washington, D.C.: Smithsonian Institution Press, pp. 52.

¹³ Boyer, 1992b, pp. 54.

¹⁴ Wise, 2002, pp. 34.

of Gospel Music.”¹⁵ His exposure to Tindley’s gospel hymns, mixed with his training and experience in blues and jazz, impacted the development of the gospel music style.¹⁶

Although he was not a singer, Dorsey knew a lot about the Black vocal style, as he was raised and trained in a Baptist church.¹⁷ As an excellent and accomplished jazz musician, he also accompanied some of the most famous blues and jazz singers of all time.¹⁸ As a result, Dorsey has been credited as the composer who successfully combined the diverse musical elements and performance practices of the secular and sacred musical styles of his day, establishing a new form of music now known as gospel music. When Dorsey began composing gospel hymns, he often added jazz rhythms and blues flavour to his music. This resulted in a new type of song. He called these new songs, “gospel songs.”¹⁹

Dorsey, along with Magnolia Lewis Butts, and Theodore R. Frye founded the National Convention of Gospel Choirs and Choruses, Incorporated (NCGCC) in 1932. Dorsey, with his counterparts, purposed to train choirs, directors, and soloists across the United States in the performance of the newly formed gospel music genre.²⁰ Dorsey’s NCGCC convention along with the National Baptist Convention played a large role in the publication and distribution of sheet music.²¹ At the present time, gospel music is considered an oral music genre where music is learned aurally. However, Pearl Williams-Jones²² reported that music was transmitted through written scores in the early days of its inception. The main vehicle used by composers to present their compositions were in hymnals such as *Gospel Pearls*. Similar to hymns, gospel songs could be written on sheet music in their basic structure. However, Dorsey and others became conscious that gospel music could not be realized from sheet music.²³

Although sheet music was an effective avenue in which to spread gospel music, it could not always capture accurate notation of a performance whether sung or played. In the case of Roberta Martin, a gospel choir conductor in the early stages of the gospel music genre, it was impossible to capture her entire conducting style and techniques

¹⁵ Boyer, 1992b, pp. 54.

¹⁶ Wise, 2002, pp. 45.

¹⁷ Boyer, H. C. (1992a). Take my hand precious lord, lead me on. In B. J. Reagon (Ed.), *We’ll Understand it Better By and By*. Washington, D.C.: Smithsonian Institution Press, pp.145.

¹⁸ Harris, M. W. (1992b). *The rise of gospel blues: The music of Thomas Andrew Dorsey in the urban church*. New York, N.Y.: Oxford University Press, pp. 149.

¹⁹ Wise, 2002, pp. 45.

²⁰ Boyer, H. C. (1995). *How sweet the sound: The golden age of gospel*. Washington, D.C.: Eloit & Clark Publishing, pp. 26.

²¹ Southern, E. (1997). *The music of black Americans: A history* (3rd ed.). New York, N.Y.: W. W. Norton & Company, pp. 484.

²² Williams-Jones, P. (1992). Roberta Martin: Spirit of an era. In B. J. Reagon (Ed.), *We’ll Understand It Better By and By*. Washington, D.C.: Smithsonian Institute Press, pp. 258.

²³ Williams-Jones, pp. 258.

on sheet music. Due to the limitations of the score, purchasing sheet music was overshadowed by recreating music by ear. Williams-Jones writes:

The Roberta Martin Singers represented a performance sound, colors, vocal textures, principles of harmonic blending, dynamics, relationships between soloists, and background that could not be perceived from the literature, therefore, live performance became the best way to expose or transmit the correct interpretation of a Gospel song.²⁴

As a result, gospel music became primarily transmitted through the oral/aural tradition.²⁵ The shift to “learning by ear” coincided with the beginning of the gospel choir and the demand for more gospel songs.

The Gospel Choir

In 1931 at Ebenezer Baptist Church in Chicago, the first gospel chorus was born.²⁶ The purpose was to have a group of people sing the old congregational songs, which were born in the south, during Sunday services. Since many of the members were recent migrants from the south, it was easy for them to remember how these songs were performed.²⁷ The choir, with over 100 voices, made its debut in January 1932 with Dorsey on the piano.²⁸ Dorsey went on to start other gospel choirs throughout Chicago in 1932.²⁹

The development of the community gospel choir began in the 1940s.³⁰ Unlike the church choir, composed of congregation members providing musical performances for church services, the community choir took its form outside the church. Community choirs were composed of members who attended various churches and wanted to sing in a different outlet. One of the choirs, established in 1948, became later identified as the oldest community choir in the city of Chicago.³¹ The choir, founded by Milton Brunson at McKinley High School during his senior year, is known as the Thompson Community Singers. As a choir that is still performing today, the Thompson Community Singers have become a pillar in the gospel music genre as they have withstood the test of time by remaining for many decades.

²⁴ Williams-Jones, pp. 259.

²⁵ Wise, 2002, pp. 61.

²⁶ Southern, 1997, pp. 461; Harris, 1992b, pp. 191; Walker, 1979, pp. 149.

²⁷ Harris, 1992a, pp. 180.

²⁸ Southern, 1997, pp. 462.

²⁹ Boyer 1995, pp. 62; Harris, 1992b, pp. 191.

³⁰ Wise, 2002, pp. 87.

³¹ Smith, T. (1987, September). Rev. James Cleveland: Making strides with his own label and the GMWA. *Totally Gospel*, pp. 30.

Stages of Gospel Conducting

As the gospel choir progressed and developed, so did the skills and techniques of the gospel choir conductor. Conductors needed to possess a unique set of skills to effectively lead a choir. These skills are encompassed in a 3-stage process. In stage one, the conductor learns the song of themselves. In stage two, the conductor teaches the song and rehearses it with the ensemble. In stage three, the conductor leads the ensemble in the performance of the song live or in a studio recording.

Stage One

Referring back to the tradition of “learning by ear,” most gospel conductors have a high aptitude for this skill. It includes clearly hearing and distinguishing intonation, melody, basic and intricate harmony, rhythm, dynamics, and expression all by ear alone. Then there is the visual component where conductors observe other conducting methods, the communication between a conductor and their ensemble, as well as the physical presentation and choreography used during the performance of the song. Conductors usually develop and nurture these skills by participating in gospel choirs as a member and/or understudy to a conductor.

Stage Two (A)

The main teaching method gospel choir conductors use when introducing a new song is the technique “call and response.” Call and response is the backbone of “learning by ear.” It would be exceedingly difficult to find a gospel choir conductor who does not regularly utilize this tool when introducing new music. The conductor sings a phrase (words and melody in the correct rhythm) for a vocal section (soprano, alto, tenor, or bass) to repeat back. This phrase can be sung in the regular tempo, or it can be slowed and broken down into smaller fragments for efficiency. The vocal section then repeats the phrase they heard back to the conductor.

If there are discrepancies in melody, pitch, rhythm, or text, the conductor will repeat the phrase correctly. Some conductors will even segregate a vocal section into smaller groups, having each group repeat the phrase until there are no errors. This tactic is repeated until every melody and harmony in every section of the song has been learned. Some conductors use a piano (played by themselves or a pianist) to assist with and reinforce correct intonation, while others prefer to teach strictly a cappella. Each option depends solely on their skill level and comfortability.

Stage Two (B)

Additionally, in stage two, the conductor introduces the dynamics and expression for the song. The teaching method used to introduce these elements may differ greatly among

gospel choir conductors, as each conductor may have their own preference. In the following section, the Fentress Conducting Method will be used to demonstrate how these elements (dynamics and expression) can be taught to a choir in a common rehearsal.

Stage Three

Before a conductor can lead an ensemble in the performance of a song, there must be a clear vision established for the ensemble to follow. It is important for the conductor to be sure of this vision before beginning stage two, so that it can be reinforced throughout the learning process. The conductor should also have this vision memorized, knowing how each section of the song transitions to the other in order to move freely from one section to the next. Some conductors like to have a closed structure or strict song format they adhere to. It helps them feel comfortable to focus on showing other elements of the song to the ensemble, such as dynamics and expression. Other conductors prefer open structure. In this option, the conductor improvises the order of the various sections in the song. The conductor can move freely through all the sections of the songs as desired, pulling inspiration from the musicians, the choir, and the audience's reactions in real-time. Regardless of which option the conductor chooses, a clear vision, expert knowledge of the song, and efficient rehearsing of the performance material are all crucial in producing a skilled performance.

The Fentress Conducting Method

Gospel music, with its open-form nature, allows the conductor to set the structure and form of the song during the performance. Clear and simple cues are used to identify the various sections of a song and the transitions from one section to another. The training of conductors in the genre of gospel music generally takes place inside the choir through the process of modelling, observation, and mirroring. Most conductors learn and develop their conducting methods under the tutelage of another conductor. Since there is no standard curriculum, the pupil must watch, learn, and repeat. Every conductor has their individual style when conducting dynamics and expression. However, there are some standard cues that most conductors use. These cues have been passed down directly or through the observation of live and recorded performances.

Although conductors may use the same unofficial system of cues and gestures, they still have the freedom to incorporate any set of cues and gestures they feel will best help them communicate the structure, dynamics, and expression desired when conducting a given song. While there is a myriad of individual signs and gestures that can have various meanings while conducting, it is the collection of these individual signs and gestures used by one conductor that signifies a specific conducting style, or in this context, conducting method. The unique nature of the Fentress Conduction

Method can be clearly identified when focusing on the gestures used to lead an ensemble through the format of the song.

I will now transition to first-person in order to clearly describe and illustrate the Fentress Conducting Method. When I teach a new song, my methods do not differ from those in stage one or stage two (a), of the previously discussed Stages of Gospel Conducting. For this reason, we will focus only on stage two (b) and stage three. When teaching dynamics to a gospel choir, I do not relegate myself solely to terms traditionally used in classical music. While I utilize them as a starting point for educational purposes, I usually broaden them to include descriptive and verbal imaginery. Additionally, I often incorporate physical illustrations to help me paint a visual picture for the ensemble. This is followed by a vocal demonstration of how the dynamics should sound when singing the phrase. Lastly, I show and explain the ensemble the hand motions and gestures I will use while conducting. This is done so the ensemble can learn and become familiar with my conducting style for this particular song.

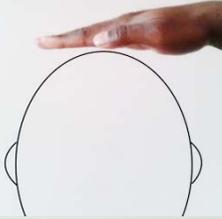
When it comes to introducing the expression I want the ensemble to use during specific moments in the song, I use storytelling to help the ensemble authentically connect with the meaning of the song, and each other, with real emotions. These stories can be of personal nature, from a biblical reference, a common shared experience, a fictional story from childhood everyone knows, or situations from pop culture and current events. I use anything and everything I can to help the ensemble connect with the music in the purest way possible. Once I am sure the ensemble understands the meaning of the song, I demonstrate the expression I desire, at different levels of intensity, so that each individual can hopefully find themselves in some form of the expression desired. Finally, I allow ensemble members to share their individual experiences while singing the song with a full meaning and expression. This last step helps anyone who may have felt blocked from connecting with the music, to share in someone else's experience, in hopes that it will positively impact their expression in the future.

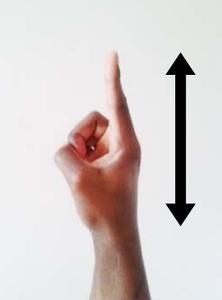
The practice of "learning by ear" can be both spectacular and daunting to those who have not had the opportunity to learn music in such a unique way. However, it is a necessary tool that allows for a higher level of freedom and expression when performing music. By not having to focus on a score, the brain is allowed to focus its attention on other things such as improvisation, the ensemble, audience interaction, or simply being mentally and emotionally present while performing. This can open the door to a completely new way of enjoying music while performing. Maybe this is why gospel choirs are so infectious. The choir is free to fully engage with each other, the audience, and music without any barriers. The next time there is an opportunity to participate in a gospel choir workshop, especially with Dr. Brian Fentress, give it a try and see how "learning by ear" can take your musical experience to the next level!

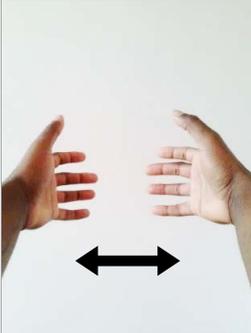
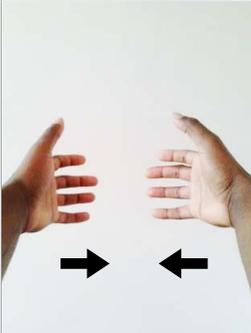
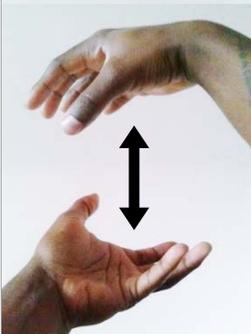
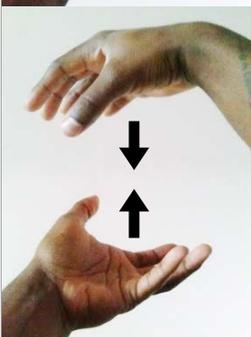
Below is a table showcasing the most common signs and gestures used in the Fentress Conducting Method, with pictures and descriptions.

Cue/Gesture	Description
	<p>Figure 1. Cue used to communicate that the first verse or first section of the sing will be sung</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 251.</p>
	<p>Figure 2. Cue used to communicate that the second verse or second section of the sing will be sung</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 252.</p>
	<p>Figure 3. Cue used to communicate that the third verse or third section of the sing will be sung. Also cue used to communicate that the choir should transition from singing in unison to singing in 3-part harmony</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 252</p>
	<p>Figure 4. Cue used to communicate that the fourth verse or fourth section of the sing will be sung</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 252.</p>

Cue/Gesture	Description
	<p>Figure 5. Cue used to communicate that the chorus will be sung</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 252.</p>
	<p>Figure 6. Cue used to communicate that the choir should sing in unison</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 253.</p>
	<p>Figure 7. Cue used to gain the attention of the choir and instrumentalists before communicating a major shift in the song such as:</p> <ul style="list-style-type: none"> • the entrance or ending of a song • an important transition • significant dynamic or expressional changes <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 253</p>
	<p>Figure 8. Cue using both hands to gain the attention of the choir and instrumentalists</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 253.</p>

Cue/Gesture	Description
	<p>Figure 9. Cue used to communicate the beginning or “top” of the song</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 253</p>
	<p>Figure 10. Cue used to communicate the end of a song</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 254.</p>
	<p>Figure 11. Cue used to communicate the exact moment when the choir, instrumentalist, soloist, or individual section should enter</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 254.</p>
	<p>Figure 12. Cue giving just before an a cappella section to communicate to the instrumentalist that they should prepare to stop playing</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 254.</p>

Cue/Gesture	Description
	<p>Figure 13. Cue used to communicate the transition from one section to another and that the song will not return to the previous sections</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 254.</p>
	<p>Figure 14. Cue used to communicate the repeat of a section to phrase</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 255.</p>
	<p>Figure 15. Cue used to communicate a modulation in the song or the inversion of the harmonies</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 255.</p>
	<p>Figure 16. Cue used to communicate a modulation in the song</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 255.</p>

Cue/Gesture	Description
	<p>Figure 17. The gesture used to communicate a crescendo</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 255.</p>
	<p>Figure 18. The gesture used to communicate a decrescendo</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 256.</p>
	<p>Figure 19. The gesture used to communicate a crescendo</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 256.</p>
	<p>Figure 20. The gesture used to communicate a decrescendo</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 256.</p>

Cue/Gesture	Description
	<p>Figure 21. The gesture used to communicate a round vowel and support tone when located in front of the conductor's diaphragm</p> <p>Source: Fentress, B. (2014). <i>Gospel Music Repertoire as Material for Artistic Activity in Conducting. Doctoral Dissertation</i>, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku. pp. 256.</p>

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Nauka ze słuchu: tradycja uczenia się muzyki ze słuchu i jej praktyczne wykorzystanie na próbach i warsztatach chóru gospel

Streszczenie

Artykuł prezentuje cele i zalety nauki ze słuchu; to w jaki sposób ta metoda przyniosła korzyści czarnym chórom kościelnym i wspólnotowym w przeszłości i obecnie, a także to, jak wieloletnia edukacja muzyczna wśród osób czarnoskórych wpłynęła na sposób nauczania i uczenia się muzyki. Jest również próbą odpowiedzi na pytanie, czy istnieją praktyczne metody dyrygowania chórami gospel, które mogą być stosowane zarówno przez formalnie wykształconych i niewykształconych dyrygentów chórów. W drugiej części tekstu autor prezentuje autorską metodę dyrygowania. Większość informacji zawartych w tym artykule pochodzi z pracy doktorskiej autora artykułu pt. *Gospel Music Repertoire as Material for Artistic Activity in Conducting* [tłum. *Repertuar muzyki gospel jako materiał do działań artystycznych w dyrygowaniu*].

Słowa kluczowe: dziedzictwo, dyrygent, chór gospel, warsztat dyrygenta