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2nd BATXILLERAT
Research work 2012-2013
18th January, 2013
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Introduction

My research work is based on the of topic Gospel music and performances. This work aims at showing the evolution of gospel from its origins until the present time. And, as well, I would like to prove that gospel performances in today's society haven't got the same purposes as they used to.

After having read some research works about music, I realized that I like it because I think that music is something essential in our lives.

I chose gospel music because, for me, it is a different style, it's like a medicine music. You can be sad, but if you play some gospel music you will feel better. I wasn't interested in this music before, but the more I listen to it, the more I like it. Nowadays, gospel music has become very popular. But still people don't know much about this music. They only listen to the rhythm and think that it is okay. This is another reason for me doing this research work. I want that people understand this music, and when they understand they will be able to love it or hate it.

In my opinion, people get to know gospel more and more.

I have heard that gospel is only music for Christians. If you say that, I think that you should get some information. Many years ago, it was true. But, at the present time, we can enjoy gospel music and not necessarily be a believer.

In order to carry this work out, I did a research on-line, I attended several performances, and interviewed some members of different Gospel groups. I have also been to a workshop, to see what they do there.

With all the information that I gathered, I have been able to reach to some conclusions that meet the objectives of my research work.

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1. ETYMOLOGY, ORIGINS AND EVOLUTION

1.1. *Etymology*

The word gospel comes from God (or good) and Spell (history, message), and it means Evangelically. As the etymology shows us, gospel has a religious background.

1.2 *Origins and evolution*

In this section I want to talk about gospel's origins, because I think that by explaining its origins we can see an evolution from the beginnings to the present time. We will see that it has changed and what kind of changes it has undergone.

Gospel music is a kind of music that is composed to express personal, spiritual or a communal beliefs regarding Christian life.

Like other forms of Christian music, the creation, performance, significance, and even the definition of gospel music varies according to culture and social context. Gospel music is composed and performed for many purposes, including aesthetic pleasure, religious or ceremonial purposes, and as an entertainment product for the marketplace.

When we talk about the African American experience, gospel music begins in the 17th century. It comes from an oral tradition.

The work songs were the traditional hymns which the enslaved had heard in worship services.

Worship services served several purposes; not only were they a means by which the Africans could be monitored, but they also served as a reinforcement of the slavery indoctrination.

To conclude, the origin of gospel was the oral tradition of the African slaves in America. The hymns that the slaves sang were Christian because they were influenced by their owners. They promoted this type of music. Later, the evangelically has remained in this music until the present time. However it has evolved to more a product of entertainment rather than a more religious ceremony.

2. HISTORY OF GOSPEL

2.1 History of Gospel music as a music style

In its origins, gospel was based only on the Christian hymns that the slaves sang in order to do their work more comfortably and to show their faith. But after some years, it evolved. These songs were formalized in churches. Now the society has changed, and gospel performances are seen as a way of entertainment.

Coming out of an oral tradition, gospel music typically uses a great deal of repetition since its beginnings. This is a device to promote group participation. And the repetition of the words allowed those who could not read the opportunity to participate in worship. During the 17th-century, hymns and sacred songs were lined and repeated in a call and response fashion, and the Negro spirituals and work songs emerged. Due to the enslaved Africans attending their masters worship services, the 17th-century influences on Negro spirituals and work songs were the traditional hymns which the enslaved had heard in worship services. The slaves combined the African music and Christian songs to create the spirituals. We can find its musical origins in the Spirituals, Rhythm and Blues and Soul.

But gospel music became an important style during the 1930s.

Gospel music in general is characterized by dominant vocals (often with strong use of harmony) referencing lyrics of a religious nature, particularly Christian.

Sub-genres include contemporary gospel, urban contemporary gospel (sometimes referred to as "black gospel"), Southern gospel, and modern gospel music (now more known as praise and worship music or contemporary Christian music). Several forms of gospel music use choirs, piano or Hammond organ, drums, bass guitar and, increasingly, electric guitar. In comparison with hymns, the gospel song is expected to have a refrain and often a more syncopated rhythm.

Patrick and Sydnor emphasize the notion that gospel music is "sentimental", quoting Sankey as saying, "Before I sing I must feel".¹

¹Ira David Sankey known as *The Sweet Singer of Methodism*, was an American gospel singer and composer.

He also said: "If we can only get people to have the words of the Love of God coming from their mouths it's well on its way to residing in their hearts."

2.2 Black music (from slavery times to the 20th Century)

When we talk about gospel origins, as I explain before, we know that it was during the slavery time.

I pretend to explain this racism condition to understand why they do religious music. They required the support of the music and that is the reason for them to write those lyrics. In the 1960's, the African Americans were very discriminated. There were American citizens that beat them and even killed them. The African Americans had their own churches, they couldn't take any means of transport, they had to sit apart from white people..

So, all the African Americans together created this black music.

The black music, or African-American music, is a term given to a range of music and musical genres emerging from the culture of African Americans, who have long constituted a large and significant ethnic minority of the population of the United States.

Many of their ancestors were originally brought to North America to work as enslaved people, bringing with them polyrhythmic songs from hundreds of black African ethnic groups. The convergence in the Americas of African peoples from different regions and from multiple cultural traditions merged their music with influences from polka, waltzes and other European styles. Later periods saw considerable innovation and change. African-American genres have been highly influential across socio-economic and racial groupings internationally, and has also enjoyed popularity on a global level.

The influence of African Americans on mainstream American music began in the 19th century, with the coming of blackface minstrelsy. The banjo, of African origin, became a popular instrument, and its African-derived rhythms were incorporated into popular songs by Stephen Foster and other songwriters.

Drawing on traditional work songs, enslaved African Americans originated and began performing a wide variety of Spirituals and other Christian music. Many of these songs were coded messages of subversion against slaveholders, or that signaled escape. During the period after the American Civil War, the spread of African-American music continued.

The early part of the 20th century saw a constant rise in popularity of African-American blues and jazz. African-American music at this time was classed as "race music".

2.3 MISSISSIPPI BURNING FILM

Plot

Mississippi Burning is a 1988 American crime drama film loosely based on the FBI investigation into the real-life murders of three civil rights workers in the U.S. state of Mississippi in 1964. The film focuses on two fictional FBI agents who investigate the murders. Hackman's character and Dafoe's character are loosely based on the partnership of FBI agent John Proctor and agent Joseph Sullivan.

I have included this film to my research work because I think that this film shows how the African American lived those 1960's segregation times and because it has a strong relationship with gospel world. Its roots and the suffering and misery that this society has endured are very obvious in this film.



Burning crosses is typical from the Ku Klux Klan

There are some scenes very tough, but they're showing to you the pain of black people and also their courage to carry on and fight for their lives.

This film reveals the improper treatment of African Americans at the time when every American citizen was guaranteed equal rights under the law (1960's), the right to vote. Three men were murdered by members of the Ku Klux Klan. Both of the white were shot in the chest and the black one was beaten to death.

Black men were not allowed to attend church or be buried in the same cemetery, and this is why they gathered together to celebrate their own ceremonies.¹

Those rituals were accompanied by Gospel songs and performances like in the film.²

But the most important thing is that they can do all this through their religion. That's the point. They're the most perfect picture of the joining of this African American people. They fight for their life always being faithful to their religion.

For me, including this film is my personal way to show the pure gospel and see the evolution and the reasons.



Funeral moment of the movie.

¹ See Annex, section 11.2 number 1.

² See Annex, section 11.2 number 2.

2.4 Gospel music genres

•Urban contemporary gospel

Urban contemporary gospel (sometimes still marketed as "Black gospel" to help distinguish it from other forms of Christian music) is a subgenre of contemporary gospel music.

•Gospel blues

Gospel blues is a blues-based form of gospel music (a combination of blues guitar and evangelistic lyrics).

•Southern gospel

Southern gospel is sometimes called "quartet music" by fans due to the original all male, tenor-lead-baritone-bass quartet make-up. This type of music deals with the everyday problems of life and how God answers those problems. Southern gospel depends on strong harmonies, often with extremely wide ranges (i.e. extremely low bass, falsetto tenor.) Flavors in Southern gospel range from ultra-traditional early quartet music (i.e. the Statesmen Quartet, around 1940-50) to very cutting edge sounds (i.e. current Signature Sound quartet discography).

•Progressive Southern gospel

Progressive Southern gospel is an American music genre that has grown out of Southern gospel over the past couple of decades.

•Christian country music

Christian country music, sometimes referred to as country gospel music, is a subgenre of gospel music with a country flair, is also known as inspirational country. Christian country over the years has progressed into a mainstream country sound with inspirational or positive country lyrics. In the middle 1990s, Christian country hit its highest popularity. So much so that mainstream artists like Larry Gatlin, Charlie Daniels and Barbara Mandrell, just to name a few, began recording music that had this positive Christian country flair. These mainstream artists have now become award winners in this genre.

•Bluegrass gospel

Bluegrass gospel music is rooted in American mountain music.

•Celtic gospel

Celtic gospel music infuses gospel music with a Celtic flair, and is quite popular in countries such as Ireland; the Dublin Gospel Choir has had over 10 years' success with Celtic gospel music.

Black Gospel

Traditional black gospel is music that is written to express either personal or a communal belief regarding Christian life, to give a Christian alternative to mainstream secular music.

It is composed and performed for many purposes, ranging from aesthetic pleasure, religious or ceremonial purposes, or as an entertainment product for the marketplace. However, a common theme as with most Christian music is praise, worship or thanks to God and/or Christ.

Traditional gospel music was popular in the mid-20th century. It is the primary source for urban contemporary gospel and Christian hip hop, which rose in popularity during the very late 20th century and early 21st century.

Protestant hymns and African-American spirituals make up the basic source material for traditional black gospel music, which in turn is the most significant source of urban/contemporary gospel. Urban/contemporary gospel has kept the spiritual focus of the traditional black gospel music, but uses modern musical forms.

Some representative songwriters are: **Charles A. Tindley** (1851–1933), generally considered the "Father of Gospel Music"; **Thomas A. Dorsey** (1899–1993) had such a marked effect on the Golden Age of gospel that sheet music for songs written in his rhythmic, bluesy style were called "dorseys" at the time; **Sallie Martin** (1895–1988), who was proclaimed "The Mother of Gospel" by the National Convention of Gospel Choirs and Choruses, worked with Dorsey early in her career. ¹

Urban contemporary gospel

Urban/contemporary gospel is a modern form of Christian music that expresses either personal or a communal belief regarding Christian life, as well as to give a Christian alternative to mainstream secular music. Musically, it follows the trends in secular urban contemporary music. Urban/contemporary gospel is a recent subgenre of gospel music. Christian hip hop is a subtype of urban/contemporary gospel music.

Although the style developed gradually, early forms are generally dated to the 1970s, and the genre was well established by the end of the 1980s.

The radio format is marketed primarily to young African-American adults.

It has kept the spiritual focus of the traditional black gospel music, but uses modern musical forms.

Urban/contemporary gospel derives primarily from traditional black gospel music, with strong influence from, and strong influence on, many forms of secular pop music. Due to strong racial divisions in 20th century American culture, urban/contemporary gospel developed specifically out of the African-American musical traditions (Bream 1991).

The secular version of this music is urban contemporary music, which is musically indistinguishable, but which takes non-religious subjects for its lyrical content.

Urban/contemporary gospel music is characterized by dominant vocals, usually performed by a soloist. Common instruments include drums, electric guitar, bass guitar, and keyboards.

¹ See netgraphy number 1 (representative songwriters and artists).

The lyrics very often have an explicitly Christian nature, although "inspirational" songs feature lyrics that can be construed as secular in meaning. For example, a song about a father's love for his son may be interpreted as God the Father's love for God the Son, or as a human father's love for his human child.

Common themes include hope, deliverance, love, and healing.

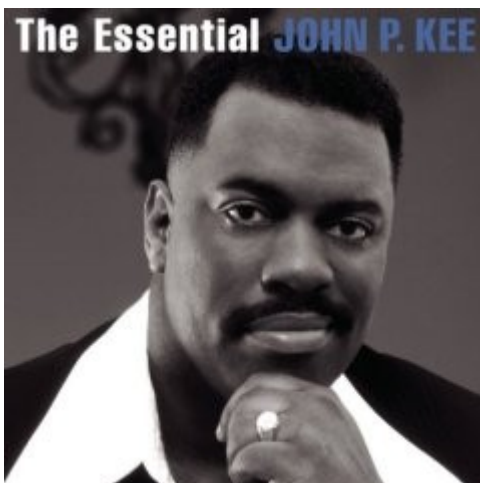
Rock 'n' roll, country, and rhythm & blues were influenced by traditional black gospel music, and these forms, as well as disco music, funk, jazz and many secular genres, influenced urban/contemporary gospel music.

Perhaps the most significant musical influences on urban/contemporary gospel are hip hop and R&B.

Representative artists: **Tramaine Hawkins** is a gospel singer who has won two American Grammy awards, as well as Dove and Stellar awards; **John P. Kee**, called the "Crown Prince of Gospel", is a pastor, singer, and songwriter; **Yolanda Adams** is a singer and radio show host. But the most representative singer nowadays is Kirk Franklin, with songs like "I smile".¹



Thomas Andrew Dorsey.



John P. Kee, "Crown Prince of Gospel".

¹ See netgraphy number 2 (representative artists).

3. SONGS AND AMERICAN GOSPEL SINGERS

3.1 Aretha Franklin

Aretha Louise Franklin (born March 25, 1942) is an American musician, singer, songwriter, and pianist. She was born in Memphis (Tennessee) and she grew up in Detroit.

She's known as "Lady Soul" or "Queen of soul".

Franklin's repertoire has included gospel, jazz, blues, R&B, pop, rock and funk. Franklin is known as one of the most important popularizers of the soul music genre and is referred to as the Queen of Soul, a title she was given early in her career.

Franklin, began her singing career singing in her father's church at the age of ten and started recording four years later. After several years in the gospel circuit and with her father's blessing, she formed a secular pop music career at the age of eighteen, signing with Columbia Records, where she was branded by its CEO John Hammond as his most important act since Billie Holiday. Franklin's Columbia period wasn't as successful as hoped and in late 1966, Franklin switched over to Atlantic Records, where she began recording a string of popular hits including "I Never Loved a Man (The Way I Love You)", "(You Make Me Feel Like) A Natural Woman", "Think", "Chain of Fools" and what later became her signature song, "Respect".



Aretha playing the piano.

She has influenced many singers like Whitney Houston (her goddaughter), Alicia Keys, Aaron Neville, Annie and Mary J. Lennox Blige, and others.

Gospel songs: God bless the child, Precious Lord (Take my hand), Amazing Grace, **Oh happy day**...

"Oh happy day" is a 1967 gospel music arrangement of an 18th century hymn. It was recorded by the Edwin Hawkins Singers it became an international hit in 1969. Aretha Franklin included a live recording on her 1987 gospel album *One Lord, One Faith, One Baptism*, in which she sings the song in a duet with Mavis Staples. This song belongs to the pure gospel, and it has a religious feeling that we couldn't find in today's gospel songs.

"OH HAPPY DAY"

LYRICS: ¹

Happy day, (oh happy day)
When jesus washed, (when jesus washed)
When jesus washed, (when jesus washed)
Jesus washed, (when jesus washed)
Washed my sins away (oh happy day)
Oh happy day, (oh happy day)
Oh happy day, (oh happy day)
Oh happy day, (oh happy day)

¹ See Annex, section 11.2 number 3.

When jesus washed, (when jesus washed)
When jesus washed, (when jesus washed)
When my jesus washed, (when jesus washed)
Washed my sins away

He taught me how (oh taught me how)
To watch, (to watch)
Fight and pray (to fight and pray), fight and pray
(and taught me how and live rejoicing)
And live rejoicing every, everyday, everyday

Oh happy day, (oh happy day)
Oh happy day, (oh happy day)
Jesus washed, (when jesus washed)
When jesus washed, (when jesus washed)
When jesus washed, (when jesus washed)
My sins away (oh happy day)
And taught each other happy day (oh happy day)

He taught me how (he taught me how, how)
To watch, (to watch)
Fight and pray (sing, sing, come on and sing),
Fight and pray
(and till me, yeah, yeah, come on everybody)
And live rejoicing every, everyday, everyday
And live rejoicing every, everyday,
(sing like me, yeah) everyday

Oh happy day, (oh happy day)
Oh happy day, (oh happy day)
Oh happy day, (oh happy day)
Oh happy day, (oh happy day)

3.2 **Tramaine Hawkins**

She was born the 11th October of 1951 in San Francisco, California. She grew up in the Church of God in Christ.

While she was in the high school, she had a gospel group with her 3 friends: Mary McCreary, Elva Mouton and Vet Stone. It was called The Heavenly Tones and in 1966 they recorded the album "I love The Lord" for the Gospel label.

Tramaine left the group and started a very successful solo career. She first started singing on The Edwin Hawkins Singers Choir's single "Oh Happy Day." With her distinctive soprano and extensive vocal range. She scored several hits as a solo artist in the 1970s while signed to Light Records and songs like "Changed," "Goin Up Yonder," and "Highway" quickly became staples and fan favorites.

Hawkins is both famous and infamous for her mainstream success as a gospel artist. In the mid-1980s, Hawkins signed with A&M Records and released a pair of dance-oriented contemporary gospel albums.

Tramaine made a famous cameo on MC Hammer's 1990 pop-gospel hit "Do Not Pass Me By", and she became one of the first gospel artists to sign with Columbia Records when she released *To A Higher Place* in 1994. Hawkins again paid final tribute to an African-American legend when she was requested in 2005 to sing at the funeral service of civil rights activist Rosa Parks. Hawkins was also part of the Rosa Parks tribute recording "Something Inside So Strong" from *A Celebration Of Quiet Strength* featuring other gospel artists such as Vanessa Bell Armstrong and Daryl Coley.



Tramaine Hawkins

Tramaine has been inducted into the Gospel Hall of Fame, and she also sang at James Cleveland's funeral.

Her song "Excellent Lord" is from 2007 and I chose it because the religious message are still obvious in it. This means that nowadays there are still believers.

"EXCELLENT LORD"

LYRICS:¹

You are my God, you are my king. Excellent Lord be exalted on high
Unfettered praise to you will I sing, excellent Lord be exalted on high

You are my God, you are my king. Excellent Lord be exalted on high
Unfettered praise to you will I sing, excellent Lord be exalted on high

Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high

Lead-

¹ See Annex , section 11.2 number 4.

Marvelous one, awesome and great excellent Lord be exalted on high
Matchless and holy, ancient of days, excellent Lord be exalted on high

(Chorus)

Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high
Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high

(chg key)

Marvelous one, awesome and great, excellent Lord be exalted on high
Matchless and holy, ancient of days, excellent Lord be exalted on high
Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high
Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high
Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high
Hallelujah, hallelujah, hallelujah, excellent Lord be exalted on high

(SPECIAL)

Holy, holy excellent Lord be exalted
Mighty, mighty, excellent Lord be exalted
Priceless, priceless, excellent Lord be exalted
Faultless, faultless, excellent Lord be exalted
Righteous, righteous, excellent Lord be exalted
Excellent, excellent, excellent, Lord be exalted

3.3 Mahalia Jackson

Mahalia was an American gospel singer. Possessing a powerful contralto voice, she was referred to as "The Queen of Gospel". Jackson became one of the most influential gospel singers in the world and was heralded internationally as a singer and civil rights activist. "Sing God's music because it makes me feel free," Jackson once said about her choice of gospel, adding, "It gives me hope."

She was born the 26th October of 1911. Jackson grew up in the Black Pearl section of the Carrollton neighborhood of Uptown New Orleans, Louisiana.

Mahalia was five when her mother Charity died, leaving her family to decide who would raise Halie and her brother. Aunt Duke assumed this responsibility, and the children were forced to work from sunup to sundown. Aunt Duke would always inspect the house using the "white glove" method. If the house was not cleaned properly, Halie was beaten. If one of the other relatives was unable to do their chores, or clean at their job, Halie or one of her cousins was expected to perform that particular task. School was hardly an option. Halie loved to sing and church is where she loved to sing the most. Halie's Aunt Bell told her that one day she would sing in front of royalty, a prediction that would eventually come true. Mahalia Jackson began her singing career at the local Mount Mariah Baptist Church.

In 1927, at the age of sixteen, Jackson moved from the south to Chicago, Illinois. In 1929, Jackson met the composer Thomas A. Dorsey. He gave her musical advice, and in the mid-1930s they began a fourteen-year association of touring, with Jackson singing Dorsey's songs in church programs and at conventions. His "Take My Hand, Precious Lord" became her signature song. In 1936, Jackson married Isaac Lanes Grey Hockenhull. Jackson died in Chicago on January 27, 1972 of heart failure and diabetes complications. Two cities paid tribute, Chicago and New Orleans.

Mrs. Coretta Scott King eulogized Mahalia during the Chicago funeral as "a friend – proud, black and beautiful".¹



Mahalia Jackson.

Her most popular song is "Precious Lord, take my hand" and it appears in the film "Mississippi Burning" that I mentioned before in section 2.3.²

I have also chosen this song as an example to be analyzed as for vocabulary and content in section 4.1.

¹ ["Two Cities Pay Tribute To Mahalia Jackson"](#) April 1972. Retrieved June 24, 2012

² See Annex, section 11.2 number 5.

3.4 Kirk Franklin

Kirk Franklin (born January 26, 1970) is an American gospel musician, choir director, and author. He is known for leading urban contemporary gospel choirs such as The Family, God's Property and One Nation Crew (1NC), and has won multiple awards, including seven Grammy Awards.

A native of Forth Worth, Texas Franklin was raised by his grandmother, Gertrude, having been abandoned as a baby by his mother.

He received his first contract offer at the age of seven, which his aunt turned down. He joined the church choir and became music director of the Mt. Rose Adventist Church adult choir at the age of eleven.

He also co-founded a gospel group, The Humble Hearts, which recorded one of Franklin's compositions and got the attention of gospel music legend Milton Biggum.

In 1992, Franklin organized "The Family", which is a seventeen-voice choir, formed from neighborhood friends and associates. In 1992, Vicki Mack-Lataillade, the co-founder of fledgling record label GospoCentric, heard one of their demo tapes and was so impressed she immediately signed up Kirk & The Family to a recording contract.

In 1993, the group, now known as "Kirk Franklin & The Family," released their debut album, Kirk Franklin & The Family.

In 1996, Franklin's song "Joy" was recorded by Whitney Houston and the Georgia Mass Choir. With production by Houston and Mervyn Warren, the composition was included on the best-selling soundtrack to the movie *The Preacher's Wife*.

Kirk Franklin is currently host and co-executive producer of the BET original series, "Sunday Best." Franklin's eleventh studio album called *Hello Fear* was released on March 22, 2011. The album features Marvin Sapp, Mali Music, Marvin Winans, John P. Kee and Rance Allen. The first single off the album is "I Smile", which peaked at No. 85 on the Billboard Hot 100, making it his first appearance on that chart in six years.

His most popular song is "I smile", which is the most representative urban contemporary gospel's song.

I chosen this song because it hasn't a religious background and we can see the evolution since Mahalia's song until "I smile".

It is an example to be analyzed as for vocabulary and content in section 4.2.



Kirk Franklin in "I smile"'s video.

4. ANALYSIS OF SONGS

4.1 Mahalia's song

I want to begin by analyzing one of the songs of Mahalia Jackson to show the purpose of the song and after that to compare it with a different song.

PRECIOUS LORD, TAKE MY HAND- MAHALIA JACKSON (1956)

Precious **Lord**, take my hand
Lead me on, let me stand
I am tired, I am weak, I am worn
Through the storm, through the night
Lead me on to the light
Take my hand precious **Lord**, lead me **home**

When my way grows drear
Precious **Lord** linger near
When my life is almost gone
Hear my cry, hear my **call**
Hold my hand lest I fall
Take my hand precious **Lord**, lead me home

When the **darkness** appears
And the night draws near
And the **day is past and gone**
At the river I stand
Guide my feet, hold my hand
Take my hand precious **Lord**, lead me **home**

Precious **Lord**, take my hand
Lead me on, let me stand
I'm tired, I'm weak, I'm lone
Through the storm, through the night
Lead me on to the light
Take my hand precious **Lord**, lead me **home**

COMMENTS ON THE VOCABULARY AND CONTENT USED

She 's always talking to a Lord. This is a typical way of addressing to God. In this song Mahalia is all the time asking to his Lord to help her leave her home (heaven). She wants to die because she's suffering.

When she talks about the light, she refers to the famous light that the people see when they about to die.

The purposes of this song are, obviously, religious because she's always talking to a Lord, she wants to meet God and have a religious life.

This song was written in 1956.

It was the single from the album "Bless this house" (Mahalia Jackson).

Mahalia Jackson sang this song when Martin Luther King died. After, Aretha Franklin sang it at Mahalia's funeral. It was Martin's favorite song.

Dorsey created the melody, drawn from an 1844 hymn "Maitland" by the American composer George N. Allen. Dorsey used it as a source of inspiration.

He wrote it as a response to the death of his wife.

4.2 Kirk Franklin's song

I SMILE-KIRK FRANKLIN (2011) ¹

I dedicate this song to **recession**,
depression and **unemployment**.
This song's for you.

Today's a new day, but there is no **sunshine**.
Nothing but **clouds**, and it's dark in my heart
and it feels like a cold night.
Today's a new day, where are my blue **skies**,
where is the **love** and the joy that you promised me
you tell me it's alright.

(I'll be honest with you)
I almost gave up, but a power that I can't explain,
fell from **heaven** like a shower now.

(When I think how much better I'm gonna be when this is over)
I smile, even though I hurt see I smile,
I know **God** is working so I smile,
Even though I've been here for a while (what you do?)
I smile, smile..
it's so hard to look up when you've been down.
Sure would hate to see you give up now
You look so much better when you smile, so smile.

Today's a new day, but there is no sunshine.
Nothing but clouds, and it's dark in my heart,
and it feels like a cold night.
Today's a new day, but tell me where are my blue skies,
where is the love and the joy that you promised me
you tell me it's alright.

(the truth is)
I almost gave up, but a power that I can't explain (the holy ghost power, yo)
fell from heaven like a shower now.

I smile, even though I hurt see I smile,
I know God is working so I smile,
Even though I've been here for a while
I smile, smile..
it's so hard to look up when you've been down.
Sure would hate to see you give up now
You look so much better when you smile.

Smile.. for me
Can you just smile... for me.

¹ See Annex, section 11.2 number 6.

Smile.. for me
Can you just smile... for me.

ohohoh you look so much better when you
ohohoh you look so much better when you
ohohoh you look so much better when you
ohohoh you look so much better when you
ohohoh you look so much better when you
(and while your waiting)
ohohoh you look so much better when you
(and while your praying)
ohohoh you look so much better when you
(look in the mirror)
ohohoh you look so much better when you
(always remember)
You look so much better when you smile

I almost gave up, but a power that I can't explain (but the holy ghost power, yo)
fell from heaven like a shower now.

I smile, even though I hurt see I smile,
I know God is working so I smile,
Even though I've been here for a while
I smile, smile..
it's so hard to look up when you've been down.
Sure would hate to see you give up now.
You look so much better when you smile.
so smile.

ohohoh (Dallas) you look so much better when you
ohohoh (New Orleans) you look so much better when you
ohohoh (Cleveland) you look so much better when you
ohohoh (Detroit) you look so much better when you
ohohoh (Philay) you look so much better when you
ohohoh (Jersey) you look so much better when you
ohohoh (L.A) you look so much better when you
ohohoh (all my people say) you look so much better when you
smile...

See I just don't want you to be happy
'cause you gotta have something happening.
I want you to have joy
'cause can't nobody take that away from you.
I see you.. SMILE!!

COMMENTS ON THE VOCABULARY AND CONTENT USED

This song is from Kirk Franklin. He recorded that song in 2011. It's a recent song, so the purposes aren't the same as the ones seen in Mahalia's song. In "Precious Lord, take my hand" Mahalia is talking about God and religious things. Her intention is to be with God. However, on Kirk's song he is talking to God, but he's asking to be stronger. This song is like a chant to the life, to be always happy and smile even if "there's no sunshine". Kirk's saying, with God's help, I can be happy.

It's a contemporary gospel song. It talks about smile to the life, but not in a religion way. He only talks about God twice at the song, and it's not important. He's not referring to a Lord, like Mahalia. He's addressing to all the people, to bad days and no-smiles. And he doesn't say Lord, that is typical from gospel, he says God.

It's a song to enjoy, to have fun and smile to life.

You can clearly see how gospel's purposes have changed. Now, we can talk about gospel and not talk about religion.

5. EBONICS OR AFRICAN AMERICAN VERNACULAR ENGLISH

5.1 Introduction

African American Vernacular English (AAVE)—recently called **African American Language (AAL)** also called **African American English**; less precisely **Black English**, **Black Vernacular**, **Black English Vernacular (BEV)**, or **Black Vernacular English (BVE)**—is an African American variety (or dialect, ethnolect and sociolect) of American English. Non-linguists sometimes call it Ebonics (a term that has other meanings).

Its pronunciation is common to Southern American English, which is spoken by many African Americans and many non-African Americans in the United States.

As with all linguistic forms, its usage is influenced by age, status, topic and setting. There are many literary uses of this variety of English, particularly in African-American literature.

The traits of AAVE that separate it from Standard American English (SAE) include:

- An specific pronunciation, many of which are found in creoles and dialects of other populations of West African descent and which also emerge in English dialects that may be uninfluenced by West African languages, such as Newfoundland English.
- Distinctive vocabulary
- Distinctive use of verb tenses

5.2 Origins

One theory is that African American Vernacular English arose from one or more slave creoles that arose from the trans-Atlantic African slave trade and the need for African captives to communicate among themselves and with their captors

According to this theory, these captives developed what are called pidgins, simplified mixtures of two or more languages. As pidgins form close contact between members of different language communities, the slave trade would have been exactly such a situation. Dillard quotes slave ship Captain William Smith.

As for the languages of Gambia, they are so many and so different, that the Natives, on either Side of the River, cannot understand each other.... The safest Way is to trade with the different Nations, on either Side of the River, and having some of every Sort on board, there will be no more Likelihood of their succeeding in a Plot, than of finishing the Tower of Babel.

Not until the time of the American Civil War did the language of the slaves become familiar to a large number of educated whites. The abolitionist papers before the war form a rich corpus of examples of plantation creole. In *Army Life in a Black Regiment* (1870), Thomas Wentworth Higginson detailed many features of his soldiers' language.

Shana Poplack has provided corpus-based evidence from isolated enclaves in Samaná and Nova Scotia peopled by descendants of migrations of early AAVE-speaking groups that suggests that the grammar of early AAVE was closer to that of contemporary British dialects than modern urban AAVE is to current American dialects, suggesting that the modern language is a result of divergence from mainstream varieties, rather than the result of decreolization from a widespread American creole.

5.3 DISTINCTIVE FEATURES

Phonology

Phonological features that set AAVE apart from forms of Standard English (such as General American) include:

- Realization of final *ng* /ŋ/, the velar nasal, as the alveolar nasal [n] in function morphemes and content morphemes with two syllables like *-ing*, example: *tripping* is pronounced as *trippin*. This change does not occur in one-syllable content morphemes such as *assing*, which is [sɪŋ] and not *[sɪn]. However, *singing* is [sɪŋɪn]. Other examples include *wedding* → [wɛɾɪn], *morning* → [mɔɹnɪn], *nothing* → ['nʌfɪn].
- Final consonant clusters that are homorganic (have the same place of articulation) and share the same voicing are reduced. Example: *test* is pronounced [tɛs] since /t/ and /s/ are both voiceless; *hand* is pronounced [hæn], since /n/ and /d/ are both voiced; *but* is unchanged, as it contains both a voiced and a voiceless consonant in the cluster. Note also that it is the plosive (/t/ and /d/) in these examples that is lost rather than the fricative or nasal. Speakers may carry this declustered pronunciation when pluralizing so that the plural of *test* is [tɛsəs] rather than [tɛsts]. The clusters /ft/, /md/, are also affected.
- Like other non-rhotic varieties, the rhotic consonant /r/ is usually dropped when not followed by a vowel; it may also manifest as an unstressed [ə] or the lengthening of the preceding vowel. Intervocalic /r/ may also be dropped, example: *story* ([stɔɹi]) can be pronounced [stɔ.i], though this doesn't occur across morpheme boundaries. /r/ may also be deleted between a consonant and a back rounded vowel, especially in words like *throw*, *throat*, and *through*.

Tense and aspect

Although AAVE doesn't necessarily feature the preterite marker of other English varieties (that is, the *-ed* of *worked*), it does feature an optional tense system with four past and two future tenses or (because they indicate tense in degrees) phases.

Phases/Tenses of AAVE		
	Phase	Example
Past	Pre-recent	<i>I been flown it</i>
	Recent	<i>I done fly it</i>
	Pre-present	<i>I did fly it</i>
	Past Inceptive	<i>I do fly it</i>
	Present	<i>I be flyin it</i>
Future	Immediate	<i>I'm a-fly it</i>
	Post-immediate	<i>I'm a-gonna fly it</i>
	Indefinite future	<i>I gonna fly it</i>

This aspect-marking form of *been* or BIN is stressed and semantically distinct from the unstressed form: *She BIN running* ('She has been running for a long time') and *She been running* ('She has been running'). This aspect has been given several names, including *perfect phase*, *remote past*, and *remote phase* (this article uses the third). As shown above, *been* places action in the distant past. However, when *been* is used with stative verbs or gerund forms, *been* shows that the action began in the distant past and that it is continuing now. Rickford (1999) suggests that a better translation when used with stative verbs is "for a long time". For instance, in response to "I like your new dress", one might hear *Oh, I been had this dress*, meaning that the speaker has had the dress for a long time and that it isn't new.

To see the difference between the simple past and the gerund when used with *been*, consider the following expressions:

- *I been bought her clothes* means "I bought her clothes a long time ago".
- *I been buying her clothes* means "I've been buying her clothes for a long time".

AAVE grammatical Aspects		
Aspect	Example	Meaning
Habitual/continuative aspect	He be working Tuesdays.	He works frequently or habitually on Tuesdays.
Intensified continuative (habitual)	He stay working.	He is always working.
Intensified continuative (not habitual)	He steady working.	He keeps on working.
Perfect progressive	He been working.	He has been working.
Irrealis	He finna go to work.	He is about to go to work.

5.4 Negation

Negatives are formed differently from standard American English:

- Use of AIN'T as a general negative indicator. As in other dialects, it can be used where Standard English would use am not, isn't, aren't, haven't and hasn't. However, in marked contrast to other varieties of English in the U.S., some speakers of AAVE also use ain't instead of don't, doesn't, or didn't (e.g., I ain't know that). Ain't had its origins in common English, but became increasingly stigmatized since the 19th century. See also AMN'T.
- Negative concord, popularly called "double negation", as in I didn't go nowhere; if the sentence is negative, all negatable forms are negated. This contrasts with Standard English, where a double negative is considered incorrect to mean anything other than a positive (although this wasn't always so). There is also "triple" or "multiple negation", as in the phrase I don't know nothing about no one no more (in Standard English "I don't know anything about anyone anymore").
- In a negative construction, an indefinite pronoun such as nobody or nothing can be inverted with the negative verb particle for emphasis (For example: Don't nobody know the answer, Ain't nothing going on.)

5.5 OTHER GRAMMATICAL ASPECTS

The copula *be* is often dropped as in Russian, Hebrew, Arabic and other languages. For example: *You crazy* ("You're crazy") or *She my sister* ("She's my sister"). The phenomenon is also observed in questions: *Who you?* ("Who're you?") and *Where you at?* ("Where are you (at)?"). On the other hand, a stressed *is* cannot be dropped: *She is my sister*. The general rules are:

- Only the forms *is* and *are* (of which the latter is anyway often replaced by *is*) can be omitted.
- These forms cannot be omitted when they would be pronounced with stress in Standard English (whether or not the stress serves specifically to impart an emphatic sense to the verb's meaning).
- These forms cannot be omitted when the corresponding form in Standard English cannot show contraction (and vice-versa). For example, *I don't know where he is* cannot be reduced to **I don't know where he* just as in Standard English the corresponding reduction **I don't know where he's* is likewise impossible. (*I don't know where he at* is possible, paralleling *I don't know where he's at* in Standard English.)
- Present-tense verbs are uninflected for number/person: there is no -s ending in the present-tense third-person singular. Example: *She write poetry* ("She writes poetry"). Similarly, *was* is used for what in standard English are contexts for both *was* and *were*.
- Altered syntax in questions: *Why they ain't growing?* ("Why aren't they growing?") and *Who the hell she think she is?* ("Who the hell does she think she is?") lack the inversion of standard English. Because of this, there is also no need for the auxiliary DO.

5.6 Lexical features

AAVE shares much of its lexicon with other varieties of English, particularly that of informal and Southern dialects. There are some notable differences between the two, however. It has been suggested that some of the vocabulary unique to AAVE has its origin in West African languages, but etymology is often difficult to trace and, without a trail of recorded usage, the suggestions below cannot be considered proven; in many cases, the postulated etymologies are not recognized by linguists or the Oxford English Dictionary.

- Dig from Wolof *dëgg* or *dëgga*, meaning "to understand/appreciate" (It may instead come from Gaelic *dtuig*.)
- Jazz.
- Tote
- Bad-mouth, a calque from Mandinka.

AAVE has also contributed various words and phrases to other varieties of English; including chill out, main squeeze, soul, funky, and threads.

5.7 IN MUSIC

The musical genres of spiritual, blues, jazz, R&B and most recently, hip-hop are all genres associated with African American music; as such, AAVE is featured in these musical forms. Examples of morphosyntactic features of AAVE in genres other than hip-hop are given below:

ARTIST	SONG	LYRIC	AAVE FEATURE
Nina Simone	"It Be's That Way Sometime"	"It Be's That Way Sometime"	habitual aspect with BE
Vera Hall	"Trouble So Hard"	"Don't nobody know my trouble but God"	negative concord
Texas Alexander	"The Rising Sun"	"She got something round and it look just like a bat"	lack of inflection on present-tense verb

More recently, AAVE has been used heavily in hip-hop as an indicator of street cred. Examples of morphosyntactic AAVE features used by black hip-hop artists are given below:

ARTIST	SONG	LYRIC	AAVE FEATURE
LL Cool J	"Control Myself"	"She said her name Shayeeda"	Absence of copula
LL Cool J	"Control Myself"	"I could tell her mama feed her"	Lack of inflection on present-tense verb
Kanye West ft. Jay-Z	"Gotta Have It"	"You can bank I ain't got no ceilin'"	Negative concord
Nick Cannon	"Can I Live"	"It's a lot of angels waiting on their wings"	Expletive_it

In addition to grammatical features, lexical items specific to AAVE are often used in hip-hop:

ARTIST	SONG	LYRIC	AAVE LEXICAL ITEM	SAE DEFINITION
Kanye West ft. Jay-Z	"Otis"	"Or the big-face rollie, I got two of those"	Rollie	Rolex (watch)
Tupac Shakur	"Straight Ballin'"	"And getting ghost on the 5-0"	5-0 ("five-oh")	Police
Lil Wayne	"Blinded"	"I can put bangles around yo ashy ankles"	Ashy	Dry skin

Because hip-hop is so intimately related to the African American oral tradition, non-black hip-hop artists also use certain features of AAVE; for example, in an MC battle, Eyedea said, "What that mean, yo?", displaying lack of subject-verb inversion and also the auxiliary DO. However, they tend to avoid the term **nigga**, even as a marker of solidarity. White hip-hop artists such as Eyedea can choose to accentuate their whiteness by hyper-articulating postvocalic *r* sounds (i.e. the retroflex approximant).

AAVE is also used by non-black artists in genres other than hip-hop, albeit less frequently. For instance, in "Tonight, Tonight", "Hot Chelle Rae" uses the term **dime** to mean "an attractive woman". Jewel's "Sometimes It Be That Way" employs habitual BE in the title to indicate habitual aspect. If these artists do not employ similar features of AAVE in their speech, then it can be argued that they are modeling their musical performance to evoke aspects of particular musical genres such as R & B or the blues, as British pop artists of the 1960s and beyond have done to evoke rock, pop, and the blues.

Some research suggests that non-African American young adults learn AAVE vocabulary from voluntary listening to hip-hop music.

5.8 Vera Hall

I have included Vera Hall in this Ebonics section because she is one of the most representative artists from this African and American Vernacular English. Here I have analyzed some songs of her to show this vernacular characteristics that has this songs.

Adell Hall Ward, better known as Vera Hall (April 6, 1902 – January 29, 1964) was an American folk singer, born in Livingston, Alabama, United States. She is best known for her song "Trouble So Hard" (1937). She was inducted into the Alabama Women's Hall of Fame in 2005.

Biography

She grew up near Livingston, Alabama. Hall sang her entire life, her mother and father, Agnes Efron and Zully Hall, taught her songs such as "I Got the Home", "In the Rock", and "When I'm Standing Wondering, Lord, Show Me the Way". In 1917 she married Nash Riddle, a coal miner, and gave birth to their daughter, Minnie Ada. Riddle was killed in 1920.

John Avery Lomax, ethnomusicologist, met Hall in the 1930s and recorded her for the Library of Congress. Lomax wrote that she had the loveliest voice that he had ever recorded. The BBC played Hall's recording of "Another Man Done Gone" in 1943 as a sample of American folk music. The Library of Congress played the song the same year in commemoration of the 75th Anniversary of the Emancipation Proclamation. In 1945, Hall recorded with Byron Arnold. In 1984, the recordings were released as a collection of folk songs entitled "Cornbread Crumbled in Gravy".



Vera Hall

In 1948, with the help of Alan Lomax, she traveled to New York and performed on May 15 at the American Music Festival at Columbia University

"Her singing is like a deep-voiced shepherds flute, mellow and pure in tone, yet always with hints of the lips and the pleasure-loving flesh... The sound comes from deep within her when she sings, from a source of gold and light, otherwise hidden, and falls directly upon your ear like sunlight. It is a liquid, full contralto, rich in low overtones; but it can leap directly into falsetto and play there as effortlessly as a bird in the wind." (Alan Lomax)

Hall died in January 1964 in Tuscaloosa, Alabama.

VERA HALL- TROUBLE SO HARD

Spirituals and work songs, rooted in both the slavery era and the West African societies from which most African-American slaves were originally taken, provided cultural sustenance to African Americans in the midst of intense racial oppression.

“Trouble So Hard,”¹ sung by Dock Reed, Henry Reed, and Vera Hall in Livingston, Alabama, in 1937, was reminiscent in style of the slavery era, when the congregation sang without hymnbooks or musical accompaniment. The style of singing (the lead singer’s call and the congregation’s increasingly loud and forceful response) had its roots in African religious practice.

We can find double negations, an AAVE typical feature. The song has a deep religious feeling.

LYRICS:

Ooh Lordy, troubles so hard
Ooh Lordy, troubles so hard
Don't nobody know¹ my troubles but God
Don't nobody know my troubles but God

Went down the hill²
Other day
My soul got happy
and stayed all day

Ooh Lordy, troubles so hard
Ooh Lordy, troubles so hard
Don't nobody know my troubles but God
Don't nobody know my troubles but God

Ooh Lordy, troubles so hard
Ooh Lordy, troubles so hard
Went in the room
Didn't stay long
Looked on the bed and,
Brother was dead

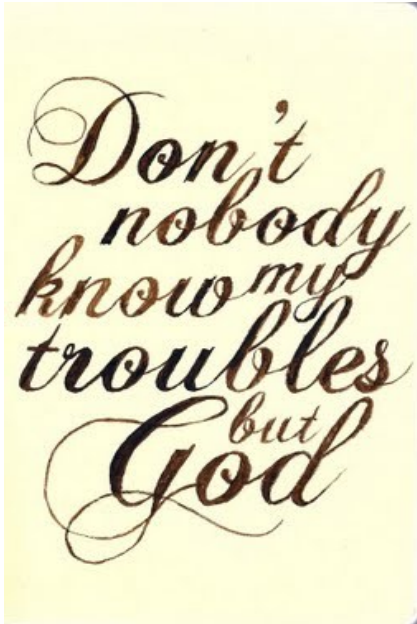
Ooh Lordy, troubles so hard
Ooh Lordy, troubles so hard
Don't nobody know my troubles but God
Don't nobody know my troubles but God

Ooh Lordy, troubles so hard
Ooh Lordy, troubles so hard

¹ See Annex, section 11.2 number 7.

The most obvious characteristics are :

1. The double negation: "Don't nobody know".
2. Subject missing: "Went down the hill".



Double negation



Album "Trouble so hard" by Vera Hall

6.GOSPELSONS

I chose this group because last year I saw a performance of them and when I decided to do this research work I remembered that they could help me.

But there are more reasons. First, they're a choir from here, Mataró, and I know one of the members of the choir. Second, I don't see religious feeling in their performances, but they have got rhythm and it is a way of entertainment.

Gospel sons are a non-profit association that aim at the practice of singing in a choir and the promotion gospel in all the places. They are in Mataró.

They were born as a project from "La Casa de la Música Popular de Mataró" to boost popular music.

We can find people of all ages in this choir.

The choir was created in March 2005. There are around eighty members distributed in four strings (soprano, contralto, tenor and low). They've learned more than twelve pieces, some of them performed for soloists, like "I love to praise him", "Lean on me", "Jesus", "Oh happy day" and "This little light of mine".

They try to move the people, leaving apart the beliefs of their members. They want to impact through the Afro-American sonority, more than a religious purpose.

Since 2010, the GospelSons choir is directed by Georgina Blanch.

The choir make an important concert every year for "Les Santes" ¹. They meet a lot of people in the beach to listen their songs.



GospelSons performance in the concert of "Les Santes"



GospelSons performance in the theatre

¹ See Annex, section 11.2 number 8.

7. GospelViu Choir

The GospelViu Choir was created in 2004 in Ripoll.

Their style pretends to be unique, and they use the correct vocal technique. The rhythms they use are alive and well worked.

Their trajectory is considerable (Festival Jazz y Blues en Roses, DOM Festival, Palau de la Música Catalana, amongst others).

They are more spiritual, that's the reason for including the choir in my research work since I wanted to know how much spiritual they are and if they are really believers.

The director of the choir is Moisès Sala. He has been interviewed too. He is doing a workshop about gospel and I wanted to know about his objectives.

7.1 WORKSHOP AND MOISES SALA

It's a workshop of gospel and spirituals where you can work your voice, rhythm and body movements. You can talk in an open way.

The structure of the workshop is the following: test of gospel and spirituals repertoire from different stages (from de first work songs until the songs of liberty, shouting, worship...)

It's a way of learning the pure gospel and seeing how has it has evolved.

They're trying to keep alive the pure gospel and to invite people to know more about what they really are by singing in gospel choirs.



Workshop in Girona.

8. INTERVIEWS

8.1. Introduction

I have done some interviews to several members of different gospel choirs: GospelSons and to the director of GospelViu Choir.

The objectives of those groups are the same: they pretend to entertain people from all ages and genre. They want to have fun and enjoy being part of these choirs. See people standing up and clapping their hands is what they aim at.

It is true that they try to keep a small religious feeling because some songs are not so funny, there are spiritual. But it's not necessary being a believer in order to sing these songs and to be part of the group.

I chose these two choirs because, in my opinion, GospelViu Choir show a strong religious feeling whereas Gospel Sons do not. GospelViu have more spiritual songs and they dress in white clothes during their performances. It is not an excessive feeling, but if you listen to them you can appreciate that their message has a religious background.

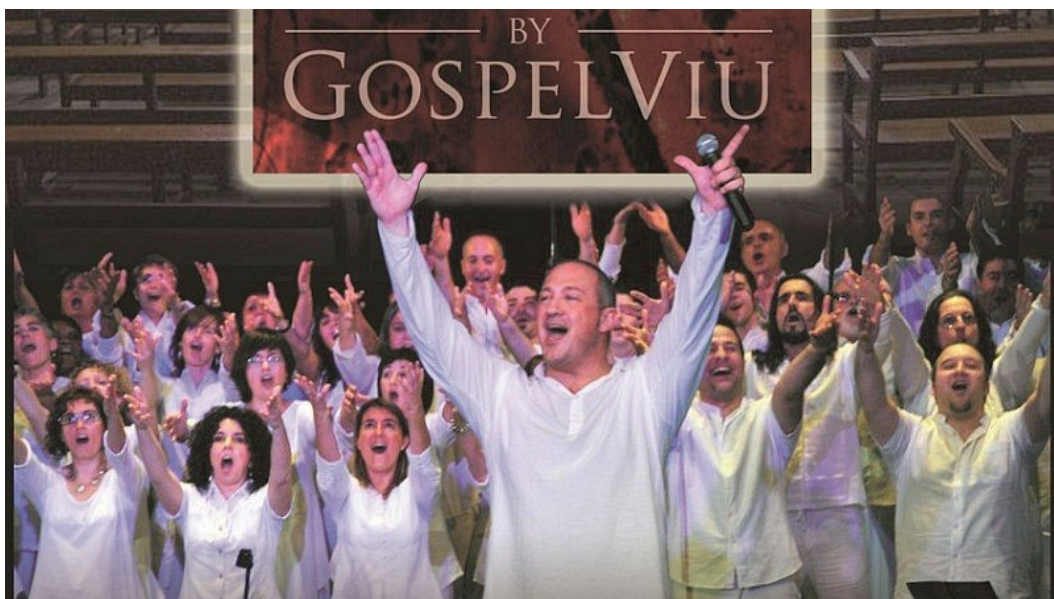
I have also done an interview to a woman from London to know if people from there think like us.

GospelSons are more recent. They are an entertaining gospel music group and you enjoy listening to them.

All the choirs keep some kind of religious feelings, but in some groups those are shown them stronger.

My intention with all this is to compare those choirs. But, finally, I found they had many aspects in common. I expected that those groups would be the same and that their purposes would be more or less the same.

Once I finished with those interviews, I realized they had many things in common.



The GospelViu Choir.

8.1 INTERVIEWS RESULTS

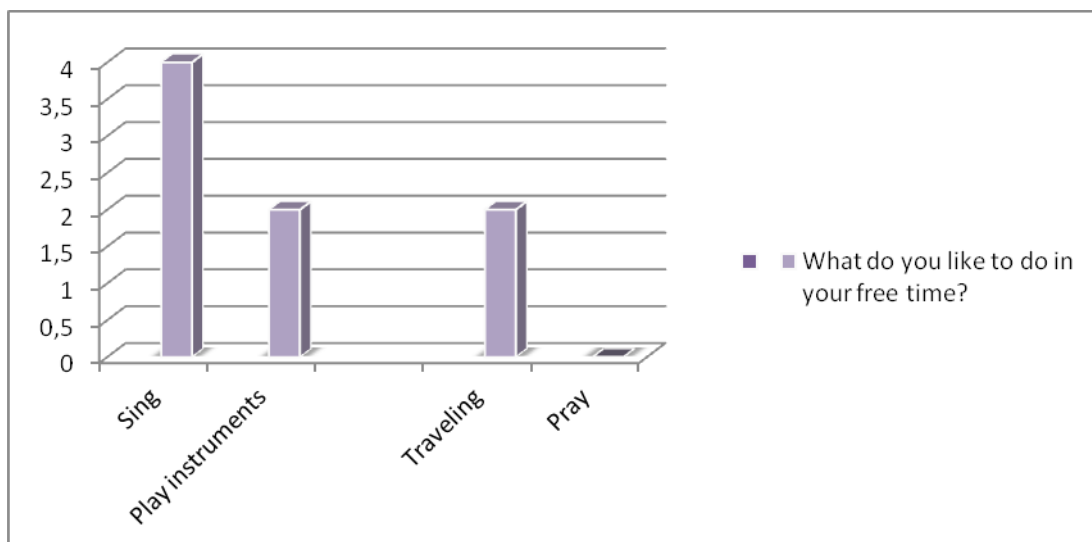
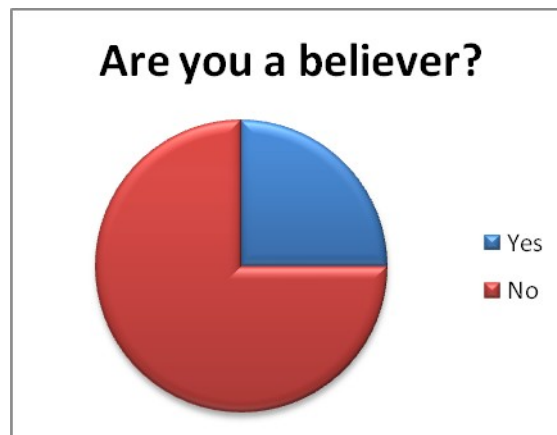
After doing my interviews, I had answers and arguments that support my intention to show important changes in gospel music. This changes are due to the fact that society has evolved. Its values are changing day after day and their way of thinking it is not the same than time ago.

If the society evolve, their music should evolve too. So I tried to make an interviews for investigating their interests and what move to them to sing this kind of music.

I wanted to show my results making two graphics, because for me it is clearer and the most relevant information appears on the graphics that are shown down this page.

First, when I answered to the members of the choirs if they were believers, as we can see in the first circular graphic, only around 25% of the interviewed people are a believer. This is one of the mainstays for loosing this religious background in gospel choirs, they have another interests, as we can see below.

The second graphic it is about what do gospel singers in their free time. Nobody said pray or another religious activity. They like to sing and play instruments. So, this people has a strong relationship with music, even in their free time. They also like traveling, know another cultures.



9. CONCLUSION

After doing this research work, I have reached to the following conclusions.

First of all, I have found that Gospel performances have changed throughout the years and they do not show the same religious basis. Nowadays they are a pure way of performing to entertain people.

This change is due to the fact that our society has evolved at the same time. Our society has lost many Christian religious values. Therefore, gospel has changed its purposes, as well, because people have adapted it to their way of thinking and feeling.

Gospel artists have changed their music by the time because they can not arrive to people if they do not adapt to the interests of people. If religious music has a minority of audience, they won't do this kind of music. But some artists do not sent apart this feeling, they have only adapted it.


In my research work, I have included an explanation section about gospel's origins and history because the contrast shown between the origins and gospel music at the present time it is evident.

I support my hypothesis with all the research that I done and I could show that it is correct.

To conclude, doing this research work was a great experience for me. In the one hand, now I understand much better the reason for doing these songs. I like this music because, for me, it is different from all the others. In the other hand I have learned a lot doing this work in English. It was a hard work, but I will always try to meet my objectives.

Gospel music today has still one objective that I think will never change: keeping faith and strength.

10. NETGRAPHY

Address	Image	About the web
<p>1. http://en.wikipedia.org/wiki/Traditional_black_gospel</p>	<p>Representative songwriters and artists [edit]</p> <ul style="list-style-type: none"> • Charles A. Tindley (1851–1933) is generally considered the "Father of Gospel Music".^[3] He composed many Christian hymns, including "I Shall Overcome", which was the basis for the now-famous anthem for the Civil Rights Movement of the 1960s. "We Shall Overcome". Other famous songs included "We'll Understand It Better By and By" and "Leave It There" among many others. His soulful lyrics, rooted in the depth of feeling that rises from an oppressed people, love, patience and tolerance, rather than hate, revenge or retaliation. His hymns still appear in hymnals and songbooks used by all Christian denominations. • Thomas A. Dorsey (1899–1993) had such a marked effect on the Golden Age of gospel that sheet music for songs written in his rhythmic, bluesy style were called "dorseys" at the time.^[4] Dorsey was an American pianist, arranger and composer of such standards as "Peace In The Valley", which was one of the first gospel recordings to sell one million copies. Originally focused on secular music, Dorsey began to write music with a religious theme after meeting Tindley at a National Baptist Convention. Initially, his blending of sacred themes with the secular musical styles of blues and jazz was condemned as "the devil's music" and shunned by conservative Christians. After several years' persistence, however, his style gained in popularity. Perhaps the most famous is "Take My Hand, Precious Lord", written after losing his wife to childbirth and his newborn son the next day.^[5] Dorsey wrote over 1000 songs in his lifetime and founded The National Convention of Gospel Choirs and Choruses in 1932. • Sallie Martin (1895–1988), who was proclaimed "The Mother of Gospel" by the National Convention of Gospel Choirs and Choruses, worked with Dorsey early in her career. Her performances were characterized by her rough alto voice and the shouting and ecstatic motions associated with the Pentecostal Holiness tradition. After joining Dorsey's choir in 1932, Martin also took over Dorsey's struggling music store, to its benefit. During the 1930s, Martin traveled to organize choruses throughout the South and Midwest. In 1940 Martin left Dorsey's group and began touring. Martin and gospel composer Kenneth Morris formed Martin and Morris, Inc., a publishing company which became the biggest of its kind in the United States. She then formed her own ensemble, the first female group in gospel history, called the Sallie Martin Singers. Martin was actively involved in the civil rights movement, and a Nigerian government building was named in honor of her support for the Nigerian Health Program.^[6] • Mother Willie Mae Ford Smith (1906–1994) • Mahalia Jackson (1911–1972) 	<p>Wikipedia is an online encyclopedia. I can found a lot of information about the traditional black gospel there. And it also appears the most representative artists.</p>
<p>2. http://en.wikipedia.org/wiki/Urban_contemporary_gospel</p>	<p>Urban contemporary gospel</p> <p>From Wikipedia, the free encyclopedia</p> <p>Urban/contemporary gospel is a modern form of Christian music that expresses either personal or a communal belief regarding Christian life, as well as to give a Christian alternative to mainstream secular music. Musically, it follows the trends in secular urban contemporary music. Urban/contemporary gospel is a recent subgenre of gospel music. Christian hip hop is a subtype of urban/contemporary gospel music.</p> <p>Although the style developed gradually, early forms are generally dated to the 1970s, and the genre was well established by the end of the 1980s.</p> <p>The radio format is marketed primarily to young African-American adults.</p> <div data-bbox="880 945 1066 1115"> <p>Urban/contemporary gospel</p> <p>Stylistic origins Traditional black gospel</p> <p>Cultural origins Late 20th century African-Americans</p> <p>Typical instruments Guitar, bass, drums, piano</p> <p>Subgenres</p> <p>Christian hip hop</p> </div> <p>Contents [hide]</p> <ol style="list-style-type: none"> 1 Origins and development 2 Sacred ministry or entertainment? 3 Style 4 Influences 5 Sales and marketing 6 Representative artists 7 Labels 8 See also 9 References <p>Origins and development [edit]</p>	<p>I found the information about urban contemporary gospel in Wikipedia too. It gave me information about the style, influences amongst others. The most important section of the web for my research work was: "Representative artists".</p>
<p>3. http://www.gospelvui.net/</p>		<p>The official page of the GospelViu Choir. Here I found information about them, like photos, videos or news about their performances. It was useful to know them better.</p>

4.
<http://www.gospelsons.org/>



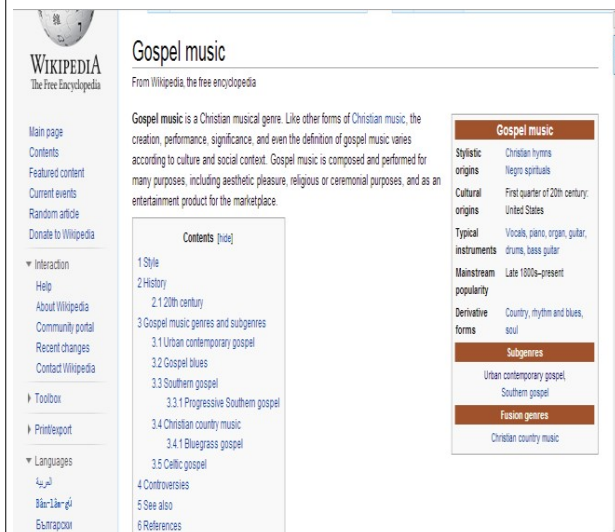
The official page of GospelSons. It helped me to know them better too. I found photos, videos, news and information about what exactly they do.

5.
<http://www.musica.com/m/>



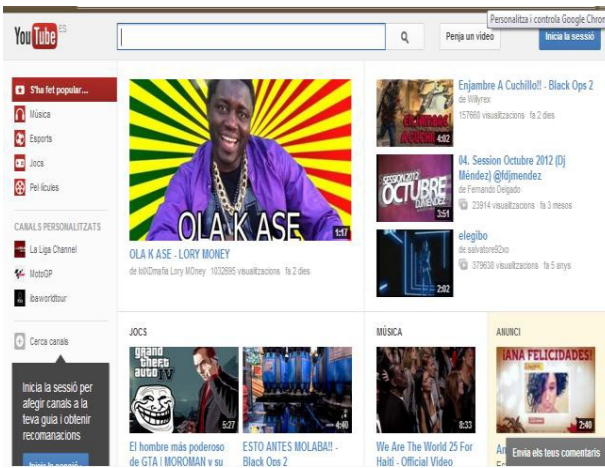
On this page I found some lyrics of the songs that I mentioned in my research work. But I had to find the oldest songs in another pages.

6.
http://en.wikipedia.org/wiki/Gospel_music



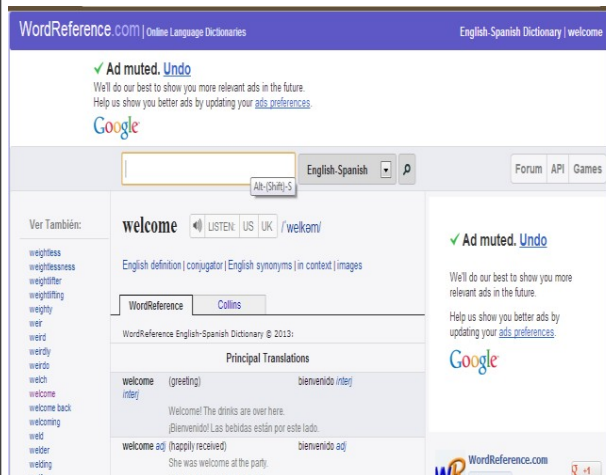
This page has helped me with the origins and the history of gospel. I included also the subgenres of gospel music.

7.
<http://www.youtube.com>



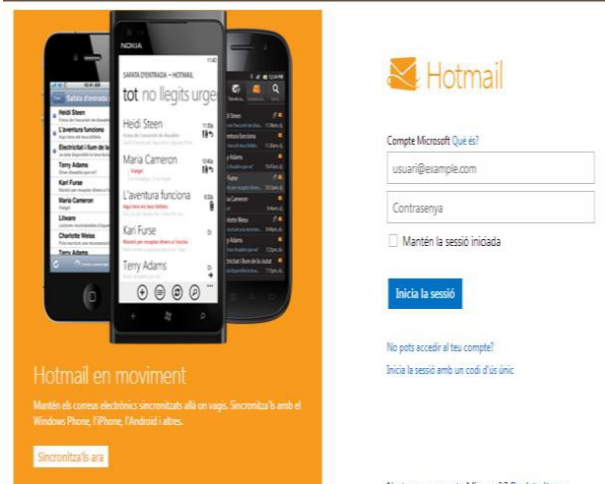
I used this page for searching the songs of my research work. I used it to see the film “Mississippi Burning” too. We can found a lot of videos on this page.

8.
<http://www.wordreference.com/es/translation.asp?tranword=welcome>



This page is a dictionary. It helped with all the vocabulary and when I had to translate some information.

9.
<https://login.live.com/login.srf?wa=wsignin1.0&rpsnv=11&ct=1358105433&rver=6.1.6206.0&wp=MBI&wreply=http:%2F%2Fmail.live.com%2Fdefault.aspx%3Frru%3Dinbox&lc=1027&id=64855&mkt=ca-es&cbcxt=mai&sns c=1>



I used the email to keep the contact with my teacher Maria, and also to make interviews to some members of choirs.

“The Gospel is about grace and we all know that grace is about us receiving from God blessings that we don’t deserve”. [Tony Campolo]

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“Gospel is a new way of music. Gospel is love and life. Gospel is me, gospel is you”. [Moisés Sala]

11. ANNEX

11.1 Interviews

1. Interview

- 1. What is your name?** My name is Mercè Caballero
- 2. What is your job?** I work as a Human Resources Technician.
- 3. What do you like to do in your free time?** I like reading, playing my guitar and singing.
- 4. What do you think about gospel and why do you sing it?** Singing in a gospel choir is a great experience. I do not have a great voice, nor am I a good soloist, but when I am singing in the choir I feel how my voice is rising and joining the rest of voices to create a magic moment. I can understand what I am singing, and some of the lyrics touch my soul, even though I am not a believer.
- 5. Do you know something about its origins?** Yes. The slaves in USA used gospel as a kind of secret language. When the first African slaves arrived to the southern states of USA, they were not allowed to play their drums, as their owners thought they could be used to pass messages between slaves in different plantations. Then some of the owners started to allow them to attend the church on Sundays, there they learnt the hymns but used them in a special way, to transmit running off messages. For example, when they sang about “the river” they were giving some keys to use the Mississippi river as a way of escape, and so on.
- 6. Can you explain the evolution of gospel by the pass of time?** As far as I know, the first gospel songs derived directly from the hymns that were sung in the churches. It is known by “spiritual gospel”. During the first half of the XXth century (by 1930’s, more or less), the gospel music went out of the churches, and it was first listened in the clubs, and the first gospel star appeared, Rossetha Tharpe. Since then, some of the best pop singers had their origins in a gospel choir, such as Whitney Houston.
- 7. What is the name of your choir?** Gospel Sons.
- 8. When was the choir created?** The choir was created on 2005, but its first performance was in 2006.
- 9. Where do you perform?** Wherever we are asked to: theaters, churches, on the street...
- 10. Are you a believer?** No, I am not a believer.
- 11. Can you explain the reasons for being member of the choir?** At the beginning the first reason was singing, but now it is also meeting with my friends, having a good time during rehearsals and performances and, when it is possible, helping someone with our music (sometimes we make concerts for non-profit organizations).
- 12. Define gospel with one word?** Life!

2. Interview

1. What is your name?

My name is Nick.

2. What is your job?

I am a teacher at a business school in Barcelona.

3. What do you like to do in your free time?

Sports and going out around.

4. What do you think about gospel and why do you sing it?

I sing it because it is very easy for me because the words, because I am English so it is very lazy and the sound is enjoyable and funny.

5. What is the name of your choir?

The choir is called GospelSons.

6. When was the choir created?

It was created in 2005.

7. Where do you perform?

We perform here, in "El Clap", a local discotheque in Mataró.

8. Are you a believer?

A believer? It depends on I interpret "believe". I believe in many things, basically try to make people happy, smile every day. That's a good believe.

9. Can you explain the reasons for being member of the choir?

As I said before, one reason is my life for just, you know, work home. And it is something to occupy the hours between the work and family. It is a good escape to do something enjoyable.

10. Define gospel with one word.

Amazing.

3. Interview

1. What is your name?

Judith.

2. What is your job?

I am a teacher.

3. What do you like to do in your free time?

I like traveling, discovering new places and new cultures.

4. What do you think about gospel and why do you sing it?

It is a kind of music I have always liked listening to.

5. Do you know something about its origins?

I think it was originated in the plantations in the South of the US. The slaves started this kind of chants but I can't tell you exactly what other kinds of music it mixes.

6. Can you explain the evolution of gospel by the pass of time?

No, I can't.

7. What is the name of your choir?

GospelSons.

8. When was the choir created?

I think it started about 6 or 7 years ago.

9. Where do you perform?

I joined the choir last year and since then we have performed in a small church, in the open air, in a town square and beside the beach.

10. Are you a believer?

I went to a nuns' school, but I am not a believer now.

11. Can you tell the reasons for being member of the choir?

Because I like gospel music, the strength it brings to those who sing together, the feeling of power, of being able to do things together.

12. Define gospel with one word.

Powerful connection.

4. Interview

1. What is your name?

My name's Yolanda.

2. What is your job?

I work in a factory, in the health and safety department.

3. What do you like to do in your free time?

I like to do a lot of things, for example I like to play theater and I like a lot singing in a gospel choir.

4. What do you think about gospel and why do you sing it?

I think gospel is amazing, fantastic because there are a lot of people and a lot of friends and I think it is a very good way to enjoy with all the people.

5. What is the name of your choir?

The choir's name is GospelSons.

6. When was the choir created?

I think it was created in 2005.

7. Where do you perform?

We perform in a lot of places: churches, in the theater, at TV..In a lot of places.

8. Are you a believer?

At the moment I believe in my family and in the people who I love. I don't believe in other things.

9. Can you explain the reasons for being member of the choir?

Because is a funny experience, it is amazing, incredible. There are a lot of people and you can meet a boyfriend or a girlfriend. Everything is possible in gospel.

10. Define gospel with one word.

Amazing!

5. Interview

1. What is your name?

My name is Irene.

2. What is your job?

I am an English teacher.

3. What do you like to do in your free time?

I like going out with my friends, going to the cinema, traveling and singing.

4. What do you think about gospel and why do you sing it?

I sing it because for me it is like a medicine. I feel very good when I come here and when I sing the songs at home. For me it is something that I feel here (her heart), so it is very exciting and I need it.

5. What is the name of your choir?

We are GospelSons.

6. When was the choir created?

In 2005.

7. Where do you perform?

We perform all around. In churches, here in Mataró by the sea in summertime, and well..all over.

8. Are you a believer?

Yes.

9. Can you explain the reasons for being member of the choir?

Well, being part of something is always good for us, this is like a big family and everybody here is very nice. We have fun together. That is one of the reasons.

10. Define gospel with one word.

Life.

6. Interview

1. What is your name?

My name is Agustin.

2. What is your job?

I work in the tourism industry.

3. What do you like to do in your free time?

I like painting, I like sports, I like many things!

4. What do you think about gospel and why do you sing it?

Well, I think gospel is another way to meet people and to share experiences. And why I sing it? I sing because I like since I was I child.

5. What is the name of your choir?

It is GospelSons.

6. When was the choir created?

Seven years ago, in 2005.

7. Where do you perform?

We perform in theaters, in some church even, also on the street, in the beach.

8. Are you a believer?

Me not.

9. Can you explain the reasons for being member of the choir?

The reasons? Because I like meeting people, I like singing. I feel this kind of music.

10. Define gospel with one word.

For me it is like exciting.

7. Interview

Gemma Francis is a singer from England. She sings in a gospel choir in London. There are some differences between this gospel and the gospel that we can hear here, in Spain. The London Community Gospel Choir has a strong religious feeling. But the purposes have changed, also in English choirs.

1. What is your name?

Gemma Francis

2. What is your job?

Marketing Manager & Singer for London Community Gospel Choir

3. What do you like to do in your free time?

Sing!

4. What do you think about gospel and why do you sing it?

Gospel is uplifting and it energises you! Even if you feel down or upset – the moment you sing gospel music it lifts your spirit and your soul. Gospel music can move everyone – even those who do not believe in God as it stirs your emotions. The words are very powerful as they are full of good news and they pour into people's hearts.

5. Do you know something about its origins?

Gospel music has a history which can be traced back to the days of slavery and originating in Africa. The songs, Negro Spirituals, were chants composed by the slaves and sung largely outside church, in the cotton fields and plantations. These songs were based on Christian inspiration through the hardships of slavery but also as coded songs of hope and freedom.

6. Can you explain the evolution of gospel by the pass of time?

Gospel music started to become more mainstream through artists such as the 'Godfather of Soul' James Brown, Aretha Franklin, Reverend Al Green, Sam Cooke, Shirley Cesaer and The Staple Singers. Before these artists the religious and secular music industry did not mix. So this was a big step in confirming the acceptance of Gospel artists as solo performers. In the 70s and 80s artists like Andrae Crouch, Commissioned and Candi Staton brought the popular sounds of disco, funk and other mainstream genres into the growing spectrum of Gospel. This era also brought to prominence some of Gospel's biggest musical families including The Clark Sisters, The Hawkins and The Winans. The 90s brought an R'n'B crossover explosion when Gospel artists such as Sounds of Blackness, Helen Baylor and Bebe and Cece Winans scored big international chart and club hits. This was also a good time to be 'Gospel' and British, as record companies took note of the US success and tried to emulate it with homegrown artists like Paul Johnson, The Escofferys, Nu Colours, Mica Paris, Ruby Turner, Patrick Jean-Paul Denis, Lavine Hudson and Bryan Powell. This favourable mood also bolstered recognition for the existing traditional Gospel groups like the London Community Gospel Choir and the Inspirational Choir. The current genres of Gospel owe as much to its rich heritage as they do to the upbeat performance of urban or 'street music'. Kirk Franklin, Tye Tribbett, Tonex and J Moss have adopted a Holy Hip Hop attitude in bringing the 'good news' to a younger generation. However, the popularity of more traditional artists like Smokie Norful, Donnie McClurkin and Yolanda Adams remains strong. Today's UK Gospel sound celebrates the full spectrum of Gospel music, with funk bands like Four Kornerz, praise

and worship with the traditional 'church' sound of Noel Robinson and Nu Image and the African influence of Muiwa and Riversongz, and the urban styling of groups like Raymond and Co and Siani, and solo performers like Priscilla Jones and Roger Samuels. It also includes other subgenres like house, reggae and grime that dominate youth culture.

7. What is the name of your choir?

The London Community Gospel Choir.

8. When was the choir created?

1982.

9. Where do you perform?

Worldwide.

10. Are you a believer?

Yes every member in LCGC is a Christian.

11. Can you tell the reasons for being member of the choir?

My passion is singing and to combine that with my faith and work is a fantastic opportunity.

12. Define gospel with one word?

Good News

8. Interview with Moisés Sala

1. What are the purposes of your workshop?

They are very simple: to share the gospel music everywhere to everyone. This means, however, to share its happiness and positivity style and feels.

2. Can you explain the evolution of the purposes in gospel performances?

The purposes are always the same: teaching music gospel and sharing around the world to disclose this kind of music understanding directly what the feel of this powerful music is.

3. Do you think that the real essence of gospel has been lost nowadays?

Not at all, you know. Our society, which is currently undergoing a profound crisis of values, can transcend mere economic considerations and incorporate deeper dimensions of happiness & positivity through the gospel music and its creative power.

4. There are differences between the gospel that we can listen in Spain and the American or English gospel?

In most countries there are few gender differences in terms of creation and interpretation; in our country there are, however, gender differences in regard to experience and professionalism because of the recent incorporation of this kind of music. In TGV CHOIR we work day by day to be a dynamic and real reference of this kind of music in terms of quality guarantees .

5. In your opinion, what song defines the real gospel?

I SMILE by Kirk Franklin. We sing it in our last performance #NonStopGospel, the best #urbangospel.

6. What's the most representative gospel singer?

Kirk Franklin is definitely the most representative urban gospel singer today, but we have names like Fred Hammond, Israel Houghton, Donnie McClurkin and a lot of them.

7. How would you define gospel?

Gospel is the best love and friendship song, the most powerful and sincere style.

8. Are you a believer?

I believe in the goodness of humanity. When it works, everything's gonna be alright!

9. Do you think that at present there's a religious feeling in all of the gospel choirs?

Not in our country. In our national gospel choirs there is a sense of participation in something new.

10. What do you like more from being the director of the choir GospelViu?

I like the opportunity to give life to my feels and share them with a lot of people in terms of quality to build the best music. Gospel music is fresher, clearer, more focused than I have known.

11. Do you think that now people are interested in gospel world?

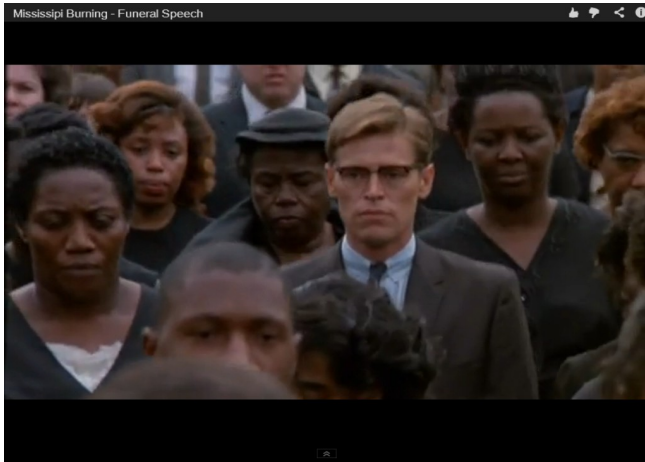
Certainly , the gospel music is up!

12. What do you visualize when you hear the word “gospel”?

Gospel is a *new way of music*. Gospel is love and life. Gospel is me, gospel is you.

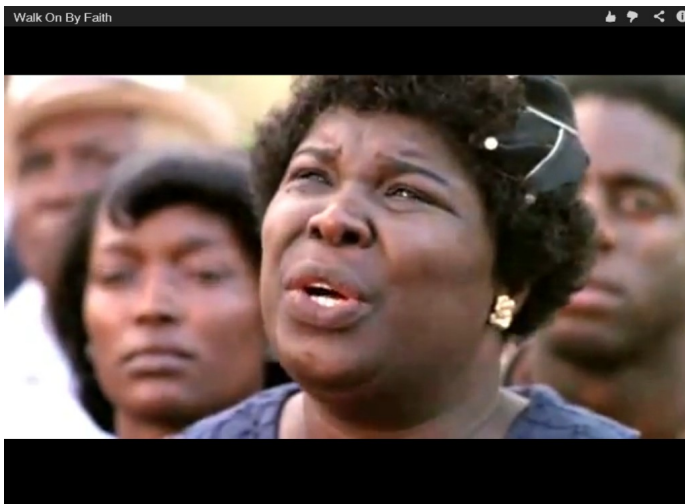
11.2 Videos of interest

1. <http://www.youtube.com/watch?v=CSCaDVR5nJU>



Funeral speech of the film
“Mississippi Burning”

2. <http://www.youtube.com/watch?v=zUVS2vNdl9U>



“Walk on by faith”, the last
gospel song of the same film.

3. <http://www.youtube.com/watch?v=XqPbSfbR3DE>



“Oh happy day” by Aretha
Franklin & Malvis Staples.

4. <http://www.youtube.com/watch?v=n-rgrOGj-7s>



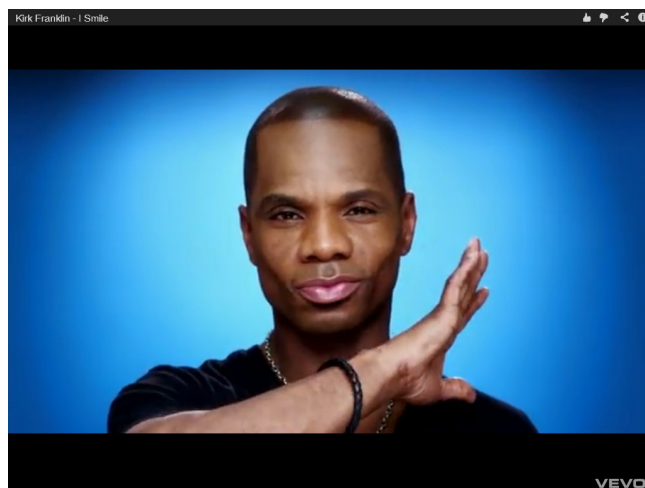
“Excellent Lord”, by Tramaine Hawkins (Live)

5. <http://www.youtube.com/watch?v=ktXTFRtkCjY>



Mahalia’s song in the film “Mississippi Burning”.

6. <http://www.youtube.com/watch?v=Z8SPwT3nQZ8>



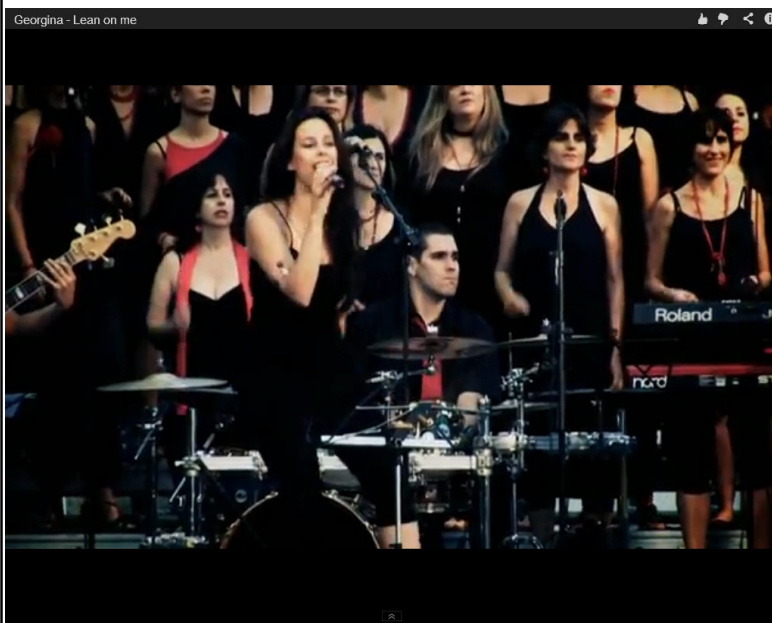
“I smile”, by Kirk Franklin

7. http://www.youtube.com/watch?v=r9SEnzRLk_M



“Trouble so hard”, by Vera Hall.

8. <http://www.youtube.com/watch?v=w0hNruYY0qM>



“Lean on me”, performed by GospelSons.

NOTE OF THANKS

First of all, I want to say thanks to some special persons for helping me because I couldn't have done this research work without them.

First, thanks to my teacher Maria for helping me to find relevant information and to solve some doubts. She really helped me a lot with my grammar mistakes and she gave me some advice all the time. So, for all the time she spent with my research work, I say thanks!

I must mention another person that, for me, is one of the mainstays of this research work. She is the member of the GospelSons choir, Mercè. She gave to me the access to the choir GospelSons. It would have been a hard work to contact with the choir if she hadn't helped to me. She made me able to met people from all over the world, and I am so thankful about this. I also met great persons in this choir, and they treated me very well. They are nice persons, so I could talk with them easily. I could take all the information that I needed, and I am so happy for it. I know that the director of The GospelViu Choir is a busy person, and I appreciate his interest in my work and his collaboration.

To conclude, my research work is the result of all these persons contribution and gospel music. My intention is to make them proud of what they do.