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VOICES OF A NATION: EXPLORING NATIONALISM IN JAMAICAN CHORAL MUSIC
FROM THE 20TH CENTURY ONWARD

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VOICES OF A NATION: EXPLORING NATIONALISM IN JAMAICAN CHORAL MUSIC
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Dedicated to my parents,
Gregory and Carrol Corrodus,
and to all the professors who've help me on this journey.
Thank you.

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Abstract

This document will explore late-twentieth century and post-twentieth century nationalist choral music in Jamaica. By delving into the historical context of nationalism in the region, I will examine how colonial legacies and resistance movements paved the way for the emergence of nationalist sentiment in the twentieth century, significantly impacting expression through choral music. Through an analysis of nationalist choral music in Jamaica, characterized by folk elements which involve the fusion of African and European musical cultures, this document will examine representative choral works and will analyze three such works. Additionally, this document will highlight potential performance problems and offer solutions. Finally, I will underscore the continued influence of nationalist choral music on contemporary Jamaican musical expressions, inviting further research and exploration into this vibrant cultural heritage.

Prologue

From the beginning of all time there has been implanted in the human breast the Dramatic instinct full of life and of vigor, and finding undoubtedly its outlet, in the early days of civilization, if not in the Dramatic Art, then in the poetry of motion with that necessary and always essential concomitant of both—Pantomime. Equally so in every way does it apply to the Dramatic Art, which minus its acting, its gestures.¹

When Jamaicans refer to “Pantomime,” they mean a production by the Little Theatre Movement (the LTM) which opens at 6 p.m. on Boxing Day each year. The Jamaican Pantomime features theatrical plays written by local playwrights which often satirize current events for comedic value. It is, as much of this document will show, the use of an inherited tradition (in this case the English) and transforming it into something new—something Jamaican. As we are about to begin this discourse into Jamaican choral nationalism, I will endeavor to treat the authors of the main resources as characters in a pantomime, using their words as gestures to express the ideas in this discourse. And so, we begin our play.

The first character whose gesture I will engage with is Benedict Anderson, whose book, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* introduces the term “imagined communities” as means to analyze nationalism. According to Anderson, nations are socially constructed. He defines a nation as “an imagined political community—and imagined as both inherently limited and sovereign.”² Nationalism, a complex and multifaceted concept, manifests itself in various forms depending on cultural, political, historical, and ideological contexts. Understanding these types helps us explore how nationalism has shaped societies and influenced artistic expression, particularly in music. For this document, it will be important to

¹ R.J. Broadbent “A history of pantomime” (London: Simpkin, Marshall, Hamilton, Kent & Co., LTD, 1901), 13.

² Benedict R. Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, revised and extended ed. (London: Verso, 1991), 6–7.

recognize how these different kinds of nationalism intersect with artistic expression, including music, literature, and other cultural forms. It will be more so important to distinguish the kind of nationalism I will be referring to throughout this document.

Nationalism can take different forms. While the below list of types of nationalism is not exhaustive, by combining and comparing them, I aim to show connections of imagined nationalism. Take these first two types: **political nationalism** and **civic nationalism**, which offer distinct but complementary perspectives. Political nationalism centers on the pursuit of political sovereignty and independence, often driven by the desire to unify or liberate a nation from foreign rule.³ In the nineteenth century, political nationalism fueled unification movements in countries like Germany and Italy. This form of nationalism is frequently reflected in music with politically charged themes, such as Giuseppe Verdi's operas, which were intertwined with Italy's struggle for unification.

In contrast, civic nationalism is based on shared values and ideals rather than ethnicity or cultural heritage. It emphasizes the importance of citizenship and participation in political institutions as the core of national identity, promoting inclusivity and often aligning with democratic ideals. In music, civic nationalism is expressed through works that celebrate values like liberty and justice, exemplified by Aaron Copland's *Fanfare for the Common Man*.

While political nationalism seeks to unify a people around the goal of independence and self-determination, civic nationalism unites individuals around shared political principles. Both forms of nationalism have shaped the musical landscape, but they highlight different aspects of what it means to belong to a nation—one through political sovereignty, the other through shared civic ideals.

³ H. Kohn "nationalism." *Encyclopedia Britannica*, October 21, 2024.
<https://www.britannica.com/topic/nationalism>.

Building on the distinctions between political and civic nationalism, we have two more types of nationalism: **romantic nationalism** and **religious nationalism**. Romantic Nationalism, emerging in the late eighteenth and early nineteenth centuries, blends cultural and political elements to emphasize a nation's unique spirit, or "Volksgeist," often drawing from folklore, language, and history. Composers like Frédéric Chopin and Antonín Dvořák exemplified this by incorporating national themes and folk melodies into their works, evoking pride in their nation's cultural identity. In contrast, religious nationalism ties national identity to religious beliefs, asserting that a nation is divinely chosen or that its religious heritage is central to its identity. This form of nationalism is often reflected in music associated with national religious movements, such as Russian Orthodox church music or Protestant hymns from the Reformation. While romantic nationalism tends to celebrate a nation's cultural uniqueness, religious nationalism can unify a community around shared faith, though it may exclude those outside the dominant religion. Both forms of nationalism harness music to express and reinforce national identity, but one does so through cultural heritage and the other through religious devotion.

In addition to cultural, religious, and political forms of nationalism, economic, diasporic, and separatist nationalism further demonstrate other nuanced ways that national identity is expressed. **Economic nationalism** focuses on protecting and promoting a nation's economic interests by supporting local industries and reducing reliance on foreign goods. Though less frequently linked to music, it can manifest in the promotion of national music industries and local musicians over foreign influences. **Diasporic nationalism**, by contrast, refers to the nationalism experienced by individuals living outside their country of origin. It emphasizes the preservation of cultural practices and ties to the homeland, often expressed through music that reflects national heritage and sustains cultural identity in foreign lands. **Separatist**

nationalism advocates for a distinct group within a country to break away and form its own nation-state. Music associated with separatist movements often carries revolutionary or protest themes, serving as both a form of resistance and a rallying cry for independence. While economic nationalism centers on material self-reliance, diasporic and separatist nationalisms focus on maintaining or forging distinct identities, with music playing a critical role in preserving cultural ties and fueling movements for political independence.

The final three types of nationalisms; post-colonial, ethnic, and cultural nationalisms, share a common goal of asserting and preserving national identity, though they emerge from different contexts and emphasize distinct elements. **Post-colonial nationalism** arises in response to colonial oppression, often tied to movements for independence, and focuses on building a strong national identity distinct from the colonial past. In music, composers like Fela Kuti used traditional African forms to resist colonial influences and assert national identity. **Ethnic nationalism**, or ethnonationalism, emphasizes shared ethnicity, language, and ancestry, fostering unity through biological or cultural ties specific to an ethnic group. While this form of nationalism can strengthen group identity, it may also be exclusionary. In music, ethnic nationalism often incorporates traditional folk elements, as seen in the works of African diasporic communities, which reflect their heritage. **Cultural nationalism**, by contrast, focuses on preserving and promoting a nation's cultural identity through its traditions, language, and arts. Less concerned with political power, it aims to maintain and celebrate the unique heritage of a people. Composers like Béla Bartók and Ralph Vaughan Williams exemplified this by integrating folk music into classical compositions to reflect their national cultures.

For this document, the term nationalism can be understood as a blend of **anti-colonial**, **ethnic**, and **cultural nationalisms**, focusing on the post-independence form of

nationalism rooted in shared ethnicity, language, and ancestry. This approach emphasizes the promotion of a nation's cultural identity through its traditions, language, and artistic expressions.

In 1834, slavery was abolished in Jamaica, and following independence in 1962, there has been an ongoing exploration of cultural identity in late-twentieth- and early-twenty-first-century Jamaica. In some contexts, Jamaican identity can be defined through the local production and consumption of the foods (ackee and saltfish), language (patois or Jamaican Creole), and popular music (reggae and dancehall).⁴ The government, along with various cultural institutions, endeavored to promote national pride and preserve Jamaican culture. The development of a post-colonial national identity to the British empire is a significant outcome of the independence movement. This identity was heavily influenced by the creation and elaboration of a national culture that opposed the British provincialism imposed by the white elite during the last half-century of colonialism. Jamaican national culture became a creole counterculture, drawing on their creativity and art forms.

Just as nationalist popular music evolved throughout the twentieth century, nationalist choral music in Jamaica experienced significant growth. As an art form, the development of nationalist choral music in Jamaica shared similarities with European choral music in that it includes both sacred and secular genres. The use of harmony in Jamaican music is also reminiscent of European traditions in both genres but we begin to see distinct difference in rhythm, language, vocal style, and thematic material.⁵

Each chapter of this document will be framed using an element from Jamaican culture. The Prologue and Chapter One are framed using drama, and focus on the historical

⁴ Deborah A. Thomas, Irene Silverblatt, and Sonia Saldívar-Hull, *Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica*, 1st ed. (Durham: Duke University Press, 2004), 2.

⁵ Desmond Moulton, *A Jamaican Voice: The Choral Music of Noel Dexter* (2015), 4.

context of Jamaica, which provides the essential framework for the rest of the study. Chapter Two uses poetry as its framework and creates the connection between colonization and music composition in Jamaica. Chapter Three is framed using food and surveys representative choral nationalist composers, including a short list of their output, and ensembles that exemplify Jamaican nationalist choral traditions. Chapter Four, framed using visual art, provides analyses of three representative works, addressing performance challenges and offering solutions for programming Jamaican choral music. This document will then conclude with a synthesis of the earlier chapters along with next steps for Jamaican nationalist choral music.

Chapter 1: Precolonial Xaymaca to Jamaica the free

Scene: A cozy study, filled with bookshelves overflowing with history, culture, and political discourse. A large window shows the sunlight outside, casting a warm glow inside the room. At center stage are Matthew J. Smith and Diana Paton, standing by a large open book, *The Jamaican Reader*, which lies on a podium.



Matthew J. Smith (gesturing to the audience): “Welcome to Jamaica’s story, a tale that stretches from Indigenous roots to modern-day struggles and triumphs.”

Diana Paton: “Journalists, poets, memoirists—all their voices mix here, reflecting Jamaica’s cultural depth. Each text reveals layers of resistance—whether against slavery, colonial rule, or modern struggles for identity.”

Smith (gesturing to the audience once more): “Our book delves into the rise of tourism, the pulse of urban life, and the post-independence quest for identity, exploring how Jamaica navigated its own path while becoming a beacon to the world.”

Paton (with a hint of pride): “This *Reader* shows how Jamaicans and visitors alike contributed to the country’s global importance. Through resistance and resilience, through celebration and creativity, Jamaica carved its place in history.”

Smith and Paton (in unison): “This is the *Jamaican Reader*—a journey of voices across centuries, capturing the heart and soul of Jamaica.”

Using *The Jamaican Reader*, by Matthew J. Smith and Diana Paton, as my main source, let us look at some of Jamaica’s earliest recorded history. The stage has been set.

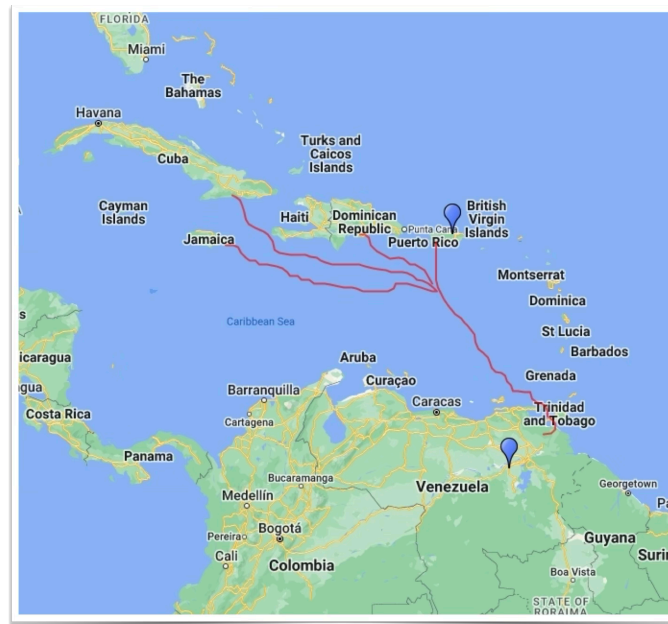


Jamaica is often imagined as two contrasting sides. The more recognizable and appealing side is the Jamaica depicted in Hollywood films—a vibrant holiday destination, the Caribbean’s crown jewel, attracting royalty and global tourists seeking tropical beauty. This vision of Jamaica is powerful and easy to appreciate: a small island, just 144 miles long, with 2.8 million people spread across fourteen parishes, blessed with miles of white sandy beaches framed by lush green mountains and the warm, crystal-blue sea. However, the history of Jamaica over the past 500 years tells a deeper story—one of courage, resilience, and an unwavering fight for freedom and justice. It is a nation built on the painful legacy of genocide against its Indigenous peoples, the brutal experience of over three centuries of slavery endured by Jamaicans of African descent,

and the cultural exchanges between Europe, Africa, Asia, and the Middle East. Together, these elements forged a proud, free, and progressive nation at the heart of the Caribbean.

The First Jamaicans

The Taíno were Indigenous tribes from South America who migrated to Jamaica between 600 and 950 AD. They were the first people to inhabit the island and the term “Taíno” likely comes from the Arawakan words *tayno*, meaning “good,” or *nitáino*, referring to an elite group within their society.



For a long time, the Taíno people were referred to as Arawaks due to their perceived similarities with the Arawak peoples of the Guianas. While both the Taíno and Arawak languages belong to the same linguistic family, they diverged long ago and shared few common terms. Early accounts often portrayed the Taíno as peaceful in contrast to the supposedly warlike Caribs of the eastern Caribbean. However, modern archaeological research has moved away from such simplistic characterizations. Some scholars even challenge the use of the term “Taíno,” arguing that it imposes a false sense of unity on what were diverse societies. Despite

this, there is consensus that people across the Greater Antilles shared a common set of cultural practices, though not necessarily a unified identity.⁶

The Arawak and Taíno were similar in many ways, and The Taíno people are in fact a subgroup of the Arawak people, with the Arawak language, Lokono Dian, becoming the dominant tongue. As there were more Taínos living in Jamaica, I'll refer to all first Jamaicans as Taínos from this point on.

Taínos were stone-age peoples who had migrated to Jamaica from the northern coast of South America. The Taínos, who had resided in Jamaica for nearly 900 years, experienced near-total annihilation within five decades of the Spanish conquest in 1494. This devastating decline was the result of exploitation by Spanish settlers, widespread starvation, and their vulnerability to European diseases against which they had no immunity. Many Taínos fiercely resisted the Spanish occupation of their land and some even committed suicide rather than serve as slaves.

The Arawak language spoken by the Taínos survives in many words such as: hammock, hurricane, tobacco, barbeque, and canoe. The word “Jamaica” actually derives from the Arawak word Xaymaca, meaning “Land of wood and water.”

In the late pre-Columbian period, Jamaican society was primarily based on fishing and agriculture. Much of the daily labor was carried out by women. The Taínoan peoples shared common religious practices and beliefs, including the use of *zemis*—stone or wooden objects that represented or were believed to house the gods. Their society was matrilineal, with lineage and status passed down through the female line, though political authority was held by men. Taínoan society was organized into “complex chiefdoms,” which were confederations of communities governed by *caciques* (chiefs) who were supported by the surplus production of commoners.

⁶ Matthew J. Smith and Diana Paton, *The Jamaica Reader: History, Culture, Politics* (Durham: Duke University Press, 2021), 7.

The Spanish Period

Christopher Columbus was the first European to set foot on the island when he claimed it for Spain on May 3, 1494, during his second voyage to the New World. During this voyage (1492–1496), Columbus made a brief stop in Jamaica, landing on the north coast at what is now Discovery Bay in the parish of St. Ann. The Indigenous Jamaicans fiercely resisted the European incursion, and no settlers remained behind. Columbus returned to Jamaica during his fourth voyage (1502–1504) when storms damaged his fleet, forcing him to scuttle his remaining ships in St. Ann's Bay on the north coast. Jamaica was settled by the Spanish in 1510, and the Indigenous Taino people were forced into slavery and eventually exterminated. In the early years of the sixteenth century, the practice of importing slaves from West Africa to work in Jamaica began.

Columbus claimed Jamaica for the Spanish Crown, which granted it to him as his personal property. After his death, ownership of Jamaica, along with Spain's other New World colonies, passed to his heir, Diego. In 1509, Diego sent a group of settlers led by Juan de Esquivel to the island. They initially established a colony at Nueva Sevilla (near present-day Ocho Rios in St. Ann), and in 1534, they moved the capital further south to St. Jago de la Vega, later known as Spanish Town. Jamaica's first town was built by the Spanish in Saint Ann's Bay and was called Sevilla Nueva. Jamaica, however, was never extensively settled by the Spanish, as the island lacked the gold they were actively seeking to acquire during their colonial expansion efforts. Instead, plantations were established to supply food for the Spanish ships that sailed between Europe and the Americas. Spain remained in control of Jamaica for more than 150 years and the legacy of this period can still be seen in the historic buildings of Spanish Town and in the many Spanish names assigned to Jamaican rivers, mountains and towns.

The British Period and the Pirates of the Caribbean

In 1655 British naval forces captured Jamaica from the Spanish. The British went on to retain control of Jamaica for over 300 years. The British took advantage of Jamaica's strategic location in the center of the Caribbean to challenge the Spanish dominance of the region and to disrupt their lucrative trade in gold and silver. While many of the first English settlers in Jamaica were landowners, others were pirates who operated with the consent of the British.

The English established a town at Port Royal, taking advantage of its large, sheltered harbor shortly after seizing Jamaica. The port quickly became a hub for piracy against the Spaniards, attracting various disorderly individuals from across the Caribbean. By 1663, Jamaica boasted a fleet of fifteen privateers, and by 1670, that number had increased to over twenty vessels and approximately two thousand men. Despite the Anglo-Spanish Treaty of Madrid in 1670, which promised peace and friendship, marauders continued their activities from Port Royal throughout the seventeenth century.⁷ Buccaneers like Sir Henry Morgan joined with mercenaries and adventurers to attack the Spanish galleons that carried gold and silver from Central and South America to Spain. Their headquarters at Port Royal soon became rich with stolen Spanish gold and was known in the seventeenth century as the "wickedest city in the world."⁸

Port Royal was almost destroyed in 1692 by a devastating earthquake, and further damaged by a series of hurricanes over the next thirty years. By then, England and Spain had signed a peace treaty and the need for the buccaneers had vanished. Jamaica became more involved in trade and the exportation of sugar, cocoa and other agricultural products.

⁷ Mark Cartwright, "Henry Morgan," *World History Encyclopedia*, https://www.worldhistory.org/Henry_Morgan/

⁸ Frederick H. Hanselmann, Tomás Mendizábal, and Juan G. Martín, "Plundering the Spanish Main: Henry Morgan's Raid on Panama," in *Pieces of Eight: More Archaeology of Piracy*, ed. Charles R. Ewen and Russell K. Skowronek (Gainesville, FL: University Press of Florida, 2016; online ed., Florida Scholarship Online, September 22, 2016).

The decline of the buccaneers, coupled with the destruction of Port Royal by earthquake, led to the rise of the nearby fishing village of Kingston which offered a natural harbor on the more sheltered southern side of the island. Kingston eventually became Jamaica's capital in 1872.⁹

The Independence Movement and National Identity in Jamaica

In 1655, during the transition from Spanish to English rule, many West African slaves formerly owned by the Spanish escaped into Jamaica's hilly interior, initiating what would become centuries of resistance to slavery. These escaped slaves, known as the Maroons, developed a unique culture rooted in their African heritage and successfully resisted British control. By 1739, they were granted political autonomy, a testament to their resilience. Nanny of the Maroons (c. 1686 – c. 1760), Jamaica's only female national hero, played a crucial role in the First Maroon War (1720-1739), symbolizing unity and strength for her people.¹⁰

The importation of African slaves intensified under British rule, as Jamaica's sugar economy grew. Most enslaved people came from West African countries like Ghana and Nigeria and endured horrific conditions. Housing was poor, families were separated, and life expectancy was shockingly low. By the time the transatlantic slave trade was abolished in 1807, nearly two million Africans had been brought to Jamaica, with many dying during the brutal Middle Passage. The sugar industry made Jamaica one of the British Empire's most valuable colonies, but it was built on extreme exploitation.

Resistance to slavery continued throughout the eighteenth and early-nineteenth centuries. The Maroon Wars, along with the 1831 Baptist War, were key uprisings in the fight against

⁹ Embassy of Jamaica, "History of Jamaica," accessed October 31, 2024, https://www.embassyofjamaica.org/about_jamaica/history.htm.

¹⁰Kenneth M. Bilby, *True-Born Maroons* (Gainesville: University Press of Florida, 2005), 150–156.

colonial rule. Slavery was eventually abolished in 1834, followed by full emancipation in 1838, when over 300,000 apprentices gained their freedom. However, this freedom came with great paradox: while the formerly enslaved expressed hope and loyalty to the British Empire, emancipation reinforced colonial control. Many freed people struggled, although some established “free villages” where they owned land. Others gained a degree of independence but remained vulnerable due to a lack of formal land titles.

The abolition of slavery also led to the sharp decline of Jamaica’s sugar economy. Former slaves, unwilling to work for low wages on plantations, sought better opportunities. This decline was compounded by the British Sugar Duties Act of 1846, which ended subsidies and increased competition with other sugar-producing regions. As a result, many absentee plantation owners abandoned their Jamaican properties, opting to invest elsewhere.

As the plantation system crumbled, a black and brown middle class emerged, largely composed of merchants and professionals. This group, having gained rights before emancipation, began to distance themselves from the broader population. Meanwhile, the black majority continued to face systemic racism. Despite no legal exclusion from citizenship, societal practices stigmatized African cultural and religious traditions, assuming the inferiority of the black population. However, black Jamaicans increasingly engaged in political activities through African-led religious movements.

A major turning point came in 1865 with the Morant Bay Rebellion, led by Native Baptist preacher and national hero, Paul Bogle. The rebellion, which was violently suppressed by Governor Edward Eyre, resulted in the abolition of Jamaica’s self-governing Assembly. The

island became a Crown Colony, ruled directly from London—a move described as “de-democratization.”¹¹

During this period, Jamaica’s demographic landscape changed with the arrival of indentured workers from India, China, Sierra Leone, and migrants from Cuba, Haiti, and the Levant. This influx added to the island’s cultural and social diversity, significantly influencing its political landscape.

By the late-nineteenth century, Jamaica’s economy saw a revival as bananas replaced sugar as the dominant export, attracting foreign investments like the United Fruit Company. Tourism also began to flourish, with the island promoted as a health resort. However, the Great Earthquake of 1907 and the challenges posed by World War I tested the island’s increasingly complex and hierarchical society.

Even before the end of slavery, Jamaicans had been developing their sense of nationalism through acts of resistance. Language also played a crucial role in this cultural resistance. While Standard English was favored during colonial rule, Jamaican Patois, a Creole language with influences from West African, Taíno, and other languages, became a symbol of national identity. This linguistic diversity mirrored Jamaica’s social stratifications and played a key role in the assertion of Jamaican culture.

Political movements also fueled Jamaica’s rise to nationalism. Governmental parties such as the People’s National Party (PNP) and the Jamaica Labour Party (JLP) mobilized people to advocate for self-governance, addressing social and economic inequalities in the process. These movements were not only about achieving independence from British rule but also about reshaping Jamaican identity and autonomy.

¹¹ Mimi Sheller, *Democracy after Slavery: Black Publics and Peasant Radicalism in Haiti and Jamaica* (Gainesville: University Press of Florida, 2001).

After gaining independence in 1962, Jamaica embarked on the journey of building a cohesive national identity. The government and cultural institutions worked to promote national pride and preserve Jamaican heritage. This post-colonial identity, heavily influenced by the independence movement, became a creole counterculture that opposed the British provincialism imposed by the colonial elite.

Music, like other art forms, emerged as a powerful expression of Jamaican nationalism. Popular musical artists like Bob Marley used their music to address social and political issues, becoming voices of empowerment and resistance. Reggae, deeply influenced by the Rastafari movement, emphasized African identity and resistance to colonial rule. Through this, Jamaican music not only fostered national pride but also served as a tool for resisting the lingering impacts of colonialism.

Mento, one of the earliest forms of Jamaican popular music, is a blend of African and European musical elements. Its instrumentation typically includes acoustic guitars, banjos, hand drums, and the rumba box, a large bass-like lamellophone. The rumba box often plays syncopated bass lines, while the guitar or banjo provides rhythmic strumming, creating a lively and light-hearted texture. Vocals in mento are often humorous or satirical, reflecting everyday Jamaican life. Songs like *Hill and Gully Rider* by Lord Composer highlight mento's use of call-and-response and its roots in work songs and social commentary, setting the stage for future Jamaican musical styles.

In the early 1960s, ska emerged as a defining Jamaican music genre, characterized by its brisk tempo, walking bass lines, and offbeat rhythms played on guitar or piano. Brass instruments, such as trumpets and trombones, frequently play melodic riffs or punctuating accents, adding to the genre's energetic and celebratory mood. Songs like *Simmer Down* by The

Wailers embody ska's sound. Ska became a musical emblem of national pride, reflecting the optimism and cultural identity of the newly independent nation.

By the mid-1960s, ska evolved into rock steady, a slower and more groove-oriented style. Rock steady reduced the prominence of brass instruments, focusing instead on sparse yet compelling arrangements with greater emphasis on bass and rhythm guitar. Its vocal style, often led by tight harmonies, became more soulful. Lyrics shifted towards themes of social consciousness and cultural pride, as heard in songs like *On the Beach* by The Paragons. Rock steady's relaxed tempo allowed for greater lyrical depth and emotional expression, likely capturing the spirit of a changing Jamaica.

By the late 1960s, reggae emerged as a fusion of ska and rock steady. Its hallmark is the "one-drop" rhythm, with an emphasis on the third beat of a four-beat measure.¹² Reggae's international rise was fueled by artists like Bob Marley, whose song *One Love* exemplifies the genre's spiritual and socio-political themes. The layered percussion, steady basslines, and soulful melodies of reggae became a powerful voice for Jamaican identity and a globally influential genre.

The 1980s saw the rise of dancehall, a genre characterized by DJs (originating from disc jockeys) performing rhythmic spoken lines over repetitive beats, often produced electronically with drum machines. Dancehall's stripped-down instrumentation allowed for lyrical improvisation, covering themes ranging from social commentary to street culture, sexuality, and politics.

¹² The one-drop rhythm is a signature reggae drum pattern. It features a distinct backbeat where both the snare drum (often played as a cross-stick click) and the bass drum emphasize the third beat of each four-beat measure, leaving the first beat silent.

Jamaican folk music and revivalist traditions are also integral to the island's musical heritage. Folk music often features call-and-response patterns, simple yet rhythmically complex structures, and lyrics rooted in storytelling. Drums and body percussion are central, reflecting African influences. Revivalist music, rooted in Christian and Afro-Jamaican spiritual practices, incorporates Western hymn melodies fused with indigenous rhythmic elements. Instruments like bass drums, rattles, and tambourines accompany clapping and dancing, creating a communal, uplifting atmosphere.

Each of these genres represents a chapter in Jamaica's rich musical history, illustrating its dynamic evolution and the interplay of African, European, and American influences that have shaped its sound.

Scene: Matthew J. Smith and Diana Paton reemerge and are once again seated in a room surrounded by books. Lights hit them at centerstage.

Matthew J. Smith (*gesturing to a map of Jamaica*): "It's fascinating how Jamaica is always imagined in contrasts. On one side, the pristine beaches and vibrant culture Hollywood loves to sell. A crown jewel of the Caribbean, sure, but beneath that lies the other side, a history steeped in resilience, rebellion, and a fight for justice. You know, it's not just a vacation destination, it's a narrative of survival."

Diana Paton (*nodding*): "That's right! That story of survival begins with the Taínos. The first inhabitants of Jamaica, migrating from South America around 600 AD, only to face near extinction within fifty years of Spanish conquest. Their societies, so rich with matrilineal structures and agricultural practices, were wiped out by disease and enslavement."

Smith: "True. And yet, the Taínos' story is often overshadowed by what came next—the brutal institution of slavery under Spanish and later British rule. Jamaica became an important player in the transatlantic slave trade. Millions of Africans were brought here, transforming the island into a sugar powerhouse, at the cost of human lives. And out of that suffering arose remarkable resistance."

Paton (*scratches chin*): "The Maroons are a perfect example of such a resistance. After escaping into the hills during the British takeover in 1655, they fought back and eventually won political autonomy. Their resilience is embodied in figures like Nanny, a national hero and symbol of

strength. But this resistance didn't end there—it fed directly into the larger independence movement.”

Smith (*with a wry smile*): “And let’s not forget the pirates. Jamaica’s “Golden Age of Piracy,” centered in Port Royal, is a chapter that complicates its colonial story. British pirates turned the island into a base for plundering Spanish ships, making Port Royal the “wickedest city on Earth.” When the earthquake of 1692 destroyed it, Kingston rose from the ashes, becoming Jamaica’s capital.”

Paton (*smiling back*): “Yes, and from Kingston emerged the cultural revolution of the 20th century. Post-emancipation, Jamaica saw the rise of nationalism, with music playing a key role in asserting identity. Mento, ska, and eventually reggae became the soundtrack of resistance and pride. Bob Marley’s global influence was more than just musical—it was political, spiritual, and cultural.”

Smith (*pointing to a record on the shelf*): “Indeed. Reggae was a cry for freedom that resonated far beyond Jamaica’s shores. And let’s not overlook the transition from ska to rock steady, reflecting the social awareness of the time. Even dancehall, often dismissed for its controversial themes, is deeply rooted in the struggles of contemporary Jamaican life. It’s a form of cultural expression, whether people like it or not.”

Paton: (*leaning back in her chair, thoughtfully*): “And all of it—every beat, every rebellion, every story—reminds us that Jamaica is so much more than beaches and resorts. It’s a place of cultural fusion, resistance, and resilience. The story of Jamaica is still unfolding, from the Tāinos to today’s street culture, and it’s one we must continue to tell in its full complexity.”

(*They sit in silence for a moment, reflecting on the weight of history, the room filled with the echoes of the past.*)

(*Lights dim. End scene.*)

Chapter 2: Colonialization in Reverse

What a joyful news, Miss Mattie;
Ah feel like me heart gwine burs –
Jamaica people colonizing
Englan in reverse.

By de hundred, by de tousan,
From country an from town,
By de ship-load, by de plane-load,
Jamaica is Englan boun.

Dem a pour out a Jamaica;
Everybody future plan
Is fi get a big-time job
An settle in de motherland.

An week by week dem shippin off
Dem countryman like fire
Fi immigrate an populate
De seat a de Empire.

Oonoo se how life is funny,
Oonoo see de tunabout?
Jamaica live fi box bread
Out a English people mout.

What a devilment a England!
Dem face war an brave de worse;
But ah wonderin how dem gwine stan
Colonizin in reverse.¹³

“Colonization in Reverse” (1966)
by Louise Bennett-Coverley

Louise Bennett-Coverley (1919-2006), affectionately called Miss Lou, was one of the leading West Indian poets of Jamaican Creole (or Patois). Despite colonial and middle-class Jamaican attitudes that dismissed Creole as a distortion of English, Bennett-Coverley chose to write and perform in it from a young age, celebrating its cultural significance and elevating its status in literature.

The above excerpt is taken from the longer poem *Colonization in Reverse* by Louise Bennett-Coverley and is a satirical poem that humorously addresses the migration of Jamaicans to England in the mid-twentieth century, turning the concept of colonization on its head. Instead of Europeans colonizing Jamaica, Bennett-Coverley portrays Jamaicans as “colonizing” England by moving there in large numbers for better opportunities. The poem explores themes of

¹³ Zócalo Poets, "Louise Bennett-Coverley and Jamaican Patois: A Unique Truth," February 7, 2012, <https://zocalopoets.com/2012/02/07/louise-bennett-coverley-and-jamaican-patois-a-unique-truth/>.

migration, identity, and the postcolonial experience, while using Jamaican Patois to highlight cultural pride and the irony of the British facing their own form of “colonization.”

In this chapter, we will look at the intersectionality of colonization and identity. There will be references made to composers and their works, all the while framing these ideas through the lens of poetry. Poetry is a form of literary expression that uses rhythmic, often condensed language to evoke emotions, convey ideas, and create imagery. It relies on devices like meter, rhyme, symbolism, and metaphor to communicate beyond the literal meaning of words. Poems can often address universal themes such as love, nature, or human experience. Poetry emphasizes the musicality and aesthetic quality of language, creating layers of meaning and resonance in ways that often challenge traditional narrative forms.

Earlier in this document, nationalism was referred to as an imagined reality. While I think colonization is undoubtedly real, there is a symbolism here I’d like to explore. Colonization is often regarded in a very serious manner, and rightfully so, but in the above poem Bennett-Coverley pokes fun at and almost ridicules the whole idea of colonization. In fact, most of her social observations through poetry were framed in humor.

Laughter served as a vital tool for undermining colonial power during and after slavery, a theme Bennett-Coverley explores deeply. Laughter can be categorized into two distinct, yet often overlapping, types: the laughter of sympathetic comedy and the laughter of satire.¹⁴ Satire aims to provoke change or destruction through ridicule, often carrying an undercurrent of anger despite its outward appearance. In contrast, sympathetic comedy embraces human flaws with kindness.

¹⁴ Louise Bennett, “Introduction,” in *Selected Poems*, edited by Mervyn Morris (Kingston: Sangster’s Book Stores, 1983, 2005), xxiv.

Bennett-Coverley shifts this dynamic by placing the native language at the heart of her poetry, effectively reclaiming power for the colonized. She notes, “When you look between the lines, you find all the sorrow and the facts, but if you don’t search for it, you won’t find it.”¹⁵ She recognized the significance of folklore in expressing fundamental truths about her community, highlighting the authoritative nature of folklore and the importance of preserving proverbs. Proverbs represent the distilled wisdom of generations, providing a collective educational resource for Jamaican cultural heritage.

For Bennett-Coverley, proverbial poetry reflects social experiences and allows for a non-partisan critique of those experiences. Anand Prahlad, a poet, editor, and scholar, describes proverbs as “a lived part of the culture,” and Bennett incorporates this notion into her own poetic and cultural commentary, creating a dual perspective: one rooted in the present and the other in inherited traditions.¹⁶ Many scholars have noted the communal aspect inherent in proverbs, and Bennett connects her poetry and monologues to this sense of group identity. Taylor emphasized that proverbs belong to everyone, are creative in both form and idea, and serve as a source of wisdom and moral guidance, often aimed at educating younger generations.¹⁷

The terms “proverb” and “folklore” will henceforth be treated as poetic ventures into understanding history. As we look at the history of colonization in Jamaica, there are four composers that are worth mentioning. Samuel Felsted, Sir Frederic Hymen Cowen, Oswald Russell, and Noel Dexter.

¹⁵ Ibid. Introduction, p. xvii

¹⁶ Michael Kuelker, “A Life in Proverbs: An Interview with Anand Prahlad,” *African American Review* 43, no. 4 (Johns Hopkins University Press, 2009), 657.

¹⁷ Archie Taylor, “The Wisdom of Many and the Wit of One,” in *The Wisdom of Many: Essays on the Proverb*, ed. Wolfgang Mieder and Alan Dundes (Madison, WI: University of Wisconsin Press, 1994), 3.

Samuel Felsted (1743–1802) is recognized by researchers and musicians as Jamaica’s “first documented” composer and the creator of “the first complete oratorio composed in the Western Hemisphere.”¹⁸ He is often referred to as a true Jamaican. However, as a creole white individual born in Jamaica during the height of the slave trade, he remains a complex and somewhat obscure figure in the island’s colonial history. Despite the gradual rediscovery of his 1775 oratorio *Jonah* in the 1980s and 1990s, and the recent commemoration of the 220th anniversary of his death in 2022, he still receives little attention in academic circles.

Current knowledge about Felsted primarily comes from journal articles by Thurston Dox, an American musicologist, and Pamela O’Gorman, a former director of the Jamaica School of Music. They have chronicled Felsted’s rediscovery, biography, and his known musical compositions, including *Jonah* and a collection of organ voluntaries. Dox’s description of Felsted as a “true Jamaican” may reflect ideas associated with Jamaica’s post-independence nationalism, especially given that Jamaica became independent from the UK on August 6, 1962, and adopted the motto “Out of Many, One People,” which emphasizes acceptance and inclusivity regarding the nation’s diverse history.

Felsted’s heritage and status as Jamaica’s “first composer” do not inherently make him remarkable. There is an increasing public interest in documenting the history of the slave trade and its present-day implications. In the wake of the more recent social movements and ongoing decolonization efforts, Commonwealth nations like Jamaica are reevaluating their relationships with former colonial powers. Although Felsted is considered “a true Jamaican,” it is crucial to reassess his relevance as a historical figure in today’s context.

¹⁸ Wayne Weaver, “The Making of Jamaica’s ‘First Composer’: Rethinking Samuel Felsted,” *Eighteenth-Century Music* 20, no. 2 (2023): 137–58.

Current initiatives aiming to highlight Felsted's musical, cultural, and historical significance should consider him apart from the pressures of Jamaican nationalism. Musicologists must also avoid simplifying his work to the "fringes" of Western art music. Felsted's compositions lack distinctive African elements that could typically mark them as Jamaican; instead, they predominantly reflect the musical styles of urban eighteenth century Britain. His works are stylistically similar to those of his English contemporaries, such as Thomas Arne, Samuel Arnold, and William Shield, as well as influenced by George Frederic Handel and continental composers like Tommaso Giordani and Johann Christian Bach. Ultimately, Felsted's music embodies a British sound. However, as I will discuss later, his works fit the definition of "Jamaican music," while seemingly misaligned with our notions of what that should sound like. I argue these points in chapter 3 and debunk ideas of "authenticity" in Jamaican music.

Sir Frederic Hymen Cowen (1852-1935) was born on January 29, 1852, in Kingston, Jamaica. He emerged as one of the foremost musical virtuosos of his time, comparable to contemporaries such as Liszt and Brahms.

As the fifth and youngest child of Frederic Augustus Cohen and Emily Cohen, Cowen's parents recognized his extraordinary potential early on. Cowen exhibited remarkable musical talent from a very young age, quickly establishing himself as one of the most promising artistic minds of his generation. By the age of six, he composed *Minna Waltz*, followed by an operetta titled *Garibaldi* to a libretto by his sister at age eight, and a symphony by age seventeen.

His public debut as a pianist occurred at the age of nine, when he accompanied singer Mrs. Drayton in a song he had composed during a concert in the early 1860s. On December 17, 1863, he performed his first public recital at the Bijou Theatre of the old Her Majesty's Opera

House.¹⁹ In 1864, Cowen showcased his talent by performing Mendelssohn's *Piano Concerto in D minor*, Op. 40 at a concert held at the London residence of the Earl of Dudley.

Cowen's initial musical instruction came from Henry Russell, who was also his earliest musical friend. With the assistance of the Earl of Dudley, Cowen was later able to study piano under Sir Julius Benedict and composition under Sir John Goss. However, their lessons concluded in the autumn of 1865, as they felt they had exhausted their capacity to further his education, prompting the need for Cowen to expand his musical horizons.

His instructors recommended that he pursue his studies in Germany, then a significant center for classical music. Coincidentally, the prestigious Mendelssohn Scholarship competition was announced, offering three years of tuition at the Leipzig Conservatory. Seizing this opportunity, Cowen participated in the examination and was awarded the scholarship. At the conservatory, he studied under masters such as Hauptmann (harmony and counterpoint), Plaidy (piano), Moscheles (piano), Reinecke (composition), and David (ensemble work). His time at the conservatory enabled him to interact with musicians from various backgrounds, enhancing his technical prowess.

Throughout his career, Cowen met many prominent contemporaries in the music world. In his autobiography, he amusingly recounts meeting Edward Elgar, one of the most celebrated British composers of the time. Elgar, appointed Master of the King's Music in 1924, gained international recognition with works such as *Enigma Variations* and *The Dream of Gerontius*, as well as the renowned *Pomp and Circumstance Marches*. Cowen's experiences, like many Jamaicans today, herald the benefits of overseas study in furthering musical potential. While his

¹⁹ *Music Unites Jamaica*, "Sir Frederic Hymen Cowen," accessed October 31, 2024, <https://www.musicunitesjamaica.com/sir-frederic-hymen-cowen.html>.

education and expertise had roots in countries with great colonial empire, he was still very much Jamaican.

Oswald Russell (1933–2012), born Selbourne Oswald Alfred Russell on August 16, 1933, in Kingston, Jamaica, emerged from a family deeply invested in education and community. His mother, Winifred Russell, was a respected teacher who played a vital role in shaping the intellectual landscape of Jamaica, while his father, James Russell, served as the Registrar of Births and Deaths in the parish of Kingston & St. Andrew, documenting the demographic transitions of society in the capital of the then British Crown Colony.²⁰

Russell's distinguished international career in music began at an early age, with piano improvisation as early as three years old. Recognizing his talent, his mother enrolled him with the esteemed Kingston music educator Ena Helps, where he studied piano and keyboard harmony. Concurrently, he attended St. George's College, successfully completing British overseas examinations in both academics and music administered by the University of Cambridge and the Associated Board of the Royal Schools of Music. By 1951, he had earned a Licentiate of the Royal Schools of Music (LRSM).

Also in 1951, Russell commenced his studies at the Royal Academy of Music in London, where he trained under pianist Eric Grant, a pupil of Tobias Matthay, and composer Lennox Berkeley, a student of Nadia Boulanger and close associate of Benjamin Britten. He graduated in 1956 with the Walter Cecil MacFarren Gold Medal for pianoforte performance and the Worshipful Company of Musicians Medal.

Russell's academic journey then took him to Paris, where he not only became proficient in French but also studied for two years with Jacques Février, a renowned interpreter of Maurice

²⁰ Music Unites Jamaica. "Oswald Russell." Accessed October 31, 2024.
<https://www.musicunitesjamaica.com/oswald-russell.html>.

Ravel's music. In 1959, he enrolled at The Juilliard School in New York City on a full scholarship. During his three years there, he studied with Edward Steuermann, a noted disciple of Arnold Schoenberg, and received the prestigious Harriet Cohen International Music Award.

Armed with accolades and a robust education in Western European music, Ossie Russell returned to Jamaica in 1962, where he took on teaching roles at the Jamaica School of Music and directed the Holy Trinity Cathedral Boys' Choir. His contributions as a pianist, composer, educator, and conductor positioned him as a pivotal figure in the pursuit of a distinct Jamaican musical idiom in the context of the newly independent nation.

Noel George Dexter (1938–2019) was a musicologist, composer, and conductor whose accomplishments are undoubtedly the result of significant self-discipline. Such dedication and focus on one's craft are essential for producing the quality of work he achieved. He is most renowned for his role as the director of the University Singers at the University of the West Indies (UWI), Mona, from 1997 to 2012. Born on December 21, 1938, Dexter was raised in Port Antonio, Portland, where his passion for music ignited at the age of 10 upon discovering a piano that his father had purchased for the home. Throughout his extensive career, he served as the director of music at UWI from 1977 to 2002, overseeing chapel music and instructing a music course.

His setting of Psalm 150 — *O Praise Ye the Lord*, along with his composition of the Jamaican Christmas song *Sing De Chorus*, solidified his status as a legend in local music. He received numerous accolades, including the Silver Musgrave Medal and the Order of Distinction from the Government of Jamaica.

Dexter served as the musical director and conductor of the University Singers for nearly half a century. During this time, he transformed the choir into one of the finest in the region while nurturing and developing the musical talents of many Jamaicans.

One of those who benefited from his mentorship is Franklin Halliburton, the current conductor of the University Singers. Mr. Halliburton characterized Dexter as a perfectionist with a keen eye for detail, demanding excellence from those around him. Unlike some individuals with similar traits who may exhibit egocentrism or condescension, Dexter was known for his humility, never allowing his considerable recognition to overshadow the respect he extended to others.

In 2004, when the Bronx Concert Singers honored his work at Hostos Community College in New York, their musical director, Geoffrey Fairweather, a Jamaican and long-time friend of Dexter and his wife Beverly, expressed deep admiration for his fellow choir director. “As an old friend and colleague of Noel Dexter, I am thrilled to pay tribute to this outstanding Jamaican musician,” Fairweather remarked. “Noel and I have been conducting choirs for decades, and I can confidently say that I am consistently challenged by him and the standard of choral excellence he achieved.”²¹

Having previously explored some composers whose music can be identified as Jamaican, it is important to note that not all Jamaican music embodies a nationalistic sentiment. In this context, we can identify specific elements that characterize nationalist choral music, which will be examined in greater detail in subsequent chapters. There are five key elements that we can utilize to discuss nationalist choral music. While some choral compositions may not encompass all these elements, every nationalist piece will typically contain at least one.

²¹ Jamaica Observer. “Mr. Noel Dexter: A Great but Humble Man.” August 20, 2019.

First, the **use of folk elements** is a prominent feature. Nationalist Jamaican choral music frequently integrates melodies, rhythms, and harmonies derived from folk traditions. This may include the incorporation of traditional instruments, folk dances, and local languages or dialects, enriching the choral experience with authentic cultural expressions.

Second, **themes of national identity** play a crucial role. The lyrics and overarching themes in nationalist choral works often focus on historical events, legends, and landscapes that evoke a sense of national pride. These pieces celebrate the beauty of the homeland, honor national heroes, and reflect significant historical moments that resonate with the community.

Third, there are **cultural symbols** embedded within the music. Nationalist choral compositions often utilize recognizable motifs and symbols that hold particular significance for the nation's people, further deepening the emotional connection to the music.

Fourth, **patriotic texts** are a common feature in these works. The lyrics typically express sentiments of patriotism, often drawing from national anthems and other declarations of love for one's country. This textual focus reinforces the connection between the music and the national identity.

Lastly, the **composer's intent** is a fundamental aspect of nationalist choral music. Composers consciously strive to create works that resonate with their country's national identity and cultural heritage, ensuring that their music reflects the values and experiences of their communities. These elements collectively contribute to the richness of nationalist choral music, providing a framework through which we can understand its significance within the broader context of Jamaican music.

In this chapter, we explored the themes of colonization and identity, noting how these themes might manifest in the works of nationalist minded composers. Framed through the lens of

poetry, we continue to grapple with the idea of imagined nationalism and by extension, the characteristics of “Jamaican music.” As we continue to unravel this concept, we should hold fast to the notion that the definition of Jamaican identity is as fluid as the sea that crashes into the oft spoken about beaches in the country. Jamaican music, especially Jamaican nationalist music, is beautiful and dark, real and symbolic, literal and a caricature.

In the heart of Jamaica, there exists a persistent dichotomy between the idyllic image of the island—lush trees, pristine beaches, and vibrant culture—and the harsh realities faced by many of its people. While it is true that Jamaica is a land of breathtaking beauty, it is equally a country burdened by struggles that often go unacknowledged. This next poem captures that complex interplay, illustrating how even as the sun shines and pots boil, life remains challenging and often grim. Lines like “Sun a shine but tings no bright” reveal a society grappling with scarcity, hard times, and the weight of economic hardship. Navigating this binary of perception, the poem serves as a poignant reminder that the vibrant spirit of Jamaica coexists with significant social issues following independence. Through its vivid imagery and stark contrasts, this poem is intended to engage with the deeper, often overlooked narratives that define the Jamaican experience.

Sun a shine but tings no bright;
Doah pot a bwile, bickle no nuff;
River flood but water scarce, yawl
Rain a fall but dutty tough.

Tings so bad dat nowadays when
Yuh ask smaddy how dem do
Dem fraid yuh tek it tell dem back,
So dem no answer yuh.

No care omuch we dah work fa
Hard-time still een we shut;

We dah fight, Hard-time a beat we,
Dem might raise we wages, but

One poun gawn awn pon we pay, an
We no feel no merriment
For ten poun gawn pon we food
An ten pound pon we rent!

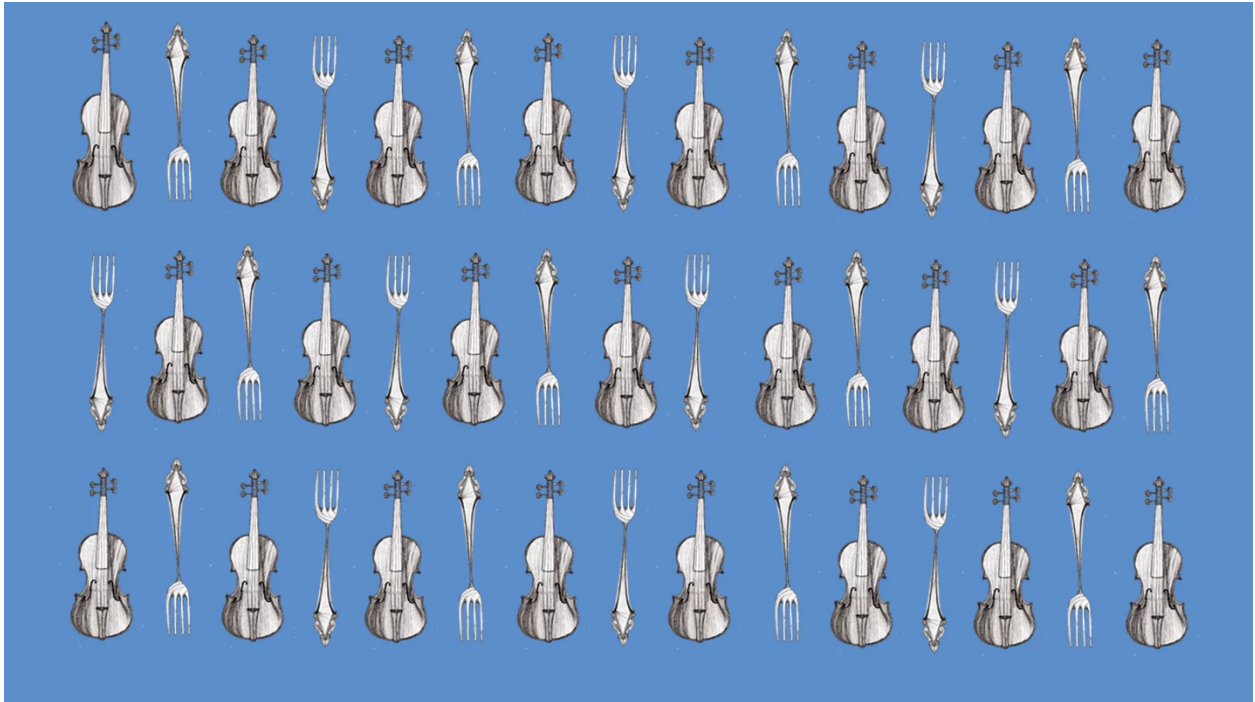
Sun a shine an pot a bwile, but
Things no bright, bickle no nuff
Rain a fall, river dah flood, but,
Water scarce and dutty tough.²²

Dutty Tough
by Louise Bennett-Coverley
Selected stanzas

²² Best Poems. "Dutty Tough." Accessed October 31, 2024. <https://www.best-poems.net/louise-bennett-coverley/dutty-tough.html>.

Chapter 3: Voices of the Island: Jamaican Nationalist Composers

Much like the earlier chapters were framed using an element of Jamaican culture, this chapter will be framed using food.



There is already a major connection between food and music and exploring the roles of music and food in our lives reveals their surprisingly similar functions, especially considering our nature as social beings. In an article on the connections between music and food written for the Scottish Ensemble, we can note that one can be seen as essential for survival, the other enhances our experiences—though which is which may depend on your artistic perspective—our interactions with both food and music share notable similarities in terms of their benefits and usage.

This connection makes sense when we consider how both eating and engaging with music influence our emotions. Both nourish us physically and emotionally; research consistently demonstrates the profound effects of music on our mental and physical well-being. Our moods

can shape our cravings and preferences for both food and music, and conditions like depression or anxiety can significantly impact our relationship with them—leading to either excessive indulgence or a complete aversion.

Shakespeare’s Duke of Orsino in *Twelfth Night* aptly noted that too much music can be likened to too much food. How many of us have played a favorite song so often that we eventually feel a sense of dread when we hear its opening notes, much like the queasiness that follows days of eating the same meal?

It’s also intriguing that our experiences with these forms of nourishment aren’t always rooted in pleasure. We might often think of music as a “meal” to be enjoyed or savored, yet it can serve a functional “snacking” role akin to that of food. For instance, the background music—or “muzak”—playing as we ride an elevator is often selected, consciously or unconsciously, to create an ambiance of little nourishment, but fills the silence without demanding our attention.

Especially viewed through the lens of authenticity, both food and music are connected. Speaking about authenticity can however be difficult in a lot of cases and has been an area of much of my academic conversation throughout my graduate studies. I’d like to posit that while the term “authentic” is not inherently bad, it can most definitely be difficult—for both musical menus and culinary concertos. Calling some kinds of food “authentic” can be problematic, especially when it’s prepared in a foreign context, for several reasons. One significant issue is the concept of cultural appropriation. When a cuisine is labeled as “authentic” by outsiders, it can imply a sense of ownership over that culture, potentially erasing the contributions and significance of the people who originated the dish. This dynamic mirrors discussions around music; for instance, when musicians from one culture adopt elements from another, the term “authentic” can similarly overshadow the original artists’ voices and contexts.

Additionally, both food and music are inherently dynamic. Every cuisine, like every musical genre, is subject to change over time, evolving with local influences, ingredients, and tastes. Therefore, what one might consider “authentic” in food may differ widely within its culture, just as different regions or communities may have distinct interpretations of a musical style. This variability raises questions about the validity of any single standard for authenticity.

The concept of authenticity can also create hierarchies in both realms, marginalizing non-traditional preparations or innovative interpretations. In food, a chef experimenting with fusion cuisine or ingredients may be dismissed as inauthentic, much like a musician who blends genres might be criticized for straying too far from the “original” sound. This gatekeeping discourages creativity and can stifle the evolution of both culinary and musical forms.

Moreover, labeling food as “authentic” can set unrealistic expectations for diners, leading to disappointment when a dish doesn’t align with preconceived notions. This mirrors the experience of music listeners who may expect a certain sound or style, only to find that specific musical pastry diverges from the earliest version of itself.

Both food and music are shaped by historical contexts—migration, colonization, and trade have influenced the development of cuisines and musical genres alike. While much mention has been made about the possible issues surrounding the idea of what is authentic, the term “authentic” itself is still commonly used and as a definition evokes a sense of tradition and heritage for whatever it may describe—in our case food and music. My goal in talking about authenticity to this extent is to frame how I intend to use, and in some cases avoid using the word. The goal is to suggest that the idea of authenticity can be more nuanced—recognizing diversity and evolution, while being respectful and accurate to its complex origins.

The nuances of identity and representation in Jamaican nationalist music reflect a complex interplay of cultural, religious, and political dimensions. At its core, Jamaican music is deeply intertwined with issues of cultural identity, particularly when viewed through the lenses of post-colonialism. Many songs serve as powerful vehicles for expressing resistance against colonial oppression, systemic inequality, and cultural erasure, while simultaneously celebrating Afro-Caribbean pride.

Reggae music, for example, might embody the religious and political dimensions of Jamaican culture. It is closely linked to Rastafarian beliefs, with lyrics often invoking Jah (God) and addressing themes of freedom, repatriation, and liberation. This spiritual aspect not only enriches the music but also connects it to broader struggles for justice and equality.

However, as Jamaican music has gained global popularity, a significant debate has emerged regarding the commercialization of genres like reggae and dancehall. While these genres have successfully introduced Jamaican culture to a wider audience, critics argue that their original political and cultural meanings have sometimes been diluted in the pursuit of commercial success, particularly within the international pop market. This tension between authenticity and commercial appeal continues to shape the discourse around Jamaican music, highlighting the ongoing challenges of representation and identity in a globalized world.

The tension between authenticity and commercial appeal is also particularly relevant when examining the state of choral music in Jamaica. As the global fascination with Jamaican music grows, choral ensembles increasingly find themselves navigating a landscape where traditional forms are both celebrated and commodified. While choirs often strive to honor the cultural heritage of Jamaican music, they must also contend with the pressures of a market that favors accessibility and broad appeal. This balancing act raises important questions about the

role of choral music in preserving the integrity of Jamaican cultural expressions while adapting to contemporary trends.

State of choral music in Jamaica

As Jamaican music's international reach expands, debates over authenticity and commercialization extend beyond popular genres like reggae and dancehall, influencing even Jamaica's choral music traditions. This branch of Jamaica's musical heritage is sustained by prominent groups like the National Chorale of Jamaica (NCOJ) and the Jamaica Youth Chorale (JYC), whose work demonstrates how Jamaican choral music both preserves traditional choral structures and adapts them to reflect local contexts.

The influence of British choral traditions is evident in Jamaican choral music, which continues to thrive through prominent groups such as the National Chorale of Jamaica (NCOJ) and the Jamaica Youth Chorale (JYC). NCOJ has been active for over 50 years, showcasing a diverse repertoire that aims to bridge cultural gaps. Similarly, the JYC, founded in December 2008 by Gregory Simms, has quickly established itself as one of the leading choirs in the nation, gaining critical acclaim through various local, regional, and international appearances. Notably, the JYC has represented Jamaica at the World Choir Games in South Africa and has been featured on the BBC, as well as at the Llangollen International Musical Eisteddfod in the UK. The choir's annual concert season and its 2021 album, *SPIRIT: Spirituals & Other Sacred Works by Jamaican Composers*, further highlight its commitment to excellence.

The JYC consists of an SATB choir with members drawn from across the island, led by award-winning conductor Greg Simms, along with a talented musical team that includes Kathy Brown, C.S. Walters, and Odane Dawkins. Other key leaders within the organization include Kimone Shepherd as Business Manager, Anthony Morgan as Director of Communications, and

Sherona Forrester as Director of Fundraising and Networking. The chorale's repertoire focuses on Jamaican and Caribbean musical styles, while also encouraging young composers and arrangers to present their works in various genres, including folk and contemporary pieces. Operating as a voluntary service structure, the JYC is funded through concert performances, donations, and sponsorship.²³

The National Chorale of Jamaica, founded in 1972 and conducted by Winston Ewart since September 1996, shares similar goals. Its mission includes bridging the gap in musical presentations in Jamaica by offering a wide variety of programs that reflect the country's musical literature. The chorale actively promotes the development of young musicians by including them in concerts and providing scholarships. Comprising 25 singing members, the NCOJ has received numerous accolades, including the Jamaica Music Industry Awards (JAMI) for Best Vocal Group in Classical Music in both 1991 and 1996, and first place in the Mixed Voice Category at the Music Teachers Festival in 2001. The NCOJ also honors its members through the Medal of Excellence Awards, recognizing those who have made significant contributions to the choir and to the field of classical music on an international level.

While several other choral groups exist in Jamaica, the National Chorale of Jamaica (NCOJ) and the Jamaica Youth Chorale (JYC) are exemplary of the country's choral tradition. Although formal choral music education is not widely integrated into primary and secondary school curricula, the cultural practice of communal singing is deeply ingrained in Jamaican society. Singing has long been a mode of expression, connection, and storytelling in Jamaica, and this enduring tradition has allowed choral music to flourish in diverse contexts across the nation.

²³ Jamaica Youth Chorale. "About." Accessed November 3, 2024. <https://www.jamaicayouthchorale.org/about>.

Both the NCOJ and JYC exemplify Jamaica's commitment to preserving and elevating choral music, nurturing young talent, and bridging the gap between Western art and local musical traditions. By setting high standards in performance and providing opportunities for youth involvement, these choirs underscore the potential for choral music to resonate with younger generations, even without widespread formal instruction in schools. This dedication to choral excellence not only preserves a key aspect of Jamaica's musical heritage but also paves the way for a brighter future in Jamaican choral music.

Jamaican nationalist choral music, exemplified through performances by groups like the NCOJ and JYC, showcases the nation's dedication to blending historical influences with contemporary innovation, much like the way Jamaica's cuisine fuses Indigenous and international flavors. Through their diverse repertoire and dedication to both young and established talent, these choirs reflect the complex musical "palette" that defines Jamaica's cultural identity. This synthesis mirrors the approach to Jamaican cuisine, where diverse cultural influences combine to produce something uniquely Jamaican.

Selected list of Jamaican Composers and music

Jamaican choral music encompasses various "flavors" much like traditional Jamaican cuisine, where each style adds distinct ingredients, methods, and influences to create a rich and culturally authentic sound. In a way similar to the bold flavors of Jamaican food—for example: jerk seasoning, ackee, and callaloo—the "flavors" of Jamaican choral music embody the island's cultural heritage, blending native, African, European, and modern Jamaican elements. These musical "flavors" can be classified into three primary categories:

Jamaican-Born Composers Reflecting Jamaican Life

This is the spice of choral music, created by composers born in Jamaica who use their deep cultural knowledge, linguistic nuances (such as Patois), and rhythmic influences directly inspired by life on the island. They often weave in folk rhythms and vernacular or English text in their compositions. Composers who fit in this category include:

1. Olive W. Mahoney Lewin (1927–2013) who was a pioneering figure in Jamaican music, serving as an ethnomusicologist and composer as well as the founder of the Jamaican Folk Singers. Her work emphasized the preservation and celebration of traditional Jamaican folk music and culture, significantly promoting Jamaican choral music on the international stage. Among her notable arrangements of traditional folk songs for choral performance are *Evening Time*, *Linstead Market*, and *Dis Long Time Gyal*.
2. Franklin Halliburton, an influential Jamaican choral director and composer, brought a refined classical sensibility to his compositions, often reflecting on Jamaican identity. Halliburton's *Ave Maria*, composed in December 1999, merges neo-classical harmonies with rhythmic depth for full choir.
3. Father Richard Ho Lung, a composer, poet, and priest, is known for his religious-themed works and his role as the founder of the Missionaries of the Poor. His choral compositions, such as *Caribbean Mass*, focus on spiritual and liturgical themes, using music as a form of ministry.
4. Paul Tucker, a Jamaican-born choir director and composer who recently retired from the role of Director of Choral Activities at the University of Kansas, began his musical training in Jamaica. His choral arrangement *Jamaican Medley* shows his connection to Jamaican culture, by using three folk songs as the basis for this piece.

5. Lisa Narcisse is a contemporary Jamaican composer whose works contribute significantly to the modern choral landscape, often drawing inspiration from the island's musical heritage, as seen in her *Jamaican Mento Masses*.
6. Mikhail Johnson is recognized for his contemporary classical compositions that integrate Jamaican influences, with notable choral works like *Anthem of Independence* exploring dynamic textures.
7. Noel Dexter was a beloved Jamaican composer and conductor whose contributions to choral music were instrumental in shaping a distinctly Jamaican sound that fused classical influences with local folk traditions. As the long-time director of the University Singers at the University of the West Indies, Dexter composed numerous choral works that drew upon Jamaican folk idioms and spiritual themes, including notable pieces such as *Psalm 150*, *Jamaican Folk Suite*, *Hallelujah, Amen*, and *The Lord Is My Shepherd*.
8. Contemporary composer Andrew Marshall incorporates Caribbean rhythms and harmonies into his choral settings. His prolific catalog includes a range of solo and ensemble works in both secular and sacred genres, with notable pieces like *Love Kyaan Done* and the *First and Second Paal Oratorios*, written entirely in Jamaican Patois.
9. Eugene Mapletoft Poulle was an early contributor to the Jamaican choral tradition and is credited with creating the Jamaican national anthem. His works, characterized by simplicity and broad appeal, include *The Jamaican Anthem* and the *Jamaican Folk Mass*.

Diasporic Jamaicans

Another form of Jamaican music comes from composers of Jamaican heritage living in the diaspora. Composers of Jamaican descent, especially those living abroad, bring a unique flavor to choral music that blends Jamaican elements with global influences. These musicians,

while not always directly connected to the island, rely on cultural memory, family stories, and heritage to create music about the country.

Inspired Composers

Lastly, Jamaican music may be seen by international composers inspired by Jamaican culture. This category includes composers from outside of Jamaica who, after rigorous research and immersion into Jamaican culture, create music that resonates with Jamaican life, history, and rhythms. They study and draw upon authentic Jamaican folk tunes, rhythms, culture, spirituality, and language to bring a respectful and inspired view of Jamaica through their music.

Each of these “flavors” of Jamaican choral music brings something unique to the table, enriching the broader world of choral music. They all reflect Jamaican culture in varying levels of authenticity, just as Jamaican cuisine can be adapted and interpreted, but always holds a core that resonates with Jamaican identity.

As we delve deeper into Jamaican nationalist choral music, it becomes essential to recognize the significant contributions of various composers who embody these distinct musical “flavors.” Each category not only showcases the diversity within the genre but also serves as a bridge to understanding how different influences come together to create a multifaceted soundscape. This leads us to a closer examination of specific composers and their works, positing that they, like many before and after them, have made significant contributions to shape the choral landscape and enrich the overall narrative of Jamaican nationalist choral music.

While the diverse flavors of the selected choral music reflect a variety of influences, nationalist music specifically embodies a deeper connection to Jamaica’s historical and social contexts. It transcends mere tokenism by engaging with the island’s cultural narratives and aspirations, affirming the voices of those who lived these experiences. In this light, Jamaican

nationalist music not only celebrates the heritage of the island but also serves as a vehicle for social commentary and community empowerment. By examining the notions surrounding Jamaican music and tokenism, we can better understand how Jamaican music as a whole functions as a vital expression of identity, resilience, and authenticity in a globalized world.

Jamaican nationalist music: More than Tokenism

With the above collection of selected composers and repertoire, a concern that should be addressed when programming cultural music is the problem of tokenism. Tokenism in music refers to the superficial inclusion of artists or musical works from underrepresented backgrounds in a way that meets diversity expectations without genuinely valuing or engaging with their contributions.²⁴ This often results in the selective and minimal representation of artists from marginalized groups, such as those of specific ethnicities, genders, or cultures, within genres or spaces dominated by mainstream, often Western, perspectives. Critics argue that tokenism tends to reinforce existing power structures, limiting the impact and visibility of diverse voices by positioning them as exceptions rather than integral to the musical narrative. For example, the inclusion of non-Western music or artists in the academic or performance setting may often be seen as “politically correct” rather than transformative, highlighting a gap between representation and true integration into musical discourse.

This practice, prevalent in many industries, is seen in music when artists from specific backgrounds are showcased primarily to meet diversity quotas, rather than as a means of meaningful inclusion. This reinforces dominant ideologies within the music industry and academia, where inclusion efforts sometimes appear tokenistic, preserving the status quo rather than fostering real change. For example, adding genres like Ibero-American music into academic

²⁴ "Tokenism." Oxford Reference. Accessed October 27, 2024. <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803104818992>.

programs can appear as token inclusion if it is not accompanied by structural shifts in curriculum or attitudes towards diverse musical contributions.²⁵

In *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, Dylan Robinson, a Stó:lō scholar, critically examines “tokenism” within academic and cultural settings. Robinson explores how certain institutional efforts toward diversity and inclusion can manifest as tokenism, superficially showcasing Indigenous presence or perspectives without addressing systemic biases or fostering true representation. This “tokenism” reduces complex identities to mere symbols rather than engaging authentically with Indigenous knowledge systems, perpetuating a form of colonial listening that prioritizes dominant perspectives over Indigenous voices.²⁶

Robinson emphasizes “hungry listening” (which ties in very neatly with the framework of food for this chapter) as a concept for understanding how settler frameworks often consume and appropriate Indigenous expressions without genuine engagement. He argues for an approach that goes beyond tokenistic representation, advocating instead for a “sovereign listening” stance. This calls for a transformative engagement with Indigenous music and knowledge, recognizing the need for respectful, reciprocal listening practices that transcend superficial inclusivity and instead center Indigenous sovereignty in discourse.²⁷

Tokenism in Jamaican choral music can be examined through the lens of Dylan Robinson's *Hungry Listening*, where he critiques how Indigenous and other marginalized cultural expressions are often superficially included in institutional spaces to signify diversity without genuine engagement or respect for the depth of those cultures. This perspective on tokenism is

²⁵ Madrid, Alejandro. *The Journal of Music History Pedagogy*. 2017

²⁶ Robinson, Dylan. (2020). *Hungry Listening: Resonant Theory for Indigenous Sound Studies*

²⁷ Ibid.

relevant to Jamaican choral music, where the genre's unique rhythmic and melodic qualities might be showcased in international or academic choral settings primarily for cultural display rather than authentic understanding and appreciation of its musical traditions and socio-cultural context.

In Jamaican choral music, tokenism might manifest through selective inclusion of elements like folk songs or culturally inspired pieces without addressing the social and historical significance of these genres. Often, these choral arrangements serve more as cultural markers for diversity than as platforms that honor the storytelling, heritage, and musical complexity of Jamaican music. This reflects Robinson's argument in *Hungry Listening* that such presentations can strip the music of its meaning and power, turning it into a consumable “exotic” performance for non-Jamaican audiences. This surface-level engagement aligns with tokenism, where the presence of Jamaican music in a repertoire might symbolize inclusivity without fostering a true understanding of the music's depth and the community it represents. For instance, a choir might perform a traditional Jamaican folk song like “Evening Time” in a highly Westernized arrangement, emphasizing its melodic and rhythmic appeal while stripping it of its deeper cultural and historical context, which is rooted in rural Jamaican life and labor rhythms. This approach illustrates how folk/Indigenous music is often extracted from its original context to satisfy a settler audience's “hungry” desire for exoticism. As a result, it transforms into a consumable performance rather than a meaningful exchange of cultural knowledge.

Finally, Robinson emphasizes the necessity of “sovereign listening,” advocating for a decolonized approach in which Indigenous voices control how their music is shared and understood. However, in the context of Jamaican choral music, tokenism frequently obstructs such reciprocal engagement. A choir may perform Jamaican pieces without consulting Jamaican

musicians, educators, or communities, thereby reproducing the power dynamics Robinson critiques. For example, a Western choir might present a suite of Jamaican folk songs arranged by a Western composer, devoid of any collaboration with Jamaican artists. This lack of dialogue reinforces the notion of tokenism, where Jamaican music is merely “borrowed” to add flavor to a repertoire, without engaging with it on its own terms. Through this lens, the superficial inclusion of cultural elements becomes a missed opportunity for genuine connection and understanding.

Jamaican food and music both serve as profound cultural symbols, reflecting the island's complex history of colonization, migration, and cultural fusion. Theoretical perspectives on consumption suggest that when we examine food or music merely as consumable items—detached from their historical and cultural significance—they risk being reduced to tokens of “Jamaican-ness” rather than recognized as essential elements of a living, evolving identity. This lens of consumption, therefore, highlights the importance of not just consuming cultural products but understanding them in their context, honoring the stories they hold about resilience, adaptation, and the community’s collective memory.

Just as Jamaican cuisine has absorbed influences from Taíno, African, Indian, and British food traditions, Jamaican music has incorporated rhythms, instruments, and performance practices from these diverse heritages. This blending reflects a cultural ecosystem where music, like food, is layered with history, ingenuity, and survival. Both are active processes of identity-making that extend beyond mere celebration; they are ways of preserving and communicating shared values and histories. For instance, the communal aspects of cooking and choral music—whether preparing a dish or singing traditional songs—create a sense of belonging and connection to Jamaica’s roots.

These connections between Jamaican food and music set the stage for the next chapter's musical analyses of three Jamaican nationalist compositions. By exploring the music itself, we gain insight into how composers channel the same themes of identity, resilience, and pride that are so richly expressed in Jamaican cuisine. The next chapter will delve into the specific musical techniques and thematic content in these pieces, tracing how Jamaican composers articulate national identity and communal memory through sound.

Chapter 4: Analysis of Selected pieces

Each chapter thus far has focused on a different element of Jamaican culture. This chapter will be framed using visual art.

In the cultural fabric of Jamaica, visual art has long served as an essential mode of national expression. It not only provides a powerful narrative of Jamaican identity but also plays a critical role in the broader movement toward Jamaican nationalism. Artists like Edna Manley, Barrington Watson, and Albert Huie, with their vibrant depictions of Jamaican landscapes, people, and struggles, have helped shape the island's self-perception. They create images that reflect the resilience, beauty, and complexity of Jamaican life, constructing a visual lexicon that resonates deeply with the national identity. This chapter builds on the cultural power of Jamaican visual art to explore how similar nationalistic themes find resonance in choral music, specifically within the works of composers who have embraced choral forms to celebrate Jamaican identity.

Just as Jamaican painters and sculptors bring their canvases and materials to life with themes of freedom, pride, and community, choral composers infuse their music with rhythms, harmonies, and texts that capture Jamaican nationalism. Through the analysis of the next three choral works, this chapter examines how Jamaican composers have embedded their cultural pride within the textures of choral music, making the aural landscape as vivid as any visual canvas. These musical pieces draw from folk elements, religious texts, poems, and local musical styles, mirroring the symbolic color and imagery found in Jamaican visual art.

In Jamaican choral music, nationalism is conveyed through rhythmic vitality, tonal contrasts, and text that speaks to the island's heritage or postcolonial aspirations. Much as artists have visually reclaimed Jamaican identity, these composers audibly reimagine it, offering

listeners soundscapes colored in national significance. For instance, certain rhythmic motifs in Jamaican choral music can echo the dynamism seen in nationalistic paintings, suggesting movement and vitality that characterize the spirit of independence. The choice of specific folk melodies or rhythmic structures rooted in African traditions reinforces connections to ancestry and cultural pride, akin to the vibrant palette and textures Jamaican artists often use to convey identity and belonging.

This chapter will analyze these three pieces with attention to how each choral work achieves a sense of nationalism through structural choices and musical aesthetics, mirroring the layered techniques of visual art. This interdisciplinary approach aims to illustrate how Jamaican nationalism in choral music functions not just as artistic expression but as an extension of the visual arts, continuing the work of cultural reclamation and national pride through aural media. Thus, as we examine these compositions, we do so through the lens of Jamaica's deep-seated tradition of using the arts as a testament to its identity and cultural strength.

In this analysis, I adopt a conductor's perspective, utilizing a ten-step analytical technique.²⁸ This approach, tailored specifically to the practical needs of choral conductors, allows for a preliminary examination of a piece from multiple dimensions essential for performance preparation and effective interpretation. The 10-S framework includes ten focus areas:

1. **Source** - explores the origins and context of the piece.
2. **Style** - identifies unique stylistic elements that define the work.
3. **Structure** - examines its formal and structural layout.

²⁸ The 10-S technique was taught to me by my choral professor, Dr. Richard Zielinski, the Director of Choral Studies at the University of Oklahoma.

4. **Service** - suggests potential contexts where the piece might be performed or programmed.
5. **Sounds** - considers the overall sound palette, focusing on tonal quality and color.
6. **Stresses** - addresses dynamic contrasts and accents critical to conveying the piece's character.
7. **Symbols** - interprets symbolic meanings, both textually and musically.
8. **Speed** - investigates tempo considerations and any rhythmic nuances.
9. **Singing** - focuses on vocal technique, addressing the demands placed on the singers.
10. **System** - provides an approach to teaching and rehearsing the piece effectively.

This conductor-oriented analysis enables me to engage deeply with each composition, translating technical insights into practical applications for rehearsals. Through this technique, I aim to provide a multifaceted interpretation that not only respects the composer's intent but also equips performers with the tools to bring these nationalistic choral works to life.

Analysis *O Praise Ye the Lord* by Noel Dexter (1938-2019)

Source: Written by Jamaican composer Noel Dexter, the piece takes its text from Psalm 150 found in the King James Version of the Bible and is written for SATB choir and keyboard. Much of Dexter's choral compositional output include sacred text as he composed many hymns, anthems, and arrangements and specifying the use of the keyboard suggests the intended versatility in the piece.²⁹

Style: Stylistically, the piece merges traditional Western choral textures and harmony with rhythmic nuances that allude subtly to Afro-Jamaican syncopations, creating a celebratory atmosphere grounded in a predominantly homophonic texture. There are two rhythms that I will focus on in this piece. They can be seen pictured in motif 1 and motif 2.



Motif 1: Example of tresillo rhythm



Motif 2: Example of cinquillo rhythm

Growing up in Jamaica, I have heard the above rhythms several times but never had a name for it. As Samuel Floyd puts it, by counting eighth notes, the 3+3+2 rhythm called the tresillo and the 2+1+2+1+2 rhythm called the cinquillo are rhythms “which are usually manifest

²⁹ Shapiro, Dianne. “Music Great, Noel Dexter, Remembered.” *The Gleaner*, August 19, 2019.

in a rhythmic callaloo where they blend with each other... and constitute a dynamic musical cohesion that defines and distinguishes the aesthetic character of a large portion of the African Diaspora.³⁰ These rhythms also appear in black music in the United States, Latin music, and as Floyd puts it, in the circum-Caribbean.³¹ The 3+3+2 rhythm is also the first half of the son clave rhythm which is an extremely important rhythm to Afro-Cuban music.

Structure: The form of this piece consists of three stanzas, three iterations of the refrain, and can be delineated as ABABABA with a coda. This form can be thought of as modified strophic, and each section is outlined in the below table. With a short four measure introduction, the first A section begins in m. 5.



Here both tresillo and cinquillo rhythm mentioned above can be found.

Intro	A	B	A	B	A	B	A	CODA
1-4	5-21	22-29	30-46	47-54	55-71	72-79	80-96	97-end

Each iteration of the A section is 17 measures long while the B section is 8 measures. The usual anticipation is that one section may be exactly twice as long as the other, but Dexter sets up each

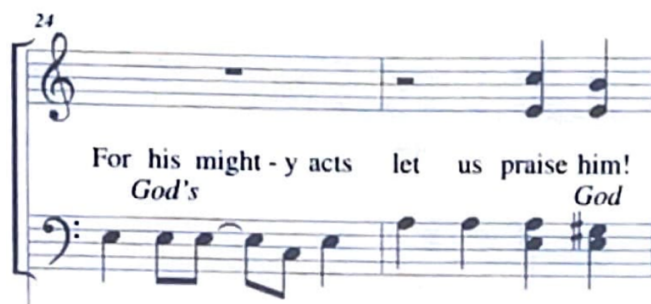
³⁰ Samuel A. Floyd, "Isles of Rhythm: The Cinquillo-Tresillo Complex in the Circum-Caribbean," in *The Transformation of Black Music: The Rhythms, the Songs, and the Ships of the African Diaspora*, 70.

³¹ Ibid.

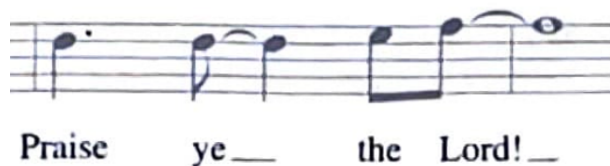
B section (which is in the relative minor of A minor) with one extra measure. This effectively lengthens the A section by one measure. The A minor tonicization can be seen below.



The B section employs antiphonal or call and response singing, a kind of singing that harkens back to roots in African music. The tenors and basses (TB) begin in unison as the call and the entire chorus responds with a four-part exclamation.



The final A section at measure 80 introduces a descant, which is a slight modification on the tresillo rhythm. This continues the rhythmic interplay seen throughout this piece.



The coda, beginning at measure 97, concludes the piece. The SATB structure and keyboard accompaniment support the choral parts in a strophic framework with repetitive thematic elements.

Service: This piece suits both sacred and concert settings, especially programs celebrating Caribbean culture, faith, or Jamaican musical heritage, lending itself to various audiences through its accessible harmonic language.

Sounds: The tonality of this piece is C major, with each B section modulating to the relative minor, A minor, with occasional modal borrowings from C minor in the coda. While the use of harmony isn't specifically inventive, this provides a resonant, uplifting sound palette. Dexter's use of ascending fourths and stepwise melodies lends a vocal clarity that resonates through homophonic choral textures.

Stresses: Dexter's dynamic contrasts, such as the crescendo to fortissimo on "praise the Lord," emphasize the celebratory mood. Syncopations and short-long rhythmic motifs, alongside dotted rhythms, contribute tension and drive, enhancing the rhythmic energy and phrasing.

Symbols: Textual and musical symbols in this piece reflect both reverence and joy. Dexter's use of call-and-response in the coda symbolizes communal praise, bridging traditional choral sound with the call-and-response seen in Jamaican folk music.

Speed: The half-note tempo of 76 bpm in cut time underlines a steady, stately character, which decelerates slightly in the coda, adding a contemplative moment to conclude the celebration.

Singing: English pronunciation is generally used, though in performances for Jamaican or Caribbean audiences, selective use of Jamaican Patois may be utilized. The syncopated rhythms require careful articulation, especially in SATB sections that conclude each verse.

System: To teach this piece, it is helpful to emphasize rhythmic precision and dynamic control, with focus on unifying entrances and releases in the choral parts. Attention to the interplay of syncopation and accented rhythms will allow the choir to convey the piece's character fully, especially during transitions between motifs and in the call-and-response section of the coda.

Analysis of *Love Kyaan Done* by Andrew Marshall (b. 1982)

Source: This piece honors Miss Lou, a prominent Jamaican folklorist, poet, and cultural icon. Her work significantly shaped Jamaican Creole and folklore's visibility on the world stage, and this piece pays homage through poetic text from a poem by Joan Andrea Hutchinson that wishes her a happy birthday.

Style: Written in Jamaican Creole, the piece reflects Jamaican cultural heritage with rhythmic, expressive musical characteristics to evoke emotion, admiration, and nostalgia for Miss Lou.

Structure: This piece comprises three sections: measures 1-8 introduces the pieces with Section A, measures 9-25 make up Section B, and measures 26 to the end as Section C. The soloist and choral voices alternate to highlight thematic transitions, particularly between sections of somber and celebratory tones.

A	B	C
1-8	9-25	25-36

Service: This work is ideal for programs celebrating Jamaican heritage or performances dedicated to Miss Lou's legacy, suited to both academic and public commemorative events.

Sounds: Set primarily in G-flat major, Section A employs some use of secondary dominant chords in the first measure. Uses of secondary dominants like this can be seen throughout the piece and speak to nuanced understanding of harmony by Marshall.



Going into Section B, Marshall utilizes a common tone modulation to shift to A major. This is done by isolating Gb/F# which goes to the leading tone of G# in A major and resolved to a unison A in both the solo and chorus parts.



The piece's harmonic language is warm and expansive. The melody opens in the soprano with the choir in accompaniment, later intensifying dynamically before concluding on a gentler note.

Stresses: Dynamics and texture build across Sections A and B, reaching a fortissimo peak in measures 20-22. The tension then subsides, with diminuendo towards the end, symbolizing both an emotional climax and a reflective, quieter conclusion.

Symbols: The text speaks to physical and emotional distance, love, and respect for Miss Lou.

The transition from somber tones in Section A to celebratory rhythms in Section B, followed by a return to a gentler mood, reflects the complex feelings of pride and reverence for her legacy.

Speed: The piece moves from a moderate pace with expressive character in Section A, accelerates in Section B, and returns to a slower, expressive tempo in Section C, shaping a dynamic journey that mirrors the emotional arc.

Singing: Pronounced as written, the phonetic while some Jamaican Creole text lacks universal standardization, each line is accessible to singers by following phonetic spelling. The pronunciation helps retain the cultural authenticity of the piece. Problems with pronunciation and approaching songs in Jamaican Creole will be addressed later in the Performance Problems and Solutions section.

System: Teaching this piece requires attention to phrasing in the Jamaican Creole and managing dynamic contrasts across sections. Emphasis on sectional transitions between the somber and celebratory moments will aid in expressing the layered emotional message honoring Miss Lou.

Analysis of *Jamaican Folk Mass* by Eugene Mapletoft Poulle

Source: The *Mass* was inspired by Father Kamath's desire to incorporate Jamaican music into Catholic worship. Written for the Caribbean church setting, this Mass combines traditional liturgical structure with Afro-Jamaican and folk rhythms, such as the tresillo, cinquillo, and mento, rooted in local cultural expressions.

Style: The *Mass* reflects Caribbean and Afro-Jamaican musical styles, particularly in the use of the tresillo and cinquillo rhythms. This style infuses the movements with a cultural texture, mixing standard Catholic liturgical text with indigenous Caribbean rhythms.

Structure: The *Mass* is organized around key liturgical texts, including the Kyrie, Gloria, Credo, Offertory, Sanctus, Pater Noster, Doxology, and Agnus Dei. Each movement showcases different tempos and rhythmic contrasts, contributing to a dynamic and varied musical journey through this non-traditional mass, as it utilizes uncommonly used liturgical text in the form of the Pater Noster and the Doxology.

Service: Intended for Catholic worship and congregational engagement, the Mass is suitable for liturgical use, particularly within Caribbean or multicultural church settings. The accessible tempos and rhythmic vitality make it conducive to group participation.

Sounds: Poulle creates an interesting soundscape with layered rhythms, combining organ or piano, and conga. The opening Kyrie's transition from a slow opening to an Afro-Caribbean rhythm and the overlapping rhythmic layers in the Gloria and Agnus Dei contribute to the Mass's celebratory and reverent sound.

Stresses: The work is rhythmically distinctive, particularly in movements like the Gloria, where the tresillo rhythm supports the syncopated Afro-Jamaican feel. Emphasis is achieved by using drum rolls and crescendo/decrescendo patterns that enhance the texture and depth.

Symbols: The rhythmic layering in each movement symbolizes cultural fusion, particularly in the Gloria and Credo, where Afro-Jamaican rhythms complement the sacred text. The progression through the Mass is symbolic of a spiritual journey, with each movement offering both cultural and liturgical resonance.

Speed: The tempo varies across movements, from the stately Kyrie (quarter note = 60) to the more vibrant Sanctus (half note = 94). The pacing underscores the thematic transitions, with the slower tempos in the Credo reflecting its contemplative text, while the upbeat tempos in other sections invoke joy and reverence.

Singing: The *Mass* emphasizes “singability,” with accessible rhythms and melodies that encourage congregational participation. In the Credo, for instance, the measured rhythm allows for expressive cantabile phrasing by a soloist, enhancing the vocal depth of the movement.

System: To teach the Mass, choir leaders can focus on mastering Afro-Caribbean rhythms and articulations, ensuring clarity in syncopation and ensemble cohesion. Practicing rhythmic alignment between vocal parts and percussion is essential, particularly in rhythmically complex sections like the Gloria and Agnus Dei.

Mapletoft Poulle’s *Jamaican Folk Mass*, composed in 1975, integrates the structure of a traditional Catholic Mass with distinctly Jamaican musical idioms, creating a work that is both liturgical and deeply rooted in local culture. Poulle maintains the familiar format of the Catholic Mass, yet each movement carries elements of Afro-Jamaican rhythms and instrumentation, infusing the piece with a unique national character.

The *Mass* opens with the Kyrie, set in 4/4 time and performed at a steady tempo of 66 beats per minute. Scored for piano or organ, and conga drum, it begins with a *religioso* character marking, evoking a solemn, reverent mood. The first eight measures use dynamic swells of crescendo and decrescendo, while the conga drum provides a continuous, rolling rhythm that lays a percussive foundation throughout. At measure 9, Poulle introduces a shift in tempo to a half-note beat at 82 bpm, marking the beginning of a mento rhythm section. This lively Caribbean-inspired rhythm contrasts with the initial Lord Have Mercy portion, introducing a Christ Have Mercy section that reflects the shift in mood and text, marking the beginning of Poulle's fusion of Jamaican and liturgical elements.

Transitioning to the Gloria, Poulle intensifies this rhythmic blend by weaving in Afro-Jamaican rhythmic patterns. The tresillo rhythm is highlighted in the conga drum with separated eighth notes, while the piano's bass line complements it with the cinquillo rhythm, creating a dynamic interplay. Set at a tempo of 90 bpm (half note), this movement contrasts with the Kyrie in tempo and texture, embracing a celebratory feel that matches the text "Glory to God in the highest." Even though the Gloria is sung in English, folk influences shine through, especially in the precise separation of each dotted quarter note in the tresillo rhythm, adding a lively, almost dance-like quality. Poulle concludes this movement with an *Amen* section that creates a sense of polyphonic chaos through overlapping rhythms, resolving into a sustained whole-note *Amen* accompanied by a conga drum roll, mirroring the jubilant character of the Gloria while emphasizing the communal nature of worship.

The Credo presents a slower, more reflective contrast. With a quarter-note tempo of 100 bpm and marked *moderato con moto*, this movement has a ballad-like quality. The opening lines, "I believe in God, the Father Almighty," are delivered with a deliberate, almost chant-like

rhythm that provides space for reflection. Poulle introduces a soloist in section D, with instructions to sing *cantabile*, adding an expressive, lyrical quality to this part. This movement not only reflects the Holy Trinity—moving from God the Father to God the Son and the Holy Spirit—but also introduces subtle tempo shifts, with each iteration of the Godhead receiving distinct rhythmic attention, underscoring the reverence and layered complexity of the Credo. The movement concludes with a recurring drum roll motif, reinforcing a cyclical, meditative atmosphere.

Building upon this introspective tone, the Offertory reintroduces a more rhythmic, dance-like energy with a tempo of half note equals 92. Here, Poulle includes a quasi-dance interlude that echoes Jamaican folk-dance traditions, offering an energetic contrast to the previous movements. This rhythmic interlude can be omitted if desired, yet it provides an additional layer of Jamaican cultural expression, blending seamlessly with the Mass's solemnity while enhancing its festive nature.

The Sanctus opens with a bright, energetic tempo of half note equals 94, beginning with a drum roll and organ accompaniment. Poulle sets the text “Holy, Holy, Holy, Lord God of Power and Might” to a rhythmic foundation that features the mento rhythm, with the tresillo rhythm reappearing prominently. This creates a lively, celebratory feel, re-emphasizing the Afro-Jamaican influence and reinforcing the Sanctus as a high point of praise and communal reverence.

For the Pater Noster (Lord's Prayer), Poulle maintains a moderate tempo with a half note at 96 bpm. The accompaniment features the tresillo rhythm against the cinquillo rhythm, creating a gently lilting texture that complements the prayerful text and heightens the Mass's sense of reverence. This rhythmic interplay, characteristic of Jamaican folk music, lends a sense of

familiarity and rootedness to the liturgical text, bridging the sacred and cultural elements of the *Mass*.

The Doxology stands out as a contrast, beginning with the piano alone rather than the conga drum. It is homophonic and harmonically unified, giving the movement a streamlined and straightforward quality that contrasts with the polyphonic and rhythmically complex sections before it. Spanning only six measures, this brief movement serves as a calm interlude within the *Mass*.

The final movement, the Agnus Dei (Lamb of God), revisits the tresillo and cinquillo rhythmic patterns introduced earlier in the *Mass*, bringing the work to a reflective close. Set to a half-note tempo of 88 bpm, this movement combines Afro-Jamaican rhythms with the familiar structure of the liturgical text, blending Poulle's Jamaican musical heritage with the solemnity of the *Mass*. This synthesis of rhythm and reverence encapsulates the essence of *Jamaican Folk Mass*, illustrating Poulle's achievement in merging traditional Catholic liturgy with local musical expression.

Through each movement, Poulle's *Jamaican Folk Mass* intertwines the structure of Catholic liturgy with Jamaican musical idioms, producing a *Mass* that is both reverent and richly textured with local identity.

Performance problems and solutions

Recently, I had the opportunity to teach and conduct a Jamaican Creole choral piece entitled *Im si di Lait* by Andrew Marshall with my church choir. This experience highlighted the importance of thoughtful preparation and a culturally sensitive approach when teaching music in a different language and cultural context. My goal was to facilitate an understanding of the piece's meaning and authenticity, while ensuring that the choir approached the music with respect and appreciation.

I began by introducing the choir to Jamaican history and the evolution of Jamaican Creole, or Patois, explaining how this dialect emerged from a blend of African, European, and Indigenous influences throughout the country's history. This historical context allowed the choir to understand that singing in Jamaican Creole was not just about learning new sounds, but also about connecting to a distinct cultural narrative. We then moved on to learning the melody without the words. I found this helpful for the choir to focus on pitch and rhythm initially, rather than getting bogged down by unfamiliar words.

After becoming comfortable with the melody, I introduced the Creole lyrics, first by speaking each line and having the choir repeat after me. Many choir members had experience singing in foreign languages, which helped them listen closely to my pronunciation and try to capture the unique sounds of Jamaican Creole. I then provided translations, line by line, to help them understand the meaning behind each phrase. This process of mimicry and comprehension allowed the singers to become more comfortable with the Creole sounds and begin connecting emotionally to the text. Between rehearsals, I sent the choir a recording of a Jamaican choir

singing the same song as asked them to listen to rhythm and pronunciation of the dialect. This was another helpful step for many members.

As we continued, I addressed subtle nuances in both pronunciation and meaning, which are often distinct in Jamaican Creole. I explained that in Jamaican choirs, singers often move naturally while singing, using gestures that align with the rhythm and expression of the song. However, I refrained from asking my choir to incorporate movement initially, as I wanted their primary focus to be on understanding the text, pronunciation, and the context behind the piece. This step was crucial, as I wanted to avoid the risk of presenting Jamaican Creole music as merely a novelty or spectacle. Instead, I aimed for the choir to reach a place where any movements they added would be genuine and grounded in an understanding of the piece.

On the day of the performance, after much practice, I encouraged the choir to add movement only if they felt inclined. I found this instruction interesting, as it required balancing the desire for authentic expression with avoiding any unintended tokenism. Allowing them the choice to move or not based on their connection to the music enabled a more personal and sincere performance. I believe this approach helped foster an authenticity that would not have emerged had I simply instructed them to “gesture” or “move” without context. By understanding the history, dialect, and emotional content of *Im si di Lait*, the choir was able to convey a more genuine representation of Jamaican culture.

Reflecting on this experience, I was reminded of the importance of the conductor’s understanding of a piece’s cultural context and the value of repetition and careful instruction in achieving respectful and authentic performances. For ensembles performing Indigenous or foreign music, this type of nuanced approach is essential to bridging cultural differences and avoiding superficial interpretations. Only after extensive preparation and reflection can a choir

truly be ready to perform a piece from another culture, fostering an appreciation for the music's cultural origins and an authentic connection to its spirit.

I anticipated potential problems before teaching the piece. Here is a list of some potential problems when approaching pieces of a different culture:

Problems

1. Pronunciation Challenges:

- Musicians may struggle with sounds and phonetics that are not present in their native language, leading to mispronunciations that affect the overall authenticity of the performance.

2. Cultural Nuances:

- Certain words or phrases may carry cultural significance that is difficult to convey without a deep understanding of the context, potentially altering the intended emotion or meaning of the piece.

3. Language Fluency:

- Limited proficiency in the language may hinder the performer's ability to express the music's nuances, including dynamics, phrasing, and articulation that are culturally specific.

4. Diction and Articulation:

- Differences in articulation can lead to a lack of clarity and impact in the delivery of lyrics, affecting audience understanding and appreciation.

5. Emotional Delivery:

- Understanding the emotional weight behind specific words or expressions may be challenging, leading to performances that lack depth or authenticity.

Solutions

1. Phonetic Transcription:

- Use phonetic guides or transcription to learn correct pronunciation. Listening to native speakers or consulting linguistic resources can provide clarity on difficult sounds.

2. Language Coaching:

- Engage with a language coach or native speaker who can provide insight into pronunciation, meaning, and cultural context, helping the performer connect more deeply with the material.

3. Cultural Immersion:

- Where possible, immerse oneself in the culture associated with the music through study, travel, or community engagement. This helps performers gain a better understanding of the music's context, enhancing authenticity.

4. Rehearsal with Native Speakers:

- Collaborate with musicians who are fluent in the language to refine pronunciation and interpretation, ensuring a more authentic representation.

5. Focus on Emotion:

- While accuracy in pronunciation is essential, focusing on conveying the emotional essence of the piece can sometimes bridge the gap created by language barriers. Understanding the emotional context of the lyrics can inform how they are delivered.

6. Utilize Recordings:

- Listen to recordings of native performers to absorb their diction, phrasing, and emotional delivery. Analyzing their techniques can provide valuable insights into effective performance.

7. Continuous Learning:

- Encourage ongoing language study, even if informal. Understanding the basics of the language can build confidence and improve communication with audiences.

By addressing these challenges proactively, musicians can enhance their performances of music from different languages and cultures, delivering a more authentic and impactful experience for both them and their audiences.

Performing the analyzed pieces

Dexter's work often includes English texts with some Jamaican Patois, but "O Praise Ye the Lord" is typically sung with a distinctly English pronunciation. Desmond Moulton in his 2010 dissertation on Noel Dexter, *A Jamaican Voice: The Choral Music of Noel Dexter*, he writes that Dexter uses mostly English texts with a smattering of Jamaican creole. In actual performances, there is always room to modify the text to suit the audience. The Patois may be removed for performances for a largely non-Jamaican or non-Caribbean audience or some of the English may be changed to Patois for a largely Jamaican audience. Utilizing these elements will aid in performing the piece—as it blends traditional choral techniques with Jamaican musical influences which will likely result in a richer and more nuanced performance.

Marshall's work, *Love Kyaan Done*, since it uses Jamaican creole as its text, understanding the poem and pronunciation of the words should be a primary goal of anyone intending to perform this piece. Though not explicitly written in the score, an understanding of

Jamaican Creole may lead a performer to articulate the second section of the song in a non-legato manner. This would serve to add clarity to the text and connect better with the rhythm of the dialect.

In Poulle's *Jamaican Folk Mass*, rhythmic precision and ensemble cohesion are essential, despite the text being in English. Poulle incorporates rhythms deeply rooted in Jamaican folk traditions and dance idioms, which lend the piece its distinctive cultural character. For the performance to authentically reflect these elements, it is crucial that the musicians develop a nuanced understanding of the syncopations, accents, and rhythmic inflections that are characteristic of Jamaican music. This involves not only technical accuracy but also an interpretive awareness of how these rhythms interact within the ensemble to evoke the vibrancy and energy of Jamaican folk expression.

Conclusion

In the interplay of culture and artistry, Jamaican nationalist choral music emerges as a dynamic arena akin to the vibrancy of sports—a field where teamwork, collaboration, and the relentless pursuit of excellence are paramount. Just as a synchronized relay team or a meticulously coordinated football squad relies on unity, strategy, and shared vision, the success of performing Jamaican choral music depends on the collective efforts of composers, performers, and cultural advocates striving toward a common goal: preserving and celebrating Jamaica's cultural identity.

This document's chapters serve as the foundational training ground for this collective endeavor. Like athletes preparing for a pivotal match, the document begins by building a solid framework of historical and cultural context. The Prologue and Chapter One establish the essential historical backdrop—Jamaica's colonial legacy and its influence on national identity—much like a coach outlining a comprehensive game plan. These chapters illuminate the roots of Jamaican music, setting the stage for the emergence of nationalist expressions in choral compositions.

Chapter Two, framed through the lens of poetry, bridges colonization and cultural resilience, underscoring the creativity and determination required to transform historical challenges into vibrant artistic expressions. Poetry, with its lyrical storytelling, parallels the motivational chants of a sports team, inspiring unity and purpose.

In Chapter Three, food serves as a metaphor for the players themselves—the composers and performers whose artistry exemplifies the ethos of Jamaican nationalism. Figures like Noel Dexter, Andrew Marshall, and Mapletoft Poulle are celebrated as athletes, their compositions

blending folk traditions with formal choral structures, much like how a skilled player merges natural talent with disciplined training.

Chapter Four, framed through visual art, focuses on the technical and interpretative challenges of performing Jamaican choral music. This chapter serves as the playbook for overcoming linguistic, rhythmic, and stylistic hurdles, providing practical solutions akin to training regimens designed to enhance skill and precision. It is in this space that the strategies for achieving authentic and impactful performances are laid out, ensuring that the music's cultural resonance remains intact.

Performing Jamaican choral music is an act of cultural sportsmanship. Mastery of elements such as Patois or Jamaican Creole requires not just technical skill but a genuine commitment to understanding the cultural and historical nuances embedded in the language. Engaging native speakers and cultural experts mirrors the role of veteran players and seasoned coaches who provide insight and mentorship. This immersive approach transforms performers into cultural ambassadors, deepening their connection to the music and its audience.

Moreover, the challenges of performing Jamaican choral music, such as the idiomatic rhythms and intricate syncopation drawn from folk traditions, parallel the precision and timing essential in sports. Pieces like Poulle's *Jamaican Folk Mass* require an ensemble to function as a well-practiced team, navigating call-and-response patterns and layered harmonies with cohesion and intention. Success depends on this unity—each voice contributing to the collective sound, much like each athlete contributes to the team's victory.

As with any competitive field, there is a danger of undermining cultural fidelity. Dylan Robinson's concept of "hungry listening" warns against the tokenistic inclusion of diverse music without adequate contextual understanding. In the same way that a hollow victory achieved

through shortcuts dishonors the spirit of the game, presenting Jamaican choral music as an exotic spectacle rather than a profound cultural expression diminishes its significance. Thoughtful, informed engagement is essential to preserving the integrity of this music on global stages.

Jamaican nationalist choral music is both a celebration of the past and a beacon for the future. Its fusion of African, European, and Indigenous musical traditions reflects Jamaica's historical struggles and cultural resilience, embodying the nation's journey toward self-definition. Representative works analyzed in this dissertation demonstrate the genre's ability to inspire pride and unity, much like sports galvanize communities through shared triumphs and challenges.

The continued evolution of Jamaican choral music underscores its adaptability and relevance in addressing contemporary issues. This study invites further exploration into how Jamaican music can be ethically and meaningfully represented on the global stage, fostering greater appreciation and deeper cultural engagement.

In the spirit of teamwork, this dissertation concludes with a rallying cry to all cultural players—composers, performers, educators, and scholars—to carry forward the baton of Jamaican nationalist choral music. Let us champion its legacy, preserve it wholistically, and ensure its enduring presence as a vibrant expression of Jamaican identity.

The game evolves, but the core values of collaboration, respect, and cultural pride remain steadfast, ensuring that Jamaican choral music continues to inspire and resonate across generations and borders.

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Appendix A: Selected Representative Pieces

Text

Piece One – “O Praise Ye the Lord”

By Noel Dexter (1938-2019), text from Psalm 150

[Refrain]

O praise Ye the Lord,
Praise God in His Sanctuary,
O praise Ye the Lord.

In the firmament of his power, PRAISE HIM!
For His mighty acts let us PRAISE HIM!
For His excellent greatness, PRAISE HIM!

[Refrain]

With the sound of the trumpet PRAISE HIM!
With the psaltery and harp O PRAISE HIM!
With the dance and the timbrel PRAISE HIM!
[Refrain]

With stringed instruments let us PRAISE HIM!
And with organs, O let us PRAISE HIM!
With the high and loud cymbals PRAISE HIM!
[Refrain]

Let everything that has breath Praise the Lord!

Piece Two – “Love Kyaan Done”

By Andrew Marshall (b. 1982), text from a poem by Joan Andrea Hutchinson

Ram goat roses mi kyaan not sen' yuh
An' letter kyaan deliva kiss
Across di mile dem mi kyaan not hug yuh
But pan yuh birthday remember dis:

Mi love yuh lacka how craven puppy love
cook food
Lacka how cayliss girl love sleep,
Lacka how dem igle bway love street cawna,
Lacka how shepherd love him sheep.
Lacka how Jesus wen love di lickle children,
Lacka how lizard love lay dung inna sun,
Lacka how Jamaican love bun bun rice an'
peas
Miss Lou, mi love yuh, mi love yuh kyaan
done.

Ketching to fi yuh age a nuh nuh lickle
sinting,
Yuh get wiser an' sweeter too
As always, walk good mi chile
An' may good duppy walk wid yuh.

I can't send you Ram's roses
And letters can't deliver kisses
I can't hug you over long distances
But on your birthday remember this:

I love you like how a hungry dog loves
cooked food
Like how a careless girl loves sleeping
Like how idle boys love sitting on the street
corner
Like how a shepherd loves his sheep.
Like how Jesus loves the children
Like how lizards love laying in the sun,
Like how Jamaicans like the burnt rice and
peas stuck to the bottom of the pot
Miss Lou, I love you, I love you endlessly.

Getting to your age is no small task,
You are wiser and sweeter too
As always, be well
And may good spirits be your company.

Piece Three – “Jamaican Folk Mass”
By Eugene Maplettoft Poulle (1923-1981)

Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy

Gloria

Glory to God in the highest
And peace to his people on earth.
Lord God heavenly King,
Almighty God and Father,
We worship you, we give you thanks,
we praise you for your glory
Lord Jesus Christ, only Son of the Father,
Lord God Lamb of God,
You take away the sins of the world
Have mercy on us;
You are seated at the right hand of the
Father:
receive our prayer, Lord.
For you alone are the Holy One,
You alone are the Lord,
You alone are the Most High,
Jesus Christ with the Holy Spirit,
in the Glory of God the Father, Amen.

Credo

I believe in God the Father
Almighty Creator of Heaven and earth.

I believe in Jesus Christ
His only Son our Lord.
He was conceived by the Power of the Holy
Spirit
And born of the Virgin Mary
Se suffered under Pontius Pilate,
was crucified, died and was buried.

He descended to the dead
On the third day He rose again
He ascended into Heaven
And is seated at the right hand of the Father
He will come again to judge the living and
the dead.

I believe in the Holy Spirit,
The Holy Catholic Church,
The communion of the Saints,
For the forgiveness of sins,
The resurrection of the body
And the life everlasting.
Amen.

Offertory

Accept O' Lord this Bread and Wine,
And by these tokens of our faith.
Accept O' Lord this Bread and Wine,
Receive us to thy Holy State.
Accept O' Lord this Bread and Wine,
Thy Children bless, thy mercy crave
Accept O' Lord this Bread and Wine,
From sinful acts thy Children save.
Accept O' Lord this Bread and Wine,
Our hearts refresh and so console
Accept O' Lord this Bread and Wine,
And all our wayward control

Sanctus

Holy, holy, holy Lord
God of Power and Might
Heaven and earth are full of your glory
Hosanna in the highest.
Blessed is he who comes in the name of the
Lord.
Hosanna in the highest.

Pater Noster

Our Father in Heaven, holy be your Name,
Your kingdom come,
your will be done on earth as in heaven.

Doxology

For the kingdom, the power, and the glory
are yours,
Now and forever.

Give us this day our daily bread.

Forgive our sins as we forgive those who sin
against us.

Do not bring us to the test but deliver us
from evil.

Agnus Dei

Lamb of God, you take away the sins of the
world.

Have mercy on us.

Grant us peace.

Appendix B: List of Works

Noel Dexter

I come to the cross (for choir, piano & percussion)
The Lord is my shepherd (for choir, piano & percussion)
Lord, make us one (for choir, piano & percussion)
O praise ye the Lord (for choir, piano & percussion)
Psalm 27 (The Lord is My Light and My Salvation) (for choir, piano & percussion)
The official university song (University of the West Indies)
The right hand of God

SCORES:

Dolan, M. (Ed.). (2002). *Let the peoples sing: Sacred choral music o f the Caribbean*. Minneapolis, MN: Augsburg Fortress.
[Includes *I come to the cross*; *The Lord is my shepherd*; *Lord, make us one*; *O Praise Ye the Lord*]

The Right Hand of God. (1981). Bridgetown, Barbados: Caribbean Conference of Churches.

Andrew Marshall

Secular Choral Arrangements

Sambo Gyal, Jamaican folk song, SATB div. A cappella
Evening Time, Jamaican folk song, SATB div. A cappella
Jackass A Jump An' Bray, Jamaican folk song, SATB div. A cappella
Liza, Jamaican folk song, SATB div. A cappella
Mi Cerassie, Jamaican folk song, SATB div. A cappella
Day Oh! Jamaican folk song, SATB div. A cappella
Zion, Jamaican Rasta song, SATB div. A cappella
Deck the Halls, Christmas carol, SATB accompanied
Jingle Bells, Christmas carol, SATB unaccompanied
Jamaica Serenade, Jamaican song, SATB div. A cappella
Jamaica Arise, Jamaican national song, SATB div. With orchestra
I Saw My Land In The Morning, Jamaican patriotic song, SATB div. Accompanied
Brawta Christmus, Jamaican Christmas folk song, SATB div., a cappella
Kibba Yu Mout', Jamaican folk song, TTBB, a cappella
The Call, Jamaican song SATB unaccompanied
Our Island Home, Jamaican song, SATB unaccompanied
Jamaica, Land Of Beauty, Jamaican song, SATB accompanied
Beautify Jamaica, Jamaican song, SATB unaccompanied
Hol 'Im Joe, Jamaican folk song, SATB div., a cappella
OKLAHOMA! (from the musical *Oklahoma*), SATB unaccompanied

Secular Choral/Orchestral Compositions

One More Fi Lef', SATB div., a cappella
When I Have Passed Away, SATB unaccompanied
Love Kyaan Done, Jamaican anthem, SATB div. A cappella
Champions of Gold, Jamaican anthem, SATB div. With orchestra
National Pledge of Jamaica, Jamaican anthem, SATB div. With orchestra
I Shall Return, SATB unaccompanied
Love's Philosophy, SATB unaccompanied
Nocturne In G Major (Serenity), piano
Home Thoughts, SATB unaccompanied (commissioned 2014 by the Jamaica Youth Chorale)
Run-A-Boat Symphony, Orchestra and SATB chorus
Nyabinghi Symphony, Orchestra and SATB chorus (2014)
Maroon Symphony, Orchestra and SATB chorus
Jamaican Festival Song Suite, for Orchestra
Jamaica Hardtalk, Jamaican opera

Sacred Choral Arrangements

Be Ob Little Fait', Jamaican spiritual, SATB div. Unaccompanied
Ah Am To De High Lan' Boun', Jamaican spiritual, SATB div. Unaccompanied
Sen' Di Powah Jus' Now, Jamaican spiritual, SATB div. Unaccompanied
Cyaa Ketch Mi Again, Jamaican spiritual, SATB div. Unaccompanied
Go On, Jamaican spiritual, SATB div. Unaccompanied
Peace An' Love, Jamaican spiritual, SATB div. Unaccompanied
Couldn't Keep It To Myself, Traditional gospel song, SATB div. Unaccompanied
Walk All Over God's Heaven, Traditional spiritual, SATB div. Unaccompanied
Roll Jordan Roll, Traditional spiritual, SATB div. Unaccompanied
Ezekiel Saw De Wheel, Traditional spiritual, SATB div. Unaccompanied
Go Tell It On The Mountain, Traditional spiritual, SATB div. Unaccompanied
You Can Tell De Worl', Traditional spiritual, SATB div. A cappella
Give Me Jesus, Traditional spiritual, SATB div. A cappella
De Virgin Mary, Traditional West Indian Song, SATB div. A cappella with percussion
Go Down Moses, Traditional spiritual, SATB div. A cappella
Ev'ry Time I Feel De Spirit, Traditional spiritual, SATB div. A cappella
Mumblin' Word, Traditional spiritual, SATB div. A cappella
Hold On, Traditional spiritual, SATB div. A cappella
My Lawd, What A Mawning, Traditional spiritual, SATB div. A cappella
City Called Heaven, Traditional spiritual, SATB div. A cappella
Steal Away, Traditional spiritual, SATB div. A cappella
Great Day, Traditional spiritual, SATB div. A cappella
Were You There? Traditional spiritual, SATB div. A cappella
Hark! The Herald Angels Sing, Christmas carol, SATB div. Accompanied
Precious Lord, Take My Hand, Religious hymn, SATB div. A cappella
Balm in Gilead, Traditional spiritual, SATB div. A cappella
Soon A Wid Be Done, Traditional spiritual, SATB div. A cappella
Lemons On De Tree, Jamaican spiritual, SATB div. A cappella
Maasa God A God, Jamaican spiritual, SATB div. A cappella

Journey Along Wid Me, Jamaican spiritual, SATB div. A cappella
Yes, Tis Heab'n, Jamaican spiritual, SATB div. A cappella
Sing An' Pray, Jamaican spiritual, SATB div. A cappella
Abide with Me, Religious hymn, SATB div. A cappella
My Jesus I Love Thee, Religious hymn, SATB div. A cappella
O World of God, Religious hymn, mixed voices, soprano descant with organ.
Get on Board, Traditional spiritual, SATB div. A cappella
Once to Every Man and Nation, Religious hymn, SATB div. With orchestra
Emmanuel, Classical anthem, SATB div. Accompanied
The Declaration, Classical anthem, SATB div. Accompanied
My Faith Looks Up to Thee, Religious hymn, SATB div. Accompanied
Eternal Life, Religious anthem, SATB div. Accompanied
Jamaica Land of Beauty, Jamaican patriotic song, SATB div. Accompanied
Sanctus, Classical anthem, SATB div. With accompanied
O Sacred Head Thou Wounded, Classical anthem, SATB div. Accompanied
Jesus Is Mine, Jamaican spiritual, SATB div. Unaccompanied
Jesus Alone Cannot Bear De Cross, SATB div. Accompanied
O Let Me Walk with Thee, SATB div. Accompanied
I've Been 'Buked, Traditional spiritual, SATB div. A cappella
Swing Low, Sweet Chariot, Traditional spiritual, SATB div. A cappella
Wichita Ghost Song I, SATB div. A cappella
Wichita Ghost Song II, SATB div. A cappella
First Jamaican Mento Mass, (Lisa Narcisse, composer; complete) SATB div. With folk orchestra
Second Jamaican Mento Mass, (Lisa Narcisse, composer; Complete) SATB div. With folk orchestra
Holy Mount Zion, Jamaican spiritual, SATB div. Unaccompanied
Come Sunday (Duke Ellington, composer) Sacred song, SATB div., unaccompanied
Praise God And Dance (Duke Ellington, composer) Sacred song, SATB div., accompanied
We Gather Together, Religious hymn, Double SATB div., accompanied
Laudate Dominum (Charles-Marie Widor, composer) anthem, SATB div., accompanied
All Hail The Power Of Jesus' Name, SATB div. Unaccompanied (2014)
Praise Ye The Father, SATB div. Unaccompanied
Praise To The Lord, SATB div. Unaccompanied
Southampton (O Worship The Lord), SATB div. Unaccompanied (2013)
O Worship The King, SATB div. Unaccompanied (2014)
The Lord In Zion Reigneth, SATB div. Unaccompanied (2014)
Rejoice, Ye Pure In Heart, SATB div. Accompanied (2014)
Amazing Grace, SATB div. Accompanied (2014)
Guide Me, O Thou Great Jehovah, SATB div. Accompanied
Whiter Than Snow, SATB div., unaccompanied
Away In A Manger, SATB div., unaccompanied
Infant Holy, Infant Lowly, SATB div., unaccompanied
Rock-A Mah Soul, SATB div., unaccompanied
O How I Love Jesus, SATB div., unaccompanied
Witness, SATB div., unaccompanied

A Mighty Fortress, SATB div., unaccompanied
My Maker And My King, SATB div., unaccompanied
Praise My Soul The King Of Heaven, SATB div., unaccompanied
Face To Face With Christ My Saviour, SATB div., unaccompanied
Marching To Zion, SATB div., unaccompanied
I Sing The Mighty Power Of God, SATB div., unaccompanied
Trouble O!, Trinidadian spiritual, SATB div., unaccompanied
Ju Jing, Belizean spiritual, SATB div., unaccompanied
Taino Tee, Taino traditional, SATB div., unaccompanied
Soley, Haitian traditional, SATB div., unaccompanied
Zion Suite, Jamaican revivalist hymns, SATB div., unaccompanied

Choral Compositions

PSALM 1, Classical anthem, SATB div. A cappella
PSALM 15, Classical anthem, SATB div. A cappella
PSALM 23, Classical anthem, SATB div. A cappella
PSALM 24, Classical anthem, SATB div. A cappella
PSALM 43, Classical anthem, SATB div. A cappella
PSALM 100, Classical anthem, SATB div. With orchestra
Reggae Mass, SATB accompanied
The Old Rugged Cross, SATB div., unaccompanied
Gloria In Excelsis Deo, SATB div., accompanied
T'ank God, Jamaican anthem, SATB div. Accompanied
Tell Him So, Anthem, SATB div. Unaccompanied (NEW)
My Mother, Anthem, SATB div. Unaccompanied (NEW)
Mi A Go Worship Im, Jamaican hymn, SATB a cappella
Let Not Your Heart Be Troubled, harp, violin, SATB
Prayer Of Thanksgiving, Classical anthem, SATB with orchestra
Turn Ye, Classical anthem, SATB a cappella
Alleluia, Classical anthem, SATB a cappella
The Upper Room, Spiritual, SATB div. A cappella
I Just Want To Be With My Lord, Spiritual, SATB div. A cappella
Listen, Lord—A Prayer, Anthem, SATB div. A cappella
My Answer, Gospel anthem, SATB accompanied
Here To Praise, Gospel anthem, SAT accompanied
Wait On The Lord, Gospel anthem, SAT accompanied
All The Way, Gospel anthem, SAT a cappella
He Loves Me, Gospel anthem, SATB accompanied
Abba Father, Worship anthem, SAT accompanied
We Worship You, Worship anthem, SAT accompanied
Eat, Drink, And Be Merry, soprano and piano
A Fine Season: soprano, choir and piano
Dis Is My Word, soprano and piano
Ruth, short musical in one act, soprano and piano
My Land, Our Land, Jamaica, Anthem, SATB div. Accompanied
Black, Green, And Gold, mezzo-soprano and harp

Mieri's Sang (Magnificat, text from the Jamaican Bible), SATB, organ and conga drum (2013)
Wa Jiizas Priich Pan Di Mountn (Beatitudes from the Jamaican Bible, 1-4) SATB accompanied (2014)

Vocal and Instrumental Arrangements

I Neva Get Weary Yet, Jamaican spiritual; soprano, tenor and piano
We Are Rolling On, Jamaican spiritual; soprano, tenor and piano
Climbing De Hills Of Zion, Jamaican spiritual, bass and piano
Heab'n Do' Gwine To Be Close', Jamaican spiritual, tenor and piano
Blow De Double Note, Jamaican spiritual; mezzo-soprano, trumpet and piano
Oh Freedom, Spiritual; soprano and piano.
We Are Rolling On: Song Cycle of Jamaican revivalist hymns.

Eugene Mapletoft Poulle

Trumpet Entry
Anatole
Linstead Market Suite for orchestra
Tango La Petite Madame
Jamaican Folk Mass for SATB piano or organ and congo drum
98th Psalm for SATB

Appendix C: Scores

14

O Praise Ye the Lord

for SATB and keyboard

Noel Dexter

Psalm 150
K.J.V., alt. N.D.

$\text{♩} = 76$

Keyboard *f*

5 Soprano *mf*
Alto
Tenor *mf*
Bass

O praise_ ye the Lord! O praise_ ye the Lord! —

mf

9 Praise God_ in his sanc - tu - a - ry, O praise_ ye the Lord! —
the

8

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13

O praise ye the Lord! O praise ye the Lord!

17

Praise God in his sanc - tu - a - ry, O praise ye the

20

Lord! In the fir - ma - ment of his pow - er, praise him!

unis. God's God

O PRAISE YE THE LORD

16

24

For his might - y acts let us praise him! For his ex - cel-lent great-ness, praise him!

God's God God's God

28

O praise - ye the Lord! O praise - ye the Lord!

32

O praise - ye the Lord! Praise God in his sanc - tu - a - ry.

the

O PRAISE YE THE LORD

36

O praise_ ye the Lord!___ O praise_ ye the Lord!

40

O praise_ ye the Lord!___ Praise God_ in his the

43

sanc - tu - a - ry, O praise_ ye the Lord!___

O PRAISE YE THE LORD

47

With the sound_ of the trum - pet, praise him! With the psal - try and

unis. *God*

50

harp, O praise him! With the dance_ and the tim - brel, praise him!

God *God*

53

O praise_ ye the Lord! — O praise_ ye the Lord!

8

O PRAISE YE THE LORD

57

O praise_ye the Lord! Praise God_ in his sanc - tu - a - ry,

61

O praise_ye the Lord! O praise_ye the Lord!

65

O praise_ye the Lord! Praise God_ in his

O PRAISE YE THE LORD

68

sanc - tu - a - ry, O praise_ ye the Lord!

72

With stringed in - stru-ments let us praise him; and with or - gans, O let us praise him!

unis. *God* *God*

76

With the high_ and loud cym-bals, praise him! O praise_ ye the Lord! —

God

O PRAISE YE THE LORD

80 Descant

Praise ye the Lord! —

O praise ye the Lord! O praise ye the

83

Praise ye the Lord! — O praise him, praise him, God God

Lord! — Praise God in his sanc - tu - a - ry, the

O PRAISE YE THE LORD

86

O praise ye the Lord!

O praise ye the Lord! O praise ye the

89

Praise ye the Lord! Praise ye the Lord!

Lord! O praise ye the Lord!

O PRAISE YE THE LORD

92

O praise him, praise him, O praise ye the
God God O praise ye the

Praise God in his sanc - tu - a - ry, O praise ye the

95

Slower

Lord! Let ev - 'ry - thing that hath

Lord! Let ev - 'ry - thing that hath

Slower

O PRAISE YE THE LORD

98

breath, let ev - 'ry - thing - that that breath praise the

breath, let ev - 'ry - thing - that that breath praise the

102 *ff* Lord!

ff Lord!

ff Lord!

ff

O PRAISE YE THE LORD

The musical score is written for four staves. The first two staves are vocal parts (Soprano and Alto/Contralto) with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The score is in G major (one sharp) and 4/4 time. The first system (measures 98-101) features a vocal melody with lyrics 'breath, let ev - 'ry - thing - that that breath praise the'. The piano accompaniment consists of chords and moving lines. The second system (measures 102-105) features a vocal melody with lyrics 'Lord!'. The piano accompaniment consists of chords and moving lines. The score ends with a double bar line.

Premiered at the "Land Of My Birth" concert featuring Jamaican music on February 23, 2008 at
Northern Caribbean University Chapel, Mandeville, Jamaica.

LOVE KYAAN DONE

for mixed chorus a cappella and soprano

Poem by
JOAN ANDREA HUTCHINSON

Music by
ANDREW MARSHALL

Expressively, with much meaning

Soprano
Ram goat ro-ses mi kyaan not sen' yuh An' let-ter kyaan de-li - va kiss A -

Soprano Alto
Ooh

Tenor Bass
Ooh

5 **Moving**
cross di mile dem mi kyan not hug yuh Butpan yuh birth-day re-mem - ber dis: **mf** Mi

S A
Ooh

T B
Ooh

9
loveyuh lac-ka how cra-ven puppy lovecookfood, lac-ka how cay-liss girl love sleep, lac-ka

S A
loveyuh lac-ka how cra-ven puppy lovecookfood, lac-ka how cay-liss girl love sleep, lac-ka

T B
loveyuh lac-ka how cra-ven puppy lovecookfood, lac-ka how cay-liss girl love sleep, lac-ka

13
howdem i - glebway lovestreet caw - na, lac-ka how shepherd love him sheep. *decresc.* Lac-ka how

S A
howdem i - glebway lovestreet caw - na, lac-ka how shepherd love him sheep. *decresc.* Lac-ka how

T B
howdem i - glebway lovestreet caw - na, lac-ka how shepherd love him sheep. *decresc.* Lac-ka how

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Love Kyaan Done

Broadly

17 *ff*

Je - sus wen love di lic - kle chil - dren, lac - ka how li - zard love lay dung in - na sun, lac - ka how Ja -

S A T B

21 *mp tenderly*

mai - can love bun bun rice an' peas Miss Lou, mi loveyuh, mi loveyuhkyaan done.

S A T B

26 *mf expressively, a bit slower*

Ketch - ing to fi yuh age a nuh nuh lic - kle sin - ting, Yuh get wi - ser an' sweet - er too As al - ways, walk

S A T B

31 *Getting softer and slower*

good mi chile An' may good dup - py walk wid yuh.

S A T B

express.

Ooh

Walk good, walk good Miss Lou.

express.

May good dup - py walk wid yuh.

p Ooh

JAMAICAN

Folk Mass

Composed and Arranged
by
MAPLETOFT POULLE

The Music Mart
TWINGATES SHOPPING CENTRE
27 CONSTANT SPRING ROAD
KINGSTON 10, JAMAICA
TELEPHONE: 92-64687

COMPOSER'S NOTE

In the latter part of 1970 my Aunt Marie Felecita Nix died, and I had the occasion to meet Father Ernest Kamath, who was then the Director of the Combined Catholic Choir and also the Rector of the Holy Trinity Cathedral in Kingston, Jamaica, West Indies. He expressed a desire to use the music of Jamaica in the Church, and suggested that I compose a Mass based on the Mento Rhythm. As a result, I decided to compose music which would be easily sung by the Congregation, and the first composition which I completed was the "Agnus Dei" on the 29th November 1970. I requested Mr. George B. Wallace to compose words for an "Offertory", which he did, and I composed the music on or about the 3rd day of December 1970. I then composed the "Kyrie" on the 19th December 1970. The Most Reverend Samuel E. Carter was to be installed as Archbishop of Kingston on the 5th February 1971, and both the "Agnus Dei" and the "Offertory" were used in the ceremony in which the Most Reverend Samuel E. Carter was installed as Archbishop of Kingston.

There then came a lapse in time, and the next composition which I completed was the "Sanctus" and this was completed on the 21st January 1972. The next composition that I completed was the "Gloria" on the 6th August 1973, and then composed the "Credo" on the 12th and 13th April, 1974. The last composition that I composed was the "Our Father", which was done in the year 1975.

I am very grateful to Father Ernest Kamath for his encouragement, enthusiasm, and his willingness to try all the music that I have composed for voices with his Choir. I admit that the compositions have been inspired by the hand of God, and this Mass dedicated to my late father Eugene Poulle, who was a devout and constant Catholic all his life, my late mother Mae Poulle, who insisted that I become a musician, and who became a Catholic before she died, and my aunt, Mrs. Marie Felecita Nix, who was also a devout and dedicated Catholic all her life.

This Mass has been created primarily for Congregation participation, and it is my hope that the melodies are simple enough for easy useage by all congregations.

MAPLETOFT POULLE.

KYRIE

♩ = 66 C min C min Religioso C dim D♭ dim D B dim

Soprano: *p* Lord have mer - cy Lord have mer - cy Lord have

Alto: *p* Lord have mer - cy Lord have mer - cy Lord have

Tenor: *p* Lord have mer - cy Lord have mer - cy Lord have

Bass: *p* Lord have mer - cy Lord have mer - cy Lord have

Piano or Organ *mf*

Congo drum *mf*

B♭7 E♭ A♭6 D7 G7 ♩ = 82 Mento C min

mer - cy Lord have mer - cy. Christ have mer - cy

mer - cy Lord have mer - cy Christ have mer - cy

mer - cy Lord have mer - cy Christ have mer - cy

mer - cy Lord have mer - cy Christ have mer - cy

mer - cy Lord have mer - cy Christ have mer - cy

F min F min C min D 7

Christ have mer - cy Christ have mer - cy Christ have

Christ have mer - cy Christ have mer - cy Christ have

Christ have mer - cy Christ have mer - cy Christ have

Christ have mer - cy Christ have mer - cy Christ have

Religioso $\text{♩} = 66$

G 7¹. G 7². C mi F#Dim G G b Bbmin

mer - cy Rit. mer - cy Lord have mer - cy Lord have

mer - cy Rit. mer - cy Lord have mer - cy Lord have

mer - cy Rit. mer - cy Lord have mer - cy Lord have

mer - cy Rit. mer - cy Lord have mer - cy Lord have

Rit.

GLORIA

$\text{♩} = 90$ *AD*

Ab Db Ab Bbm1 Ab Eb 7

Soprano and peace to his peo - ple on earth.

Alto and peace to his peo - ple on earth.

Tenor Glory to God in the highest,

Bass

Piano or Organ

Congo Drum

Ab Eb 7 Ab Eb 7 Ab

Lord God, heavenly King, al-migh-ty God and Father, we wor-ship

Lord God, heavenly King, al-migh-ty God and Father, we wor-ship

Lord God, heavenly King, al-migh-ty God and Father, we wor-ship

Lord God, heavenly King, al-migh-ty God and Father, we wor-ship

Lord God, heavenly King, al-migh-ty God and Father, we wor-ship

$\text{D}\flat$ $\text{E}\flat$ $\text{A}\flat$ $\text{D}\flat$ $\text{B}\flat 7$ $\text{E}\flat 7$

you, we give you thanks, we praise you for your glo - ry
 you, we give you thanks, we give you thanks, we praise you for your glo - ry
 you, we give you thanks, we give you thanks, we praise you for your glo - ry
 you, we give you thanks, we give you thanks, we praise you for your glo - ry

$\text{A}\flat$ $\text{D}\flat$ $\text{A}\flat$ $\text{E}\flat 7$ $\text{A}\flat$

Lord Je - sus Christ, on - ly Son of the Fa - - ther, Lord God
 Lord Je - sus Christ, Jesus on - ly Son of the Fa - - ther, Lord God
 Lord Je - sus Christ, Jesus on - ly Son of the Fa - - ther, Lord God
 Lord Je - sus Christ, on - ly Son of the Fa - - ther, Lord God

$E\flat 7$ $A\flat$ $D\flat$ $E\flat 7$
 Lamb of God, you take a - - way the sin of the world. have
 Lamb of God, you take a - - way the sin of the world, the world: have
 Lamb of God, you take a - - way the sin of the world, the world: have
 Lamb of God, you take a - - way the sin of the world, the world: have

$A\flat$ $D\flat$ $E 7$ $A\flat$
 mer - - cy on us; you are seated at the right hand of the
 mer - - cy on us; you are seated at the right hand of the
 mer - - cy on us; you are seated at the right hand of the
 mer - - cy on us; you are seated at the right hand of the

Db Bb7 Eb7 Ab
 Fa - - ther: re - - ceive our prayer, Lord, For you a - lone are the
 Fa - - ther: re - - ceive our prayer, Lord, For you a - lone are the
 Fa - - ther: re - - ceive our prayer, Lord, For you a - lone are the
 Fa - - ther: re - - ceive our prayer, Lord, For you a - lone are the

Db Bb7 Eb7 C7
 Ho - ly One, you a - lone are the Lord, the Lord, you a - lone are the
 Ho - ly One, you a - lone are the Lord, you a - lone are the
 Ho - ly One, you a - lone are the Lord, the Lord, you a - lone are the
 Ho - ly One, you a - lone are the Lord, you a - lone are the

F min Bb 7 Eb 7 Ab
 Most High, Je-sus Christ with the Ho - ly Spir - it, in the Glo- ry
 Most High, Je-sus Christ with the Ho - ly Spir - it, in the Glo- ry
 Most High, Je-sus Christ with the Ho - ly Spir - it, in the Glo- ry
 Most High, Je-sus Christ with the Ho - ly Spir - it, in the Glo- ry

Db Eb 7 Ab Db Ab
 of God the Fa - ther. A - men, A - men Amen A-men A - men Amen A-men A -
 of God the Fa - ther. A - men, A - men Amen A-men A - men Amen A-men A -
 of God the Fa - ther. A - men, A - men A - men Amen A - men A - men Amen A
 of God the Fa - ther. A - men, A - men A - men Amen A - men A - men Amen A

1. $E\flat 7$ $A\flat$ 2. $E\flat 7$ $A\flat$

-men A-men A -men A - - men, A - men Amen A -men A - men A -

-men A-men A -men A - - men, A - men Amen A -men A - men A -

-men A - men Amen A - men A - men A - men A - men

-men A - men Amen A - men A - men A - men A - men

-men A - men Amen A - men A - men A - men A - men

$D\flat$ $A\flat$ $B\flat m i$ $A\flat$ $E\flat$ $E\flat 7$ $A\flat$

- men A - men A - - men A - - - - - men .

- men A - men A - - men A - - - - - men.

- men A - - - - - men.

- men A - - - - - men.

CREDO

$\text{♩} = 100$

A min D min A min E 7 A min

(A) A min

p I believe in God the

p I believe in God the

p I believe in God the

p I believe in God the

p I believe in God the

f Moderato con moto

p

A min G A min F

mf Fa - ther Al - migh - - ty Cre - a - tor of

mf Fa - ther Al - migh - - ty Cre - a - tor of

mf Fa - ther Al - migh - - ty Cre - a - tor of

mf Fa - ther Al - migh - - ty Cre - a - tor of

mf

(B)

G A min D min A min E min

Hea-ven and earth. *p* I believe in Jesus Christ His on - ly

Hea-ven and earth. *p* I believe in Jesus Christ His on - ly

Hea-ven and earth. *p* I believe in Jesus Christ His on - ly

Hea-ven and earth. *p* I believe in Jesus Christ His on - ly

p

(C)

F G A min A min D min A min G

Son our Lord. He was con - ceived by the

Son our Lord. He was con - ceived by the

Son our Lord. He was con - ceived by the

Son our Lord. He was con - ceived by the

p

A min F G A min D min G A min G 7
 Pow-er of the Ho - ly Spi-rit and born of the
 Pow-er of the Ho - ly Spi-rit and born of the
 Pow-er of the Ho - ly Spi-rit and born of the
 Pow-er of thr Ho - ly Spi-rit and born of the

G 7 C
 Vir - gin Ma-ry He suf-fered He suf-fered under Pontiu
 Vir - gin Ma-ry He suf-fered
 Vir - gin Ma-ry He suf-fered
 Vir - gin Ma-ry He suf-fered

(D)
 Solo (Cantabile)
 C

Pi - late, was cru - ci-fied, died and was

bur - ried. And was bur - ried He de - cen - ded to the

And was bur - ried *p* He de - cen - ded

And was bur - ried *p* He de - cen - ded

And was bur - ried *p* He de - cen - ded

A min C min G D 7

dead hum on the third day He rose a -

hum

hum

hum

hum

G G 7 (F)

gain hum He as - cen - ded in - to

hum He as - cen - ded

hum He as - cen - ded

hum He as - cen - ded

hum He as - cen - ded

C 9 C G 7

Hea - ven And is sea - ted at the

C 9 C C dim D min G 7 D min 6 G 7 (G) C

right hand of the Fa - ther He will come a - gain will

hum hum hum will

hum hum will

hum hum will

C F 6 F min C

come a-gain to judge the li - ving
 come a-gain to judge the li - ving
 come a-gain to judge the li - ving
 come a-gain to judge the li - ving

come a-gain to judge the li - ving

Meno mosso
 ♩ = 80
 A min (H) A min E min D min

G 7 C

and the dead hum *mf* I be - lieve in the Ho - ly
 and the hum *mf* I be - lieve in the Ho - ly
 and the hum *mf* I be - lieve in the Ho - ly
 and the hum *mf* I be - lieve in the Ho - ly

and the hum *mf* I be - lieve in the Ho - ly

A min A min E min D min A min E min D min

Spi-rit, the Ho - ly Catho - lic Church, the com- munion of Saints, the for-

Spi-rit, the Ho - ly Catho - lic Church, the com- munion of Saints, the for-

Spi-rit, the Ho - ly Catho - lic Church, the com- munion of Saints, the for-

Spi-rit, the Ho - ly Catho - lic Church, the com- munion of Saints, the for-

A min E min D min G A min

- giveness of sins, the re-surrection of the bo- dy and the

- giveness of sins, the re-surrection of the bo- dy and the

- giveness of sins, the re-surrection of the bo- dy and the

- giveness of sins, the re-surrection of the bo- dy, and the

This musical score is for the chorale 'Amen' by J. S. Bach, BWV 147. It is arranged for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely organ or harpsichord). The score is in G major and 4/4 time. The vocal parts are marked with a forte 'f' dynamic and a 'life' (vital) character. The keyboard part features a prominent triplet pattern in the right hand and a more active bass line. The lyrics are 'ev - er last - ing A - - - men, A - men, A -'.

Vocal Parts:

- Soprano:** *f* life ev - er last - ing A - - - men, A - men, A -
- Alto:** *f* life ev - er last - ing A - - - men, A - men A -
- Tenor:** *f* life ev - er last - ing A - - - men, A - men, A -
- Bass:** *f* life ev - er last - ing A - - - men, A - men, A -

Keyboard Part:

- Right Hand:** Features a triplet pattern (three eighth notes beamed together) in the G major triad (G, B, D) and other chords.
- Left Hand:** Provides a harmonic foundation with chords and a moving bass line.

F G Amin
 men, A - - - men, A - - - - - men.
 men, A - - - - - men.
 men, A - - - - - men.
 men, A - - - - - men.
 men, A - - - - - men.
 men, A - - - - - men.

Rall. 6
 Rall.
 Rall.
 Rall.
 Rall.

Words by
George B. Wallace

OFFERTORY

$\text{♩} = 92$
INTRO MODERATO

Piano or Organ *mf*

Congo Drum

Emi D Emi D Emi D Emi D

(A)

SOPRANO Ac - - - cept O' Lord this Bread and Wine,

ALTO Ac - - - cept O' Lord this Bread and Wine,

TENOR Ac - - - cept O' Lord this Bread and Wine,

BASS Ac - - - cept O' Lord this Bread and Wine,

PIANO or ORGAN

CONGO DRUM

Emi D Emi D C D Emi

(B)

D Emi D Emi D Emi

And by these to - - - kens of our faith
Re - - ceive us to thy Ho - - ly State.

And by these to - - - kens of our faith
Re - - ceive us to thy Ho - - ly State.

And by these to - - - kens of our faith
Re - - ceive us to thy Ho - - ly State.

And by these to - - - kens of our faith
Re - - ceive us to thy Ho - - ly State.

(C)

DANCE When no dance, go to

$\text{♩} = 78$

D G D G B7

E mi B7 E mi B7 E mi

(D) A mi E mi B 7 E mi E mi

(E) A mi E mi B 7 E mi

B 7 E mi E mi D E mi D

♩ = 92

(A) E mi D E mi D E mi D E mi **(B)** D

Ac - cept O' Lord this Bread and Wine, Thy From Child - ren sin - ful

Ac - cept O' Lord this Bread and Wine, Thy From Child - ren sin - ful

Ac - cept O' Lord this Bread and Wine, Thy From Child - ren sin - ful

Ac - cept O' Lord this Bread and Wine, Thy From Child - ren sin - ful

E mi D E mi D E mi

1. bless, thy mer - cy crave Child - - ren save.

acts thy

2. bless, thy mer - cy crave Child - - ren save.

acts thy

1. bless, thy mer - cy crave Child - - ren save.

acts thy

2. bless, thy mer - cy crave Child - - ren save.

acts thy

D A N C E - when no dance, go back to  and go to 3rd verse.

 $\text{♩} = 78$








(A)

$\text{♩} = 92$

E mi D E mi D C D E mi D

Ac - cept O' Lord this Bread and Wine, Our hearts re -
And all our

Ac - cept O' Lord this Bread and Wine, Our hearts re -
And all our

Ac - cept O' Lord this Bread and Wine, Our hearts re -
And all our

Ac - cept O' Lord this Bread and Wine, Our hearts re -
And all our

E mi D E mi D E mi

1. 2.

fresh and so con - sole lives con - trol.
way - - ward

fresh and so con - sole lives con - trol.
way - - ward

fresh and so con - sole lives con - trol.
way - - ward

fresh and so con - sole lives con - trol.
way - - ward

SANCTUS

$\text{♩} = 94$
BRIGHT

(A) D D G Fdim

mp Ho - ly, ho - ly, ho - - - - - ly *mf* Lord God of

mp Ho - ly, ho - ly, ho - - - - - ly *mf* Lord God of

mp Ho - ly, ho - ly, ho - - - - - ly *mf* Lord God of

mp Ho - ly, ho - ly, ho - - - - - ly *mf* Lord God of

f *mp* *mf*

D B mi $\text{A } 7$

Power and *f* Might.

Power and *f* Might, and Might.

Power and *f* Might, and Might.

Power and *f* Might, and Might.

f

B

mf Hea - ven and earth are full of your glo - ry, glo - ry. Ho -

mf Hea - ven and earth are full of your glo - ry, glo - ry. Ho -

mf Hea - ven and earth are full of your glo - ry, glo - ry. Ho -

mf Hea - ven and earth are full of your glo - ry, glo - ry. Ho -

f - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the

f - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the

f - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the

f - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the

(C)

high - est, Ho - san - na in the high - est. Blessed is he who comes

high - est, Ho - san - na in the high - est. Blessed is he who comes

high - est, Ho - san - na in the high - est. Blessed is he who comes

high - est, Ho - san - na in the high - est. Blessed is he who comes

in the name of the Lord, Ho -

in the name of the Lord, of the Lord, of the Lord, of the Lord. Ho -

in the name of the Lord, of the Lord, of the Lord, of the Lord. Ho -

in the name of the Lord, Ho -

D G G 7 E 7 A A 7 F# 7
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the
 - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the
 f
 f

B mi G F dim D A D

Pro a d
G B 7 G mi6 G mi D D

high - est, Ho - *ff* san-na in the *ff* high - est, Ho - san - na *fff* in the *fff* high - est.

high - est, Ho - san-na in the high - est, Ho - san - na *ff* in the high - est.

high - est, Ho - *ff* san-na in the *ff* high - est, Ho san - na *ff* in the *fff* high - est.

high - est, Ho - san-na in the high - est, Ho - san - na *ff* in the *fff* high - est.

Broad

PATER NOSTER

$\text{♩} = 96$

(A)

O - ur Fa - ther in Hea - ven, ho - ly be your Name,

Hum Hum

Your Kingdom come, your will be done on earth as in

Hum Hum Hum

hea - ven O -ur Father in hea-ven, ho-ly be your
 hea - ven O -ur Father in heaven, ho-ly be your
 Hum - - - - - O-ur Fa-ther in hea-ven, ho-ly be your
 Hum O-ur Fa-ther in hea-ven, ho-ly be your

Name, your Kingdom come, your will be done, on earth
 Name, your Kingdom come, your will be done, on earth
 Name, your Kingdom come, your will be done, on earth
 Name, your Kingdom come, your will be done, on earth

C G (C) C E 7
 --- as in hea - ven. Give us to - day our
 --- as in hea - ven. Give us to - day our
 --- as in hea - ven, Hum Give us to - day our
 --- as in hea - ven, Hum Give us to - day our

A min E 7 E min D D 7 G
 dai - ly bread. For - give us our sins as we forgive those who
 dai - ly bread, For - give us our sins as we forgive those who
 dai - ly bread, For - give us our sins as we forgive those who
 dai - ly bread For - give us our sins as we forgive those who

G D G G min6 A 7 D 7 G 7
 sin against us. Do not bring us to the test but de - li-ver us from e - vil.
 sin against us. Do not bring us to the test but de - li-ver us from e - vil.
 sin against us. Do not bring us to the test but de - li-ver us from e - vil.
 sin against us. Do not bring us to the test but de - li-ver us from e - vil.

G F G 7 C
 Do not bring us to the test but de - liver us from e - vil. De-
 Do not bring us to the test but de - liver us from e - vil. De-
 Do not bring us to the test but de - liver us from e - vil. De-
 Do not bring us to the test but de - liver us from e - vil. De-

1st.

- li-ver us, de - liver us, de - liver us, from e - vil. De -

- liver us, de - liver us, de - liver us, from e - vil. De -

- liver us, de - liver us, de - liver us, from e - vil. De -

- liver us, de - li-ver us, de - liver us, from e - vil. De -

2nd.

BROAD

e - vil, de - li-ver us from e - - - vil.

e - vil, de - li-ver us from e - - - vil.

e - vil, de - li-ver us from e - - - vil.

e - vil, de - li-ver us from e - - - vil.

Broad (Maestoso)

DOXOLOGY

♩ = 76

For the king-dom, the po-wer, and the

For the king-dom, the po-wer and the

For the king-dom, the po-wer, and the

For the king-dom, the po-wer, and the

Chord markings: G, A min, G

glo-ry are yours, now and for e-ver.

glo-ry are yours, now and for e-ver.

glo-ry are yours, now and for e-ver.

glo-ry are yours, now and for e-ver.

Chord markings: D 7, F min, G 7, F, G

AGNUS DEI

$\text{♩} = 88$

A A^b

Lamb of God, you take a -

Lamb of God, you take a -

Lamb of God, you take a -

Lamb of God, you take a -

$\text{E}^b 7$ A^b

B D^b

1. - way the sins of the world, world. Have Mer - cy, have

2. - way the sins of the world, world. Have Mer - cy, have

- way the sins of the world, world. Have Mer - cy, have

- way the sins of the world, world. Have Mer - cy, have

A^b $E^b 7$ A^b A^b
 Mer - cy, Have Mer - cy on us. Have us.
 Mer - cy, Have Mer - cy on us. Have us.
 Mer - cy, Have Mer - cy on us. Have us.
 Mer - cy, Have Mer - cy on us. Have us.
 Mer - cy, Have Mer - cy on us. Have us.
 Mer - cy, Have Mer - cy on us. Have us.

C $F^{\#} mi$ $C 7$ $F^{\#} mi$ $F^{\#} mi$ $F^{\#} dim$
 Lamb of God, you take a-way the sins of the world, world. Have
 Lamb of God, you take a-way the sins of the world, world. Have
 Lamb of God, you take a-way the sins of the world, world. Have
 Lamb of God, you take a-way the sins of the world, world. Have
 Lamb of God, you take a-way the sins of the world, world. Have
 Lamb of God, you take a-way the sins of the world, world. Have

C F dim C F dim G 7 C F dim G 7 C Ebmi Eb7
 Mer - cy, have Mer - cy, have Mer - cy on us, Have Mer - cy on us, Hum
 Mer - cy, have Mer - cy, have Mer - cy on us, Have Mer - cy on us, Hum
 Mer - cy, have Mer - cy, have Mer - cy on us, Have Mer - cy on us, Hum
 Mer - cy, have Mer - cy, have Mer - cy on us, Have Mer - cy on us, Hum

D Ab 2.5 Eb7 Ab 1. Ab 2. Ab
 Lamb of God, you take a - way the sins of the world, world.
 Lamb of God, you take a - way the sins of the world, world.
 Lamb of God, you take a - way the sins of the world, world.
 Lamb of God, you take a - way the sins of the world, world.
 Lamb of God, you take a - way the sins of the world, world.

(E)

b $\flat$ *A $\flat$* *E $\flat$ 7*

Grant us peace, Grant us peace, Grant us peace,

Grant us peace, Grant us peace, Grant us peace,

Grant us peace, Hum Grant us peace, Hum Grant us peace,

Grant us peace, Hum Grant us peace, Hum Grant us peace,

(F)

E $\flat$ 7 *A $\flat$* *D $\flat$*

-- . Grant us peace, Grant us peace,

-- . Grant us peace, Grant us peace,

- . Hum Grant us peace, Hum Grant us peace, Hum

- . Hum Grant us peace, Hum Grant us peace, Hum

Ab C 7 F mi Db6

Grant us peace, Grant us

Grant us peace, Grant us

Grant us peace, Hum Grant us

Grant us peace, Hum Grant us

Eb 7 Ab Db6 Dbmi6 Ab

Grant us peace, Grant us peace.

Grant us peace, Grant us peace.

Grant us peace, Grant us peace.

Grant us peace, Grant us peace.

Grant us peace, Grant us peace.