JAMAICAN COMPOSERS IN THE CLASSICAL TRADITION:
THREE VOCAL WORKS BY DEXTER, ASHBOURNE, AND MARSHALL

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ABSTRACT

Classical music has been present in the Jamaica since the 18th century. The country conquered by Britain in 1655, still bears its European influence in its current culture. With a history of many cultures sharing common ground on the island, Jamaicans have adopted a love for hybridization – the interweaving of elements from various cultures together. With the dominant influences of African and European culture in Jamaica, Jamaica’s art music composers have sought to create music that fuses the elements of each culture together in their compositions. The topic of this dissertation is an exploration of how hybridization in Jamaica has served the sociological purposes of preserving Jamaica’s rich culture, uniting the people and allowing the island’s folk culture to gain further exposure on international concert stages.

Jamaican art music composers, Noel Dexter (b.1938-), Peter Ashbourne (b.1950-), and Andrew Marshall (b.1982-), have fulfilled these functions of hybridization through their works and as a result, have aided in strengthening Jamaican culture.

With a plethora of cultural influences in Jamaica, and society questioning the definition of Jamaica’s true identity since the country’s independence in 1962, hybridization provides an answer to Jamaica’s obscured sense of identity in the syncretization of its cultures. This blending of cultures defines Jamaica as a country that values mixture and it is this fusion that aids in rectifying the country’s issues of the loss of its folk tradition, divisions of class and culture, and the country’s international impact. Hybridization has solved a host of social ills in Jamaica and is to be credited for being a significant factor in helping the nation to progress.
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INTRODUCTION

The Caribbean is an unbelievably rich musical area. On any island one can find music that is essentially African...Everywhere, both Europe and Africa have left their marks: in religious rites, in vocal and instrumental styles, in instruments themselves, and in the approaches to form, to material, and to function. But Africa has proved to be the catalyst, has molded and reworked European material until the music of the whole area, despite its several languages and myriad islands, is recognizably related – not one music, certainly but one musical family.¹

Jamaica is a culturally diverse nation comprised of many ethnicities, each influencing the artistic and social landscape of the country with its distinctive style. The country’s motto, “Out of many, one people”, shows both the recognition of this diversity and the country’s desire for unity, thus creating one people sharing a common ground and common experience. The *Oxford Dictionary of Geography* aptly describes Jamaica’s social landscape in its definition of creolization – “The hybridization of a culture, as it absorbs and transforms forces from outside; the production of new local forms in response to globalization.”² Professors of sociology Wendell Bell and Robert Robinson describe the term as a way of life differing from one’s cultural homeland: “creolization refers to the process whereby a group of people develop a way of life peculiar to the new locality in which they find themselves, as distinct from the cultures of their homelands.”³

This creolization was manifested in Jamaica as the country became entrenched with various cultures forging a new lifestyle. The beginnings of the trend date back to the seventeenth century when enslaved Africans of various tribes were grouped in masses and brought to Jamaica to work on plantations. The amalgamation of traditions, languages, cultures and tribal habits caused Jamaicans to value hybridization and the blending of cultural traditions became a way of co-existing and also communicating with those of a different lifestyle.

Acting as a sort of meeting place for people of different cultures, the island boasts a spirit of togetherness, regardless of race, class, culture, or social status. A recent poll from the University of the West Indies notes Jamaica’s total ethnic make-up, with 76.3 percent of African descent, 15.1 percent Afro-European, 3.4 percent East Indian and Afro-East-Indian, 3.2 percent Caucasian, 1.2 percent Chinese and 424,000 of Jewish ancestry. This diversity is reflected in the Fine Arts in Jamaica, and in particular, in music. Beverley Anderson notes, “Indeed, the Caribbean is one of world’s most culturally heterogeneous areas, and the musical forms that have evolved there can be viewed as the cultural miscegenation of Europe, Africa, Asia, and the Americas.”

With so many ethnicities represented in Jamaica, the current artistic expression in the nation may be analyzed through the lens of its historical heritage.

Historically, Jamaica’s cultural landscape, originating with the aboriginal Arawak Indians, has changed significantly because of colonization efforts including Columbus’s arrival in 1492, the establishment of a Spanish colony lasting 161 years, and ultimately the arrival of the British in 1655. Out of its many faces, Jamaica’s current culture is influenced by two dominant societies – the indigenous cultures of Europe and Africa. The collision of these cultures in the seventeenth century has had a lasting effect on Jamaican culture which may be seen particularly in the arts. With the British invasion in 1655 came a lasting imprint of Western art music on

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Jamaican culture. The creolization that occurred between the European and African cultures continues to give Jamaica a complex identity that many of Jamaica's inhabitants have grown to embrace. Jamaica's present creolized culture may be attributed to what Ivy Baxter, a pioneer of Jamaican pre-independence dance theater, calls “the slow interaction” of the two dominant cultures:

Jamaican cultural ideas also had root in the entirely separate development of the reorganized folk culture of Afro-Jamaicans. Therefore the cultural climate of Jamaica was based, not only upon adaptations of two main traditions transplanted to this island, but was formed by the slow interaction of each upon the other, and later by synthesis of some elements from both cultures, which were themselves undergoing disintegration or renewal.5

Although the synthesis created by this collision produced a hybridized culture, folk music and classical music in their pure forms are still present on the island. While Jamaican music continues to evolve as the country acknowledges its multiculturalism, Jamaica's hybrid musics - mento, ska, rocksteady, and reggae have survived over the years and continue to be performed by many on the island. With the historical influences of the Arawak Indian, African, Spanish and European cultures currently in existence in Jamaica, artistic expression in the nation is varied. Jamaican choreographer, dancer and scholar, Rex Nettleford comments on Jamaica's value of diversity:

Many Jamaicans do make a virtue of diversity, even at the risk of creating instability. The “natural pluralism” of Caribbean society

may indeed be an overriding factor in the way that Jamaicans go about their business or in the way that multiple institutions are created and play one against the other. Jamaicans clearly have a preference for options. They would quickly opt for everything that can be had both inside and outside of the "revolution." 6

This "preference for options" Nettleford speaks of is prevalent in Jamaica's music. Although it is the nation perhaps best known for creating the popular music genre, reggae, one finds a plethora of other genres such as mento, ska, rocksteady, dub music, dancehall, and jazz that all contribute to defining Jamaican music.

Seeking to create innovative music, many of the nation's art music composers have composed works that blend elements of the indigenous folk music of Jamaica with various Euro-classical art music forms. This blending of styles appears to be a typically "Jamaican" maneuver, as Jamaicans have maintained the practice of blending contrasting elements from their West African ancestors. There is something apparent in Jamaican culture that values the blending of otherwise contrary elements. Hybridization is such a prominent feature of Jamaican culture that it may be seen not only in Jamaica's music but also its religious practices,

...many elements of Christianity, both doctrinal and ritual, have overflowed the bounds of any of the Christian churches and become mingled quite inextricably with the remains of African cultist practices brought over by the slaves and still having a considerable hold on the folk more than a century after

emancipation (1939). It is quite impossible to draw sharp lines of
distinction among the multiplicity of mixtures already produced
and still continuing.\(^7\)

This fusion by Afro-Jamaicans of African cultist practices with elements of Christianity
produced a new tradition that had a vibrancy that is still found in Jamaican religious music today.
Jamaican government folk music research officer, social anthropologist and musicologist, Olive
Lewin notes such vibrancy: “When Jamaicans were first exposed to Christianity, they imbued it
with an emotional fervor that may have sprung from a spiritual vitality that the long years of
slavery could not destroy. This emotional fervor is reflected in Jamaican music.”\(^8\) Not only is
this emotional fervor being expressed in the religious music of Jamaica but it is also being
infused into the art music of the nation.

Art music in Jamaica, although not the most widely practiced musical genre on the island,
is being written and performed by various professional ensembles and continues to be taught at
Jamaica’s prestigious educational institutions. The School of Music at the Edna Manley College
of Visual and Performing Arts in Kingston, Jamaica, offers studies in classical music, while
professional performing ensembles such as Jamaica’s renowned chorale, the University Singers,
continue to influence the artistic scene in Jamaica. Not only is art music being taught and
practiced as a discipline on the island, but it is also being used for times of celebration and
national pride. With the year 2012 marking the country’s fiftieth year of independence from the
British Commonwealth, three operas were written in order to commemorate the celebrations,
each by Jamaican composers unaware of each other’s compositions. The operas, \(1865\) by
Franklin Halliburton, based on the Morant Bay Rebellion of October 11, 1865, \(Hardtalk\) by

\(^7\) Olive Lewin, \textit{Rock It Come Over, The Folk Music of Jamaica} (Kingston, Jamaica: University of the West Indies

Andrew Marshall, based on the Tivoli Gardens invasion of 2010, and *Mikey* by Peter Ashbourne, based on the tragic life of dub poet Michael Smith, were each written for the year-long festivities. These works were meant to inspire a national pride in the population by recounting important historical events while also encouraging cultural and racial unity as a moral responsibility. Such works elicit our attention and provide valuable resources for musical study.

Music by West Indian composers is rarely introduced into North American classical music curriculum and very little is known and written about the subject. Yet, the dissemination of classical works written by Jamaican composers is vital to our understanding of Western music and its global influence. The inspiration for this study grew from the various works that integrate the vibrant rhythms, language and melodic figures of Jamaican folk music into traditional classical genres. This study is in part aimed at expanding the awareness of the significant contribution that Jamaican composers have made to classical music and how their classical works are not merely artistic but also have the potential to incite social change. Through the study of Jamaican classical vocal repertoire, concert soloists and choral musicians will likely find treasured gems in these works and will be able to acquire and premiere some of these unknown works in North America and abroad. These Jamaican classical works make a rich contribution to the classically-trained student’s repertoire. Additionally, interpreting western art music from a non-Western perspective presents a new dimension of classical composition that is ripe for investigation.

A small number of current publications have only begun to explore the topic of Jamaican art music, as prominent Jamaican art music composers are slowly being recognized for their works in the Western art music genre. Byron Gordon Johnson discusses the historical and social perspectives that have contributed to the survival of Jamaican folk music arrangements since
Jamaica's independence and their incorporation into formal concert programs. He argues for their right to be presented on the Western art music stage and for their value as pieces for consideration as part of art music programs in concert. Johnson's dissertation does not, however, present a discussion on the Jamaican value of hybridization. Similarly, Natalee Burke, focuses on Jamaica's prominent art music composers and their works as a topic requiring public attention. While Burke's thesis presents an account of the role of imitation, hybridization, assimilation, and innovation in the development of art music by Jamaican composers, it centers on performance practices, reception history, and published criticism of art music in Jamaica and abroad, rather than the social significance of hybridization on the island.

Although a small number of scholars and musicologists have written books and articles on specific Jamaican composers, no publication addresses the social impact of the fusion of Jamaican folk music with Euro-classical music, on both Jamaican society and world-wide.

Mark Brill discusses classical and classically-influenced styles of music, folk, traditional, and popular music in Jamaica; however the book is more informative, educating the reader about the existence of these genres in Jamaica, rather than explaining their social significance. Raoul Abdul provides a view of Black American and a brief excerpt on Black Brazilian composers, but does not extend to those of Jamaican descent. Similarly, Zelma George provides information on Black American composers and singers in the arts, but does not speak of the lives and works of West Indian composers. The online bibliography, Art Music by Caribbean Composers: Jamaica, by Dr. Christine Gangelhoff, professor at The College of the Bahamas, and Cathleen

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11 Mark Brill, Music of Latin America and the Caribbean (Boston, MA: Prentice Hall, 2011).
LeGrand, librarian at Royal Thimphu College, provides insight into prolific figures of Jamaica’s classical music scene and is an excellent introductory resource for finding the names of prominent Jamaican art music composers, a list of their compositions and a brief background of art music in Jamaica. This bibliographical article serves as an informative guide rather than being an investigative report on the influences found in Jamaican music and Jamaican artistic values.

Not only do most current publications on the subject of art music in Jamaica provide little information on the island’s composers and their works, but also this music has not been widely disseminated, to the detriment of many prolific Jamaican composers, who as a result tend to go unnoticed. Additionally, the lack of funding for art music in Jamaica as well as the lack of enthusiasm or popularity surrounding the genre tends to stifle art music composition in the nation. These issues will be further discussed in the personal correspondence with Peter Ashbourne in Chapter IV. With such obstacles, art music composers in Jamaica have turned to hybridization as a vehicle through which cultures and classes can be united, allowing the music to transcend such barriers and ultimately be embraced by wider audiences.

The hybridization of Western art music and Jamaican folk music can be found in the vocal works of three prominent Jamaican composers – Noel Dexter (b.1938-), Peter Ashbourne, (b.1950-), and Andrew Marshall (b.1982-). These composers have written vocal works that combine indigenous Jamaican rhythms, instrumentation and performance style with Western art music genres, musical devices and techniques, creating music that includes both their British influence as well as their Jamaican folk roots. Though each of these composers represents a different generation, each has continued the hybrid tradition in Jamaica. These hybrid pieces

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seem to create a genre all their own, as they are neither solely Euro-classical nor solely Jamaican-folk in style. While these hybrids add to the wealth of Western art music for study and performance by singers and introduce the listener to the contribution of Jamaican composers to the Western art music tradition, they also serve a significant social purpose. Blurring the boundaries of race, culture, and class, these hybrids manage to surpass purely musical significance, serving as instruments of social development.

While this study seeks to rectify this issue of neglect and expand the awareness of the reader concerning the many prominent musical figures in art music from the African Diaspora, it further provides social and historical perspectives on folk music and art music in Jamaica and the implications of their fusion for Jamaican society. Examining select art music works of the aforementioned composers will show how hybridization preserves the Jamaican folk tradition and by fusing the disparate cultures, creates a sense of unity among the people. Furthermore, hybridization has allowed Jamaican folk music, an art form otherwise performed only in the Jamaican countryside, to now be performed on international concert stages, allowing the tradition to gain further exposure.
CHAPTER I
JAMAICAN HYBRID IDENTITY AND COLONIALISM IN JAMAICA

The Jamaican musical heritage is itself the result of centuries of cross-fertilization of the sounds and rhythms of Africa, Europe, the creolized Caribbean itself, the Orient and modern America.\(^\text{15}\)

Hybridization runs rampant in many facets of Jamaican society. From religious practices to social traditions to cuisine, Jamaicans have a history of taking foreign material and morphing it into their own creation by mixing it with their indigenous culture. This chapter, in addition to tracing the roots of hybridization in Jamaica, and discovering why it has become such a cultural mainstay, will also trace Jamaica’s history, its cultural influences, examine the attitudes and models left behind after Colonialism, and attempt to rediscover Jamaican identity since independence.

Known for valuing syncretization, John Roberts explains the cultural influences on Jamaican music:

The Caribbean contains music that embraces quite neo-African styles – style that still preserves old European elements in a pure form – and every possible amalgam of European and African. Moreover, Caribbean forms on the European side were derived from three countries, Spain, Britain, and France.\(^\text{16}\)

\(^{15}\)Nettleford, p. 26.
\(^{16}\)Anderson and Langley, p. 2.
This synthesis of cultures appears in much of Jamaica’s music including the popular music of the island, which at times combines North American popular song with Jamaican folk rhythms and instrumentation, written specifically to suit the Jamaican public.

Bearing the scars of slavery, Jamaica has wrestled with its identity as a nation since gaining independence. With the voices of many cultures, a strong European background and Afrocentric roots in existence on the island, some have questioned whose voice will determine “Jamaican culture” – which culture will dominate? Perhaps this question may be best answered by examining the role of music in each of the dominant cultures on the island and the significance of music as a sociological force. Beverley Anderson notes the varied purposes of music between cultures in the Caribbean,

Many writers on Caribbean music have observed “the extent to which [its] musical traditions are closely integrated with social and religious activities,” as distinct from the Eurocentric tradition that views music as an autonomous art form….Further, it is clear that music in the lives of Caribbean people is part of a larger struggle to create communities and societies, a struggle to determine whose voices will be heard and whose will be silenced, and a struggle over who will determine social values.17

Rather than settling on one dominant voice, Jamaican art music composers have composed musical works that fuse the diverse cultures and traditions, creating a unique representation of Jamaican music. Rex Nettleford notes the value of the combination, stating that “the melody of

Europe and the rhythm of Africa’...form a new organic whole embodying unprecedented and creative modes of relationship.” It is fitting that in Jamaica, a cultural mosaic of many cultures, languages and traditions, that art music composers would reflect the nation’s culture by creolizing.

Choosing to pair the contrasting styles of Euro-classical and African-derived folk music in a single work proves to be revolutionary since although both cultures are a part of the nation’s history, the differences between the two cultures are significant. Former Director of the Jamaica School of Music, Pamela O’Gorman, notes one such difference, “Jamaican music is essentially percussive and rhythmical, just as European music is predominantly melodic and vocal.” Additionally, a primary element of Jamaican folk music is its demand for an immediate response from its audience (such as clapping or laughter), whereas European art music is meant to be internally evaluated by its audience mainly for its artistic merit.

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COLONIALISM AND ITS IMPACT ON JAMAICAN MUSICIANS

Jamaica’s history continues to dictate present trends on the island. Remnants of the nation’s past still linger in the expression of art in society. As they seek to express themselves, Jamaican artists have undertaken a quest to discover the nation’s true identity, grappling with the country’s issues remaining since Colonialism.

From the fifteenth century to the mid-seventeenth century, Jamaica was a place where different races united, becoming cultural strangers. One group became dominant while the other succumbed to the subordinate role of slaves. This creolization process began with a period of what Bill Ashcroft, Gareth Griffiths and Helen Tiffin call “seasoning,” a period where slaves where branded, assigned new names, and were taught the new language they were to speak.  

From the aboriginal Arawak Indians to Christopher Columbus’s arrival in Jamaica in 1492, to the 161 years of Spanish rule on the island, and ultimately its conquest by the British in 1655, Jamaica as a country has assumed many faces. The intrigue of the island brought many people to its shores however, the indigenous cultural traditions of Europe and Africa would collide and dominate the island’s culture, forming a completely new one.

The first inhabitants of Jamaica, the Ciboney people, an Amerindian community coming from Asia to North America and to the Caribbean into Jamaica, were soon joined by the Tainos, an Arawaken people coming from Venezuela. It is from the Tainos that the country assumed its name, “Xaymaca” meaning “land of wood and water.”

One of the first musical hybridizations occurred in 1494, when the Spanish first arrived in Jamaica, settling in St. Ann and then moving to what is now known as “Spanish town,” where they were greeted with gifts by the singing Tainos. Spanish music soon melded with that of the Tainos. It was not long, however, before Jamaica became a Spanish colony with the Spanish

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enslaving the native Indians, ultimately leading to the extinction of the race. Their enslavement brought death by exhaustion due to harsh labor conditions, suicide, ill-treatment, disease, and genocide by their Spanish masters. In 50 years approximately 60,000 Arawakans died.

In 1517, the Spanish, now left without laborers, turned their gaze to Africa, and began importing Africans from West and Central Africa into the island to become slaves, thus beginning the African slave trade. The year 1655 marked the British invasion of Jamaica, with English sailors William Penn and Robert Venables capturing the island and causing the Spanish to surrender and relocate to Cuba while some secretly fled to northern Jamaica. By this time there was no evidence of the pure Arawak race on the island. During this time a group of descendents of former slaves escaped into the mountains and forests of the island and settled, forming a community known as the Maroons. The music of the Tainos disappeared into the hills with the Maroons. It was not until after participating in a guerilla war against the British that the Maroon community gained independence in 1739 by signing a peace treaty with the British.

In 1656, the island was infiltrated with the new British population, and British indentured laborers found themselves unable to assimilate to their new climate. They began suffering from diseases, prompting another importation of negro slaves from Africa, specifically Gambia, the Windward Coast, the Gold Coast, and Nigeria, to work on the plantations. Upon arrival, African slaves endured cruel hardship and were subjected to the dominant British culture and the abandonment of their religious beliefs, social behavior, language and music.

European and African migration to Jamaica presented two cultures of people, who not only had to adapt themselves to a new environment, but also to each other. Out of the cruel friction created by this confrontation however, came a creativity that shapes Jamaica’s current cultural landscape. From the shores of West Africa came many different languages, musics,
religions, and different ways of being. African drums and songs were now seen as powerful means of sustaining the African people. The Spanish and the British sought to devalue African cultural forms, deeming them forms of the lower class and placing high value on European culture as forms for the upper-class members of society. The Jamaican Creole language, Patois, is a product of the communication between the many African tribes and their European masters, to be discussed later in the chapter. Before 1826, slaves were often separated from their families and sent to different plantations, resulting in a mixture of people from different African tribes on the plantation together. The slaves began communicating with each other in English, the language they were accustomed to hearing from their masters.

In the years leading up to 1807, Jamaica was at the height of its prosperity and flourished as an agricultural colony. This was a particularly monumental year due to the abolition of the slave trade. It was not until the Emancipation Act, however, in 1833 that all slaves in the British territories were set free; thus no new African slaves were imported into Jamaica and the apprenticeship system was abolished. With workers now moving away to cultivate their own land, the labor force suffered serious depletion. Integration concerns began to surface after Emancipation since Jamaicans only knew the European master and Negro slave structure. While the Emancipation Act was a monumental event in Jamaica’s history, the country began to pass through many difficulties as it witnessed conflicts between the different classes of people on the island resulting in the Morant Bay rebellion of 1865.

Jamaica’s cultural make-up now included Britain, Scotland and Ireland as well as a German population who arrived to start a better life, establishing a village called “German Town”. The African culture in Jamaica began to decline by the 1820s as 80 percent of Jamaica’s population was slaves, the majority of them born in Jamaica, with no concept of their African
roots. The years 1838–1917 saw Jamaica’s encouragement of immigrants from India and indentured Chinese laborers, followed by a non-indentured Chinese population arriving after 1911. Immigrants from Syria and Lebanon soon followed.

On August 6, 1962 Jamaica was the first British territory in the Caribbean to attain independence and become a self-governing dominion within the British Commonwealth of Nations and later was accepted as a member of the United Nations. Olive Lewin notes the significant impact of independence on Jamaican culture:

> With the removal of shame and stimulus provided by political independence which we got in 1962, the need to disguise ourselves with an ill-fitting European mask was removed, and we began to see the rich outlines of our own culture. It took only a few years of serious research into our musical heritage to show that it went a long way further back than the four and three quarter centuries of our Jamaican history. Culturally we are as old as the cultural history of Africa. It is probably music of the Kumina cult more than any other - that has opened our eyes to the necessity for a completely new attitude towards our culture and its significance.²¹

The movement to reclaim Jamaica’s African roots has been maintained on the island with annual post-independence celebrations. The year 2012 marked the fiftieth year of independence for Jamaica as a nation and celebrations of independence have typically prompted scholars to trace the nation’s history and the many factors that have shaped Jamaican culture today. The birth of the Dominion of Jamaica signaled a growing sense of pride in the Jamaican population.

and gave rise to a new form of artistic expression. With the proclamation of independence came a committee assigned by the government to organize celebration programs. The people chose the island’s national symbols, national anthem, flag, and revised motto on the 300-year-old coat-of-arms. Once written in Latin, the coat of arms now bore the English phrase, “Out of many, one people,” symbolizing Jamaica’s diverse population: a nation comprised of people of many races living together in harmony. On Independence Day, the Union Jacks were lowered and the Jamaican flag was unveiled. The new flag was divided in sections with black on its sides (the hoist and fly) reflecting hardships, green on its top and bottom, representing land, and a gold saltire, representing the shining sun. Out of nearly 100 entries submitted in a public contest, the national anthem, a collaborative effort (with words by Hugh Sherlock and music and arrangement by Robert Lightbourne and Mapleton Poulle respectively), was chosen. The joy and pride of the Jamaican people became a cultural mainstay that bled into the people’s daily lives. Music became a powerful medium used to express such pride and joy, as well as to foster a sense of identity within the people.

Jamaica’s Afro-Jamaicans have undergone many social changes over the years, wrestling with the rediscovery of their hidden indigenous roots. European music, given the label of music worthy of serious study from the colonial archetype shifted to a post-colonial archetype that took on a more multi-cultural approach and challenged the prominence of European music in Jamaica.

One of the principal ramifications of colonization was an inferiority complex among the Afro-Jamaicans. Lewin explains the effects of colonization in Jamaica,

Cultural manifestations such as language, religion, methods of socialization and the creative arts have been greatly influenced, as the ideas and values of Britain were imposed through both formal
and informal education. One negative result of this has been the
development of a belief in the superiority of cultural expressions of
other societies, particularly those of the former colonizers, and the
inferiority of the indigenous traditions.\textsuperscript{22}

This prevailing attitude of inferiority among Afro-Jamaicans led to the rejection of their
own indigenous culture. In the pre-independence era, Jamaican children were taught British
songs in schools, and indigenous Jamaican folk music was soon replaced by Irish and Scottish
cfolk melodies. Lewin further explains that

Colonial policies caused Jamaicans not only to be ignorant of their
African past but also to despise sounds, sights, and ideas that did
not synchronize with those of the ruling powers. Children were
taught songs and stories from European countries thousands of
miles away and cultures as far remote. They were beautiful and
interesting, but were presented as though nothing else worthy of
notice existed. No mention of hibiscus, orchid or orange blossom,
doctor bird or firefly. Even after an educational system was
introduced in the nineteenth century, Jamaican children were
taught far more about the "mother country" than about their own
island, a situation which lasted well into the middle of the
twentieth century.\textsuperscript{23}

\begin{footnotes}
\item[22] Lewin, p.35.
\item[23] Lewin, p.42.
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Forced to abandon their indigenous culture and with the African culture being denigrated, Jamaicans were left with an identity crisis. Similarly, Beverley Anderson notes the prevailing attitudes of Jamaica’s colonial period: “Western European music has been accorded the unchallenged position of ‘music,’ and the music of other cultures has been accorded inferior status.” Anderson further details the tendencies of Jamaican culture due to a crisis in identity:

The Caribbean is largely politically, economically, and culturally fragmented, the exception being those areas of culture that are identified throughout the region as African retentions. The fragmentation has led to what may be a crisis of identity – the societies of the region are somewhat uncertain of where they belong culturally, and unsure of their values. The tendency is to look for outside models of doing and being.

In recognizing that they did not truly belong to the British culture and that its traditions were rather being taught to them and enforced, Jamaicans had to fashion a new sense of self in the years after independence.

With independence came decolonization and the country’s history prompted a strong desire among Jamaicans to discover their true identity as a people. This desire for identity has shaped the musical expressions on the island. Rex Nettleford notes that Jamaicans’ self-perception largely influences their self-expression, “Yet Jamaicans and their Caribbean counterparts are still perceived by themselves and others as extensions of Europe, historically

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24 Anderson and Langley, p. 3.
speaking. Their actions are seen as ‘responses’ or reactions to the initiatives of Europe.”

Colin Clark echoes this sentiment, as he considers the initial scene in the nation’s capital, Kingston:

When Kingston became capital of independent Jamaica in 1962 it continued to express a Creole ambivalence. In its spatial arrangement it was – as it always had been – essentially European; but its social structure and economic base remained pluralistic and dependent...So Kingston has been, in part, decolonized, not through a systematic state policy, but rather more casually through education, the arts, improvements in the quality of urban life measured by housing – and the sheer absence of whites. However it has also been Americanized.

Decolonization for Jamaica’s capital city meant a new approach to education, an elevated quality of life, and a change in the arts, namely music. In pre-independent times however, this was not the case. Jamaica’s education system suffered many years of the abandonment of the folk culture. Pamela O’Gorman notes the country’s educational history, “For too long our children have been educated out of their environment to a value system that originates in other countries. Over the past ten turbulent years in Jamaica, we have realized that the solution to our problems has to come from within – not from without.”

Suggesting an internal approach to resolving this dilemma in Jamaica’s education system, O’Gorman recognized the need for Jamaica to remove the stigma attached to the indigenous tradition and to begin to value its folk culture. Elements of the folk culture, such as Patois, were greatly discouraged in pre-independent times.

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26 Nettleford, p. 60.
28 O’Gorman, p. 42.
Throughout Jamaica’s history, the language Patois has been vilified and rejected and has been considered the language of those of low estate on the island. Olive Lewin expounds on the social division created by the British-imposed rejection of Patois and its impact on Jamaican music:

It was as though there had never been any African, Caribbean or even Jamaican cultural heritage or creativity.... It was absolutely taboo to use Jamaican vernacular, the main language of most Jamaicans... This alone effectively separated those aspiring to “higher things”, or a “good education” from most of Jamaica’s own music.29

The ramifications of the condemnation of Patois were such that use of the language divided the people, thus dividing Jamaican society in their views of music, as music was a carrier of the language. Despite the dominance of European culture, Lewin further notes that Africanisms survived in Jamaica:

In spite of neglect and outright rejection by certain levels of society, the traditional music of Jamaica survived. It was interwoven with all aspects of everyday life... However, the middle and upper echelons of society, exposed as they were to the Eurocentric influences of their education and the effects of colonial rule, were unaware of the cultural wealth of the music of the people.30

29 Lewin, p.42.
30 Ibid.
As Lewin notes, there is a clear division among classes in Jamaica in their views regarding the value of Jamaican folk music. Having been a British colony for many years, the Jamaican folk world has often collided with the British influence on the island today. While Jamaica’s working class citizens have historically been known for exhibiting a deep sense of pride in the folk culture, upper-class citizens are content with the view that Jamaica’s folk music belongs to the working class and that its value is small in comparison with Euro-classical music.

Despite these conflicting views, over time folk music has risen to a higher level of appreciation with members of the middle and upper classes in Jamaica now appreciating its richness and inherent ability to foster a sense of national pride. The veil of shame felt for Afro-Jamaican indigenous culture is being lifted in modern-day Jamaican society, causing many to become reintroduced to their roots. Breaking class barriers, the powerful Jamaican folksong with its relatable stories, dialect, rhythms, and melodies, has acted as a unifier for Jamaican society, allowing the people to identify with the music regardless of their current social status.

Although the perceived shame of Jamaica’s history prevents some from embracing their roots, many art musicians have sought to use the music of their stolen past as a form of self expression. In this study, each composer’s hybrid work presents the pulse of Jamaica’s indigenous folk music. Typical folk instrumentation, folk music styles, and rhythms were carefully chosen by the composers to give their works a “Jamaican flavor”. To fully comprehend the hybrid as a whole, an understanding of both of its parts is imperative. These classically-based works become unique compositions when infused with the elements of Jamaican folk music.
CHAPTER II
FOLK AND ART MUSIC IN JAMAICA

The student of Jamaican folk music will then become aware, not only of the influence of European folk dance, and music forms upon the folk music of Jamaica, but will be able to comprehend the very functional use of music in the old Afro-Jamaican setting. It will be found that the time pattern of English and Scottish dance tunes was changed by offbeat rhythm and syncopation.31

The folk music of Jamaica conveys the nation’s rich history, bearing the influences of both African and European culture. Playing such an important role for Jamaican society, it is imperative that the folksong persevere to maintain the nation’s culture. The dominance of popular music in Jamaica poses a threat to the folk tradition. Art music composers seem to have found a solution to this problem in their employment of hybridization. This chapter will trace the historical influences on the folksong, its various types and will also consider how hybridization ensures its survival. Art music on the island will also be discussed – its history, and how this tradition is working to maintain the nation’s folk culture.

Although Jamaica’s reggae music has risen to international acclaim, it was Jamaican folk music that first received such acclaim. In the mid-twentieth century, Harry Belafonte rose to fame singing an arrangement of the popular Jamaican folksong “Day O.” This rendition allowed Jamaican folk music to travel to stages worldwide and gave the island much exposure. With this movement in the resurgence of folk music, there was also a strong movement in the creation of popular music which borrowed from the traditional folk music already in existence.

With its wide range of forms, folk music reflects the lives of individuals and communities in Jamaica. From work songs to play songs; songs for ceremonies such as marriage, birth and death; songs of hope and songs of despair; songs about everyday life and songs that comment on

31 Ibid, p.332.
events in history, the Jamaican folksong allows the singer to express his or her feelings and allows the listener to gain insight into the life experience of another. Despite a range of influences on the genre, there is an unmistakable African performance style to all Jamaican folksongs, a lasting trait from its African origins. Ivy Baxter notes various characteristics of the music: “...the close relationship between movement, words and music of certain types of West African singing, especially that which accompanies work, is too well known not to recognize the profound effects of African song structure upon the development of the Jamaican folksong...”

Jamaican folksongs further reflect their African roots in their use of Patois, improvisation, derision, and use of the drum despite the law of 1696 that forbade slaves from meeting to sing accompanied by the drum.

**African-Jamaican Beginnings**

The early music of slaves in Jamaica, rooted in African tradition, over time became creolized with the combination of the different traditions of the many African tribes and also the slaves’ exposure to the European music of their colonizers. Olive Lewin notes the various purposes that the early music of the slaves served:

Music was a manifestation of basic philosophies, attitudes, and beliefs and was a vital link with the past from which they had been forcefully separated. Music also formed a means of communicating with the cosmic world, and it is likely that the slaves found their need for communication much greater in their new, harsh setting. Music was a means of relieving pent-up emotions, which could and did destroy lesser people. Ritual,

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ceremonial, and social music are likely to have been the types most
used by them, and these types still carry the greater cultural
weight.\textsuperscript{33}

Many of these purposes of the early music of the slaves may still be seen in modern-day
Jamaican society with ritual, ceremonial and social music still playing a big role in Jamaican
culture.

With the obvious influences of Africa and Europe found in Jamaican folk music, an
understanding of the folksong is necessary in being able to identify which traits belong to which
culture. The types of folksongs – Kumina, Revival, Mento, Work Songs, Ring Games and Play
Songs, each have distinct traits that bear the influences of Africa, Europe or a combination of
them both.

The most African of the Jamaican folk forms is Kumina. This form was shared with
African slaves in Jamaica by newly arriving indentured laborers from the Congo in the mid
1800s. The name Kumina is commonly used to refer to a number of artistic and social practices.
It refers to music, an urban style of drumming, dance and an African religious tradition. Kumina
ceremonies involve the summoning of ancestral spirits and commemorating the dead and often
include hymns called “sankeys”. In this folk form, songs are often sung antiphonally with two
kinds of drums (the kbandu and the cast, upon which players sit) accompanying the dancing and
singing. Other participants play catta sticks or other percussion instruments, each person playing
an independent rhythmic pattern. Kumina became a significant folk style in Jamaica that bridged
the European religious traditions of the nineteenth century with the practices of enslaved
Africans. The blending of the Kumina drumming style with Rastafarian culture resulted in the

\textsuperscript{33} Ibid, p.43.
creation of the nyabinghi drums (discussed in Chapter III). Members of the Rastafarian religion coined the term “nyabinghi”, meaning “black victory”, and in their ceremonies began to integrate hymns and psalms adapted from the Christian Sankey Hymnal, yet infused them with true Rastafarian concepts and rhythms such as the Kumina rhythm, as a way of expressing their African identity. This bridging of cultures produced new religious practices that may be prevalently seen in Jamaica’s religion known as Pocomania from the Revival tradition.

Music plays a significant role in the Afro-Christian religion known as Revival. In the form of Revivalism known as Zion, drums, tambourines and other percussion instruments accompany the singer. In Pukko, or Pocomania, another form of Revivalism, handclapping and percussive vocal sounds made by breathing in and out replace the drums and accompany the singer.

Mento, Jamaica’s indigenous dance style of folk music is a fairly slow music genre intended to accompany dance, with its 3:3:2 rhythmic pattern. This mid-twentieth century folk style has a characteristic feature of an accent on the last beat of each measure in 4/4 time. Its name is derived from the verb, “mentar” which means to “call out” or to “name” in Spanish. These songs are either humorous or serious and draw upon events of the past and use wit to spotlight, or “call out” the social ills of the time. Baxter notes how in the music of the mento style there is a direct correlation with the rhythm of the square-pattern in social dancing. She suggests that mento’s meter as well as the rhyming scheme of the verses have evolved to mirroring the movements in partner social dancing – a European tradition adopted by Afro-Jamaicans. The quadrille, the lancer, and the mazurka – European ballroom dances – became the bases of popular Jamaican dances both during and after the slavery era. Mento is a hybrid in that it combines European dance musics with African musical elements and typically sets foreign
melodies to the prosodic syncopation of Jamaican Patois. Instruments employed in mento are commonly the guitar, banjo, rhumba box, and the European fiddle.

The singing of work songs by the slaves served a double purpose: to make the heavy burden of work seem bearable and to communicate with one another. The majority of work songs are in the call-and-response form, where the “call” is initiated by a leader or soloist and the “response” is sung by the group. The leader’s role was to set the pace for the group by calling out a phrase that established a rhythmic pulse, thus causing the work to become more manageable. The art of improvisation also sprung from this form since leaders often improvised new lyrics or melodies to continue the momentum of the work. The rhythm of each song was fashioned to match the rhythm of the task at hand.

With a distinctively African performance style, ring games and play songs are typically sung and played by children across the island. Other such instances where ring games and play songs are performed are the gathering of adults on special moonlit nights or at death ceremonies such as the “Nine Night” ritual, where games are played to celebrate the life of the deceased. The form of ring games and play songs can vary significantly as they sometimes take the form of antiphonal patterns, while at other times they contain verses and choruses or even a single phrase sung repeatedly.

Rhythm is a key factor in distinguishing one Jamaican folksong from another. Each type of folksong presents its signature sound with its rhythmic pulse and accentuation. Syncopation is a prominent feature in Jamaican folk music. Baxter notes the predominance of rhythm in Jamaican folk music, “Although melodies may vary from modal and West African tonal styles to adaptations of European hymns, songs, sea-chanties and set dance tunes, in both vocal and
Instrumental [Jamaican] folk music the strongly marked rhythmic pattern is a notable feature.”

Baxter’s book further notes that once in Jamaica, the European folk dance forms eventually changed, favoring offbeat rhythms and syncopation.

According to scholar and musician Seretse Small, offbeat syncopations enliven a Jamaican spirit. He notes that Jamaicans love to play with timing, infusing their music with an intense matrix of rhythm, an ebb and flow of improvisation and a performance practice of playing either behind or ahead of the beat more than in the music of most other cultures. Reggae music — with its high hat (on the beat), the bass guitar (exaggerated behind the beat), and the rhythm guitar (a little ahead of the beat), demonstrates Small’s observation. Small explains Jamaican rhythm saying, “you simply cannot rush a Jamaican!” In the hands of Jamaican musicians, rhythm becomes a device to be played with and manipulated in various ways, and the music is not typically constrained to standard Western rhythmic patterns but rather mirrors its African roots in its approach to rhythm.

Instrumentation in Jamaican folksongs is a primary feature in communicating the message and feel of the songs. The drum plays an integral role in Jamaican folk music. Anne Hickling-Hudson writes: “[drums] have epitomized the Jamaicanization of our arts and entertainment and have become an all-pervading symbol of the dominant African element in our culture.” The use of African instruments or variations of them pervade Jamaican folk music and comprise the foundation of the songs.

One popular music genre that has maintained its African musical roots is Reggae. Reggae music stems from folk music and was born out of the religion outside of the mainstream

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34 Baxter, p.192.
35 S. Small, personal communication, June 2012.
in Jamaica known as Rastafarianism. This Jamaican-born religion is largely based on a deep connection to African culture. Olive Lewin notes: "The most modem manifestation of African thought in Jamaica is Rastafarianism although it developed in isolation from traditional communal roots." Dominating the Jamaican music scene today reggae music has kept folk traditions alive with its clear folk characteristics. This genre is incorporated into Andrew Marshall’s chamber opera *Hardtalk*, discussed in Chapter V.

Although Jamaican folk music embodies clear traits of African culture, the influence of European culture was present since the creation of the folksong. With the British invasion, the indigenous music that was created by Afro-Jamaicans also gained European influence. Walter Jekyll discusses Western music’s creolization within Jamaican folk music,

By far the greater part of these Jamaican tunes and song words seems to be reminiscences or imitations of European sailors’ ‘chanties’ of the modern class; or of trivial British nursery jingles adapted, as all such jingles became adapted ...I have not found one Jamaican tune which is entirely like any one English or European tune that I happen to know. But unrecorded folk tunes are essentially fluid, and pass through endless transformations.38

Jekyll’s observations imply that Jamaican folksongs were hybrids from their inception, since they were sung by Afro-Jamaicans but also highly influenced by the songs of European sailors. Lewin agrees and writes: "Jamaican music is as varied as the people who inhabit the island... [M]uch folk music retains features and functions of black African music, blended with

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37 Lewin, p.197.
elements of European (primarily British) music.” Although using British models (sea chanties and jingles), Afro-Jamaicans created a music that truly expressed who they were. It was their adaptations of these models that conveyed their creativity as a people and also communicated their African traditions.

Folk music in Jamaica has historically been sung and played for many reasons. One such reason is to give a voice to the island’s working classes, as the songs express the lifestyle of this class of people, stories of simple joys, friendships, daily tasks, celebrations and hardships. Other genres of Jamaican music provide the same function, giving a voice to Jamaica’s underprivileged communities. The select Jamaican composers of this study have sought to create music that “levels the playing field” — music that places Jamaican folk music on the same level of appreciation as Euro-classical music and gives a voice to the underprivileged members of Jamaican society, who have typically been the preservers of the rich folk tradition. These hybrid pieces have become vehicles through which “low brow” Jamaicans can see and hear expressions of themselves in works written for the concert stage and also in which listeners accustomed to Western art music can hear familiar genres but also be exposed to new non-European rhythms, unfamiliar text, and instrumentation not commonly used in the given Western music genres.

With the many classes represented in Jamaica, Anderson and Langley pose a poignant question, “Whose voice shall define the values of the nation?”

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40 Anderson and Langley, p.5.
Preservation of the Folk Tradition

Olive Lewin in her observations of working class citizens believes that the low social status of this class is the reason for their preservation of the folk culture. This view implies that folk culture is not the most popular nor is it the most prevalent culture in Jamaica, and if one wishes to explore it, the search may begin with the nation's lower class citizens who have long enjoyed its riches.

Not only has this sector of the Jamaican population sought to maintain Jamaica's indigenous culture, but the island has traditionally had political leaders who have placed great value on folk culture and who encourage the development of the arts, viewing Jamaica's cultural heritage as the basis for national development. Since Independence, Jamaica has made strides to protect and preserve the Jamaican folk tradition through government and social initiatives initiated by the public. Recognizing the need to identify themselves anew, Jamaican artists have chosen to devote their artistic expression to the preserving of the folk culture.

Traditionally in Jamaican fine arts there has been an emphasis on the expression of the folk tradition; however this tradition is the most threatened in the music sector. Visual artists continue to incorporate patterns and images in their works that are based on African heritage and many poets have attempted to awaken and revitalize folk traditions by creating poems in Patois that describe everyday life situations in particular regions. Ashamed of a past scarred by slavery, Jamaicans once denied their background and shunned the lower class citizens who spoke Patois, rejecting its origins. One poet who made a significant impact on Jamaican culture and caused a renewed sense of Jamaican identity was Louise Bennett Coverly, affectionately known as “Miss Lou.” Patois, the once-rejected Creole language of working-class Jamaicans, gained greater
esteem through Miss Lou’s poetry. In an interview, Carter Van Pelt quotes reggae musician Mutabaruka’s sentiments about Miss Lou and the impact that she made on Jamaican culture:

Miss Lou is the keeper of the folk tradition through poetry and songs in Jamaica. Miss Lou is the one who maintain the language of the people in the artistic expression of the people. When people was looking at the Jamaican language as dirty, terrible, Miss Lou used it in the artistic expression to express the feelings and the attitudes of the people. She is rightly where she is. She is a hero to a lot of people. She is one of the women who has kept the African-ness inside of the Jamaican culture and express it through song and poetry....to speak like a Jamaican was not accepted in the Jamaican society. It was not accepted. You were either uneducated or you was just [considered] stupid to speak that way. Well, Miss Lou used that language and make it become something of a gem in the Jamaican society, through her art form.41

Miss Lou used the mediums of poetry and song to instill a new sense of identity in the Jamaican public. Using the powerful rhetorical devices of irony and wit, Miss Lou also captured the injustices of colonialism and the faultiness of the class system, painting such pictures through Patois, and caused Jamaican society to begin to view Patois as an authentic and vital expression of Jamaican culture. The narratives of African heritage, frequently performed by Bennett-Coverley, were soon respected and given a degree of prestige in Jamaica because their social impact helped trace the roots of Jamaican indigenous culture.

From 1970 to 1982, a generation of Jamaican children were raised watching “Miss Lou” on her popular Ring Ding television show.

Throughout this time, when Jamaica was enduring a profoundly divisive political period, she unified all and sundry with her huge smile and insightful depiction of Jamaican life - always with

humour that removed the sting from even her most penetrating social commentary. Her enormous talent and persistent pride in Jamaican culture gained her international fame.42

With Miss Lou's death in 2006 came the passing of a vibrant figure that helped to shape new attitudes for Jamaica; fortunately her dream and legacy live on through folk performing ensembles such as the Carifolk Singers, the Jamaican Folk Singers, the National Dance Theatre Company, and the University Singers. Despite the popularity of the repertoire of these ensembles now, it is uncertain what the lasting effect of these performances will be and if the tradition will continue to flourish in the future.

Legacy

Contrary to the Eurocentric tradition, where music is an autonomous art form, music in Jamaica is a large part of daily activities. One of the most African traits brought to Jamaica was the idea of giving life a musical soundtrack. Jamaican slave songs related to everyday tasks and life activities and served as a way to communicate with one another, tell a story, or share one's feelings. The main purpose of folk music in Jamaica was to accompany other activities such as rituals, work, and dancing. More than the music itself, the words reflected Jamaican philosophies and also provided an account of significant happenings within particular regions of the island that resound with the natives. The importance of Jamaican folk music as a valid art form was not fully recognized until the 1960s, when various initiatives were made to ensure its preservation,

Recognition of Jamaican traditional music as a valid art form has come about through a number of factors, including a government initiative in the 1960’s to begin field collections of such music that was in danger of disappearing. A great deal of work in the collection and preservation of folk music continued with the ongoing organized efforts to make field recordings of traditional and contemporary folksongs, throughout the country, particularly by such notable scholars as Marjorie Whylie and Dr. Olive Lewin. Their important work in collecting and interpreting Jamaican folk music, contributed to the preservation and perpetuation of this significant area of Jamaican life and culture. Also, the Jamaica Festival movement has helped to keep some of the traditional music alive by recognizing and giving a platform to traditional groups from villages and towns all over the island and also contributing to field research.43

Such initiatives have contributed to the survival of folk music in Jamaica, as the government and citizens have realized that a true sense of Jamaican identity can be found in its folk tradition.

Jamaica’s independence in 1962 seems to have fostered a society in which there is a great sense of pride in the indigenous culture. Lewin describes the post-independence scene in Jamaica: “In the 1960s and 1970s, nationalism stimulated an interest in indigenous research in some developing countries.”44 Among the institutions enforcing the study of Jamaica’s folk traditions in the post-independence era was the Jamaica School of Music. Seretse Small comments that in 1985, the Jamaica School of Music had a great sense of mission and prioritized Jamaican tradition. At the school, the study of mento was given priority before jazz became a subject of study and reggae was examined before other genres.

While class continues to divide the island, there is a prevailing sense of nationalism and pride in all things typically “Jamaican”. Some folk practices, such as the use of Patois, have been perceived by the upper class as customs of Jamaica’s lower class citizens; however many

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44 Lewin, p. 311.
Jamaicans now embrace their African roots and make conscious efforts to preserve them. With the dawn of independence, Jamaicans began to recognize the growing importance of their African roots and folk traditions. With this recognition also came efforts by the public and also the government to re-educate the Jamaican people in returning to their roots. The Jamaica Festival of Arts, founded in 1963 was an initiative by the then Jamaica Labor Party Minister of Development and Welfare, Edward Seaga, to encourage a new self-expression for the Jamaican public. The Festival was created with the intention of focusing on elements particular to Jamaican culture. In addition to blurring socio-economic levels, the Festival was designed to expose the public to Jamaican creativity and culture. With his ‘Long-term Development Plan for Jamaica’ (1963-8), Seaga viewed the Festival as an integral part of national development since it would provide Jamaicans with a new sense of self and re-educate the public on Jamaica’s history and culture. The festival began in 1963, a year after Jamaica’s independence and Seaga envisioned it as a way of igniting the spirit of the Jamaican people. Now known as the Jamaica Cultural Development Commission, the festival incorporates traditions including graphic design, culinary arts, literature and performance.

Not only have political figures recognized the value of Jamaica’s folk heritage and placed great importance on this re-education since independence, but the lower class of Jamaican society has also maintained the folk culture in their daily living.

Jamaica’s lower class citizens have managed to preserve the indigenous culture “...the social outcast status [of urban and rural black manual laborers] has allowed this group to retain and preserve the vibrant and indigenous heritage that has perhaps sustained and strengthened its members. In spite of attempts to
suppress some of their cultural forms, this group somehow managed to protect and preserve them.\textsuperscript{45}

Though folk music has survived in Jamaica thus far, modernization and industrialization now pose serious threats to the tradition, as these two movements have caused lifestyle changes for folksong preservers. With mechanical devices such as vacuums available in Jamaica to assist with the completion of housework, there is now little need for the stabilizing rhythms that the work songs perpetuated.

Although current trends suggest the thriving of the folk culture, without set systems in place to protect the culture, its survival remains threatened. Through hybridization, Jamaica’s art composers are ensuring the survival of the folk tradition. Noel Dexter’s choral anthem, “Psalm 27,” Peter Ashbourne’s song cycle for high voice and piano, “Fi Mi Love Have Lion Heart,” and Andrew Marshall’s chamber opera “Hardtalk” will each be analyzed in the succeeding chapters as hybrid works of socio-political significance. By aligning folk music with a thriving genre such as Western art music, they preserve Jamaica’s indigenous folk traditions, foster a sense of unity among classes, and allow the folk tradition to gain international exposure, ultimately inciting national pride.

Folksongs communicate stories that encourage listeners to reminisce about their personal connection to the song’s text. Some have direct connections to the content of the folksongs, since they lived in the regions in which the songs originate. Others remember parents or grandparents singing the songs to them as children. No matter the connection to the music, taking the folk music to the higher level of global exposure conjures up a sense of pride in the Jamaican people.

\textsuperscript{45}Ibid, p. 36.
as they witness their story being told to the world. This music, at one time only aurally transmitted, can now live longer through a written score and be performed internationally.

Pairing folk music with Euro-classical styles allows the folksong to be brought into spheres uncommon to folk traditions. If not for hybridization, folksongs – having roots in slavery, a dialect once considered shameful and only used by the uneducated, and conveying stories from a rural lifestyle – would not have the opportunity to be performed in concert. Not only does the hybrid allow for international exposure, but it also contributes to the longevity of this new tradition. Such hybridization ensures the survival of something that was otherwise deemed unworthy and not fit for public performance. Now Jamaican folksongs can be studied by students of all classes, races and cultures in universities worldwide and have much more far-reaching effects on a global level. The philosophies and the values of the Jamaican people found in the music are a valuable resource in the discipline of anthropology and the appreciation of world music.

Now in Jamaica’s post-independence era, musicians can reclaim the Jamaican folksong that was formerly looked down upon in pre-independence years. Folksongs are now included in the school curriculum of Jamaican schools, where they were formerly omitted, and are being performed on the concert stage in Jamaica where audiences can enjoy them. There is a strong desire among both art and popular musicians on the island to keep the folk music of Jamaica alive, and relevant. Folk music is being included in the repertoire of Jamaican pop and jazz musicians and Folk Masses and Jamaican folk hymns are becoming increasingly popular. Whether on the concert stage, on television product advertisements, or being used by popular and classical musicians, Jamaican folk melodies and rhythms continue to thrive.
ART MUSIC IN JAMAICA: A HYBRID

In the past century Jamaica has experienced a new wave of cultural awareness and musical expression. Ivy Baxter has noted how Jamaican society uses the fine arts to express and communicate their reactions to Jamaican life, "...the creative arts in the island of Jamaica, although in their relative infancy and confined to a fairly small portion of the population, reveal the increase in the depth of an awareness and communicative power of a people who are undergoing new reactions and a new synthesis in their cultural development." It is not new for the society to use its music as an expression of everyday life; however modern-day life in Jamaica is being expressed using new forms of music to suit the changing times. Although art music composers continue to surface in Jamaica and express this culture in new ways, Western art music has been a long-standing tradition in the nation.

The island was under British rule until 1962, and the British influence in its music has survived. For more than three centuries Jamaican school-children were taught to sing Irish folk ballads rather than their own indigenous folk music – which was considered poor taste. Since the eighteenth century, especially after gaining independence in 1962, Jamaican art composers have expressed national pride by composing pieces that combine the traditions of their colonial upbringing with the traditions of their indigenous folk culture.

Samuel Felsted (1743-1802) and Frederic H. Cowen (1852-1935) were two of the first classical music composers in Jamaica. Felsted composed the first oratorio written in the New World, titled *Jonah*, around 1775. The latter half of the eighteenth century is commonly referred to as the "Jamaican Renaissance," a time of increased interest in learning, science and elitism.
when art music also flourished. In 1808 John Stewart, a long-time resident on the island, noted that there had been no theatrical performances for approximately 25 years; however concerts were prevalent in Jamaica’s capital city. Stewart remarks: “In Kingston, there are occasionally tolerable concerts, the principal performers in which are French emigrants from St. Domingo.”

Not only were the French performing in concert, but their African slaves also earned a living by performing.

In twenty-first century Jamaican music, the fusion of Western art music with Jamaican folk music has become a growing phenomenon and is especially prevalent in Kingston. Although the country is not known for its classical music, the presence of classical music in Jamaica is great. Ivy Baxter writes:

The climate for classical music in Jamaica has been remarkably well sustained, especially in Kingston…One important music feature over the past 20 years has been the Lunch Hour Concert, a free weekly concert sponsored by the Institute of Jamaica…Here new and old choirs, soloists and ensembles appear.

Similarly, in 2012, the 50th anniversary of Jamaica’s independence, there were lectures and concerts in the capital city Kingston, including the event Reggae Meets Opera, an evening that took the form of a symposium of art music composers explaining their hybrid works, the concerts Beethoven Meets Bob, and From Felsted to Marley, both programs featuring the highly

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48 Baxter, p. 335.
contrasting works of Ludwig von Beethoven, Jamaican classical composer Samuel Felsted and Reggae icon Bob Marley.

Institutions, including the Edna Manley College and Mico University College, both in Kingston and Northern Caribbean University in Mandeville, offer courses and degrees specializing in the Western art music tradition. Various performing arts organizations such as The National Youth Orchestra of Jamaica, the Jamaica Philharmonic Orchestra and the Jamaican Symphony Orchestra, also continue to uphold the classical music tradition in the island. The Jamaica Youth Orchestra, a string orchestra, is comprised of students who study at the Edna Manley College and also in private music schools. Not only are ensembles and institutions upholding the classical tradition, but many Jamaican composers are similarly writing works within this genre. Composers are ever writing new art music specifically for the youth orchestra aiming to produce a sound that is distinctly Jamaican. Jamaican-born composer and violinist, Paulette Bellamy, seeks to write her Euro-classical music with a “Jamaican sound” through her rhythms, Oswald Russell in his Jamaican Dances for piano references Jamaican folksongs fusing them with Euro-classical harmonies, while Noel Dexter composed a suite of Jamaican folksongs for the Western concert stage, based on traditional religious materials, labeled “Jamaican Spirituals”, originally written for Jamaican soprano June Thompson.

While genres including reggae, ska, and mento have become some of the nation’s most popular musical styles, art music composers are also contributing to the Jamaican music scene, writing little-known works that merit more attention. Three of Jamaican art music composers – Noel Dexter, Peter Ashbourne and Andrew Marshall – create unique, hybrid works through their choice of instrumentation, their use of rhythm and the Jamaican Creole language known as Patois, their chosen subject matter, paired with Euro-classical harmonies, and a Western style of
performance. Dexter, Ashbourne and Marshall each specify that their pieces are to be performed employing Euro-classical singing technique, as opposed to the folk style of singing that one would typically employ when singing in *Patois*.

The fusion of these styles is fascinating considering the distinct attitudes Jamaicans have surrounding both genres. Colonization has left a lingering attitude among some Jamaicans that Euro-classical music is superior to their own indigenous music and that Western art composers are superior to Jamaican composers. Some scholars, including folklorist Louise Bennett Coverly, affectionately known as “Miss Lou,” and musicologist Olive Lewin, have sought to popularize and elevate the attitudes surrounding Jamaican folk music. While they ask the public to consider its inherent merit, classical music in Jamaica seems to carry more sophistication and esteem than the island’s indigenous folk music. Classical composers are viewed as an elite class and the music itself has become a standard for ‘sophisticated’ music, while Jamaica’s popular and folk music does not receive the same praise. Rex Nettleford argues that each musical genre has its own excellent musicians and one genre’s musicians cannot and should not be compared with those of another:

So Brahms, Beethoven, Bach are declared superior to Marley, the Mighty Sparrow and Jimmy Cliff. “Serious music” becomes a term used exclusively on local radio stations to describe the music of Europe. The “models” continue to be outside of the Caribbean….It is not a question of whether Mahler is superior to Marley. More to
the point is the fact that they have each attained excellence in their respective genres of musical expression.\textsuperscript{49}

With such attitudes plaguing Jamaican society, pitting cultures against each other through musical expression, hybridization has become an invaluable resource in its ability to unite the people of Jamaica.

\textsuperscript{49} Nettleford, p. 53.
Dexter is a born choral conductor who lives in a world of pure vocal sound. To him a choir member is not necessarily someone who can sing well, but a voice of singular quality, colour, and range that will help him achieve a particular choral sound that exists inside his head... To my mind, the sound he achieves is neither European nor African but clearly Caribbean (perhaps more exactly Jamaican).

In order to produce masterful works, a composer’s musical palette must be rich with a vast array of colors and hues. The works of Noel Dexter embody such mastery as he is equally skilled in both Euro-classical and folk music. Choosing to combine the two in the vast majority of his works, Dexter writes music that is characteristic in its sense of Jamaican identity, as he often employs Jamaican dialect, rhythms and instrumentation to create a Caribbean feel. This chapter will discuss his journey and influences as a composer, his hybrid composition, Psalm 27, and the social implications of his life’s work.

Born in Portland, Jamaica in 1938, Noel Dexter has become a household name in Jamaican music. A renowned conductor, pianist, soloist and ethnomusicologist, Dexter was Director of Music at the University of the West Indies at the Mona Campus from 1977 until 2002, and he continues to serve as an Associate Professor of Music at the university. With honors such as the Order of Distinction, a national honour from the Government of Jamaica for his service in the field of music, and the Prime Minister’s Medal in 2003, Dexter has been recognized as a national icon.

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Dexter’s composition career began in 1962, the year of Jamaica’s independence, and his works have been published world-wide in hymnals, song books, and collections. He graduated from the University of the West Indies in 1967 with a Bachelor of Sciences degree in sociology, and went on to receive a Licentiate of Trinity College London, in class music teaching and a diploma in ethnomusicology and folklore studies. Soon after, Dexter attended summer sessions at Westminster Choir College in New Jersey and at the Royal College of Church Music in London, England.

Dexter served as a music teacher and director of the award-winning choir at Ardenne High School for more than ten years and in 1962 he founded the Youth Fellowship Singers (later the Kingston Singers). This prestigious choir was made up of young singers from churches throughout Kingston and became an important part of the music scene for 25 years. The award-winning choir performed classical, folk, and jazz repertoire, and began to tour internationally, performing in concerts and winning competitions, thus increasing public awareness to the many facets of Jamaican music.

The University Singers, another ensemble Dexter has directed, has performed internationally and has also received critical acclaim. The choir, whose repertoire consists of Jamaican folk music, Jamaican popular music, and classical music, has entertained heads of state and royalty visiting Jamaica. Now under the direction of accomplished Jamaican composer and conductor Franklin Halliburton, the University Singers continue to experience Dexter’s leadership as acting Musical Director of the ensemble.

Dexter’s religious affiliations are evident in his body of work. Having served as coordinator for the Caribbean Church Music program of the Caribbean Conference of Churches in the 1970’s, Dexter composed many of the hymns, songs, and anthems which are widely sung.
today in both Jamaican churches and worldwide. His *Jamaican Folk Mass*, and various arrangements of Biblical psalms and hymns, such as his *Psalm 23, Psalm 150*, and *Psalm 27* have been performed by choirs throughout North America. His hymn “The Right Hand of God,” 1983, with words by musician Patrick Prescod from the island of St. Vincent, is said to be the most popular hymn from the Anglophone Caribbean and has been included in a number of church hymnals worldwide. In these post-independence years church music on the island has become infused with a “Caribbean lilt”, which is a syncopated rhythm Dexter uses in much of his music, and in particular this hymn, giving the arrangement a distinct Caribbean flavor.

Dexter notes that the hymn was rejected at first, but soon rose to international acclaim. Its early rejection but later acceptance is an indication of the prevailing attitudes in Jamaica concerning the fusion of Jamaican rhythms with European hymns. Once hesitant, perhaps due to unfamiliarity with the new fusion, the Jamaican public is now growing to accept this form of hybridization, blending African rhythms with the traditional structure of the European hymn.

Dexter confirmed through personal correspondence the desire and effort of Jamaicans put forth to trace their African roots during the 1960s. He noted that with this effort also came an upsurge of Jamaican people aiming to create and identify “things Jamaican” and to call them their own. When the country was under British rule, Afro-Jamaicans did not explore indigenous artistic expression, but upon gaining independence, a new sense of Jamaican pride began to swell, causing an exploration of their own indigenous culture.

After 1962, Jamaican identity was being explored by the formation of organizations such as the Jamaican Dance Theatre Company and the Jamaican Folk Singers. These organizations became national symbols, tasked with maintaining the folk culture. Dexter notes the emergence of such ensembles at this pivotal time in Jamaica’s history:
In addition to the Jamaican Folk Singers, a number of folk choirs sprung up in which folk music was moved from the field to the stage with very artistic arrangements created. While all of this was going on, there was a strong movement in the creation of popular music. A lot of this music, the popular music, borrowed from the traditional folk music which had already existed.\textsuperscript{51}

With the increased popularity of folk music arrangements, Dexter observed that Jamaica’s folk music began to replace a lot of the pre-existing European-based music for staged performances in musical theatre. While there was an emphasis on creating new material and a growing sense of national pride, it took time for English songs to assume a subordinate role in the theatre and music education. In schools after 1962, Jamaican folk music began being included in the classroom and music competitions in the country included Jamaican folksongs. Dexter remarks that at this time research into Jamaica’s folk music traditions began:

\begin{quote}
We still sang English songs and music education was still focused on music from overseas. All of the stuff that we used to sing didn’t go out immediately but there was an emphasis on creating new material – material of our own. In school, our own music was included in the classroom, and was given some respect, so there were competitions in the presentation of traditional Jamaican music and we started a folk research unit and a memory bank where we collected songs from old people, songs which would have been lost, and in art music now, there were one or two composers who started to write both vocal and instrumental music.\textsuperscript{52}
\end{quote}

With these “lost songs” resurfacing – songs collected through research and from elderly people familiar with the folk traditions – folk traditions were being rediscovered and implemented in both secular and religious music.

\textsuperscript{51} N. Dexter, personal communication, Nov. 2011.
\textsuperscript{52} Ibid.
Having grown up in British Jamaica, Dexter learned British and Irish songs in school, and understood that Jamaican life then meant operating and expressing oneself within a British context – communicating in a way that reflected British culture. He recalls that at the time of his youth, Jamaican folksongs were not given any respect as they were not considered “proper;” songs such as “Blue Bells of Scotland”, and other British folksongs and hymns were incorporated into the curriculum at Jamaican schools. In the post-independence years, however, a movement began in the Jamaican church that was meant to represent how Afro-Jamaicans felt about God and how they related to God. New folk expressions surfaced to convey the Jamaican’s way of communicating with God. This new form of expression meant taking the historic Eurocentric traditions and incorporating indigenous styles such as adding African beats to hymns from the Euro-classical tradition, and dressing in African garb when attending religious ceremonies, as can be seen in the Pukko religious ceremonies. Art music composers began composing music infused with folk traditions for use in the church.

The majority of Dexter’s works are rooted in church music, a tradition that began with his first compositions published in the United States in the 1970s, Psalm 150 and Psalm 23. Composing the pieces at the Ardenne High school in Kingston for the St. Cecelia Festival, Dexter recalls that the compositions were requested by the director:

Every year the St. Andrew Singers, one of our live-in choirs has a St. Cecilia Festival, the patron saint of music, and when the director of that choir, Lloyd Hall asked me to bring the girls and boys down to sing the two solo parts in Mendelssohn’s “I Waited
For the Lord”... he asked me to do something else and I wrote those two songs as a part of our presentation.53

Alongside performances of works by European composers including Felix Mendelssohn, were performances of Jamaican sacred classically-based works, infused with the Afro-Jamaican traditions of syncopated rhythms and drumming. Masses and hymns became the dominant forms for compositions. There was a movement now that was not unique to Jamaica, but involved the Caribbean at large. Dexter describes the movement:

It was a movement all over the English-speaking Caribbean. The style of the masses and church music in Jamaica incorporated the syncopation of our music and the rhythms which people knew in secular songs, so that we had what were called “folk masses”, and even a Reggae mass. Olive Lewin was founder of the Jamaican Folk Singers... an accomplished musician, having studied at the Royal School of Music in London in piano, violin and composition. Her folk mass included our folk melodies. Mapletoft Poulle who was one of the collaborators in composing the national anthem of Jamaica, wrote a folk mass and solos as well as anthems. In addition to the piano accompaniment in these works, there was drumming and other percussion instruments to give them a real “Jamaican flavor.”54

This emergence of the “folk mass” in Jamaica began a trend that many church musicians would follow. Important works in this style include Father Richard Ho Lung’s Caribbean Mass, Mapletoft Poulle’s Jamaican Folk Mass, Lisa M. Narcisse’s First Jamaican Mento Mass and Paulette Bellamy and Noel Dexter’s Jamaican Folk Mass, each emerging as masterful works combining Euro-classical forms with Jamaican folk rhythms and melodies. The Roman Catholic Church has had a dominant influence on the development of Caribbean classical music within the choral music genre. The masses of both Mapletoft Poulle (composed between 1970 and 1975), and Father Ho Lung (composed in 1996), – devout members of the Roman Catholic

53 Ibid.
54 Ibid.
church – distinctly feature Jamaican musical elements and incorporate popular music styles.

Poulle, asked by Father Ernest Kamath, then Director of the Combined Catholic Choir, to write a mass using the mento rhythm, wrote a setting of 8 movements: Kyrie, Gloria, Credo, Offertory, Sanctus, Pater Noster, Doxology, and Agnus Dei, written for mixed chorus, soprano solo, dancer(s) if available, keyboard instrument (piano or organ), and conga drum. Ho Lung’s mass, a setting of 9 movements: Lord Have Mercy, Glory to God, Alle, Alle Alleluia, Holy, Holy, Holy, Christ Has Died, Amen, Our Father, Peace Be With You, and Lamb of God, is written for mixed chorus, cantor, piano and conga drum and employs the nyabinghi rhythm, and also reggae and mento styles for its various movements. With the composition of these artistic arrangements, Jamaican folk music was moving from the field to the High Church.

Founded in 1973, The “Caribbean Conference of Churches” (CCC), the amalgamation of churches from the leading denominations in the Caribbean, decided to create a hymnal to supplement but not replace the foreign hymnals. This continued desire in the Caribbean for self-identity was reflected in the CCC’s creation of the Caribbean Church Music program. Founded by Caribbean church music composers Patrick Prescod of St. Vincent, Bro. Pascal Jordon, a Trinidadian monk, and Noel Dexter, each worked as coordinators collecting music which had been written by Caribbean composers and hosting workshops to encourage people to compose more music for the church. The result of their efforts culminated in a song book titled “Sing a New Song”, a collection of Caribbean hymns and songs. The movement is still alive today and recently the Anglican church released a new hymnbook of both old and new hymns to replace the English hymnal “Hymns Ancient and Modern,” which had been unused for some time.

As sacred music was being transformed on the island so was music for the stage as new works were being written for the Jamaican theatre. Thus, the “National Pantomime,” the main
musical theatre production in Jamaica emerged. Not only has Dexter composed music for the church, but he has also composed music for Jamaican musical theatre, having been musical director for a number of theatrical productions in Kingston and having composed the music and lyrics for eight Little Theatre Movement National Pantomimes – Jamaica’s longest surviving theatre company. Dexter remarked that the Jamaican musical theatre scene in the pre-independence era was comprised of locally composed works based on folk stories and songs:

Another area of new music is found in the Jamaican theatre. The main musical in Jamaica is the National Pantomime, which in the pre-independence period was based on the old English pantomimes like “Jack and the Beanstalk”. This had been replaced by a Jamaican musical in which all the theatre music has been locally composed, from the overture to songs or choruses and solos for the leads…ensemble music – choruses, duets, trios, and quartets. The script is based on Jamaican folklore or contemporary stories.

Everything is locally composed.55

The birth of the Jamaican Pantomime was a significant development for the country as Jamaicans could now see their own folk stories presented on the professional stage with choreographed singing and acting in costumes with props and the backdrop of designed sets.

Whether composing for the church or the theatre, Dexter summarizes the intent behind the nature of his compositions and perhaps the motives for musical devices used, “All that I have written has been written for the choirs I lead.”56 His compositions are shaped by the capabilities

55 Ibid
56 Ibid.
of the particular ensembles that he directs. His famous choral ensembles, the Kingston Singers and the University Singers, have held the tradition of singing repertoire of both folk and classical music. With the choirs familiar with and competent in both genres of music, Dexter has been able to compose music of both genres for the choirs and has often fused the styles together in his compositions.

Although often syncretizing musical styles in his works, Dexter has upheld his personal goal of having his music reflect a typically Jamaican sound. A distinct factor in his music is his loving dedication to his homeland. In all of his compositions, above all else, he aims at creating a strong Jamaican tone and atmosphere. When composing, Dexter comments that he is often inspired by text and it is the text that usually dictates the structure of his arrangements. Once he realizes how he wants to structure his works, he aims at making them sound very Jamaican. One of his self-proclaimed challenges in writing music however, is maintaining his unique voice as a composer. With a plethora of music in existence, he notes that one has to be careful not to plagiarize the work of another composer. He advises young Jamaican composers who desire to pay homage to their country by operating within the folk tradition, to make their works as Jamaican as possible by demonstrating the folk styles by region,

I would advise them to make it [the composition]....whatever they do...as Jamaican as possible...identify it with the region in Jamaica....Because there’s so much written, it all sounds alike out there....To bring something new to the table is one way you can get it done – try to be as Jamaican as possible.57

57 Ibid.
Dexter’s advice reveals his values in composition, highly prizing the Jamaican sound. It is Jamaica’s folk culture that gives the music its “Jamaican sound”. His works have been enriched by his in-depth study and accumulation of Jamaican folk music through the Caribbean Church Music Program. His song book, Mango Time, written in collaboration with Godfrey Taylor, presents a collection of the melodies of seventy-six transcribed folksongs as well as a history of Jamaica’s folk music and folksong styles. Dexter explained that rhythmic variety is the most characteristic feature of Jamaican music. Apart from the dialect and melodic devices, much of what comprises the typical “Jamaican sound” is found in the African-derived Jamaican rhythms. Dexter notes the current efforts in Jamaica to maintain the “Jamaican sound,”

Currently there is also in Jamaica a Youth Orchestra. It’s a string orchestra consisting of students who study at the Jamaica School of Music and in the private music schools. There are people writing new music for this orchestra for the aim is to produce a sound that is uniquely Jamaican.

The post-independence desire to increase the expression of Jamaican folk music is still prevalent in Jamaica today. Whether in sacred or secular compositions, Jamaican folk music has become a source of national pride for the Jamaican people. Dexter’s pride in his nationality is evidenced in his piece Psalm 27, in which he uses a variety of Jamaican folk styles to communicate the song’s message.

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Psalm 27

Dexter’s four-part arrangement of the Biblical scripture Psalm 27 ("The Lord is My Light and My Salvation"), takes the form of a Euro-classical-Jamaican Folk anthem. Its solo piano introduction reflects a Euro-classical style in its form and sound, but is soon interrupted by the beating of the drum, introducing the incorporation of a typically Jamaican sound, with its driving Afro-Jamaican rhythm. In its lively opening section, there is a common syncopated Jamaican rhythm from the Pocomania tradition – a ceremonial dance form from the Revival tradition – which is clearly evident through the rhythmic pulse and form. Anthony Pinn explains the characteristics of the Revival tradition as evidenced in Dexter’s work:

Revival tradition, including Pocomania...include(s) the familiar African American lining or call-and-response feature. The songs, hymns and choruses are often adaptations of spirituals and Christian hymns...this mode of singing is Africanized with the accompaniment of the beating of drums such as the kettledrum or the bass drum....On the whole, the mode of singing and worship is lively.60

The syncopated Pocomania rhythm used for the text, “Lord is” is a common rhythmic figure found in many Jamaican folksongs. (See Figure 1)

Figure 1:

\[ ... \]

60 African American Religious Cultures 2. S-X, Essays (Santa Barbara, CA, ABC-CLIO, 2009).
The drum in this piece plays an important role. While it maintains a steady rhythm, the drum in the opening section creates a mood of jubilance as is suggested by the text. For each section of the work, the drum sets the tone, shifting in tempo to depict the changing moods of the text. Judging by the fast tempo and the syncopated rhythms in the chorus, piano, and drums in the opening section of the piece, a typical Jamaican spirit is notable in the music, as the singers proclaim their trust in God with the phrase: “The Lord is my Light and my Salvation.” In keeping with Jamaica’s folk tradition, fermatas in this work are accompanied by drum rolls, a typical Jamaican folk trait often signifying a transition into a new rhythmic pattern or used as a suspenseful device.

Not only does a portion of Dexter’s instrumentation convey African roots in the music, but other African features may be found in the work. The African practice of antiphonal singing, another Pokomania music feature, is evident in the opening text of the song both for the phrases “The Lord is my light and my salvation” and also for the text “of whom then...” The male voices pose the question “of whom then?” and the female voices respond in kind, engaging in a dialogue (See Figure 2a and 2b). This dialogue between the sexes, a typical Afro-Jamaican folk music trait, is set by Dexter to a syncopated rhythm, sung antiphonally at the outset of the piece, but soon shifts to a more homophonic, hymn-like texture when all voices join rhythmically for the text “the Lord is my Light and My Salvation” (See Figure 2c). As the piece begins to shift in a new direction for its serious text, this homophonic transition phrase creates a brief contrasting Euro-classical tone to the piece before the piece returns to adopting a folk-like character. Dexter masterfully juxtaposes the two genres of music (folk and classical), carefully ensuring that the flow of the music is not interrupted.
This flow of one style into the other suggests a plausible unification of the two genres, causing the listener to hear their commonalities, rather than their differences. The following B section is characterized by the Jamaican folk music drumming tradition used for Rastafarian religious ceremonies known as Nyabinghi drumming. In this section, marked by the text, "Though an host of men were laid against me, yet my heart shall never be afraid." and "For in the time of trouble, He shall hide me, He shall set my feet upon a rock", the drum once again plays an integral role in both setting the tone for and conveying the message of the text. Among the many drumming traditions in Jamaica – this beat pattern best matches the Nyabinghi drumming tradition of Uganda. This drumming tradition was adopted by the Rastafarian religion. In early years, the Nyabinghi drumming tradition in Jamaica, signified the summoning of a spirit to destroy the oppressor. Nyabinghi chants typically include recitation of the Psalms, therefore setting the Psalm to a Nyabinghi beat pattern is an appropriate compositional technique Dexter uses. The rhythm Dexter employs in part B, which would typically be played on a set of three Nyabinghi drums, includes a dominant heart-beat rhythm, played on a Funde\textsuperscript{61}, and a livelier faster rhythm, a syncopated beat, playing around beats 2 and 4, played on a Repeater\textsuperscript{62}. Although this East African beat pattern, commonly used in Jamaica for Rastafarian sacred ceremonies, is employed by Dexter for this piece of Christian orientation it is not uncommon in Jamaican culture for composers of particular religious traditions to pay tribute to other religious folk traditions in their works.

\textsuperscript{61} the middle drum in a set of three Nyabinghi drums. A dominant heartbeat rhythm is established by this drum as the player applies steady, dampened strokes on beats 1 and 3.

\textsuperscript{62} also known as the keteh. This is the smallest and highest pitched drum. The player tends to play a syncopated rhythm around beats 2 and 4. This drum is commonly known as the drum that carries the spirit of the music.
The text of a song truly dictates Dexter’s musical settings, as we see the dynamic shifts and direction of his melodic lines working in accordance with the text. In this B section Dexter carefully sets the chorus behind the soloist to a beautiful *sotto voce* dynamic, supporting the soprano soloist and allowing her melody to soar above the chorus with her hope-filled declaration – “For in the time of trouble, He shall hide me, He shall set my feet upon a rock.”

Among the Euro-classical traits of the work is Dexter’s choice of language for the piece. Dexter chose to set the Psalm to Standard English rather than the Jamaican Creole language, Patois. This choice, combined with the piece’s Jamaican folk traits creates an interesting hybrid with the folk music styles communicated through the English language. The piece concludes with a melodic line that mirrors a Euro-classical anthem with its homophonic texture (See Figure 3); however the fusion of Euro-classical texture with Jamaican folk rhythms is evident in the final bars of the piece, as the drum playing a syncopated Pocomania rhythm, accompanies this Euro-classical anthem, concluding the song together.

Figure 3:

While remaining loyal to Jamaican folk traditions, Dexter composes music in the Western art music tradition that tells a story from a Jamaican perspective. In listening to his
music, there is no doubt that his intension is to create a Jamaican sound; however, he simultaneously operates within the Euro-classical tradition in his use of forms, musical language and the style in which he trains his singers. Producing choirs of classically-trained singers, the expectation of employing classical technique is the same whether singing his Jamaican folksong arrangements or his Euro-classical art music.

Dexter’s choral works, always written for the choirs he conducts, are characterized by rich harmonies, a rhythmic drive, the “Caribbean lilt”, and a melodic line that truly conveys the text. The hybrid seen in Psalm 27 serves many social purposes beyond its musical merits. This work acts as a preserver of Jamaica’s folk culture in its quotation of Jamaican rhythms and instrumentation within the setting of a Euro-classical, piano-vocal anthem. Dexter’s placement of these folk elements into a classical form ensures the longevity of folk music as it is now housed in a universal genre, where it may be performed internationally. This fusion furthermore unites the upper and lower-class members of Jamaican society by exposing each class to the music of the other, thus allowing for an appreciation of the music of another. Personal observances of concerts in which his music is being performed have shown this integration of classes, as Dexter’s audiences are often comprised of people from various backgrounds. Dexter has the power to stretch beyond social, racial and political boundaries by his ability to express the heart of Jamaica’s two dominant cultures – European and African, in his music.
CHAPTER IV
PETER ASHBOURNE (b.1950-)

Peter Ashbourne is the most versatile of the younger generation of composers born and living in Jamaica. One of his recent works, Mikey, a reggae opera, displays his innovative approach to composition.

The following chapter discusses the life and works of Peter Ashbourne, detailing the elements of his upbringing that have influenced his music. His song cycle “Fi Mi Love Have Lion Heart,” for soprano and piano, will be considered as a model of his use of hybridization. Ashbourne masterfully takes five Jamaican folksongs with syncopated rhythms and sets them to Western harmonies, textures and forms while maintaining the spirit of the folksong. Constantly flirting with atonality in his accompaniments, Ashbourne brings a complexity to the pieces that further allows the listener to not only interpret the story being told by the melodic line but also the accompanying story being told by the piano’s melodies.

Recipient of the Prime Minister’s Award for Excellence in Music in 2004, composer, arranger, musical director, and performer, Peter Ashbourne, attended the University of the West Indies in Kingston, the Jamaica School of Music, and Berklee College of Music in Boston, where he received his Bachelor of Music degree in composition. An accomplished pianist and violinist Ashbourne also holds a Licentiate Royal Schools of Music diploma in violin performance. At 26, he began teaching in the Jazz Department at the Jamaica School of Music.

63 P. Ashbourne, personal communication, May 6, 2011 - Gangelhoff
Among the many influences for his works, Ashbourne was intrigued by violin virtuoso, composer, arranger, and pianist Jascha Heifetz, and his arrangement of Camille Saint-Saens' "The Swan." Heifetz changed harmonies when transcribing the piece for violin and piano which attracted Ashbourne's attention and he became interested in similar compositions. Ashbourne began to focus on compositions at age 11 and was not only influenced by art music, but also popular music recalling the influence that Bert Bacarach had on his style. He details the varied styles that influence his compositions:

...melodies...that has turned out to be one of my "gifts," one of my abilities...if you make a melody that people can sing then you are worth it – the snobbery of art music – but it has stood me in good stead. By the time I was about 15...I decided that I wanted to write. I discovered that I could write melodies and then I got interesting in chords and chord progressions...the pop music thing was coming in there. I was greatly influenced by Bert Bacarac, the quirkiest pop song composer ever...you can imagine in Jamaica where either you are sort of middle class and you play Schubert and Schumann and a little bit of Bach and maybe some Beethoven, or you play pop music and you don't read music or anything, or you work in the army, the army band and you operate a machine and make sound. I started writing charts...arrangements.\(^{64}\)

\(^{64}\) P. Ashbourne, personal communication, June 2012.
While his sense of harmony was influenced by Western styles, his love for the Jamaican folksong developed during his years working with cultural icon Louise Bennett, Miss Lou, on the Jamaican Pantomime scene. The wide variety of folksongs in Miss Lou's possession and the rich culture found within them fascinated Ashbourne,

Jamaica is a small island in the Caribbean basin that is remarkably rich in folk material. The quality and quantity are both impressive.

[This richness helps to explain] why I want to examine this folk tradition [as a] resource. Some very interesting music can result when these tuneful, mostly diatonic melodies are subjected to various compositional techniques. The tonal basis of this traditional music can be conveniently integrated with my current approach to the musical poles of tonality and atonality.65

Preserving the indigenous music of Jamaica became important to Ashbourne early in his career as a composer. He explains that the reason why he revived the Jamaican folksong was that he started a string quartet in the 80s and wanted to write folk arrangements for the quartet. Recognizing the desire of the public to hear Jamaican folk music, Ashbourne began to devote much of his compositions to the folk tradition. Although operating in a style that was desirable to the public, he still encountered conflicting attitudes.

At some point some years ago I decided that I was going to as much as possible make my art music be based on the Jamaican cultural identity. What I am is a composer...yet when I do something with a Jamaican thing, it is easier to have it accepted....On the other hand I remember I wrote a little Suite for string quartet that uses a folk melody...and how I use the melody is a point of departure...and I asked a friend of mine, and he said “yes it was nice, but it’s a pity you didn’t write it”...somehow it’s

65 P. Ashbourne, personal communication, May 6, 2011 - Gangelhoff
because I used a Jamaican folksong, it’s not original. You have some peculiar attitudes, some interesting attitudes.66

While some may think such compositions to be unoriginal, Ashbourne’s use of folk melodies as a point of departure rather allows him to take the familiar and add the unfamiliar to it, so that the song becomes new with a new texture, harmony and form. Despite various attitudes surrounding his folk compositions, Ashbourne remains fascinated with the Jamaican folksong and marvels at the vast array of folksongs in existence. It is this fascination that has caused him to reinforce the Jamaican value of preserving the folk tradition.

Ashbourne’s work includes countless compositions for the Jamaica Musical Theatre Company and the Little Theatre Movement pantomime shows (Jamaican musicals), as well as commissions for the National Dance Theatre Company. His instrumental and choral compositions include commissions for choir, symphonic wind ensembles, chamber orchestra, chamber groups, as well as instrumental and vocal solos. A multi-faceted musician for over 30 years Ashbourne has also been one of Jamaica’s leading composer-arrangers of commercial music, producing the music for many advertising campaigns, composing over 700 commercial jingles, and winning numerous awards for his projects. As a film and television composer, he produced the soundtrack for docu-dramas, feature films, and the theme and incidental music for Jamaica’s most popular television soap opera, Royal Palm Estate.

As a prolific performer, Ashbourne has played both violin and piano in solo and ensemble capacities as leader of the Pimento Ensemble, a classical chamber group and founding member of MUSICA XAYMACA, the Jamaican Chamber Music Group. Ashbourne’s eclectic

66 Ibid, June 2012.
experience has placed him in the company of iconic popular musicians, playing for artists such as Bob Marley and Paul Simon.

Ashbourne’s works often start with a tonal center, but later begin to experiment with atonality. It was this atonal approach that Ashbourne used for his art song cycle, *Fi Mi Love Have Lion Heart*. Here, he chose to leave the melodic structure of the folksongs intact and to provide interest with the chord changes that surround the melodies.

Experimenting with various musical devices, Ashbourne notes his struggle in composing art music in Jamaica, where there is no clear model from which a composer may work. He comments that it is very difficult to measure how far one can experiment with one’s music in Jamaica and suggests that art music composers in Jamaica must invent a standard for themselves, and at times face failure in the work’s appeal for the Jamaican audience. Ashbourne has learned when to experiment and when to conform to society’s ideals in his works, admitting that he is not very adventurous with his compositions, since the Jamaican public has not been known to appreciate great degrees of atonality. Jamaican society rather embraces melodies that can be easily reproduced and that are pleasing to the ear. This factor has limited his compositions to a degree since his experimentation with atonality could be greater if his audience was in support of such music. Regardless, his restraint has not diminished his artistry.

I’m almost sure, that at least on a regular basis, that doing ‘bubble and squeak’ is not going to work….I don’t have the luxury of writing that music very often, the experiment where you’re trying this and you’re trying that and you’re using this new technique…that’s one of the things that has colored this project that I’m doing, this opera thing [“Mikey”]. First of all it’s difficult to get the balance right. It’s hard to make decisions and that’s the problem here, it’s…‘what do I write’ which I suppose is every composer’s problem…I’ve spent my entire life, especially with pop music, being told that my music is too experimental…

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67 P. Ashbourne, personal communication, June 2012.
Asked by Olive Lewin to write an essay about writing art music in a third world country, though he has not yet written the essay, Ashbourne points out the obstacles faced by the art music composer in Jamaica. Labeling Jamaica as “a dot in the ocean”, Ashbourne remarks that writing art music in this dot is a challenge as the public does not truly understand nor widely appreciate the art form. Globally, Jamaica is best known for its popular music and parochialism in Jamaica tends to stifle new innovations in music. He notes the esteem given to popular music in Jamaica and the challenge this attitude presents in a nation that tends to neglect the art form in which he is operating. Because of such attitudes art music composers in Jamaica receive very little financial support, and sponsored training. Ashbourne further comments that Jamaica does not run on content but rather on form.

Despite such ever-present obstacles for Ashbourne, he continues to marvel at his survival as an art musician in Jamaica.

Do you realize what I’m trying to do? I’m trying to operate as a professional musician in a dot in the ocean. A dot in the ocean usually has the classic thing of not a very highly developed cultural identity and it’s derived and it’s backward and here am I in this place and every year that I survive, I marvel at it.68

Ashbourne notes the prevailing attitudes of colonialism in Jamaica, with the nation’s citizens still valuing the opinions of the European culture above their own. Having rejected a job offer to teach at Berklee University to return to Jamaica and teach at the Jamaica School of Music, he noted that this decision made him unsuccessful in the public eye. Ashbourne sees himself as a “prophet without honor”, one whose efforts are not acknowledged by his fellow countrymen as

68 Ibid.
the public has failed to recognize his talent, choosing to believe that his return to Jamaican signifies failure. Another stifling attitude in Jamaica is the country’s desire for validation by outside sources, preferably European. Ashbourne laments that Jamaica’s inferiority complex still exists in that his works are not considered to be of any worth until they are validated by someone of European descent.

Ashbourne has overcome many obstacles as a Jamaican art music composer and has struggled with various perceptions from the non-Jamaican public who perceive Jamaica as an island where no “serious” compositions are written. He states, “This is another thing about being in Jamaica and writing music at the level that I write – outside of Jamaica nobody takes it seriously because you’re from the islands. It’s an island song.” His wife, Rosina Moder, confirms that such attitudes from non-Jamaicans have existed in the past, as she notes the timely premiere of his reggae opera, in a time where fusion is beginning to be accepted and desired. However, she argues that such prejudice against Jamaicans is outdated since times have changed, and there is now room for Ashbourne’s works. This perceived wrongful judgment by non-Jamaicans often prevents the popularity of Jamaican art composers; however with a commitment to the global performances of these works, attitudes may change.

Hybridization brings about such change. Ashbourne has used it for its inherent ability to expand the perspectives of the Jamaican people and the world by showing the music of disparate cultures functioning together within a single work. His fascination for hybridization is evidenced in the Art Music and Reggae Workshop that he gave at the University of Music and Dramatic Arts in Graz, Austria in 1986 and the June 2012 lecture he gave on the nature of opera and its fusion with popular music in his reggae opera, Mikey, at the Edna Manley College in Kingston at

69 Ibid.
an event entitled, "Reggae Goes Opera." The elements found in his reggae opera are reminiscent of those found in his song cycle *Fi Mi Love Have Lion Heart*, for soprano and piano.

**Fi Mi Love Have Lion Heart**

Ashbourne’s five-song cycle, *Fi Mi Love Have Lion Heart*, for soprano and piano, was written in 2005. This hybrid work is an art music song cycle with Jamaican Patois as its dialect, Jamaican folksongs as its content, and Jamaican rhythmic patterns throughout. The harmony and chord progressions however, may be considered Euro-classical and add a certain complexity to the standard Jamaican folk melodies. These arrangements each present a hybrid in combining Jamaicanisms with Euro-classical harmony, form and compositional techniques. Tonality was particularly important to Ashbourne, who crafted his work to contain tonal and atonal aspects with harmonies that shift in between. This compositional approach is clearly evident in the pieces as the accompaniment often includes a right hand melody that is tonal and at first recognizable to the ear, but it later obscured by the left hand’s atonality. There is a wonderful interweaving and interplay between tonality and atonality throughout the cycle and the listener can enjoy the push-and-pull tension of the two in accordance with the text.

Ashbourne sets the text well by employing heightened atonal harmonies and melodic lines for particularly tense or morose moments in the poetry, and shifts to brighter, more clearly tonal melodic lines for particularly happier moments. Each song introduction contains hints at the prevailing melody of the adapted folksong; however Ashbourne masterfully weaves the folk melody into short vignettes that tell their own story before the singer begins to sing, setting the stage for the grand story to be told (See Figure 4). The piano plays an integral role in this cycle, not merely as an accompaniment but rather as an artistic partner with the soloist creating onomatopoeic moments and conveying images that the singer may not be able to communicate,
thus enhancing the stories. The piano often provides sound effects to certain words being sung or the sonic expression of emotion after a phrase. This compositional technique may be seen in “Liza,” where after the phrase “wata come a mi eye” is sung, the piano expresses the feeling of tears flowing through a descending chromatic line (See Figure 5).

Figure 4: “Banyan Tree,” mm.1-5

Figure 5: “Liza,” mm. 12-13

The pieces, “Long Time Gal,” “Liza,” “Banyan Tree,” “Fi Mi Love Have Lion Heart,” and “Nobody’s Business,” are not connected to one another in terms of content, but they represent an aspect of Jamaican culture and lifestyle. Ashbourne commented that the works selected are some of his favourites from the plethora of Jamaican folksongs.
The range of emotions captured by these pieces certainly captures the interest of the listening audience, as in “Nobody’s Business” is a gossip tale that quickly turns to a catty shunning of the audience by the singer, who relishes in her life’s decisions and refuses to let the outside world judge them. “Fi Mi Love Have Lion Heart” tells of a lover’s devotion to another, vowing everlasting love. “Banyan Tree” speaks of a couple singing and dancing at a moonlit night festivity under the covering of a Banyan tree, a large tree with hanging roots where lovers typically meet. “Liza” is a sad account of the singer missing a loved one, Liza, and upon each remembrance of her, begins to cry. “Long Time Gal” conveys the joy of becoming reacquainted with a friend who has been away for a long period of time.

“Long Time Gal”

In the piano accompaniment to “Long Time Gal”, Ashbourne writes a mento rhythm in the left-hand accompaniment which repeats throughout. In the right hand he writes a melody reminiscent of minimalist music in its trance-like rhythmic pulse (See Figure 6). The combination of this twentieth-century art music style paired with the singer’s syncopated Jamaican folk rhythms and the text in Patois creates a fascinating hybrid. The thought communicated by the piece is one of surprise and excitement, as the singer marvels at the improbable re-acquaintance with a friend.

**Long Time Gal**

*Dis long time gal mi neva si yuh,*  
*Come mek mi hol’ you han’*  
*Peel head john crow siddung pon di tree top,*  
*Pick off di blossom,*  
*Mek mi hol’ you han’, gal mek mi hol’ you han’.*  
*Dis long time gal mi neva si yuh,*

**Long Time, Girl**

It’s been a long time, girl, since I’ve seen you,  
Come let me hold your hand  
The bald-headed crow sits upon the tree top  
And picks off the blossom  
Let me hold your hand, girl, let me hold your hand.  
It’s been a long time, girl, since I’ve seen you,
Come mek wi walk an talk.

Peel head john crow siddung pan di tree top,

Pick off di blossom,

Mek wi walk an talk gal, mek wi walk an talk.

Mek wi wheel an tun till wi tumble dung.

Mek mi hol’ yuh han’ gal

Come let us walk and talk.

The bald-headed crow sits upon the tree top

And picks off the blossom,

Let us walk and talk, girl, let us walk and talk.

Let us turn around til we tumble down

Let me hold your hand, girl.

Figure 6: “Long Time Gal,” mm.1-4

“John Crows” (the name for crows in Jamaica,) are carnivorous, so it is highly unlikely that one would eat a blossom from a tree. The text, “peel head John Crow, si’ dung pon tree top, pick off
di blossom”, signifies that it has been so long and so much time has passed that the impossible is happening.

The right hand piano accompaniment begins on its own for the verse whose central message is “come mek mi hol’ yu han’”, and is soon joined by the left hand accompaniment for the text “come mek we walk and talk”, the two piano lines joining as if to symbolize the joining hands of two individuals as they walk and talk. (See Figure 7). Ashbourne not only eventually melds the two lines of the accompaniment together at this fitting point in the piece, but he also weaves the two genres together by joining Patois and the syncopated rhythm of the vocal line with a chromatic minimalist accompaniment. Two worlds colliding in this piece creates a certain audible tension that creates a dramatic interest in the composition.

Figure 7: “Long Time Gal,” mm. 9-12
A certain degree of Mickey Mousing is used for the text “mek we wheel an tun til we tumble down,” as we hear the accompaniment’s bass rising and falling to signify this movement. (See Figure 8).

A notable upward glissando and a prominent key change in bars 23-24 creates a dynamic effect. These two devices introduce the listener to the next level of text. While the opening verse suggests utter surprise at the encounter of the friends, the second verse suggests a dialogue about to begin – the moment where the friends begin to “catch up” with each other, requiring a more intimate musical setting. Ashbourne sets the stage for this by a softer dynamic and a lowering of the pitch as if gossip is about to be spread. The upward glissando suggests an outburst of happiness by one friend marveling at the encounter, as she sings “This long time gal me neva see you!”

Figure 8: “Long Time Gal,” mm. 37-40.
“Liza”

This folksong is a lament for a woman named Liza, whose presence is missed by her loved ones. Since families were commonly separated during the early years of slavery, this song may suggest separation from a daughter, sister, or friend either in death or in migration to another plantation. Regardless of the exact meaning, a great sense of loss is communicated by the musical interpretation of the text.

*Liza*

*Ev’ry time me ‘membra Liza,*
*Water come a mi eye.*
*When mi ‘membra mi nice gal Liza,*
*Water come a mi eye.*
*Oh, come back Liza, come back gal,*
*Water come a mi eye.*
*When mi look upon Sarah daughter,*
*When mi look upon Vie*
*And mi membma mi nice gal Liza,*
*Water come a mi eye.*
*Come back Liza, come back gal.*
*Dry the cry from mi eye.*
*Come back Liza come back gal,*
*Water come a mi eye.*

*Liza*

*Every time I remember Liza,*
*I start to cry (water comes to my eye).*
*When I remember my nice girl, Liza,*
*I start to cry (water comes to my eye).*
*Oh come back Liza, come back, girl,*
*I start to cry (water comes to my eye).*
*When I look upon Sarah’s daughter*
*When I look upon Vie*
*And I remember my nice girl, Liza,*
*I start to cry (water comes to my eye).*
*Come back Liza, come back, girl.*
*Dry the tears from my eye.*
*Come back Liza, come back girl,*
*I start to cry (water comes to my eye).*
Ashbourne sets the melody at an interval of a perfect fourth above the initial melody line in the second stanza to heighten the dramatic intent behind the text. This verse becomes an outcry by the singer of mourning and loss. In the opening bars of the piece, Ashbourne uses a descending chromatic line in the left hand to create a vivid picture of the tears falling from the singer’s eye, even before the text is sung (See Figure 9). The fermata on the word “Liza” in bar 46 (See Figure 10), also contributes to this outpouring of emotion. This rising interval communicates a cry sung with abandon at the helplessness felt by the singer in his/her inability to bring Liza back.

Figure 9: “Liza,” mm. 1-5

Figure 10: “Liza,” mm. 45-48.
The European influence on this folksong is clearly evident by the initial meter, a waltz rhythm, as well as the text where the Patois is interrupted by the words "curtsy" and "bow," from British tradition.

**Banyan Tree**

_Moonshine tonight,_
_Come mek we dance and sing_
_Mi deh rock so, you deh rock so_
_under Banyan tree_

_Ladies mek curtsy, gentleman mek bow_
_Ladies mek courtesy, gentleman mek bow_
_Mi deh rock so, you deh rock so_
_under Banyan tree_

_Den we join hands_
_an' dance aroun' and roun'_
_Den we join hands_
_an' dance aroun' and roun'_
_Mi deh rock so, you deh rock so_
_under Banyan tree_

_Banyan Tree_

_The moon is shining tonight,_
_Come let us dance and sing_
_I rock this way, you rock that way,_
_under Banyan tree._

_Ladies curtsy, gentlemen bow,_
_Ladies curtsy, gentlemen bow,_
_I rock this way, you rock that way,_
_under Banyan tree._

_Then we'll join hands_
_and dance around and around_
_Then we'll join hands_
_and dance around and around_
_I rock this way, you rock that way,_
_under Banyan tree._
The piece begins with a fanciful grandiose waltz, a European dance (See Figure 4), which is then joined by a simpler-sounding waltz ushering in the vocal entry. Traditionally, this folksong has been performed in either the mento rhythmic style or the European waltz style. Rather than selecting one tradition over the other, Ashbourne incorporates them both in the piece. Experimenting with the alternation between the duple and triple meter traditions, the incorporation of both meters in the piece pays tribute to both versions of the folksong. Noel Dexter and Godfrey Taylor in their book “Mango Time” note this tradition, “The rhythm of the song [Banyan Tree] may vary from Afrocentric, as in mento, to Eurocentric as in the waltz.”70 Some favor the mento rhythmic version while others favor the waltz. The initial text “moonshine tonight, come mek wi dance an’ sing”, and “ladies mek curtsy, gentlemen mek bow”, is set to a straight-laced, “sophisticated-sounding” waltz rhythm that is soon interrupted by a change in meter for the text “Den wi join hands and dance around and roun”. This stanza is set to quadruple meter in mento style, to depict the dancing of the couple in the song. Word painting is evident for the text “mi deh rock so, you deh rock so”, with the slurring of the melody in the accompaniment, suggesting the “rocking” of the body in the dance (See Figure 11). Ashbourne skillfully brings the piece back to the waltz in the concluding bars so as to unify the piece with its two contrasting meters. This balancing between the two rhythmic styles is an indication of Ashbourne’s experimentation with the concept of the Euro-classical-Jamaican folk hybrid in one work, and how well the two rhythmic styles can work together.

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70 Dexter and Taylor, p.17.
“Fi Mi Love Have Lion Heart”

Ashbourne begins this piece with a chromatic fragmented melodic line; however the piano assumes a supportive role to the voice in a predominantly tonal accompaniment, which allows the singer’s text and melody to become the primary focus of the piece. Thus the sentiment of the piece, that the singer’s love is as strong as a lion and will never die, can then clearly be expressed. The accompaniment also mimics the sentiments of the text in select moments such as for the phrase “only fi yu”, where the piano draws attention to single melodic line, suggesting the singer’s singular focus. The opening a cappella bars for the vocalist further draw attention to the text. (See Figure 12).

Figure 12: “Fi Mi Love Have Lion Heart,” mm. 6-10
The dramatic climax of the piece is made known by the surge in dynamics and tone color with the twice repeated text “Fi mi love have Lion Heart.” (See Figure 13)

**Fi Mi Love Have Lion Heart**

*Fi mi love have lion heart,*  
Strong and everlasting only fi yu.  
*Fi mi love will never done,*  
Shining like the sunshine only fi yu.  
*If we part and never meet again,*  
Though we part and never meet again,  
*Fi mi love is like a king a reign,*  
Strong and everlasting only fi yu.

**My Love Has a Lion’s Heart**

My love has a lion’s heart  
Strong and everlasting only for you.  
My love will never end,  
Shining like the sunshine only for you.  
If we part and never meet again,  
Though we part and never meet again,  
My love is like a reigning king,  
Strong and everlasting only for you.

Figure 13: “Fi Mi Love Have Lion Heart,” mm. 40-49
Ashbourne describes this piece as the piece that is the furthest away from tonality of all the songs in the cycle – the one where tonality is stretched. Since the melody and text are simple, Ashbourne desired to create interest by experimenting with atonality and chromaticism. He remarks, “by the time I got to this one [Fi mi love] I said to myself, ‘...how can I do this without it sounding like another ordinary version?’” This is a little bit of pushing the envelope a little...using the original tune in fragments to do new things and keep the interest alive.”

Atonality, a twentieth century Western art music trait, is combined in this piece with a simple folk melody in Jamaican Patois. This hybridization shows Ashbourne’s desire to blend adverse musical devices, and as a result heighten the impact of each singular device.

“Nobody’s Business”

The opening bars of “Nobody’s Business” adopt a sound reminiscent of the ragtime music style. Ashbourne leaves the verses unaccompanied with only single chords on the downbeats of each line. (See Figure 14)

The full accompaniment appears on the line “nobody’s business but him (she, mi) own,” thus allowing the text given in the first two of the three phrases of each verse prominence. This scarceness of accompaniment by Ashbourne allows a clear delivery of the text for the singer and a clear understanding for the listening audience. Written in AA’B rhyme scheme, in this piece the text is meant to be spoken more than sung. This allows the audience to hear the humorous text before joining in on the B line of each verse and the following chorus. This AA’B form mirrors the African-derived call and response in that a leader may call out the two A lines and the group may respond with the B line. The Ragtime feel in conjunction with chromatic fillers,

71 P. Ashbourne telephone interview with composer, 7 January, 2009 – Byron Gordon
the Patois story-telling and the typical Jamaican rhythm in the vocal melody, reinforces the hybrid style.

**Nobody’s Business (but me own)**

*Solomon granpa gawn a Ecuador,* 
*Left him wife an’ pickney out a door* 
*Nobody’s business but him own.* 

*Solomon granma swear she naw go beg,* 
*Tief weh all bra’ Sammy fowl an’ egg* 
*Nobody’s business but she own.*

*Nobody’s business, business,* 
*Nobody’s business but me own.* 
*If ah married to a Nayga man,* 
*An’ ah lef him for a Chiney man.* 
*Nobody’s business but me own.*

*If me even old like Taggoram,* 
*An’ me wan’ fi pose as twenty-one* 
*Nobody’s business but me own.*

Ashbourne’s cycle with its blend of well-known Jamaican folksongs and Euro-classical harmonic devices, texture, and form, effectively communicates the essence of Jamaican culture. His experimentation with dissonance and atonality does not obscur the nuances of the folk melodies and the messages that they communicate. Rather than subtracting from the original intent of the folksong, Ashbourne’s compositions rather heighten the meaning of the text through
his accompaniments that often use word painting. The text of a folksong is the main carrier of its essence and the music supports the text. Knowing this, Ashbourne’s harmonies enhance the tone colors of each piece and establish the mood, allowing for various responses in the listener with each changing subject matter.

Augmenting his chords with dissonances, the listener’s attention is drawn to the text and the meaning behind the harmonic choices, which enhances the meaning of the text.

Each song’s meter is in direct relation to the text. Ashbourne maintains the original meter of each folksong in his settings so as not to tamper with the meaning and effectiveness of the poetry.

Because the songs are written in Patois, non-Jamaican listeners, who are unfamiliar with the language, can still experience the meaning of the text through the moods created by the music. Ashbourne manages to express the nuances of Patois through accentuation and syncopation, creating an authentic delivery of the text that encourages the Jamaican sound.

Ashbourne’s use of texture also furthers the text since the thoughts expressed by the poetry are often paired with a simple or minimal accompaniment to show the lightness of the mood, versus those weighty thoughts expressed that are paired with complex rhythms and harmonies. This use of texture may be seen in the contrasting examples of Figures 15, with a simple accompaniment based on the text and Figure 13, with its heavy tremolo mirroring the text.
Although partially obscured by Western harmonies and characteristics, the pieces maintain their Jamaican character and particularly the folk music trait of requiring an immediate response. Jamaican folk music elicits an immediate response from its audience. Clapping along, moving to the music or responding to the humor of the songs through laughter are typical and intended audience responses when listening to Jamaican folk music. Such responses are encouraged largely by Ashbourne’s choice of rhythmic setting. By keeping the traditional rhythmic structure of each folksong, he carefully uses accents, rests, tempos and dynamics to create a truly Jamaican vibe in each piece. The Jamaican spirit is specifically evident in the inclusion of moments of climax through rising melodic lines, dynamic changes, glissandos, and percussive clapping sounds to be made by the singer, as seen in “Long Time Gal.”

Character songs are very common in Jamaican life – songs about an individual and their habits. This typical Jamaican story-telling approach as seen in “Liza” and “Nobody’s Business” is maintained in Ashbourne’s hybrid work as his accompaniments allow the vocal lines to tell the story. Where there is a lot of text, the accompaniment is minimal, and where there is repetitive
text the accompaniment is more active so as to encourage dancing from the audience – one immediate response required from Jamaican folk music.

The piano as the sole accompanying instrument often acts as an equal story-telling partner to the voice. In addition to being a rhythmic and harmonic partner, fully supporting the vocal line, the piano also extends the vocal line through characterized interludes and introductions. Since Jamaican folksongs are not typically paired with the piano, but rather are sung a cappella or with guitar and percussion instruments, Ashbourne makes the piano “sing” with its melodic and harmonic shape. It often mimics the percussive sound, making the pairing of piano and voice for these settings sound natural.

Just as in African-American negro spiritual, Jamaican folk music has its laments, songs of jubilee, character songs (as in Biblical story characters), work songs, and coded songs that carry hidden messages. Ashbourne’s cycle presents a good representation of the gamut of Jamaican folk music, with a song from at least three of these categories – the lament (“Liza”), the character song (“Nobody’s Business”), and the jubilee (“Long Time Gal”).

Using Western art music devices meant to heighten the meaning of the text, such as harmony, tempo, tone color, range, form, texture and instrumentation, Ashbourne skillfully conveys the individual meaning of each folksong. With the messages of the songs speaking of the varied subjects of dancing, love, one’s right to privacy, re-acquaintance and sadness over a lost loved one, Ashbourne has carefully chosen which devices to employ at particular moments in order to communicate each song’s message and unique nuance.

The chosen songs for this cycle each have special significance as they each give the listener a glimpse of some facet of Jamaican life. The preservation of these songs is vital since
each song uses typical Jamaican phrases that allow the listener to begin to understand Jamaican values.

This song cycle takes the Jamaican spirit and the country’s values to the concert stage where it may be shared with audiences who may only have had the opportunity to glimpse Jamaican life through images communicated through popular culture. With the common knowledge of reggae music being born in Jamaica, it is vital for Jamaicans that the world also be exposed to the rich folk heritage of the country so that listeners can fully understand all facets of the culture and its contribution to world music. In its original form, sung in rural communities in Jamaica, the Jamaican folksong has not been able to spread to a wide listening audience, and the world is being deprived of a rich musical tradition. These songs, however, when paired with Euro-classical forms can travel to places that the original Jamaican folksong may never have reached. Through his works, Ashbourne has exposed a world audience to Jamaican folk music and has fostered a sense of national pride. For Jamaicans this hybrid work chronicles cultural values, suggests memories and nostalgia provides a common ground on which all Jamaicans can meet and have a shared experience. Ashbourne’s work preserves the folk tradition, aids in the unification of the Jamaican people, and exposes the world to Jamaica’s rich musical tradition.
CHAPTER V
ANDREW MARSHALL (b.1982-)

"In Jamaica, as elsewhere, artists are influenced by sociological and historical situations which have helped to create them." \(^{72}\)

As a proud Jamaican, Andrew Marshall has used his music not only as an outlet for self-expression but also as a vehicle through which he may incite social change for Jamaican society. The youngest of the three composers of this study, Marshall, while appreciating the current musical trends in Jamaica, makes it a point in his music to return to Jamaica's folk traditions. Recognizing the richness and value of the nation's folk culture, Marshall's work reflects folk traditions in his settings of hymns, choral anthems, Jamaican spirituals, art songs, solo piano arrangements, symphonic works, and opera. The subjects of his works vary from sacred to secular however, one of his greatest works of notable impact is his hybrid chamber opera, *Hardtalk*. The following chapter will discuss the influences on Marshall's compositional style, his work *Hardtalk*, and the socio-political implications of this hybrid.

An accomplished pianist, educator, prolific composer and arranger, Andrew Marshall, was born in St. Andrew, Jamaica in 1982. As a teenager, Marshall served as co-director of the youth choir at his church and became interested in works by American gospel composer and pianist Richard Smallwood. Beginning to transcribe gospel melodies for his choir, Marshall was inspired by the voice of lay musician, baritone Everol Dixon, and his rendition of the song, "I'm Climbing up the Rough Side of the Mountain." It was this rendition that inspired Marshall's first original composition for four-part choir. As a composer, he acknowledges that there is a spiritual

\(^{72}\) Baxter, p. 357.
dimension to his act of composing as he considers it a God-given gift. His compositions were first conceived in church and were based on his spiritual experiences.

Marshall received his Bachelor of Arts degree in music education with an emphasis in piano performance from Northern Caribbean University, Mandeville, Jamaica, his Master of Music degree in music education with an emphasis in choral conducting from Westminster Choir College of Rider University, Princeton, New Jersey and his Doctor of Musical Arts degree in choral conducting from the University of Oklahoma. Several of Marshall’s works have been performed throughout Jamaica and the United States with compositions and arrangements of over sixty hymns, carols, sacred music, and secular works for chorus and orchestra. His works have been commissioned by both local and international organizations. Conductor and Composer-in-Residence of the Jamaica Symphony Orchestra, Marshall is currently an Assistant Professor and Director of Choirs in the Department of Music at Northern Caribbean University, Mandeville. His choral ensembles are in constant demand, receiving frequent invitations to perform throughout the Caribbean and the United States. Marshall is also the Music Director of Maranatha Ministries, a non-profit organization that enjoys an annual international touring schedule. His recent collaborations include working with celebrated Jamaican poet Joan Andrea Hutchinson in setting her poems to music. In recent years, Marshall founded the Jamaica Choral Scholars’ Festival, which has been one of the major annual events in Jamaica where choral music is studied and performed. The festival serves as an educational tool for promoting the significant works of Caribbean composers. In addition, the Festival is used to promote a standard of excellence in Christian ministry among church music leaders within a Caribbean context. Professional workshops, seminars, master classes, and choral rehearsals are employed to broaden
the performance skills of participants and to educate participants on the lesser-known musical figures in Jamaican art music.

Marshall recalls having had exposure to both classical and popular music growing up in Jamaica. While his music has expanded to include other styles of music, the majority of his works are religious. Marshall credits dancehall music and rhythms he heard pouring through the streets of St. Andrew as a contributing factor to his current composition style. Inspired by the work of the late African-American composer and arranger, Moses Hogan and his popular choral arrangements of the Negro Spiritual, Marshall has arranged and composed many spirituals for mixed chorus, including those in the genre of “Jamaican spirituals.” With a commission from the Jamaica Symphony Orchestra to write a symphony with instrumentation that includes the steel pan, Marshall wrote *Run-A-Boat Symphony*, a symphony for orchestra and chorus depicting Jamaicans gathering to have fun, written specifically for Jamaica’s 50th anniversary of independence celebrations.

In regards to composition, Marshall remarks that he questions himself daily about the relevancy of his music and how it may impact the listening audience. He maintains that music must be relevant and that a composer should write with a target audience or with particular performers in mind. He also recognizes that composed music must often be subject to change in the presentation of a work, becoming dependent on the performers available, and their capabilities. Marshall explains that while melodies frequently come to his mind, the content of most of his works are more deliberately chosen, often being inspired by current events, Biblical scripture and poetry. Firmly believing that people must have a connection with his music, Marshall hopes that the subjects that have inspired him will in turn inspire his audiences.
Marshall is clearly connected to the content of his chamber opera *Hardtalk*. He composed this work based on a controversial incident in Jamaica, with the specific purpose of inspiring the Jamaican population to strive for unity. His personal reaction to the incident prompted this composition as he felt it necessary to use his music as a unifier of Jamaican society. The original text that he used for the work, as well as the hybridization of Jamaican folk and popular music with Euro-classical music both convey a strong message of unity.

*Hardtalk*

Marshall’s chamber opera, *Hardtalk* is an opera parodying the Jamaican talk show, “Religious Hardtalk”, hosted by Ian Boyne. An enormous success, the opera had its premiere performance at the Jamaica Institute in Kingston Jamaica on June 10, 2012 as part of the concluding festivities of the Jamaica Choral Scholars’ Festival 2012. The opera is based on the horrific news story of May 24, 2010, when the Jamaican police invaded the Tivoli Gardens community, a concrete inner-city housing complex built in the 1960s, in order to capture one of Jamaica’s most powerful drug lords – Christopher “Dudus” Coke. Coke enjoyed the loyal support of the many impoverished community members of the Tivoli Gardens and they viewed him as a benefactor. Determined to protect him from the authorities, the community joined together so that the Jamaican police could not enter the community without the consent of Coke’s organization. This unwritten agreement became void on May 24, 2010, when the police entered the area for his arrest killing over 70 innocent civilians in their efforts to capture Coke. The scandal and uproar of this event led artists, such as Marshall, to create works that became social commentaries on the happenings of that day and proceeding days and its implications for
Jamaica’s future as a nation. Marshall labels it as “one of Jamaica’s dark days,” and it was the impact that the events of that day made on society that inspired his composition. The tragedy of the event was in the action taken by the Jamaican police who invaded the area where they suspected the drug lord lived and began killing innocent civilians. The public has remained in an uproar since the event three years ago, as the government has yet to disclose all of the names of the people who died in the invasion, how they died, and whether or not it was legal to go into the area with such brute force. Marshall describes the impact that the event made on the country,

Over 70 civilians were killed – one American and also some members of the security forces. Up until this time there is still a lot of haze around the matter and I thought that it would have been an ideal subject to set to music....

Marshall attributes his combination of Jamaican folk music styles with Euro-classical styles in the work to his sense of pride in Jamaica:

...a part of my experience so far in my life is one of patriotism. I really believe in Jamaica. I believe in its potential to compete with other countries on the international scene and in that regard the merging of Jamaican elements with classical was something that I wanted to experiment with. And so, on that background hearing a lot of the repercussions from that situation on the news, in the paper....I wanted to then merge some of what I did believe were musical elements that were unique to aspects of the Jamaican society particularly individuals within those contexts.

Marshall’s intent in blending the two styles was a deliberate choice to place Jamaican music in a context where it may be regarded with esteem, alongside the highly-esteemed Euro-classical music. His approach to recounting the story through music involved more than his personal reaction to the event. He took advantage of the media to gain further insight,

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73 A. Marshall - personal communication – May 2012
74 Ibid.
My approach to the subject was not wholly personal. I went to the newspapers. I listened to interviews that were done by the major leaders at the time and I sought to be as objective as possible...I didn't even know this...[after] the work was written...the government got wind that there were buildings in Jamaica that were hiring persons on the basis of their skin color. They would send to the AHT and say 'we want light-skinned people to fill these vacancies' and it made front page in September last year for I think a week...Lo and behold, the very same topic that the opera speaks about which was drawn from the news at that time has once again come up...those that want to remain blind to what is actually in front of them can actually see that this is our problem, we need to deal with it as we look forward to another 50 years.75

With such a heated story in hand, Marshall sought to create a work that would shed light on Jamaica's responsibility if unity was to be achieved in the future of the country. Bringing the message of unity of all people in Jamaica, Marshall first sought to unify uncommon elements musically. While taking a world music course during his doctoral studies at Oklahoma University, he conceived of a work that would combine his two favorite styles of music - Jamaican folk and Western art music. With its use of Patois, and its combination of Jamaican folk music, Dancehall and Reggae paired with operatic aria-like passages to be sung in the bel canto style, Hardtalk presents a cornucopia of styles, meant to communicate one central message. The work mirrors the premise of Jamaican culture and its motto, "out of many, one people."

The opera was written for full orchestra, chorus and soloists, with the addition of banjo, shakers, maracas, steel pan and bongo drums. This eclectic combination of instruments for a modern-day orchestra establishes a hybridized effect, blending Western art music culture with Caribbean music culture.

75 Ibid.
Various leitmotifs can be identified throughout the work. The opening overture quotes each musical motive that represents each character. Using the device of leitmotifs in an opera, a Wagnerian trait, Marshall pays tribute to Western art music techniques.

Marshall’s performance practice notes for the opera present a fascinating concept. Although many of his works are written in Patois, he encourages classical vocal technique for the ensembles that perform his music. He maintains that although Jamaican folk music must sound and feel authentic, in order to produce a full, solid tone, his singers must employ classical technique when singing his music,

I’ve told the singers that “your presentation is built on a classical base”. I referred specifically to their method of vocal presentation. And so this has to do with their method of singing. “Classical” in the sense that it embraces and ideal maximum way to produce sound. Without sound, it doesn’t make any sense... In the folk style, don’t sing it like a folk singer... in our case, apply the classical technique. Don’t let the style overpower what you’re trying to do in its best form vocally... I’ve given them examples to go and hear actual dancehall artists singing with technique, it’s amazing... they are really singing well, so it’s nothing new that we are doing or trying to ask them to do.76

Patois sung in a classical fashion creates its own sense of fusion in that Patois, when spoken, must involve all of the inflections and nuances of the language, and in order to sound authentic, must not resemble any Euro-classical art forms or assume any European accentuation.

76 Ibid.
When sung however, many art composers in Jamaica specify that the artists performing their pieces employ classical technique in the sung delivery of the text, without significantly altering the vowel shapes and consonant sounds, and while maintaining the integrity and nuances of the language. Marshall says that this dichotomy is "a relatively new area for music scholarship that is ripe for investigation."\textsuperscript{77}

The opera takes the form of a talk show. The host of the show, the character Mr. Bowen, takes to the streets to gather the reactions of the people, played by the chorus, who form the live audience for the talk show. Four protagonists present themselves in the opera as guests on the show. These characters, each taking a different stance on the issue, represent various aspects of Jamaican society and are thus given an individual style of music to portray based on the nature of their character. Marshall explains his choice of musical settings:

\begin{quote}
The farmer represents the folk style so the original orchestration has the strings going pizzicato, mimicking that folk ensemble that would be akin to a mento band or even one of the more earlier reggae bands. Mrs. Macbride who represents the elite in our society, she has a more classical, bel canto, type singing...the harmonies and orchestration in the full version represents that. Tembule ...represents the dancehall and the reggae...and the other two gentlemen, the host, Mr. Bowen and Mr. Elliott, motivic assignments are not so much assigned to them but they speak more to the issue and less to the musical styles that they are related to.
\end{quote}

\textsuperscript{77} Ibid.
Throughout the entire piece, the musical styles speak to the class that they’re representing.⁷⁸

Each character represents a class-type in Jamaica, who tends to oppose each other, and the contrasting perspectives on how life in Jamaica can improve as a country become evident in their reactions to the horrific news story. The character Mrs. MacBride, a senator from St. James, represents the educational elite and is given traditional Westernized music that is reminiscent of a Puccini aria, meant to be sung in the bel canto style. She speaks of the need for a solid education in Jamaica, where schools are held at a high standard, where the leaders of the country believe in truth, knowledge and purity, and where sound teaching and reading are encouraged. The Euro-classical harmonies and instrumentation that surround her text are soon juxtaposed in the opera with the thumping rhythms of the Rasta man. The character Tembule, a Rastafarian businessman from St. Ann, with a strong sense of national pride, is given reggae and dancehall music to represent the Rastafarian perspective in Jamaica. He argues that the light-skinned people are the cause of all of the problems in Jamaica and it is the Black man that must rise up from the oppression of his past and reclaim his “rightful” place in Jamaican society. He opposes the proud, rich elite, who he says think that their money shields them from the problems in Jamaica. Miss Daisy, a farmer from Portland, Jamaica is given music in the Jamaican folk tradition, with stringed instruments employed specifically for her passages, meant to be performed in a pizzicato style as in a mento band or early reggae band. The banjo, shakers, maracas, and steel pan also shape her passages and help to communicate her character. Her stance is that the problems in Jamaica are caused by the rich elite of the country not willing to acknowledge the issues of the impoverished communities. She notes that Jamaica was formerly a

⁷⁸ Ibid.
decent place to live, where young men would help her pack her baskets in the marketplace, but in recent years, they no longer pay attention to her as a vendor. She further argues that the rich feel that the type of violence surrounding the “Dudus” Coke case is averse to them. She concludes that both the rich and the poor share in common the usage of drugs and it is not an evil attributed to the poor only. She feels that as a farmer she is mistreated by the rich, noting their indifference toward her as they pass her on the street.

The opera’s chorus chimes in at opportune moments, heightening the drama and reinforcing various attitudes and arguments through their street-scene commentary. The chorus comments that they believed that Jamaica was a free country, free from the lies of the troubled past, however it appears to them that the oppression still exists, as the people continue to malice and mistreat each other.

The climactic moment in the opera comes when the elderly gentleman, retired teacher and Councilman Winston Elliott, chooses to break his silence and speak to the issue in an attempt to unify the people. With no particular musical style assigned to his character, Elliott, a man well-seasoned in the affairs and history of Jamaica, speaks to need for unity and the abolishment of the walls that divide Jamaican society (class, status, color etc.), in the hopes of achieving a stronger and happier nation. He notes that in all of his years living in Jamaica, he has witnessed discord more than anything else. He suggests that in order to build a great nation, unity is required, the cleansing of the nation from evil must begin and the barriers between people must be broken down. Marshall’s signature chorus for Mr. Elliott, given an expressive marking of “stately and unrushed” reads:

\[ \text{Men have sought and thousands fought for our country's liberty,} \]
\[ \text{Fertile hills and verdant plains,} \]
We’re a country bold and free.
Evil lurks at ev’ry turn, building firm its cruel ground.
Plagues of greed, war and strife
Can good virtues still be found?

The principal characters soon join Mr. Elliott in the realization that his vision for a better Jamaica can in fact be achieved with their combined efforts, as they sing,

With God we’ll build together a Land to last forever.
With Love we’ll serve each other,
Each man is my brother.
We will stand, hand in hand, for our precious Island Home.
Hope is strong,
With one heart, we proclaim that we are one.

The opera concludes with a dramatic symphonic crescendo, and the rousing chorus and principal characters singing the phrase “we are one!” Marshall’s masterful conclusion, bringing the entire opera into agreement with this phrase creates an overwhelming sense of unity. The formerly clear divisions of class and opinion are now obsolete, having been replaced by the notion of togetherness and a determination to love each other and build a better Jamaica together, putting opposing opinions aside to accomplish the greater goal.

Folk and popular music merges with traditional Western art music in the opera, creating a fascinating hybrid. Class is a great divider in Jamaica and the music one listens to, the way in which one speaks, and the place in which one lives reflect one’s class and status in Jamaica. With musical styles dividing the people, Marshall’s work seeks to unify the members of Jamaican society by juxtaposing contrasting musical styles in one work. This union of various
musical genres allows each sector of the public to be represented and validated on the concert stage through their music, and it is this placing of all of the musical styles on one equal plane that gives a voice to Jamaican people of all classes. With no hierarchy of styles suggested, each class in Jamaica can see themselves in Marshall’s work and begin to acknowledge the views of the other. Music in his hands serves as a great unifier. Those who would not normally be exposed to another’s socio-political viewpoint can through music listen to the thoughts of another. Marshall humorously creates a dialogue among the various classes represented throughout the opera, however he brings a sobering victorious conclusion through the character Mr. Elliott and his powerful words, which are eventually sung by the entire cast – chorus members as well as principal characters.

Through his use of an historic incident Marshall successfully brings to light the problematic issues currently affecting Jamaican society. The reaction of each of the characters in the opera to the Tivoli Gardens incident reflects the divisions of class, culture, economic status, and colorism (prejudices with regard to skin tone), that exist in Jamaica. Marshall communicates the message of the opera – a call for unity in order to ensure progressiveness as a country – by brilliantly using characters to represent each of Jamaica’s current social ills. Assigning a particular style of music to each character, each one communicating a distinct perspective in his or her text, and having each represent a different parish in Jamaica, Marshall allows all of these voices to co-exist in the one composition and unify by the opera’s end. Marshall’s hope for Jamaica is clearly evidenced in this work. His lecture *Jamaican Music: Forward*, speaks of a desire for Jamaican music to progress, moving away from current stereotypical models. He suggests a way in which this forward movement may be achieved:
we may begin to put into greater practice our motto, 'Out of many, one people.' Our unique makeup is a part of what makes our country so special, and this component does not have to be the main ingredient for division among us. This is true also for musical styles in the context of representing this country. No class within our society is any less Jamaican than the other. Music that is created, therefore, within a Jamaican context with the deliberate attempt of merging culturally-relevant elements, and that contributes to the progressiveness of our music and towards our society's well-being, may become the starting point of our trek towards a golden age of music development in this country.79

CHAPTER VI
SUMMARY AND CONCLUSIONS

"Art can promote change and social transformation.\textsuperscript{80}\)"

The preservation of the folk culture, the desire for unity in the nation and the deciding of what impact Jamaica should have on the world, each continue to be concerns for the Jamaican public. Hybridization responds to each of these concerns encouraging the perpetuation of Jamaica’s folk culture and ensuring the unification of the Jamaican public by the open dialogue it creates between classes and cultures.

In attempting to gather various views with regard to the preservation of folk music, there does not appear to be any concrete scholarship concerning the opinions of working-class Jamaicans – the known keepers of the tradition. Since the act of scholarly writing is an elitist practice, we may never be privy to their opinions. Although there is virtually no literature on their concern for the survival of the art form, the question of how working class Jamaicans may feel about the use of folk melodies melded into classical music is one worth asking. One may only speculate regarding such opinions. With the ever-growing appeal of popular music on the island and with some art music composers also turning to popular music as source material for their classical works, the survival of folk music continues to be threatened. The hybridization of African and European music ensures the survival of Jamaica’s folk culture in that it creates an outlet in which the folksong may thrive regardless of the changing times.

Some may say that the “sophisticating” process that the folksong underwent during early publications of Jamaican folk music still exists today and may desire to look to the hybrid works

as evidence. There may be those who feel that the hybrid works are the feeble attempts of Jamaica’s art music composers to somehow validate Jamaica’s indigenous music by pairing it with the ‘sophisticated’ Euro-classical music, deeming it unworthy to stand on its own on the concert stage. Some may suggest that Jamaican art music composers, in their efforts to “s sophisticate” the folksong, are creating music that does not truly reflect their roots. Lewin describes the perceptions of society with regard to folk music versus European musical expression on the island, and how European culture is often equated with “sophistication” in Jamaica,

In Jamaica, many types of traditional music are still vibrant and alive, but until recently only the more European forms of music were socially acceptable. There is no denying that Jamaican folk music has been in the island for over 400 years, but the acceptance of these influences has been quite out of proportion to their significance. Quadrille dances, waltzes, some children's play songs, and adaptations of Christian hymns and choruses have been considered higher on the social ladder than Jonkunnu, Mento, or Kumina music.\(^{81}\)

Even with efforts to elevate the folk tradition on the island, lingering perceptions from Jamaica’s colonial past cause European music to continue to receive greater esteem than Jamaican folk music. Composers such as Dexter, Ashbourne and Marshall do not seek however, to bury the folk culture in their works but rather present both the folk and classical styles on equal levels,

\(^{81}\)Lewin, p. 48.
allowing each to have a clear voice within the composition yet simultaneously work together as a whole.

Rex Nettleford presents the danger of the Jamaican artist who in his/her effort to explore the traditions of other cultures, abandons his/her own Jamaican roots:

But when a Caribbean person, in the exercise of his creative imagination, shuts out his own indigenous experience rooted in the soil of the Caribbean, what he produces is not likely to earn him the status of prophet, visionary, guide or “artist” to the Caribbean of today or to any other people at anytime.  

Nettleford’s remarks convey that in order for the Jamaican composer to gain respect among Jamaica’s working class citizens, the preservers of the folksong, he or she must acknowledge his or her roots in the works being produced. Recalling Dexter’s advice to “make it [the composition] as Jamaican as possible,” we observe that Jamaicans are a proud people and refuse to applaud the efforts of one who neglects his or her indigenous culture. Lewin notes that this social hierarchy created by Jamaican society valuing European music above the country’s indigenous music has in past years contributed to the decline of the folk style:

This, among other things, has helped to cause the decline of the exciting and brilliant improvisatory folk style of instrumental music in favor of a more "learned and sophisticated" style. The words of songs have suffered, too, from being tidied and made "respectable." In "raising" the level of the language, subtle meanings and symbolisms are often ruined, the emotional content

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82 Nettleford, p. 48.
83 N. Dexter, personal communication -- November 2011.
lessened, and the harmony between speech and musical rhythm destroyed. Early attempts to publish Jamaican folk music often suffered from the desire to make it socially acceptable in the English drawing room. Within the school system, children were taught European folksongs and only rarely were allowed to indulge themselves in singing songs from their own grassroots.\footnote{Lewin, p.190.}

Lewin’s observations beg the question of whether the same pattern is being perpetuated in the hybrid works of Dexter, Ashbourne and Marshall. Is the hybrid claiming to unite Jamaican society, but is rather further alienating Jamaica’s working class, since they may not wish to see their music paired with the music of their colonizers, but would prefer to hear it in its pure form? Working class Jamaicans might argue that the island’s folk music needs no validation and that it is beautiful and strong in its bare, unaltered form. Lewin inserts however, that modern trends are working to eradicate this issue of authenticity in the folk song:

At this time, serious musicians with professional training are also being drawn to Jamaican folk music. Songs are arranged in sophisticated styles, which strive to preserve the essence and indigenous aspects of Jamaican character; harmonies are dictated by those found in the field; melodies are no longer 'corrected'; rhythms are preserved and singers even aim at using the vocal timbre associated with the particular type of song; guitars, piccolos and drums are appearing, where a few years ago the piano would have reigned supreme. These instruments touch Jamaicans at all
levels, and are truly from our past. Guitars grew out of our old merrywangs, and piccolos have evolved from our bamboo fifes.\(^8^5\)

According to Lewin, art composers in Jamaica today are creating authentic works, striving to preserve the culture, while presenting it in "sophisticated" packages.

**Suppression with Hybridization**

With such concern for hybridization's suppressive effect (the collision of two forces resulting in a simplified version of each force in order to unify the whole), Lewin's sentiments on Jamaica's pre-independence lifestyle seems to mirror sentiments being expressed today. She remarks of the wide acceptance of all things European and the country's rejection of its own indigenous culture, due to perceptions fostered during the slavery era:

> The more European the folk music sounded the less taboo would it be. Quadrille, waltzes, children play songs, adaptations of Christian hymns and choruses flourished. Gradually the exciting and brilliant improvisatory folk style of instrumental playing began to give way to a more learned style imported from abroad, and inevitably shorn of our innate syncopation and inherent harmonies. Words of songs were tidied and made respectable, thus completely changing the meaning and emotional content, ruining the harmony between speech and song rhythm. Even so, the bulk of our folk music was considered so unfit for decent ears that it was not even investigated or subjected to this "cleansing". European and American folksongs, West Indian Calypsos, no less earthy, at times obviously so, were accepted without murmur, where beautiful and completely inoffensive local songs could not even get a hearing.\(^8^6\)

Some may feel that the above account aptly describes the practice of hybridization, since in the hybrid works, some aspects of the folksong become lost in its fusion with classical music. While there may be some level of suppression of the folksong's characteristics in the hybridization

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\(^{8^5}\) Lewin, pp.21-22.

\(^{8^6}\) Ibid.
process, Jamaica’s art music composers seek to ensure that the distinguishing characteristics of the folksong are communicated.

**The Necessity of the Hybrid**

One cannot ignore the fact that folk music may not have survived had it not been for initiatives such as hybridization. Jamaica’s professional folk music ensembles, The Carifolk Singers, the Jamaican Folk Singers, the National Dance Theatre Company and the University Singers, have each couched folk music in their classical expressions in order to preserve the tradition. Since the voice of the nation may be found in its folk culture, the early work since independence to discover the “Jamaican voice” is being continued in the works of Dexter, Ashbourne and Marshall today.

It is no longer the case that one must travel to Jamaica to hear the music of Jamaica. Pairing folk music with European music has put Jamaican culture on the world’s stages, in the mainstream sectors, in schools, and this accessibility will cause it to live on as all people may gain access to it. People from all walks of life can enjoy the music and relate to this music that often speaks so well of the human condition.

While blending styles, post-colonial trends like hybridization work to ensure the survival of an authentic folk tradition, keeping the Jamaican spirit alive by carefully maintaining the folksong’s most prominent features. Lewin remarks that although the early years saw the prevalence of “tidying up” the Jamaican folksong by Europeanizing it, modern-day arrangements present it in its authentic form, “Today, however, material is in print that preserves for all the
authentic character and variety of Jamaican traditional music—music that conveys the courageous, humorous, and creative spirit of the Jamaican people.\(^{87}\)

Not only are Jamaicans now rediscovering their true identity, but also current trends are prompting them to explore all facets of this identity. In post-colonial Jamaica, Jamaica’s art music composers are exploring such facets through their works. The insertion of Jamaican folk elements in the works of this study perpetuates a sense of identity for the listening Jamaican public, allowing the tradition of the Jamaican folksong to continue.

In 1968, Pamela O’Gorman posed the question, “How far away are we from having Jamaican opera or musical theatre that treats Jamaican subjects seriously?”\(^{88}\) O’Gorman’s poignant question has finally been answered by Jamaica’s twenty-first century art music composers, creating operas whose subject matter is organically Jamaican. With libretti based on various socio-political issues in Jamaica, in the year 2012 alone there were performances and premieres of the Jamaican operas of Father Ho Lung, Franklin Halliburton, Peter Ashbourne, and Andrew Marshall. *Jam Reggae Opera, 1865, Mikey and Hardtalk,* respectively, works that infused the nation with an alternate voice, a new sound on the Jamaican music scene. Jamaica’s value of hybridization is evidenced by the number of composers currently writing hybridized works. Rex Nettleford’s view of the essence of Jamaican culture aptly describes this Jamaican value, “…things ‘Jamaican’ comprise the texture of unity in diversity and of reconciling differences to form distinctive and integrated wholes.”\(^{89}\) Unity in diversity is the essence of Jamaican culture.

\(^{87}\) Lewin, p.48.
Art music in Jamaica continues to be among the lesser studied, lesser appreciated art forms in Jamaica. Even with the art music institutions, performing ensembles and local performances and lectures, the island continues to veer away from its British connection in favor of its own popular music practices and artistic expression. These hybrid works bridge the gap between the lovers of Jamaican folk music and the lovers of Euro-classical music in Jamaica.

Not only does hybridization allow the Jamaican folksong to live on, but it also fosters a sense of unity. With a plethora of cultures and classes on the island, the quest for unity is an ever-present concern. Attempts to establish a sense of unity on the island have caused some to choose one culture over the other as the desired ideal, asking society to conform to that particular culture’s ways. The definition of unity however, is not so much the conforming of many individual customs into one set of customs, but rather the choice, although varying in views, to share a common experience with a common goal in mind. Webster’s dictionary defines unity as “Singleness or constancy of purpose or action; the state or quality of being in accord; harmony." With this definition, unity can indeed be achieved in Jamaica by the combination of diverse elements, in that they may share a common purpose despite their differences – a sense of togetherness for Jamaican society and a lasting global impact for the country.

Jamaica’s historic background reveals the catalyst for the current opinions and traditions in existence on the island. With the present demographic of over 90% of Jamaica being of African descent, and other races in Jamaica marginalized, some question the validity of the country’s motto, “out of many, one people”. Wendell Bell perceives the motto to be a false representation of the island:

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Jamaica's national motto, "Out of Many, One People," symbolizes the ideal of a harmonious multi-racial society and, certainly, Jamaican society is racially harmonious compared to racial antagonism in England or the United States, not to mention the conflict in Rhodesia or South Africa. Yet there is racial discrimination in Jamaica too, though of a subtler sort, and the "many" are black and the "one" they are supposed to become, at least in the minds of some leaders, has fewer African features than the numerical dominance of blacks in Jamaica would suggest.91

The idea of Jamaica’s black people being one people united by their African roots appears to be a concept not yet fully realized in the nation. Division in Jamaica lies not only among different races, but also in the black community itself. With such discrimination and division in Jamaica, it is vital for artists to use their works as unifiers of the people. Music makes a strong unifier.

The individual impact of the two musical genres found in the hybrid is great, and their collision makes a notable impact on both Jamaican society and on all listeners of these works. With only a surface knowledge of the two genres, it is easy to miss the impact that the synchronization of the two can make on the listener. While combining the individual strengths of each genre, these hybrid works have a particular power that each individual genre may not be able to achieve on its own. O’Gorman notes the inherent power found in Jamaica’s folk music,

...as well as providing a distillation of national character, it [folk music] provides a focus of identification for the people of a nation....moreover, it provides a meeting ground for people of widely different tastes and backgrounds for it comes from the soil,

91 Bell and Robinson, p. 254.
and speaks a language whose very simplicity allows it to go directly
to the hearts of all men.\(^{92}\)

The power of Western art music is evidenced by its longevity. Although it may be forever regarded as an elitist genre of music, there is enough listenership of classical music in order for it to thrive. Classical music has the power to evoke deep emotions in the listener, often without words, but merely by the sound of its instruments and the fervor with which they are played. Not known as music for the masses, classical music often evokes an “otherworldliness”, providing a portal of escape from everyday life, where for a moment one may find solace and joy.

When fused together, the strength of these two genres of music create such powerful musical expressions. Nettleford’s thought rings true about Jamaicans desiring everything within their reach, rather than narrowing their view to one particular thing.

Mixture is at the heart of the Jamaican people. The concept of the “Pepperpot”—a popular Jamaican soup, where various foods are mixed together to form a flavorful blend—is a prevalent concept. This value of blending elements may be seen in the Jamaican Folk Singers album released in 2006, entitled “Pepperpot”, reflecting a wide range of folk music from lullabies, to Christmas songs to play songs and revival songs. Jamaican Director of Culture Sidney Bartley, in speaking of this album commented that the album expresses the essence of the Jamaican brand and acts as the manifestation of the nation’s motto—“out of many, one people”. He further notes, “It [the pepperpot] is who we are and it is what we do best,”\(^ {93}\) Bartley recognizes hybridization as being the very nature of the Jamaican. Similarly the Heritage Singers (a Jamaican folk music ensemble) of Toronto, Canada, present an annual concert entitled “Hallelujah Pepperpot”, a

\(^{92}\) O’Gorman, p. 71. 
program of songs representing the many facets of Jamaican music. This value of hybridization is prevalent in the arts and particularly in music, a primary source of self expression for many.

Colonialism has had a significant impact on the current music of Jamaica. The very presence and quantity of art music composers in Jamaica reveals its impact on Jamaican society. The survival of classical music in Jamaica has been the result of Jamaicans adopting their colonial past and perpetuating its ways even in post-colonial society. Taught to suppress and eventually replace their African identity during the years of slavery with a British way of life, the Jamaican’s adoption of various aspects of European culture still lingers on the island. British culture, once forced upon Afro-Jamaicans, has now become, by choice, a rich source of material for the Jamaican composer from which to draw when writing music.

Marilyn Rouse notes the behavior patterns among slaves in the early nineteenth century, “…dating from 1816 to 1838 it would appear that the slave population was divided into two groups: those that remained true to their West African upbringing, and those which emulated the European society of their masters.”94 Today, those who are devout followers of African traditions in Jamaica may feel that the hybridization process erases the nuances of African cultural expression as it is now paired with a form of music different in communicative approach. Without such nuances, the music stands to lose an element of its impact on its audience. Without its main characteristics being communicated in their purest form, can the hybrid truly be considered a mixture of Euro-classical elements with authentic representation of a Jamaican folksong or might it be something new altogether? The choice by each art music composer of this study to incorporate Jamaican folk music in his works demonstrates his desire

to pay tribute to their indigenous roots. Regardless of how far each chooses to experiment with Euro-classical styles of music, these composers may not be accused of abandoning their culture, but must rather be seen as those experimenting with their culture, causing it to evolve and thrive in the modern world. With this evolution of the folk tradition, the function of the folksong has changed. No longer required to assist one in establishing a rhythm to one’s work, or sung as a lament to express one’s sorrow, the folksong now acts a sonic expression of Jamaica’s history and also as entertainment on the concert stage, requiring active participation from the audience.

The function of Jamaican folk music is to evoke an immediate response from its audience, whether in body movement or a verbal response. The “rassness” of the Jamaican folksong - the dialect, rhythmic drive, subject matter - with its humorous wit, instrumentation used, and the fervor with which the folksong is delivered, each contribute to eliciting such responses. Often philosophical, humorous, playful, and emotional, the Jamaican folksong carries with it the essence of the Jamaican people. Whether at work, in mourning, in celebration, or at play, there is a Jamaican folksong for every occasion. Music to the Jamaican is life. It is in the foreground of all of life’s activities. Beverley Anderson notes the different purposes music serves in the lives of Caribbean people versus European people,

Many writers on Caribbean music have observed “the extent to which [its] musical traditions are closely integrated with social and religious activities,” as distinct from the Eurocentric tradition that views music as an autonomous art form...it is clear that music in the lives of Caribbean people is part of a larger struggle to create communities and societies, a struggle to determine whose voices
will be heard and whose will be silenced, and a struggle over who will determine social values.\textsuperscript{95}

With folk music playing such an integral role in Jamaican life, it is imperative that Jamaicans fight to preserve it. Conversely, the function of Euro-classical music is to provide entertainment, apart from life's daily activities, often expecting the audience to critique the work being presented based on its artistic qualities. In direct contrast to the audience listening to Jamaican folk music, the classical audience is expected to remain silent while listening. Some may feel that the combination of such different styles of music will withdraw a vital quality of each one, reducing the authenticity of each style and blurring its intended function. Furthermore, the appeal of each style may be lessened by this fusion, as what we have come to expect from each individual style may no longer be present in the hybrid, and a completely new response from the audience will be required.

The works of Dexter, Ashbourne, and Marshall seem to have avoided this potential diminishing of audience appeal as they share the common value of communicating a sense of Jamaican identity and convey a typically "Jamaican voice." The "Jamaican voice" once silenced by years of colonization now emerges in the works of Jamaican artists who continue to express their rediscovered pride in their nation. Finding the "Jamaican voice" appears to be a difficult task as no one definition can summarize the music of the country. Although Jamaican folk music has had a history of being rejected, devalued and underappreciated, Jamaican art composers, now recognize its value and merit as part of the "Jamaican voice," and have chosen to hold it in high esteem, not pitting it against Euro-classical music, but rather pairing it with Western art music as an equal partner in their works. Professor of History Hollis Urban Lester

\textsuperscript{95}Anderson and Langley, p. 8.
Liverpool, better known as "The Mighty Chalkdust" explains the dangers of prizing one genre over another:

For today when children are taught that classical music is that which has European sources, and that the term "classics" is especially reserved for selected work of European composers, then the music of the Caribbean needs to be re-appraised. Today, when the Caribbean's youth are led to believe, by way of the media and by the lack of classroom teaching, that European music has the stamp of class and genius, whilst Caribbean music is meant for Carnival players and the satisfaction of tourists only, then there is need to comprehend the scope of Caribbean music. And today too, when so little West Indian music is taught in our schools, there is need for greater stress on the subject. It is a fact that the majority of West Indian music teachers are not versed in West Indian musical traditions, nor are they au courant with West Indian folksongs, calypsos etc. A good reflection of this attitude can be seen from the fact that at Arts and Music Festivals throughout the Caribbean, Europeanism is the order of the day. In 1981, neither Reggae, Calypso nor Steelband music have found a place in the National Music Festivals.96

The small amount of Caribbean music taught in Jamaican schools is due to Jamaica's known history of revering European music over Caribbean music. This historic view has left Jamaica at a disadvantage as the country now struggles to maintain the reinstatement of its folk traditions into its culture. The hybrid works aid greatly in this effort as these works reintroduce not only the Jamaican public to the folksongs but also the world.

More than preserving the folksong and uniting Jamaican society, the hybrid further takes the folksong to the world's concert stages, fostering a sense of national pride among Jamaicans. Acting as a cultural ambassador, forging a way for a Jamaican voice to be heard internationally, the hybrid has become an asset to the socio-political aura that surrounds Jamaica. What the JCDC and some Jamaican citizens have attempted to do – to take Jamaican music to international stages, the hybrid is continuing to achieve. While the JCDC and Jamaican citizens

have largely aided in preserving and promoting the folk culture, the hybrid, however, not only preserves the culture but exposes the world to its riches. Global icons like Bob Marley have long blazed the trail for Jamaican music on the world’s stage, with his album “Exodus” given the title “best album of the century” in 1999 by Time Magazine and in the same year his song, “One Love” voted the “best song of the Millenium,” by the BBC. Now art music composers are joining the performers and composers of popular music in introducing the world to Jamaica’s rich folk traditions. Placing folk music alongside classical music in one work makes the work competitive in the global sphere, and gives the folksong the global exposure it would never have if left in its original state – sung and played by working-class Jamaican citizens in their homes and at work and play. This hybrid music is a rising star, and is quickly becoming another source of national pride for the Jamaican people. If given room to blossom, the hybrid will cause Jamaica to stand out in the international scene and will gain recognition for its creativity as a new art form.

Hybridization fearlessly combines two cultures that have a shared history of resistance. In examining Pamela O’Gorman’s ways of transforming music education in Jamaica, Anne Hickling-Hudson notes the tension that exists in Jamaica between the Euro-classical and Jamaican folk and popular music styles. Hickling-Hudson credits O’Gorman’s work as she was able to fuse these styles and help to change the attitudes of the Jamaican public toward both the country’s indigenous music and the music of its colonial past. She notes her personal dilemma in dealing with such tensions as an artist:

An interesting question from a postcolonial perspective is how far classically-trained musicians in such an environment can develop transferability. Can they use their formal, European-taught skills to add further dynamism to their home environment of Caribbean music, or is the tension so great that they can only juxtapose the two traditions but not use them to cross-fertilize each other? My
own musical hybridity expresses itself in my classical training in the piano and violin together with my deep absorption of Jamaican folk and popular music. However, the tensions between these strands made me reluctant to pursue music any further than the Grade 8 exams in both instruments, unwilling to specialize in European music as a career (the only option up to the mid-1970s), yet feeling incapable of transferring my instrumental skills to composition or performance in Caribbean genres. This unresolved dilemma of my musical education gives me a particular interest in exploring, in this article, how Pamela achieved a transferability which led her to surmount and utilize her classical training to help create a new era for music education in Jamaica.97

There is no doubt that tensions exist between the two genres of music, and others like Hickling-Hudson may feel compelled to specialize in one style of music over the other. Hybridization however, does not fear such tensions but rather fully explores the melding of them. This stance taken by the hybrid works suggests that all music is equal, as art and society must strive to break down the stereotypes associated with particular genres so that music will not belong to any one people, but rather that it may be accessible to all.

By fusing two styles of varied social status, Jamaican art music composers are demolishing pre-conceived notions and class associations. The significance of hybridization is more far-reaching than some may perceive. As a model for society, the hybrid musical work communicates social ideals. If Jamaica is to achieve the full manifestation of its motto, “out of many, one people,” the hybrid must continue to be a visible model of a socio-political progress. Hybridization is not only a visible value in Jamaica, but it is also a necessary force in establishing a sense of national pride and unity among the Jamaican people.

This hybrid music, although originating on a small island has such global impact. It has the ability to unify people from all walks of life with its both jovial and heart-wrenching stories of the human experience. It has the power to move the soul, mind and body through its witty and

97 Hickling-Hudson, pp. 36-55.
humorous tales and its rhythmic pulse that evokes a dancing spirit in the listener. Paired with rich harmonies that enhance the text, forms that give a sense of structure to the stories being told, and presented with a technique that allows the voice to soar, the hybrid stands as a powerful medium through which Jamaican life is communicated.

Olive Lewin remains hopeful that the folksong will continue to live long in Jamaica, Jamaican folk music has not grown horizontally and in easily recognized compartments of past and present, but rather like a tree with vigorous roots spreading wide and deep into the soil of Africa. The branches may for a time have appeared to grow unruly and confused, but under the not too characteristic bark, the life giving sap has been flowing all the time. The tree is in good health. Everyday new shoots, new discoveries, new possibilities seem to appear. We cannot know what tomorrow will bring, but our hopes are high that in the not too distant future Jamaica will make a notable contribution to the world's music.  

Lewin’s prediction for Jamaica’s impact on the world’s music appears to have already come true. Not only is Jamaica internationally known for its creation of reggae music but Jamaican folk culture has departed the fields from which it came and has travelled to the world’s most prestigious concert stages and professional music venues. Through an opera, a song cycle and an anthem, the Jamaican spirit is being kept alive and well.

Beverley Anderson’s sentiments seem to ring true, that music to the Caribbean people is part of a larger issue to create communities and societies and to determine whose voice will be

98 Lewin, p.48.
heard and whose will be silenced. Perhaps no one voice must dictate Jamaican culture, but rather everyone must add their unique voice to the society, creating a wonderful mixture and sharing in a common experience. As author John Storm Roberts so aptly puts it, Jamaican music may be described as "not one music, certainly but one musical family." 99

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99 Anderson and Langley, p.3.
APPENDIX A

LIST OF COMPOSERS WORKS

Dexter

WORKS

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:

[Includes I come to the cross; The Lord is my shepherd; Lord, make us one; O praise ye the Lord]


RECORDINGS / SOUND FILES:

See it Ya (CD, the University Singers)
[Includes Psalm 27]

Lift Every Voice and Sing (CD, the University Singers)

The Kingston Singers (LP, the Kingston Singers)
[Includes Jamaican Folk Mass]

Available at http://www.uwi.edu/uwiofficialsong.aspx?sflang=en
[The Official University Song (University of the West Indies)]
Ashbourne

WORKS

Alleluia (1995; choral concert, with drums)
Avia (1986; for wind ensemble)
Carib colours (2002; for orchestra)
Elena and her variations (1985; with soprano recorder solo)
Five songs (2005; for high voice & piano)
The fly, the bell and the bicycle (1984; for chamber orchestra)
Folk suite (1996; for string quartet)
The hidden garden (2010; for oboe & strings)
Jamaica folk (1985; for string quartet)
Jamaican suite (1981; for symphonic wind ensemble)
Little prelude (1984; for flute & string quartet)
Mapadua (2010; for chamber orchestra)
Medley of Jamaican folk tunes (1963; for violin & piano)
Mikey (2011; reggae opera)
O'er our Blue Mountain (2009; for string quartet)
Parakeet in de garden (2003; for soprano, clarinet & piano; or tenor, flute & piano)
Ring games and jubilee (2003; for chamber orchestra)

Marshall

WORKS

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 Accompanied)
Jamaica Serenade (Jamaican Song, Satb Div. A Cappella)
Jamaica Arise (Jamaican Patriotic 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)
Hol 'Im Joe, Jamaican Folk Song, Satb Div., A Cappella

Secular Choral/Orchestral Compositions:

One More Fi Lef' (Satb Div., A Cappella)
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)
One More Fi Lef' (Satb Div., A Cappella*Run-A-Boat Symphony, Orchestra And Satb Chorus)
Jamaica Hardtalk (Jamaican Opera)
Nocturne In G Major (Serenity)

**Sacred Choral Arrangements:**

Jesus Is Mine (Jamaican Spiritual, Satb Div. Unaccompanied)
Be Ob Little Fait' (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
Exorior! Classical Anthem, Satb Div. Accompanied
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 (Lloyd Hall, Composer), 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
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, (Complete) Satb Div. With Folk Orchestra

**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
Jamaican Folk Cantata, Satb Accompanied
'Tank God, Jamaican Anthem, Satb Div. Accompanied
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, Sat 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
Black, Green, And Gold, Mezzo-Soprano And Harp
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
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