Summer 8-5-2015

A Jamaican Voice: The Choral Music of Noel Dexter

Desmond A. Moulton
University of Southern Mississippi

Follow this and additional works at: https://aquila.usm.edu/dissertations

Part of the Composition Commons, Ethnomusicology Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, Music Theory Commons, and the Other Music Commons

Recommended Citation
https://aquila.usm.edu/dissertations/112

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.
A JAMAICAN VOICE: THE CHORAL MUSIC OF NOEL DEXTER

by

Desmond Moulton

Abstract of a Dissertation
Submitted to the Graduate School
of the University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

August 2015
ABSTRACT

A JAMAICAN VOICE: THE CHORAL MUSIC OF NOEL DEXTER

by Desmond Moulton

August 2015

As we approach the 21st-century, the world generally is moving away from the dominance of the European aesthetic toward a world music that owes much to the musical resources of the African-American tradition. Jamaica’s social and philosophical music belong mainly to that tradition, which includes the use of rhythms, timbral, and melodic resources that exist independently of harmony. Already in this century, Jamaicans have created two totally new music - nyabinghi, which performs a philosophical function and reggae, which performs a social function. The choral music of Noel Dexter is important because it is uniquely Jamaican/Caribbean in its use of syncopated rhythmic motives, indigenous Jamaican genres, and the Jamaican vernacular yet no study has documented these features in his choral music. It is also deserving of wider use and recognition. I went about solving this problem by interviewing the composer on two occasions and documenting his answers to a wide range of questions. I also carried out a historical/structural study of four of the choral works of Noel Dexter, works that I thought are representative of his body of work. The results of my findings confirm that Noel Dexter’s music is uniquely Jamaican and deserves wider use and recognition. The implication of this result is that Noel Dexter and his handlers should take steps to promote his work to a wider audience.
A JAMAICAN VOICE: THE CHORAL MUSIC OF NOEL DEXTER

by

Desmond Anthony Moulton

A Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:

__________________________________________
Dr. Gregory Fuller, Committee Chair
Professor, Music

__________________________________________
Dr. Jay Dean, Committee Member
Professor, Music

__________________________________________
Dr. John Flanery, Committee Member
Associate Professor, Music

__________________________________________
Dr. Christopher Goertzen, Committee Member
Professor, Music

__________________________________________
Dr. Douglas Rust, Committee Member
Associate Professor, Music

__________________________________________
Dr. Karen S. Coats
Dean of the Graduate School

August 2015
DEDICATION

Special thanks to my wife Shelly and my daughter Melody for their support and patience.
ACKNOWLEDGMENTS

The writer would like to thank the august committee made up of Dr. Jay Dean, Dr. John Flanery, Dr. Christopher Goertzen and Dr. Doug Rust and ably chaired by Dr. Gregory Fuller, for their valiant efforts at trying to make me into a scholar.

Special thanks to my wife Shelly for her technical expertise. Thanks also to Dr. Norah Shultz, Dr. Thomas Smith and Penn State University Abington College for providing additional resources for editing.
# TABLE OF CONTENTS

ABSTRACT.......................................................................................................................... ii

DEDICATION....................................................................................................................... iii

ACKNOWLEDGMENTS...................................................................................................... iv

LIST OF TABLES.............................................................................................................. vi

LIST OF MUSICAL EXAMPLES...................................................................................... vii

CHAPTER

I. FOREWORD: A BRIEF REVIEW OF JAMAICAN CULTURE AND
   HISTORY ALONG WITH A STATEMENT ABOUT THE AUTHOR........1

II. INTRODUCTION............................................................................................................ 4

III. NOEL DEXTER BIOGRAPHY................................................................................... 9

IV. THE INFLUENCE OF THE JAMAICAN MUSIC TRADITION ON
    DEXTER.................................................................................................................. 13

V. HISTORICAL/STRUCTURAL STUDY OF FOUR CHORAL PIECES,
   THE STYLE, MOTIVES, AND TEXT........................................................................ 19
   
   Psalm 23 (The Lord is My Shepherd)
   Psalm 27
   Psalm 150 (O Praise Ye the Lord)
   Sing de Chorus

VI. CONDUCTOR’S GUIDE............................................................................................... 42

VII. USE OF TEXT............................................................................................................. 44

VIII. PER ASPERA AD ASTRA: REASONS FOR THE OBSCURITY AND
     GROWING IMPORTANCE OF THE CHORAL MUSIC OF NOEL
     DEXTER................................................................................................................ 50

IX. SUMMARY, CONCLUSION, AND SUGGESTIONS..................................................... 53

APPENDICES..................................................................................................................... 55

BIBLIOGRAPHY................................................................................................................ 78
LIST OF TABLES

Table

1. Patois Pronunciation Guide....................................................................................46
LIST OF MUSICAL EXAMPLES

Musical Examples

1. Psalm 150 m. 9 ................................................................. 16
2. 3+3+2 Pattern ................................................................. 19
3. Psalm 23 mm. 27-31 ........................................................ 21
4. Psalm 23 mm. 23-26 ........................................................ 21
5. Psalm 23 m. 33 ................................................................. 22
6. Psalm 23 mm. 40-45 ........................................................ 22
7. Psalm 23 m. 30 ................................................................. 23
8. Psalm 23 m. 56 ................................................................. 23
9. Psalm 23 m. 33 ................................................................. 23
10. Psalm 23 m. 7 ................................................................. 24
11. Psalm 23 m. 37 ................................................................. 24
12. Psalm 23 m. 11 ................................................................. 25
13. Psalm 23 mm. 41-46 ........................................................ 26
14. Psalm 23 mm. 23-26 ........................................................ 27
15. Psalm 23 mm. 22-23 ........................................................ 27
16. Psalm 23 mm. 26-27 ........................................................ 28
17. Psalm 23 mm. 50-51 ........................................................ 28
18. Psalm 23 mm. 52-53 ........................................................ 29
19. Psalm 23 mm. 75-76 ........................................................ 29
20. Psalm 23 m. 28 ................................................................. 30
21. Psalm 23 m. 50 ................................................................. 30
22. Psalm 23 mm. 30-31 and 56........................................................................................................31
23. Psalm 23 m. 77....................................................................................................................31
24. Psalm 27 m. 73....................................................................................................................32
25. Psalm 27 m. 94....................................................................................................................33
26. Psalm 27 m. 96....................................................................................................................33
27. Psalm 150 mm. 5-8..............................................................................................................35
28. Psalm 150 m. 9....................................................................................................................35
29. Psalm 150 m. 11..................................................................................................................36
30. Psalm 150 m. 21..................................................................................................................36
31. Psalm 150 mm. 100-101.....................................................................................................37
32. Sing de Chorus mm. 50-51.................................................................................................38
33. Sing de Chorus m. 50..........................................................................................................39
34. Sing de Chorus mm. 52-54.................................................................................................39
35. Sing de Chorus m. 6............................................................................................................40
36. Sing de Chorus m. 34..........................................................................................................41
CHAPTER I

FOREWORD: A BRIEF REVIEW OF JAMAICAN CULTURE AND HISTORY

ALONG WITH A STATEMENT ABOUT THE AUTHOR

Jamaica, for its size, has had a disproportionately large impact on the world. It has given the world some of the best athletes of all time; great cuisine such as jerk, Blue Mountain Coffee, Red Stripe beer, and several genres of commercial music including mento, ska, rock steady, reggae, nyabinghi, dub, and dancehall.

Jamaica has world recognition. There may be millions of people who cannot pinpoint it on a map but who have heard of it, helped in no small part by the contribution of its bass-heavy heritage. It is one of the only countries with its own soundtrack. Jamaica is known internationally through Bob Marley, the king of reggae, and from the slow, old-school ska through to reggae and dancehall. Its musical legacy looms large. This island overachieves for its small size, and its people are bursting with energy and drive. Jamaica's dominance in track and field athletics is another example.¹

Jamaica is a member of the Caribbean Community and Common Market (CARICOM), the Organization of American States (OAS), and the Commonwealth, which is a group of former colonies of the United Kingdom. In 2009, the population was estimated at 2.9 million. The capital city of Kingston, which when combined with the parish of St Andrew to make up the Kingston metropolitan area, had a population of 667,778 in 2009. The ethnic makeup is black 91.2 percent, mixed 6.2 percent, other or unknown 2.6 percent. English is the official language, and the dialect Patois is widely spoken. The main cities are Spanish Town, Portmore, May Pen, Mandeville, Ocho Rios,

Port Antonio, Negril, and Montego Bay. It is 4,244 square miles (10,991 square kilometers) in area. The climate is tropical with hurricanes frequently taking place between July and November. Christianity is the dominant faith (65 percent). Major Protestant denominations include Seventh-day Adventists, Church of God, Baptist, and Pentecostal. There is a small but significant Roman Catholic community. Others include Rastafari (1 percent), Revivalism, and Kumina, as well as small Hindu, Muslim, and Jewish communities.

The government is made up of a bicameral parliament: the Senate and the House of Representatives. The Senate is appointed by the Governor General, the Queen of England's representative, which is a holdover from British colonial rule, on the recommendations of the prime minister and the leader of the opposition. The ruling party is allocated 13 seats, the opposition 18. The House of Representatives has 60 seats. Members of Parliament are elected by popular vote to serve five-year terms.

The currency is the Jamaican dollar, but U.S. dollars are widely accepted in tourist resorts, and Canadian dollars and British pounds are easily exchanged. There are three national television stations (TVJ, CVM, and Love TV) as well as 23 national radio stations. Newspapers include The Gleaner, The Observer, The Star, X News, and the Sunday Herald.²

Having reviewed some important features of Jamaican history and culture, this foreword will now highlight some of my own background in Jamaican music and my familiarity with the composer. Some of my observations as author are based on my

---

experience growing up in Jamaica. I speak English and Patois fluently. I graduated from high school in Jamaica and hold a Bachelor of Science degree in management from the University of the West Indies. I studied voice, piano, and music theory privately with various British and Russian-trained music teachers. I was bass section leader, soloist, and assistant conductor of the world-renowned Kingston College Chapel Choir, the single-sex high school choir operated in the British boy choir choral tradition. I taught voice and music theory and at one time was the secretary and the chairman of the Scholarship Foundation of the Jamaica Music Teachers Association. I was a soloist, an assistant conductor, and an artistic director of various community choirs and was the founder and artistic director of Jamaica's first professional classical choir, the Jamaica Vocal Ensemble. I was also a youth choir director, church choir director, music director, and clinician of various church choirs. I was the first administrator of Jamaica's performing rights organization, the Jamaica Association of Composers, Authors and Publishers. I played principal roles in the Little Theatre Movement’s pantomime musicals for six years. I operated a music store for eight years. In all of these activities, I have had several encounters with Noel Dexter and his music as well as the contour and inner workings of the Jamaican music industry both for art music and commercial music.

The music of Jamaican choral musician Noel Dexter is deserving of wider consideration, especially because of how truly Jamaican it is.
CHAPTER II
INTRODUCTION

The choral music of Noel Dexter is significant. The main questions the study aims to answer are (1) How does Dexter’s background influence his work? (2) What is unique about his style? and (3) Why does he compose? The answers to these questions will help the reader appreciate why Dexter’s choral work is important. The choral music of Noel Dexter is important because it is uniquely Jamaican/Caribbean in its use of syncopated rhythmic motives, indigenous Jamaican genres, and the Jamaican vernacular, yet no study has documented these features in his choral music. As the following quotations show, other authors have recognized the authentically Jamaican style of Dexter’s compositions.

Mr. Dexter has helped Jamaican audiences to listen to music in a different kind of way. He is definitely a seminal contributor to cultural development and to artistic expression.”3

Noel Dexter has composed several psalm settings. All of this music incorporates folk elements. How important a role music such as this might have in the development of the Jamaican psyche can be shown in Olive Lewin’s Mass which brings together the Anglican liturgy, Jamaican folk melody and the drum rhythms of two different traditional music of the philosophical category - Rastafarian and Revival. As we approach the 21st-century, the world generally is moving away from the dominance of the European aesthetic towards a world music that owes much to the musical resources of the African-American tradition. Jamaica’s social and philosophical music belong mainly to that tradition, which includes the use of rhythms, (and) timbral and melodic resources that exist independently of harmony. Already in this century, Jamaicans have created two totally new music - nyabinghi, which performs a philosophical function and reggae, which performs a social function.4


One of the features about Dexter’s compositions is the way that he can infuse that Jamaican flavor into his rhythms and melodies to add just the right spice.”

An additional benefit of a study of Dexter’s choral music could be the discovery of a wealth of material for study and exercise in singing syncopated rhythms. I have introduced Dexter’s music to many church, school, and college choirs over the last ten years, and I have observed that the main issue I have had to address in these rehearsals has been the unfamiliarity with the rhythms in his work.

Sacred choral music dominates the singing of choral music in Jamaica and before Dexter, the choral music sung there largely originated from Western Europe.

Assisted by the Caribbean Council of Churches, some composers-foremost is the classically trained Jamaican musician Noel Dexter-have created a new and growing genre of religious music in Jamaica. For many Jamaicans, this music satisfies a deep-seated need for spiritual and physical expression in worship.”

While scholars have examined the work of other Jamaican composers who have written in a largely Western European style, none have written at length about Dexter’s choral music which is distinctly Jamaican. Books, articles, and theses have been written on other known Jamaican composers such as Sir Frederic Hymen Cowen, Samuel


Felsted, Oswald Russell, and Eleanor Alberga. Research on the arrangements of folk songs for solo voice by Jamaican composers or arrangers, including Dexter, such as *Presenting Jamaican folk songs on the art music stage: Social history and artistic decisions* also has been published. However, scholarly writings devoted to the choral music of Noel Dexter are nonexistent.

Joseph E. Potts, author of *Sir Fredric Cowen* (1852-1935) which appeared in *Musical Times*, 94(1326) in 1953, bemoaned the fact that the centenary of the birth of Jamaican composer Sir Frederic Hymen Cowen seems to have received little if any attention, and his music is largely forgotten, even though he was an important figure in the history of British music and a composer of high repute in his lifetime. But in the same breath Potts states, "Cowen was a distinctly minor composer." While Potts seems to have been sympathetic to Cowen's cause, he balanced his arguments by highlighting the composer and conductor's strengths and accomplishments while devoting time to


presenting opinions of some of Cowen's detractors. For example, he pointed out that George Bernard Shaw had harsh words for Cowen from time to time. But he also stated that Shaw's comments were not representative of general musical opinion in his day, and by most contemporary music critics, Cowen was highly acclaimed as an outstanding conductor.

A History of the Oratorio: The Oratorio in the Classical Era Vol. 3 by Howard E. Smither is a detailed report on the present state of knowledge of the history of the oratorio. However, I do not think that the brief summary in Chapter 10 titled The Oratorio in Other Languages than Italian, English, German and French is representative of the number and importance of this group. Smither does provide a detailed analysis of Jamaican Samuel Felsted's Jonah and is skeptical about whatever limited information he has on the composer, his works, and their performance.

The statement below illustrates the disconnect between the existence of a body of work, major or minor, by Jamaican composers and the access to such works by parties in the first world who would be interested. "Jonah is probably the first oratorio composed in the New World. It appears to be the first oratorio, by any composer, to be performed in its entirety in 18th-century America. He may have been born on the island of Jamaica about 1743."11 There is a developed repository of information existing on Samuel Felsted, albeit in Jamaica. The Jamaica-based Samuel Felsted Foundation is chaired by Winston Ewart and devoted to the unearthing, securing and dissemination of information on the composer. The foundation has Felsted's birth certificate in its archives.

In 1988, Pamela O'Gorman wrote in her article "Jamaican Dance, A descriptive analysis" published in *Jamaica Journal*, “the three dances contained in the publication entitled *Jamaican Dance* by Oswald Russell published by Editions Henn (Geneva) in 1976, are the only examples of art music by a contemporary Jamaican composer published by an international publishing house.” This speaks to the lack of published art music by contemporary Jamaican composers and the need to address this issue in our era of globalization where diversity is a major topic at many international forums.

---


CHAPTER III

NOEL DEXTER BIOGRAPHY
Noel Dexter was born on December 21, 1938, in Red Hassell, a rural village about one mile from Port Antonio, capital of the parish of Portland in the northeastern part of the island of Jamaica.

I started studying piano at about age 10 with Lester Todd, a music teacher in Titchfield, Portland, but by then I had already taught myself to read music and I could read Grade 4 pieces of the Associated Board of the Royal Schools of Music.¹³

When he moved to Kingston, the capital of Jamaica, in 1959, he studied piano with Vivia Edwards and also started playing for church. He attended the University of the West Indies (UWI) from 1964 to 1967, where he earned a bachelor of science in economics.¹⁴

When I graduated from high school in 1958 I moved to Kingston where I studied piano and voice with Vivia Edwards and then in 1970-1971, I studied piano with Barry Davies and composition and counterpoint with Dr. Kaestner Robinson at the Jamaica School of Music, which is a part of the Edna Manley College of the Visual and Performing Arts, formerly the Cultural Training Center.¹⁵

Dexter also prepared for the Trinity College of Music External Examinations and earned the Licentiate Diploma in Class Music Teaching, although he was not considering becoming a professional musician.¹⁶

He later received a Diploma in Musicology and Folklore Studies from the Instituto Interamericano de Etnomusicologia y Folklore, sponsored by the Organization of American States’ Department of Cultural Affairs. He also received the Certificate in Church Choir Training from the Royal Academy of Music in London in 1980.

¹⁴. Ibid, 57.
¹⁵. Ibid, 57.
For about fourteen summers I participated in a summer program at the Westminster Choir College where I studied a variety of subjects including vocal pedagogy, choral conducting and composition with teachers such as Alice Parker, James Jordan and Helen Kemp. Alice Parker showed me how to put things together and how to make ideas flow. She would mark your work and critique it. A member of one of the classes there did a unison arrangement for choir of a song I wrote called "Just A Little Farther To Go" and published it.  

While teaching geography and economics at Ardenne High School from 1960 to 1977, music teacher Daphne Vidal-Smith went on leave and never returned. Dexter agreed to add music to his teaching schedule. He also taught at Mona Preparatory School, Mico University College, and the United Theological College of the West Indies (UTCWI).  

Dexter has conducted workshops for the Jamaica Cultural Development Commission, the Ministry of Education of Jamaica, the National Foundation for the Arts in Barbados, the Ministry of Education in the British Virgin Islands, the Dominican Department of Culture, and the Barbados Council of Churches.  

In 1962, Dexter founded the Kingston Singers and directed the group for 25 years. The choir toured Jamaica, the Bahamas, Grand Cayman, and the United States under his leadership. While at the UWI, he sang with the University Singers (also known as the UWI Singers) and remained with them even after completing his studies. He joined the faculty of the UWI as director of music in 1977 and became the conductor of the UWI Singers. The ensemble became the de facto musical ambassador of the University with Dexter as its leader. The choir has toured Jamaica, the rest of the Caribbean, North America, and Europe. The choir’s repertoire of 16th-century European madrigals and 

17. Ibid, 58.  
18. Ibid, 57.
motets broadened under his direction by the addition of African-American genres such as gospel, choruses from Jamaican musicals, and other indigenous forms.

I always dabbled with making up pieces just for my own entertainment. The first piece I composed which was intended to be performed in public was a setting of Psalm 150 and Psalm 23. While I was teaching at Ardenne High School, Lloyd Hall, the late founder and artistic director of The St. Andrew Singers and organizer of the St. Cecilia Festival, invited Ardenne students to participate by singing at the festival. They were planning to sing two solos including "I Waited on the Lord" from Mendelssohn's *Hymn of Praise*. Every item on the program was European in origin. I felt that at least one of the items on the program should be Jamaican in origin so I wrote those two pieces for the Ardenne High School Choir to sing at the festival. They became extremely popular thereafter and that encouraged me to keep composing.19

“O Lord, we are ready” and “For the decades past” were commissioned respectively for the Churches of Christ Hymns for the World convention in 1983 and the Anglican Diocese of Jamaica and Grand Cayman to celebrate the 100th Anniversary of St. Luke’s Church in Kingston, in 1987.

He composed music for Jamaican musicals (pantomimes) and won several Jamaica Music Industry Awards (JAMI) for his compositions. The Institute of Jamaica (IOJ) awarded him the Silver Musgrave Medal in 1979 for his contribution to Jamaican art and culture. In 1990, Dexter was conferred with the Commander of the Order of Distinction (O.D.), the fourth highest national honor by the Jamaican Government.

Dexter received the Vice Chancellor Award from the UWI in 1995 and the Pelican Award from the UWI Guild of Graduates in 1996. The Bronx Concert Singers honored him in 2004 in New York City, and the Titchfield High School Past Students Association honored him in 2012. He is now retired from his position as conductor of the

UWI Singers and spends his time composing choral music and arranging folk songs for solo voice.\textsuperscript{20}

---

\textsuperscript{20} All uncited information in this biography was gleaned from interviews with Noel Dexter by the author on July 20, 2013, and September 27, 2013. The transcript was also proofread and approved by Dexter.
THE INFLUENCE OF THE JAMAICAN MUSIC TRADITION ON DEXTER

Dexter has vast knowledge of Jamaican folk songs and is largely inspired by folk melodies. His expertise is demonstrated in his book *Mango Time: Folk Songs of Jamaica*, compiled in collaboration with his mentee, Godfrey Taylor. The influence of folk melodies on Dexter’s work is discussed in Chapter IV. Examples of his use of percussion instruments, syncopation, limited use of variety in dynamics, and adherence to meter and tempo is cited in each of the four of his works studied. The description of the performance style of Jamaican folk music by independent parties could pass for a description of the music of Noel Dexter.

Pamela O’Gorman points out that “the performance style of authentic folk music in Jamaica is African, no matter what the origin of the music.” This is readily seen in Rastafarian or Revival performances of European hymns - the percussive accompaniments and use of complicated rhythmic figures, the syncopated treatment of melodies that were originally written in equal note values, the absence of variety in dynamics, and the tendency to adhere strictly to meter and tempo. In *Psalm 23 (The Lord is My Shepherd)*, the rhythm is mostly syncopated with an instance of polyrhythm in mm. 41–46 (Example 12), Chapter IV. The only dynamic marking in *Psalm 27* appears toward the end of section C in a piece with four sections, with a crescendo to forte and then ending the section fortissimo.


Jamaica's Great Revival began as an extension of the revivals that occurred in America in 1858 and 1859 and in Britain in 1859.\textsuperscript{23} The Great Revival was an outpouring of repentance, conversion, and general religious zeal in all churches and across faiths that lasted from 1860 until 1863 or 1864 and increased attendance and membership.

Revival 'bands' can still be found in the countryside and towns. More commonly, bands have formed Pentecostal churches or have found homes in modern Pentecostal churches especially those of African Methodist Episcopal Zion churches. Revival endures as more than a theological oddity or colorful footnote. It is the wellspring of a peculiarly Jamaican spirituality, presenting a unique view of man's place in the cosmos and his relationship with eternity. The influence of Revival on Jamaican culture also is significant in music, rhythms, and most of all, style of singing that can be found in churches of the fully Christian denominations. It is also found in popular music, in the growing religious music sector, in reggae, and even in dancehall.

In Revival singing, short verses from orthodox hymnals are repeated constantly with ornamentation.\textsuperscript{24} The singing is normally accompanied by a bass drum and a rattling drum, suspended from the neck and shoulder, and played by sticks. Music and movement are integral to all Revival ceremonies and rituals. The songs and choruses used are mostly adaptations of Western-style hymn tunes and therefore the melodic and harmonic content show a strong Western influence. \textit{I Heard the Voice of Jesus Say is an example of this.} Most Pukko tunes are in duple and quadruple time. These Western metric schemes are

\begin{itemize}
\end{itemize}
given a strongly African-Jamaican treatment with much syncopation against contrasting rhythmic patterns provided by the instrumental and body percussion accompaniment. Accompaniment for Revival is provided mainly by membranophones and ideophones as well as by rhythmic body sounds such as clapping, stamping, moaning, and loud over-breathing called groaning or tromping. Movements include nodding, rocking, sidestepping, processions, and dancing. Revivalism continues to be central to the lives of considerable numbers of Jamaicans directly and, less directly, to others. These latter do not consciously accept the tenets or practices but respond naturally and fervently to the music and ceremonies. The keyboard accompaniment in Psalm 23 plays chords with a rhythm of mostly a dotted quarter note, followed by an eighth note tied to a quarter note, followed by a quarter note. This is an example of a Dexter composition that features the influence of Jamaican Revival.

Kumina, perhaps the most 'African' of Jamaican cult groups, had its origins in the central parts of Africa, where Angola and Congo now exist. It is found most strongly today in the eastern and far western parts of the island, where colonial authorities forcibly settled indentured laborers from that part of Africa. Over 8,000 Yoruba and Central African immigrants came to Jamaica between 1841 and 1865 and settled mostly in the St. Thomas area. The most prominent cultural legacy of these 'direct' African migrants is Pocomania, or Kumina, an African ancestor worship cult emphasizing both singing and dancing. Zion revival, or Zionism, is similar to Pocomania but more Christian oriented.

Edward Seaga, former Prime Minister of Jamaica and ethnomusicologist, considers Pocomania a derivative of Pu-Kumina. Pocomania first became prominent in the 1860s when the great religious revival swept through the anglophone world. The spiritual intensity of the Great Revival, where worshippers physically experienced the Holy Spirit, infused Afro-Jamaican beliefs with a religious fervor that expressed itself in ecstatic music and dance. In 1988, Leonard Barrett identified three types of Afro-Christian sects - Pukumina is mostly African in its rituals and beliefs, Revival Zion is primarily Christian, and Revivalism mixes both. But today, most Jamaicans use the term Pocomania, Revivalism, Zionism, Pukumina, and Kumina interchangeably.\textsuperscript{27}

*Psalm 150* is an example of a Dexter composition that features the influence of the Kumina movement. It has a dotted quarter note on the downbeat beat, followed by an eighth note tied to a quarter note, followed by a quarter note in the bass clef and a quarter note rest, followed by an eighth note, and then two eighth notes tied together, followed by an eighth note and a quarter note in the treble clef (m 9) (Example 1).

\begin{figure}[h]
\centering
\includegraphics[width=0.4\textwidth]{example1.png}
\caption{Musical Example 1. Psalm 150 m. 9}
\end{figure}

Although these religions are not widely practiced, the music is widely known by Jamaicans. Writing in that style is natural and easy to Dexter.

I attended church growing up and I have been a church musician since I am about 10 years old. I used to play for both the Methodist and the Roman Catholic Church every week and also interdenominational organizations like Youth for Christ. So I have been exposed and involved in religious music.28

By the same token he is not methodical in his approach and relies a lot on third party feedback for a description of his work through writings of documents such as, inter alia, dissertations.

With Jamaica's independence from Great Britain in 1962, indigenous culture rose to prominence and became respectable to a large segment of the population. The Jamaican Folk Singers, the National Chorale of Jamaica, the National Dance Theatre Company (NDTC), and the National Folk Research Institute were all founded around this time.29

The Caribbean Conference of Churches wanted to indigenize the hymns instead of continuing the practice of singing only hymns originating in Britain or other parts of Europe. It made a strong effort to encourage composers to write hymns expressing a view of God and his goodness in an indigenous language and style. I was hired as the Coordinator of this movement. I travelled around the island collecting music already written and encouraging composers to write new music in a more Caribbean style and which would be published in a book called “Sing a New Song.”30

This movement met with some opposition from people who were raised under the British flag and who felt that the Caribbean style hymns were not appropriate for worship. A hymn that is sung often in the Zionist Revival tradition is *I Heard the Voice of*
American evangelical hymns such as *What a Friend We Have in Jesus, Are You Washed in the Blood of the Lamb?* and *There Shall be Showers of Blessings* are prime examples of hymns sung as Pukko tunes.

Nationalism has its influence on Dexter's work but not in the sense of promoting a particular political ideology. It is only important to the extent that his compositions reflect what he regards as a Jamaican musical language and style in the same way that other composers borrow from the folk music of their country. The foregoing are highlights of the uniqueness of Dexter’s work as it assimilates and incorporates the influence of Jamaican folk music. The next chapter cites more specific examples.

CHAPTER V

HISTORICAL/STRUCTURAL STUDY OF FOUR CHORAL PIECES,

THE STYLE, MOTIVES, AND TEXT

I always try to write something that is transparent, nothing complicated. I try to give everything I write a West Indian, Caribbean or Jamaican flavor, by using distinct Caribbean, West Indian, or Jamaican rhythms such as the rhythmic motive made up of a dotted quarter note, followed by a dotted quarter note and quarter note. As so much music is written otherwise, this helps me to bring something new to the table. (Example 2).

Pamela O'Gorman also agrees "this 3+3+2 pattern is the predominant rhythmic pattern in Jamaican music. It is forever present, either stated explicitly or implied, Jamaica literally throbs to this rhythm, day and night." 

Musical Example 2. 3+3+2 Pattern

Dexter sets the Psalms because he is not a writer of text, and the Psalms are popular as texts for musical settings by composers from around the world so he felt the time was ripe for Jamaican settings of the Psalm.

While I have used the Jamaican dialect Patois in my writing, I have not written anything that is completely in Patois. I take into account the character I am writing for


34. Noel Dexter, interview by author, July 2013.
and how that character would speak. I also take into account the audience for which the work will be performed and whether they will understand Patois or accept it, even though it is normal in the western art tradition for music to be sung in languages that are not understood by the audience.\textsuperscript{35}

In the same way musicians try to perform works in French, German, Italian, or Spanish with a pronunciation as close to a native's as possible, Dexter's works with any Patois in its text should be performed as far as possible with a native Patois pronunciation.

Of the complete list of works, the four pieces chosen for this historical study are representative of Dexter’s choral works as they cover a wide cross section of moods and styles. The Psalm 150 is celebratory and completely in English, the Psalm 23 is pastoral and also in English, the Psalm 27 is militant in tone, and the Sing de chorus is celebratory and mostly in Patois and also for a specific season, Christmas. These are some of his most popular pieces.

---

Psalm 23 (The Lord is My Shepherd)

\textsuperscript{35} Ibid.
This is a piece for soprano, alto, and tenor and bass and keyboard accompaniment.

The form is AA'B with a reprise of A at the end. It starts with an introduction by the keyboard. Section A, mm. 1-31, is in three-part harmony until the final five measures of the section (mm. 27-31) (Example 3)

Musical Example 3. Psalm 23 mm. 27-31

which is in four parts and is reduced to a two-part call and response section in mm. 23-26 (Example 4).

Musical Example 4. Psalm 23 mm. 23-26

In contrast, section A' (mm. 32-47) goes into four part harmony by the second measure of the section (m.33, Example 5).
Section A' at times has as many as five parts as the TB accompanies the SA with parts in mm. 40-45 (Example 6).

Musical Example 5. Psalm 23 m. 33

Musical Example 6. Psalm 23 mm. 40-45

The end of each section is characterized by a change of tempo and more specifically a slowing of the tempo with sections A and A' coming to a pause or stop on the dominant in unison. The ends of these sections also both feature a b diminished chord in the accompaniment for the only times in the piece in m. 30 (Example 7)
Musical Example 7. Psalm 23 m. 30

and m. 56 (Example 8).

Musical Example 8. Psalm 23 m. 56

Section B (mm. 49-57) and the coda ends on the tonic. Sections A and A' could be considered verses. The harmony is different in A'. For example, the mediant chord, A minor, is used twice as a substitute first in m. 33 (Example 9)

Musical Example 9. Psalm 23 m. 33

for the tonic chord in m. 7 (Example 10)
Musical Example 10. Psalm 23 m. 7

and as a transition from the subdominant to the supertonic chords in m. 37 (Example 11).

Musical Example 11. Psalm 23 m. 37

The corresponding melody to this in section A (m. 11, Example 12)
Musical Example 12. Psalm 23 m. 11

is accompanied by supertonic chords, G minor. The piece is generally soft but gradually gets louder toward the end of each section, mm. 23, 25, 40, 56, and 63. Each section gets progressively louder than the prior one except for the coda that starts out moderately soft and gradually gets softer toward the end. It is in *alla breve* and slow even without slowing down at the end of each section. The rhythm is mostly syncopated with an instance of polyrhythm in mm. 41-46 (Example 13).
Musical Example 13. Psalm 23 mm. 41-46

The SA parts are syncopated while the TB parts have a rhythm of a repeated dotted half note quarter note figure, while the accompaniment is largely broken chords lasting a whole note. Another feature of the end of sections is the change from syncopation to notes on the beat.

The keyboard accompaniment plays chords with a rhythm of mostly a dotted quarter note, followed by an eighth note tied to a quarter note, followed by a quarter note. The texture of the piece is largely homophonic with a call and response passage in mm. 23-26 (Example 14).
Musical Example 14. Psalm 23 mm. 23-26

There is also a SA duet accompanied by a three-part TB as well as by keyboard. The piece is tonal in the key of F major and occasionally tonicizes to the subdominant of F major such as in mm. 22-23 (Example 15),

Musical Example 15. Psalm 23 mm. 22-23

mm. 26-27 (Example 16),
Musical Example 16. Psalm 23 mm. 26-27

mm. 50-51 (Example 17),

Musical Example 17. Psalm 23 mm. 50-51

mm. 52-53 (Example 18),
Musical Example 18. Psalm 23 mm. 52-53

and mm. 75-76 (Example 19).

![Musical Example 18](image1.png)

Musical Example 19. Psalm 23 mm. 75-76

The melody is tonal and has a range of a sixth. It is mostly stepwise in motion with an occasional arpeggio such as in m. 28 (Example 20).

![Musical Example 19](image2.png)

Musical Example 20. Psalm 23 m. 28

![Musical Example 20](image3.png)
m. 50 (Example 21),

![Musical Example 21. Psalm 23 m. 50](image)

and m. 54. It does not use any notes from outside the F major scale and is syncopated.

The mood of the piece is gentle and pastoral, created by the slow tempo that slows at the end of each section. The major key is stable throughout and does not modulate. The parallel thirds, fifths, and sixths in the accompaniment and the voice parts throughout hark back to the pastorals of Handel and Bach with the three parts without a low bass part at the beginning, the call and response passage, the use of nonchord passing tones at the end of sections A and A’ (mm. 30-31 and 56) (Example 22),

![Example 22](image)
Musical Example 22. Psalm 23 mm. 30-31 and 56

the stops at the end of these sections on unison dominants, and the rocking figure in the alto part in m.77 (Example 23).

Musical Example 23. Psalm 23 m. 77

Psalm 27

Psalm 27 for SATB without accompaniment is in ABCA' form with the A section starting off in C major with a call and response between SA and TB voices at a tempo of Andante before ending the section homophonically at m. 54. Section B starts "a little slower" in m. 55 featuring the TB voices before they are joined again with a homophonic texture by the SA voices and gradually slowing down even more toward the end of the section at m. 78. Section C modulates to E flat major at the same tempo at which Section C began with a syncopated melody sung by a soloist and accompanied by the choir with I, IV, and V chords and a rhythm that never varies from a dotted half note followed by a quarter note.

The syncopation could be a depiction of "the time of trouble" in the text while the unwavering accompaniment could be a depiction of assurance of protection. The only dynamic marking is in mm. 118-123 with a crescendo to forte and then ending the section fortissimo. This suggests that the dynamic level of the piece prior to this should be softer
than *forte*. The coda or A’ section returns to the original key of C major and tempo of *Andante*.

The time signature is *alla breve*. The rhythm of the piece is mostly syncopated. There are stops on a pause at the end of sections A, m. 54 and C, m. 124. There is an instance of polyrhythm in m. 73 (Example 24)

**Musical Example 24. Psalm 27 m. 73**

as the rhythm in the SA parts is syncopated while the rhythm in the TB parts are straight quarter notes. This lends to the depiction of the text at this point, “Though they rose up war against me”. The harmony is tonal and in the major key of C with tonal instability in section C in which the piece modulates from one major key to another, C to A flat, while the text is about not fearing the enemy. The modulation back to the original key at the end of section C is achieved through the use of a sequence of V to I chords in mm. 111-124 (E flat 7 to A flat, G to C min, F7 to B flat 7, C7 to F, and D to G).

The melody has a major tonality with a range of an octave and a fourth. It is made up of mostly stepwise movements with the occasional leap of a third, fourth, or a fifth. The melody only uses notes from outside the scale twice in the entire piece, in m. 94 (Example 25)
Musical Example 25. Psalm 27 m. 94

and m. 96 (Example 26).

Musical Example 26. Psalm 27 m. 96

The rhythm of the melody is syncopated. The mood of the piece is that of confidence. This mood is created by the text and the call and response between the SA and TB alternating with the homophonic texture of the four parts in sections A and A', the augmentation of the notes in mm. 29-43, the contrast between the tonal instability of section B and the stability of sections A and C, the support of the solo by the choir in section C, and the unwavering rhythm pattern of the choir in section C.

Psalm 150 (O Praise Ye the Lord)
This setting of the King James Version with alterations by the composer is for SATB and keyboard accompaniment and opens with an introduction by the piano followed by the chorus, which alternates with three verses. A descant is added in mm. 81-96 in a call and response to the final chorus, and the piece ends with a coda. This would make the form modified strophic. The piece is in alla breve and the tempo is set at the half note = 76 BPM/Andante and does not change until the coda, which is slower. The introduction is forte and the dynamic changes to mezzo forte for the entire piece until a crescendo to fortissimo on the final "praise the Lord." The rhythm is syncopated. The accompaniment is primarily syncopated chords, either a dotted quarter note, followed by an eighth note and two quarter notes in the treble clef with half notes in the bass clef (mm. 5-8) (Example 27)

Musical Example 27. Psalm 150 mm. 5-8
or a dotted quarter note on the downbeat beat, followed by an eighth note tied to a quarter note, followed by a quarter note in the bass clef and a quarter note rest, followed by an eighth note and then two eighth notes tied together, followed by an eighth note and a quarter note in the treble clef (m 9) (Example 28).

Musical Example 28. Psalm 150 m. 9

The texture is homophonic in the accompaniment, the chorus, and the coda. The texture of the verses is melody over a homophonic accompaniment. The TB sing in unison punctuated by SATB outbursts at the end of each line and SATB singing "O praise ye the Lord" for the last phrase for each verse. The harmony remains in the key of C major for the entire piece except for a tonicization to the dominant in m. 11 (Example 29).
Musical Example 29. Psalm 150 m. 11

and tonicization to submediant at the beginning of the verses, for example (m. 21, Example 30)

\[
\begin{array}{c}
\text{Example 30. Psalm 150 m. 21} \\
\text{as well as the modal borrowing of a first inversion D diminished 7th chord from the key} \\
of C minor which is the parallel minor key of C Major, in the coda (m. 100-101, Example 31).}
\end{array}
\]
Musical Example 31. Psalm 150 mm. 100-101

The melody is in C major with the range of an octave. It moves mostly stepwise but does have several ascending leaps of a fourth. It uses no note outside the C major scale and is syncopated like the other parts and the accompaniment.

The mood of the piece should be celebratory. This is created by the syncopated rhythm, the SATB outbursts at the end of each line of the verse, the major tonality, the addition of the descant to the final chorus in mm. 81-96 and the call and response between the descant and the chorus, the change of tempo at the coda from 76 BPM to slower, the accented chords of the coda in mm. 97-101, the modally borrowed supertonic diminished chord, a first inversion D diminished 7th chord, borrowed from the key of C minor which is the parallel minor key to C major, the key the piece is in, in mm. 100 and the crescendo to fortissimo on the final phrase, mm. 101-105.

Sing de Chorus

This Christmas carol for SATB and piano starts with an introduction by the piano and a chorus that alternates with two verses and ends with a coda. The piece is in F major and in common time with a moderate tempo (quarter note = 108). There are no dynamic markings in the edition by George Davey. The piece should be loud and celebratory in
order to "spread the news throughout de lan" with congas and clapping. The rhythms are syncopated. Most of the choral entrances are off the beat, which suggests gestures of syncopation for a conductor. There is no variation in tempo until m. 48, which is an interlude before the coda. The coda also broadens for two measures starting with the preparation of the single incident of modal borrowing in mm. 50-51 (Example 32).

Musical Example 32. Sing de Chorus mm. 50-51

Next it returns to the original tempo in m. 52 for the final chord of the chorus. The piano is accompanying the chorus with syncopated chords. The texture is homophonic in the chorus and coda and is melody and accompaniment in the verses as the melody of the verses is sung in unison. The chorus is in 5 parts in m. 50 (Example 33)

36. Noel Dexter. Sing de Chorus
Musical Example 33. Sing de Chorus m. 50

and in 6 parts in mm. 52-54 (Example 34)

Musical Example 34. Sing de Chorus mm. 52-54

of the coda. Prior to this the chorus has a primarily 4-part texture.

The harmony is in F major. There are non-chord tones, Ds, in the introduction (m. 6) (Example 35)
Musical Example 35. Sing de Chorus m. 6

and a case of modal borrowing from the key of D flat major in the coda (m. 51). The melody is also in F major and has a range of an octave and a fourth. The melody of the verses is purely stepwise motion, but the melody of the chorus is a mixture of stepwise motion and leaps. The melody only uses one note outside the F major scale once in m. 34 (Example 36),
Musical Example 36. Sing de Chorus m. 34

where it tonicizes to the dominant. The melody is entirely syncopated. It is accompanied by the ATB in the chorus and by chords in the piano accompaniment in the verses.

The mood of the piece is celebratory and is created by the major tonality, the tempo, the syncopated rhythm, the change of tempo to molto rit and broadening at the end, the modally borrowed chords, the thickening of the texture at the end, the bravura ending with the higher tessitura, and the fanfare-like ending of the accompaniment.

CHAPTER VI

CONDUCTOR'S GUIDE

A lot of my music has been performed not because they were published but because people liked them and performed them from manuscript copies. I don't have copies of some of the pieces I have composed. A few of them have been published. I am not particular or fussy about how they are performed especially since I know most of them are still in manuscript.37

If I did not have the good fortune of speaking to Noel Dexter on more than one occasion about his nonchalance regarding performance practice as it pertains to his work,

it would be difficult to comprehend. In the world of professional music making, this is rare. However, in the context of his personality as someone who takes a lot of pride in his work without taking himself too seriously, it is understandable.

Dexter and his colleague Rex Nettleford developed the concept of Choral Theatre. The singers would prepare to sing the program entirely from memory and in costume or uniforms, and all the musical numbers would be staged with movement varying from subtle to full scale dancing. The only caveat would be that the movement should never compromise the singing or music. These are normally big productions with staffing for makeup, wardrobe, and lighting. The singers are trained to be animated and expressive in their singing in addition to being good singers and musicians.38

There is a common misconception among conductors and musicians of non-Caribbean descent that because the style of Caribbean music is often throbbing and syncopated, it should always have this effect or affect. This is far from true. There are several examples of Caribbean composers whose work differs little from that of typical Western European composers. Dexter uses Jamaican idioms in his work, but it is clear from my conversations with him that there is much latitude for interpretation by conductors, and it is not necessary for the syncopation to be emphasized. The fact that the piece is by a Jamaican composer does not mean it has to have throbbing Caribbean beats. Examples of this are the works of Frederic Cowen, Eric Levy, or Ted Runcie.39


Dexter’s treatment of time does fit precisely into notation. If a conductor who did not know about Jamaican culture wanted to conduct Dexter’s choral music, there are no unique skills needed apart from the same good musicianship necessary to conduct the choral music of any composer from another culture.

CHAPTER VII

USE OF TEXT

The official language of Jamaica is English. In most informal settings, however, the dialect Patois is spoken. It is a language of people with African, Spanish, and various European origins. The battle alluded to earlier between the Jamaicans who were intent on carrying on the British culture and those who were becoming increasingly comfortable
with their indigenous culture also manifested itself in the use of language. The former group typically would not speak anything but English, and the latter would speak Patois as long as they could get away with it.

To appease both parties, Dexter uses mostly English texts with a smattering of Patois. In actual performances, there is always room to modify the text to suit the audience. The Patois may be removed for performances for a largely non-Jamaican or non-Caribbean audience or some of the English may be changed to Patois for a largely Jamaican audience. Or the English may be kept with Patois pronunciation for a mixed audience, one about equally Jamaican and non-Jamaican. It is never acceptable to sing Patois with English pronunciation, as it is grounds for ridicule. Dexter chooses to be flexible on employing Patois.  

Dexter's *O Praise Ye the Lord* is one composition normally sung with what one might call the Queen's high English. Not only is the pronunciation of the words distinctly English but also they are even pronounced in an affected manner as if Italianate with the rolling of Rs at every opportunity. The pronunciation of text in Patois would probably pose a far greater challenge for a non-Jamaican conductor than the interpretation of the musical idioms of a Jamaican composer.

A good Patois pronunciation guide would have an extensive vocabulary of words, and if it has an audio file, the recordings should be of native speakers. It should also use the International Phonetic Alphabet. Patois pronunciation guides currently are available online and in print, although the level of accuracy and quality varies.

The site http://www.forvo.com/languages/jam/ is typical of most of those found. They have some authentic audio files of Patois words, but the vocabulary is limited and some of the pronunciations are inaccurate even taking regionalisms into account. The LMH Official Dictionary of Jamaican Words & Proverbs\textsuperscript{41} has a large vocabulary, but if you are not a native speaker of English it would be difficult to figure out the pronunciations since the Patois spelling is given without any help with pronunciation. The Patois pronunciation guide in Ras Zuke's \textit{The Rastaman Vibration}\textsuperscript{42} uses a phonetic approach. This assumes that the learner is familiar with the sounds of letters in English, which can be applied to the learning of Patois. It is for these reasons that the decision was made to use the International Phonetic Alphabet (IPA) in the brief pronunciation guide. It will enhance consistency of pronunciation, and the guide can be applied as one's vocabulary expands.

In addition to giving the text of Dexter's "Sing de chorus" below with an IPA translation, an attempt is made to briefly give general tips on the pronunciation of Patois.

Table 1

\textit{Patois Pronunciation Guide}

<table>
<thead>
<tr>
<th>Spelling</th>
<th>English Word</th>
<th>Patois Pronunciation</th>
</tr>
</thead>
</table>


| dle | tle | er | er | g | ha | o | o | o | o | o | o | r | th | th | th | th | th | th | th | tr |
|-----|-----|----|----|---|----|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|
| bundle | little | manger | stranger | loving | hand | below | chorus | glory | know | story | record | earth | that | the | them | then | throughout | true, truly | and | world | Bungle | likkle | manga | stranga | lovin | an | ooaw | ooaw | ooaw | ooaw | recaad | eart | dat | di | dem | den | chewout | chew, chewly | an’ | worl’ |

The th sound as in "the," "them," "that," or "then" is normally sounded out like a "D". The one long aw sound as in the first syllable of chorus is normally broken into the two short vowels [ə] and [ɔ] of equal lengths as opposed to the long short sounds of diphthongs in English. The same applies to the vowel sound in "know," the first syllable of "story," the second syllable of "below," and the first syllable of "glory." The letter a often times replaces "H" in Patois, usually with a glottal attack when sung. For example, "clap yuh hand" would be sung "clap yuh an." The letter D is often left off a word ending in double consonants such as "and" and "world," therefore "and" would be "an" and
"world" would become "worl." The th sound as in throughout as well as the tr sound in true or truly is normally pronounced tᵰuᵰ. The "H" is normally left off the th sound at the end of words such as "earth" which becomes "eart."

Unaccompanied vowels are usually sung with glottal attacks. The neutral "er" sound at the end of words like "stranger" or "manger" is generally pronounced "ə." The G in a multi-syllable word ending in "ing" is normally dropped such as in "loving," which would become lovin. It is always safe to err on the side of openness and brightness with vowel sounds. Most words are said in an open and strong manner. For example, if in doubt about using the ⟨ə⟩ sound as opposed to the a sound, it is always going to sound more authentic to use the former than the latter.

Jamaican "R" sounds are commonly omitted. This is especially true of the terminal, or ending, 'R'. In most cases, even when the 'R' is in the middle of a word (recaad for record), it is not pronounced. Yes Mon! Use mon or man in any common conversation! You can always use it after saying yes (yeh) or no (nuh). You can say it either way. Yeh mon or yeh man. It is not gender specific.

The word "Pon" is used for the words 'on' or 'at'. The pronunciation can be Paan or Pon. The word "or" can be pronounced either "oh" or "are". There are two distinct ways of saying no. One way is pronounced noah (who built the ark) and the other is nuh. The first no (noah) expresses more strictness and authority. The other no (nuh) seems softer and under the breath. While noah and nuh both mean no, they can also sound like the word know - as in "I know" (mee nuo). But "no" and "know" are slightly phonetically different. Know is said nuo (new-oh). No is said either nuh or noah. The use of 'Ee' is pronounced just like the letter "Ee" and can be said once or twice. ‘Ee’ can be said at the
end of a sentence to seek a reply or it can be used alone to convey surprise or joy. Use nyam as a word to replace the word eat. Pronounced (nee-yam). Also, the word “it” can be pronounced ih or ee. There is no past tense in Patois. Patois does not use words that end with -dle, or -tle. Instead they use -gle or -kle.

Sing de Chorus clap yu han

Beat de congo play yu pan

Spread de news throughout de lan dat Jesus is born

Jesus our savior is born

Do you know de story

How de king of Glory

Come to earth a baby boy in a manger

but de worl' dem did not know

dat 'twas God on earth below
an treat de son of God on earth like a stranger

O  græːt Gœːd bœːv s

O great God above us

Chæːl yœː dœː lœːv as

Truly you do love us

yœ kœːd fœːv nœːs no wœːn kœːn sœːvœ

Your cords of love around us no one can sever

mæ wœː lwæː dœː oːwœ pœːt

May we always do our part

œː di wæl yœ lœːn ðœːt

show de worl' your loving heart

Sœŋ yœ pœːə n gloæːfœː yœ fœːvœ

Sing your praise an glorify you forever.

CHAPTER VIII

PER ASPERA AD ASTRA: REASONS FOR THE OBSCURITY AND

GROWING IMPORTANCE OF THE CHORAL MUSIC OF NOEL DEXTER
Now that I am retired, I am trying to score the works properly to prepare them for publication.⁴³

I have used Noel Dexter’s choral music in the UK, South Africa, Canada and Australia. It is immediately appealing, well crafted yet within the grasp of amateur church choirs. He writes with an attractive Caribbean lilt and singers relate well to this music. For those of us concerned with the world church, it is wonderful to use music from different cultures in different church services of all denominations and in all countries. I cannot think of a better exponent of contemporary Caribbean church music than Noel Dexter. Particular favorites of mine are *Never a baby like Jesus, Psalm 150*, and *Psalm 23*. Last year I directed a choir’s festival in Johannesburg, South Africa, in which, to commemorate the 50th anniversary of Jamaican independence, we all sang *The Right hand of God.* At this service, a bible reading was read by an attaché to the High Commissioner of Jamaica’s office-who was a girl I taught at Vere Technical High School before I went to KC (Kingston College) in 1973. I remembered conducting the first performance of this piece with KC Choir (and other school choirs) at the inauguration of the Caribbean Council of Churches in about 1973. It is good to see some of his compositions and arrangements in the new Caribbean CPWI hymnal -though I am sure that a collection of his choral compositions is well overdue.⁴⁴

Gordon Appleton is retired after nearly twenty years as a staff member of The Royal School of Church Music. He has directed many RSCM courses for children and adults in the UK and other countries. He previously taught in Jamaica where he was Organist and Choirmaster of Kingston College, and in Australia where he taught in schools and was for seven years Organist and Master of the Music at St George’s Anglican Cathedral, Perth. Gordon highlights how Caribbean Dexter’s work is and the important contribution it would make to diversity of repertoire.

Noel Dexter is as important as any other composer/arranger of music that represents a people's cultural retentions. The 'heart music' of a people, which represents the uniqueness of that people, is important to their identity. In addition

⁴³ Noel Dexter, interview by author, July 2013.

⁴⁴ Gordon Appleton, former Northern Regional Director of the Royal School of Church Music, United Kingdom. Email to the author on August 15, 2013, at 12:22 a.m..
to representing, it also gives uniqueness to them. Where the music of that culture
dies so does an important aspect of the culture. Sometimes it doesn't die, but is
miscarried, and that also affects the culture as the history is distorted. This is not
to suggest that 'culture' should (or can) stand still, unchanging, fixed, but while it
changes, its origins need to be remembered ... accurately. For this reason, accurate
(even if stylized) use of our folk music is important. Much of our history was
carried orally and music was an important vehicle in the carrying of the history.
The text of the story is aided by the musical structure, both for memory and
emphases, and matched subtle meanings in the text. As far as this aids the cultural
intelligence of a people, the composer/arranger is important.
Noel Dexter is excellent at his craft. His creations have been said to hold the
interest of the musician and also be readily sung by the average listener. His
compositions and arrangements while incorporating structures that can be
analyzed (just as one could do works of Bach, Handel, Chopin et al) are at the
same time listenable, not boring nor a simple regurgitation of previous
compositions or arrangements.
Although many people sing his music, I believe that quite a few are not widely
known. Also, in regard to his religious works, many groups want to sing what they
hear in the media. As a result, a heavy diet of American gospel music and local
dancehall gospel feeds the selection pool for many choirs, groups and churches. As
a result, the beauty of Dexter's compositions is not able to do its work in some
places. We also need to treat our own music with as much respect as we do that of
foreigners. Where we do not feel our own stuff is valuable, we constantly seek
approval from 'outside' and we often do this by our song selections. Although this
is based on anecdotal evidence, I believe that analysis of music played in the
electronic media will show that its focus lies outside of our own constructed
substance.
I believe also, that in order for that wider recognition to be received, more
recording of his works needs to be done. The availability of recordings of
American gospel, local dancehall gospel and other music forms, makes them
more easily accessible through the electronic media and the Internet. To be wider
recognized, more people need to hear his music, and they also need to know that
it is his music. That is not likely to be achieved with just scored music, but it must
be heard, and in today's world, that means recordings.  

Godfrey Taylor is an accomplished musician and former music director of
Providence Methodist Church, Kingston, Jamaica. He has been a church organist since
1973 and has taught music for a number of years. He plays a variety of instruments. He

45. Godfrey Taylor, music teacher, multi-instrumentalist (guitar, double bass,
organ), composer, and author. Email to author on January 22, 2014.
reiterates the uniqueness of Dexter’s music and the importance for it to be disseminated widely.

Most of Dexter’s repertoire is unpublished as it was composed quickly for his use and taught from the piano. They are mostly in manuscript with very little performance direction.\(^{46}\) The concept of Gebrauchsmusik or “utility music” comes to mind as most of Dexter's music was composed for some specific purpose such as a choir performance at a particular event.\(^{47}\) Some of the music is published overseas with very little input or control by the composer. He receives very little royalty from the publishing companies overseas because the publishing agreement is not to the composer's advantage, but he has received royalties from the local performing rights society. Dexter is not sure when his publishing agreements expire.

I don't know if my work is important or if I am the best person to say whether it is important or not. I think you would have to ask other people about that. I am surprised sometimes at how far abroad my music has been performed especially since I know I have not done much to promote it. I also know there is some appreciation for it since a few persons like yourself and Dr. Byron Johnson have shown an interest in researching it. I am eternally grateful for this.\(^{48}\)

A comprehensive list of his works can be found in the appendix.

CHAPTER IX

SUMMARY, CONCLUSION, AND SUGGESTIONS

\(^{46}\) Noel Dexter. Interview by author, July 20, 2013.

\(^{47}\) Ibid.

\(^{48}\) Ibid.
The music and talents of Jamaican choral musician Noel Dexter deserve wider consideration because of how truly Jamaican it is, based on the foregoing findings. It is unique in its use of the syncopated rhythmic motives found in its indigenous genres such as Revival and Kumina as well as in its use of the Jamaican vernacular of Patois. The main obstacle in achieving wider renown however is the lack of publication and recordings.

It would appear that the agreements the composer has with his overseas publishers need to be renegotiated because the terms do not provide for remuneration commensurate with the use of his work abroad. An alternative would be to terminate them and enter into an agreement with a local publisher capable of representing him worldwide as he is currently collecting more royalties from the local performing rights society than from overseas. It is also imperative that a promotional plan for the composer's work is developed and executed. This might include producing recordings supervised by the composer, hiring a pluggers to pitch the works to major publishers and directly to conductors with substantial budgets for choral music, hiring a publicist, and attending and networking at conferences with music users and publishers from around the world such as at MIDEM in Cannes, France, every winter. The French have already established themselves as a market that has an insatiable appetite for Jamaican music.

Projects that could be undertaken as a follow up to this one are a conductor's guide to other pieces in the complete works list of Noel Dexter, a conductor's guide to pieces by other Jamaican composers, further study on Patois and performance practice issues relating to it, a study of other languages and dialects that depend on context for
their use, and logical next steps on bringing the work of Jamaican and Caribbean composers to wider renown.

APPENDIX A

INSTITUTIONAL REVIEW BOARD NOTICE OF COMMITTEE ACTION
NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

• The risks to subjects are minimized.
• The risks to subjects are reasonable in relation to the anticipated benefits.
• The selection of subjects is equitable.
• Informed consent is adequate and appropriately documented.
• Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
• Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
• Appropriate additional safeguards have been included to protect vulnerable subjects.
• Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the “Adverse Effect Report Form”.
• If approved, the maximum period of approval is limited to twelve months. Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 13052003
PROJECT TITLE: A Jamaican Voice: The Choral Music of Noel Dexter
PROJECT TYPE: Dissertation
RESEARCHER(S): Desmond Moulton
COLLEGE/DIVISION: College of Arts and Letters
DEPARTMENT: School of Music
FUNDING AGENCY/SPONSOR: N/A
IRB COMMITTEE ACTION: Exempt Approval
PERIOD OF APPROVAL: 05/21/2013 to 05/20/2014

Lawrence A. Hosman,
Ph.D. Institutional Review Board

APPENDIX B

COMPLETE LIST OF CHORAL WORKS COMPOSED AND/OR ARRANGED BY
<table>
<thead>
<tr>
<th>Title</th>
<th>Composition Date</th>
<th>Scoring</th>
<th>Publication</th>
<th>Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psalm 24</td>
<td>1986</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psalm 27</td>
<td>1983</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psalm 100</td>
<td>1989</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Right Hand Of God</td>
<td>1976</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord Make Us One</td>
<td>1980</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now We Come To The End Of The Day</td>
<td>1976</td>
<td>SATB</td>
<td></td>
<td>Pantomime Company</td>
</tr>
<tr>
<td>One Family (Words+Music)</td>
<td></td>
<td>SATB</td>
<td></td>
<td>Pantomime Company</td>
</tr>
<tr>
<td>Today I Pledge (W+M)</td>
<td>1995</td>
<td>SATB</td>
<td></td>
<td>Pantomime Company</td>
</tr>
<tr>
<td>Rain On Me</td>
<td>1979</td>
<td>SATB</td>
<td></td>
<td>Pantomime Company</td>
</tr>
<tr>
<td>Alive</td>
<td>1978</td>
<td>SATB</td>
<td></td>
<td>Pantomime Company</td>
</tr>
<tr>
<td>Lord Of Our Diversity</td>
<td>2009</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enter Into God's House</td>
<td></td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Most Gracious God</td>
<td>1979</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Hymn of Praise and Thanksgiving</td>
<td></td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>2010 CPWI Hymnal</td>
<td>Singers/Authors</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>------</td>
<td>------------------</td>
<td>----------------------------------------</td>
<td></td>
</tr>
<tr>
<td>O Worship The Lord</td>
<td>1985</td>
<td>SATB</td>
<td>World Council of Churches</td>
<td></td>
</tr>
<tr>
<td>The Magnificat</td>
<td>1982</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sing De Chorus</td>
<td>1977</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>Good News (Words+Music)</td>
<td>1995</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>In A Manager (Words+Music)</td>
<td>1993</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>Never A Baby Like Jesus</td>
<td>1998</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>Isaiah Cried</td>
<td>2011</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>Te Deum Laudamus</td>
<td>2002</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benedictus</td>
<td>1980</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Caribbean Alleluia</td>
<td>1993</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bright Soul</td>
<td>1981</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
<tr>
<td>Just A Little Further To Go</td>
<td>1987</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>Pull Together</td>
<td>1982</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
<tr>
<td>Dukoonoo Life (Words+Music)</td>
<td>1986</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
<tr>
<td>Wash Day (Words+Music)</td>
<td>1986</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
<tr>
<td>One Ting Lead To Another</td>
<td>1985</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
<tr>
<td>I Sing Of The Island I Love</td>
<td>1975</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
<tr>
<td>Agnus Miller</td>
<td>1979</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>There Is A Light</td>
<td>1998</td>
<td>SATB</td>
<td>UW1 School Song</td>
<td></td>
</tr>
<tr>
<td>Building A Future Together</td>
<td>2000</td>
<td>SATB</td>
<td>UTECH School Song</td>
<td></td>
</tr>
<tr>
<td>Run, Come Quick (Words+Music)</td>
<td>1980</td>
<td>SATB</td>
<td>University Singers</td>
<td></td>
</tr>
<tr>
<td>Linstead Market</td>
<td>1985</td>
<td>SATB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This Is My Land</td>
<td>2001</td>
<td>SATB</td>
<td>Pantomime Company</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX C

TRANSCRIPT OF INTERVIEWS WITH NOEL DEXTER ON JULY 20 AND SEPTEMBER 27, 2013.
Desmond Moulton (DM): Good morning, Mr. Dexter, how did you get into music?

Noel Dexter (ND): I started studying piano at about age 10 with Lester Todd, a music teacher in Titchfield, Portland, but by then I had already taught myself to read music and could read Grade 4 pieces of the Associated Board of the Royal Schools of Music. When I graduated from high school in 1958, I moved to Kingston where I studied piano and voice with Vivia Edwards. And then in 1970 and 1971, I studied piano with Barry Davies and composition and counterpoint with Dr. Kaestner Robinson at the Jamaica School of Music, which is a part of the Edna Manley College of the Visual and Performing Arts, formerly the Cultural Training Center. I also attended the University of the West Indies (UWI) from 1964 to 1967, where I earned a Bachelor of Science degree in economics. Up to this point I was not considering being a full-time musician. I taught geography and economics at Ardenne High School from 1960 to 1977, as I was strongest in these subjects when I was in high school. While at Ardenne the music teacher, Daphne Vidal-Smith went to London, United Kingdom, to study. And when she returned, she did not return to her job at Ardenne but instead went to start the Mona Preparatory School. I agreed to add music to my teaching portfolio. I also taught at Mona Preparatory School, Mico University College, and the United Theological College of the West Indies (UTCWI). For about 14 summers, I participated in a summer program at the Westminster Choir College where I studied a variety of subjects including vocal pedagogy, choral conducting, and composition with teachers such as Alice Parker, James Jordan, and Helen Kemp. Alice Parker showed me how to put things together and how to make ideas
flow. She would mark your work and critique it. A member of one of the classes there did a unison arrangement for choir of a song I wrote called "Just a Little Farther to Go" and published it.49

DM: How does your background influence your work?

ND: I attended church growing up, and I have been a church musician since I was about 10 years old. I used to play for both the Methodist and the Roman Catholic Church every week and also for interdenominational organizations like Youth for Christ so I have been exposed and involved in religious music. There was also a vibrant music festival and competition circuit in Port Antonio where I grew up. I learned a lot of Western European classical music such as “Che faro” from Gluck's opera Orfeo and “Captain Stratton Fancy,” “Loch Lomond,” “Londonderry Air” and anthems and English school songs. Tom Murray, who was the British Council representative in Jamaica, used to set the syllabus.

DM: Why do you compose?

ND: I always dabbled with making up pieces just for my own entertainment. The first piece I composed that was intended to be performed in public was a setting of Psalm 150 and Psalm 23. While I was teaching at Ardenne High School, Lloyd Hall, the late founder and artistic director of The St. Andrew Singers and organizer of the St. Cecilia Festival, invited Ardenne students to participate by singing at the festival. They were planning to sing two solos including "I Waited on the Lord" from Mendelssohn's Hymn of Praise.

49. Noel Dexter. Just a Little Farther to Go. Popplers Music, Grand Forks, ND.
Every item on the program was European in origin. I felt that at least one of the items on the program should be Jamaican in origin so I wrote those two pieces for the Ardenne High School choir to sing at the festival. They became extremely popular thereafter and that encouraged me to keep composing.

I grew up under the British flag, during a time when Jamaica was British. Everything we were taught in school was British. It was thought that it was improper to present anything on stage that was indigenous to Jamaica. With the advent of Jamaica's independence from Britain in 1962, indigenous Jamaican culture began to come to the fore.

The National Chorale of Jamaica, the Jamaica Folk Singers, and the National Dance Theatre of Jamaica were started about this time. The Caribbean Conference of Churches wanted to indigenize the hymns instead of continuing the practice of singing only hymns originating in Britain or other parts of Europe. It made a strong effort to encourage composers to write hymns expressing a view of God and His goodness in an indigenous language and style.

I was hired as the coordinator of this movement. I travelled around the island collecting music already written and encouraging composers to write new music in a more Caribbean style and which would be published in a book called "Sing a New Song." I also had several songs in this book. The Methodist church in Jamaica had recently revised its hymnal in this vein. When the movement started a number of people opposed it. But most people identified with the Caribbean and said the words made more

sense so it became popular and could not be stopped. Every choral piece I have composed has been for a choir I am conducting at that moment in time. Most of the Christmas music I composed was for the annual carol service of the University Singers while I was the artistic director. They are usually for a particular performance, occasion, or special event. I don't just write in a vacuum. It is usually to fill a request. I do not only write for church and school, but I have also written for the stage. I have written music for about three pantomimes, and I have been associate composer for a number of pantomimes along with Grub Cooper.

DM: What is unique about your style?

ND: I always try to write something that is transparent, nothing complicated. I try to give everything I write a West Indian, Caribbean or Jamaican flavor, by using distinct Caribbean, West Indian, or Jamaican rhythms such as the rhythmic motive made up of a dotted quarter note, dotted quarter note, and quarter note. As so much music is written otherwise, this helps me to bring something new to the table.

While I have used the Jamaican dialect Patois in my writing, I have not written anything that is completely in Patois. I take into account the character I am writing for and how that character would speak. I also take into account the audience for which the work will be performed and whether they will understand Patois or accept it, even though it is normal in the Western art tradition for music to be sung in languages that are not understood by the audience.

September 27, 2013
DM: What elements and practices do you share with other composers?

ND: Like several other composers, I borrow from folk melodies or base my compositions on folk rhythms from Kumina and revival religious rituals from the African Christian traditions. Jamaicans do not participate much in these rituals anymore, but they know the music. In addition, like several other composers who tend to use certain keys more than others, I have found that I gravitate toward the keys of F and C major, and I hardly ever compose in a minor key.

DM: Would you say that your work is influenced by nationalism?

ND: I would not say I am a nationalist in the sense of promoting any sort of ideology, but I think that one's work should reflect the style of one's indigenous culture. European composers borrow from their own folk material.

DM: Why is your work important?

ND: A lot of my music has been performed not because they were published but because people liked them and performed them from manuscript copies. I don't have copies of some of the pieces I have composed. A few of them have been published.

DM: How do you feel about performance practice of your work?

ND: I am not particular or fussy about how they are performed especially since I know most of them are still in manuscript. Now that I am retired, I am trying to score the works properly to prepare them for publication.

DM: Why is your work important?
ND: I don't know if my work is important or if I am the best person to say whether it is important or not. I think you would have to ask other people about that. I am surprised sometimes at how far abroad my music has been performed especially since I know I have not done much to promote it. I also know there is some appreciation for it since a few persons, like yourself and Dr. Byron Johnson, have shown an interest in researching it. I am eternally grateful for this.

APPENDIX D

GLOSSARY

Ardenne High School
Ardenne High School is a prominent high school located in the parish of St. Andrew. The institution is best known for its high academic standards, among the highest in the Caribbean, and its achievements in the performing arts and sports.

**The Associated Board of the Royal Schools of Music (ABRSM)**

The ABRSM is an examinations board based in London that provides examinations in music at centers around the world. The Royal Schools referred to in the board's title are The Royal Academy of Music, The Royal College of Music, The Royal Conservatoire of Scotland, and the Royal Northern College of Music. More than 650,000 candidates take the ABRSM examinations each year in more than 93 countries. The board also provides a publishing house for music that produces syllabuses, sheet music, and exam papers, and it runs professional development courses and seminars for teachers.

**Dancehall**

Dancehall is a style of Jamaican popular music that developed in the 1980s. The style involves a disc jockey (DJ) singing or toasting/rapping over a repetitive beat, the result of which is a relatively thin texture. Dancehall takes its name from the venues in which it developed. The lyrics of many dancehall songs involve sexual situations, drug use, or criminal activity ("slackness"). The style has roots in its predecessor reggae, often using existing reggae rhythms reproduced on a drum machine at a much greater speed. A hybrid of dancehall is raggamuffin style, which only uses digital or electronic music for the beats. The style's popularity increased in the 1990s and began to cross over into the American popular music market with many gangsta rappers using dancehall rhythms for their songs. This crossover was made more complete when contemporary hip-hop artists began involving dancehall stars in their songs. Recently, dancehall DJs have become
increasingly active in American hip-hop. Artists such as Beenie Man, Capleton, and
Yellowman commonly record with U.S. hip-hop artists and appear on their albums. The
union has brought Jamaican popular music to the forefront of the American music scene
to an extent that it never previously enjoyed.

The Rev. Dr. Barry Davies

The Rev. Dr. Barry Davies was concert choir director of Kingston College, a radio and
television producer and presenter, music critic, director of the Jamaica School of Music,
and music faculty member of the Colombia Theological Seminary. He is currently the
Parish Associate and Organist of the Memorial Drive Presbyterian Church of Stone
Mountain, Georgia.

Dub

The practice of creating dub music stems from making instrumental versions of popular
singles to put on the B-sides of 45 RPM recordings. Taking a completed song and
stripping away the majority of the melody material in a new mix of the song achieves the
style. Thus there are no vocals or lead instrumental parts. The remaining material is the
drum and bass, often called a dub plate.

The practice began in 1967 when it was discovered that the crowds at sound system
dances enjoyed singing the lyrics themselves. Another attribute of the dub version was
that it allowed the DJ of the sound system to toast (or rap) over the playing drum and bass
line. This started in the late 1960s as DJs progressively toasted over instrumentals. With
the invention of toasting over dub plates, dancehall DJs' abilities began to be measured by
how well they improvised their own lyrics on a dub.
By the mid-1970s, dub was the second most important Jamaican popular music style behind roots reggae. The dub era of toasters paved the way for the next significant style change in Jamaica, the move away from roots reggae toward dancehall DJing.

As a current offshoot of the dub music phenomenon, dub poets take their cues from early dub music artists. The most notable dub poet is Linton Kwesi Johnson, who began writing in the dub style after failed attempts in traditional language. Johnson writes his poetry in the Patois of the Jamaican people and then sets it to music. The musical element makes dub poetry a sub-style of contemporary Jamaican popular music, but the musical element is very sparse to avoid obscuring the words.

**The Institute of Jamaica (IOJ)**

The Institute of Jamaica (IOJ) was founded in 1879 and is a patron and promoter of the arts in Jamaica, sponsoring exhibitions and awards. It is also the country's museums authority as well as administering other national arts and cultural outlets including the National Gallery, the African Caribbean Institute of Jamaica, and the *Jamaica Journal*.

**The Jamaica School of Music (JSM)**

The Jamaica School of Music (JSM) is a part of the Edna Manley College of the Visual and Performing Arts formerly known as the Cultural Training Center. It is operated by the Government of Jamaica from a single campus in Kingston. It was reclassified as a tertiary institution in 1995. The college consists of the four schools of Visual Arts, Music, Dance, and Drama plus the Faculty of Education and Liberal Studies. The college's course offerings range from certificate to bachelor’s degree programs. The continuing education division offers part-time courses.

*James Jordan*
James Jordan is an American writer, conductor, and professor. He currently directs the select touring ensemble Williamson Voices and the sophomore choir, Schola Cantorum. He has also been a visiting professor, lecturer, and clinician at a number of conservatories and universities including the Curtis Institute. Jordan is the editor of the *Evoking Sound Choral Series*. He is recognized as one of the United States' preeminent conductors, writers, and innovators in the field of choral music. He advocates for the use of case studies in research for training teachers.

**Junkanoo**

Junkanoo is a type of dancing performed in Jamaica on Independence Day and other holidays.

**Helen Kemp**

Helen Kemp is a world-renowned children's choir clinician.

**Mento**

Mento is one of the several important styles of Jamaican popular music that preceded reggae. In the early 20th-century, several indigenous musical styles led to reggae, and mento was the first. Mento was Jamaican folk music that combined sacred and secular elements. The styles mixed Pocomania church music, Junkanoo fife and drum sounds, the European quadrille, slave-era work songs, and even elements of American jazz. It was the first type of music recorded in Jamaica. Like the early American jazz styles, it did not disappear when later styles emerged.

Mento differs from other Jamaican popular music styles in that it was not a product of the urban landscape. Instead it emerged from the rural island interior. The roots of mento can be traced back to the 19th-century, but its earliest recorded history dates to the 1920s.
The more refined mento style came from the 1950s, which is dubbed the golden age of mento.

There are several varieties of mento to consider. The classic mento sound is generated on acoustic instruments and has an informal and folk quality. It is often referred to as country mento and is performed with the banjo, acoustic guitar, homemade reed instruments, and hand percussion such as the rumba box. The slicker, more urban, version of mento surfaced in the wake of the Caribbean jazz bands' emergence in the 1920s. Here professional instruments such as the saxophone, clarinet, bass, and piano replaced the homemade rural instruments. The more urban mento sound also contained elements of calypso and jazz. Mento is meant to be danced to as well as sung. Mento lyrics run the gamut from rural themes of food preparation to more cosmopolitan images of relationship issues and even bawdy topics.

**Mico College/University**

Mico College, now Mico University, was founded in Kingston in 1835 and is the oldest teacher training institution in the Western Hemisphere and English-speaking world.

**The Musgrave Medal**

The Musgrave Medal is awarded by the Institute of Jamaica in recognition of achievement in art, science, and literature. The medal is named in honor of Anthony Musgrave, former governor of Jamaica and founder of the Institute.

**The National Dance Theatre Company (NDTC)**

The National Dance Theatre Company was founded in 1962 by Rex Nettleford and Eddy Thomas with Nettleford acting as its artistic director and principal choreographer.
Drawing on African Caribbean folk traditions and cultural themes as well as modern dance, the company has promoted Caribbean culture through its performances. The company has toured Australia, the United States, Canada, the United Kingdom, Finland, Germany, and throughout the Caribbean and Latin America.

Nationalism
Nationalism is a belief, creed, or political ideology that involves an individual identifying with, or becoming attached to, one’s nation.

Nyabinghi
Nyabinghi is an element of Rastafarianism that affects reggae music in a variety of ways. In the most literal terms, nyabinghi is a Ugandan folk term for "she possesses many things" but is interpreted as Jah's (God's) power to enforce universal justice. Further, through the Rastafarian lens, it has come to mean victory over the oppressor. As with Rastafari, nyabinghi contains elements of Pan-Africanism, music, dance, scripture, and reasoning.

Principal aspects of the nyabinghi beliefs are captured in its drumming style. Nyabinghi drumming begins with a heartbeat rhythm in four/four time that is kept on the largest of the three drums. The bass drum is used to keep time and is played with an accent on beat one and dampened on beat three. The other two drums are the funde and and the repeater. Both are pitched higher than the bass, and each has a specific role. The funde rhythm is layered in on top of the bass drum rhythm and plays eighth notes on beats one and three. Thus it is supporting what the bass drum is playing and serves as a "heartbeat" to the other drums.
The repeater is the highest-pitched drum and is sometimes called the akete. The repeater is performed in an improvisational manner and emphasizes the second and fourth beats of the measure. The repeater rhythm is faster than that of the other two drums and has the most fluid line. In nyabinghi drumming, the three drums are accompanied by the shaka or shekere shaker types. These shakers are improvisational in role, but do emphasize the first and second beats.

In addition to drumming, nyabinghi includes dancing and chanting. The chanting element has also been adopted into Rastafari and has thus found its way into reggae music. Over the course of the existence of Rastafari belief, the nyabinghi drumming tradition has been subsumed into the religious practice. As an extension, some reggae songs exhibit traits of nyabinghi drumming

**The Order of Distinction (OD)**

The Order of Distinction is an award in the Jamaican honors system. It is conferred upon citizens of Jamaica who have rendered outstanding and important service to Jamaica, or to distinguished citizens of a country other than Jamaica.

**Pantomime**

Pantomime is a type of musical comedy stage production, designed for family entertainment. It was developed in the United Kingdom and is generally performed during the Christmas and New Year season. Modern pantomime includes songs, slapstick comedy and dancing, employs gender-crossing actors, and combines topical humor with a story loosely based on a well-known fairy tale. It is a participatory form of theatre, in which the audience is expected to sing along with certain parts of the music and shout out
phrases to the performers. The pantomime is performed today throughout Britain and in other English-speaking countries.

Educators Henry and Greta Fowler, founders of the Little Theatre Movement, started the National Pantomime of Jamaica in 1941. Among the first players was Louise Bennett-Coverley. Other notable players have included Oliver Samuels, Charles Hyatt, Sir Willard White, Rita Marley and Dawn Penn. The annual pantomime opens on Dec. 26, Boxing Day at the Little Theatre in Kingston and is strongly influenced by aspects of Jamaican culture, folklore, and history

**Alice Parker**

Alice Parker (born Dec. 16, 1925) is an American composer, arranger, and conductor. Many of her early arrangements were done with Robert Shaw.

**Quadrille**

Quadrille is a historic dance performed by four couples in a rectangular formation and a precursor to traditional square dancing. It is also a style of music.

**Rastafarianism**

Marcus Garvey, a Jamaican Black Nationalist and hero who founded the Universal Negro Improvement Association (UNIA), prophesized that a king would arise from Africa and deliver the oppressed from tyranny. This king came in the form of the last Ethiopian Emperor, Prince Haile Selassie I (Ras Tafari). When Garvey's prophecy and Tafari's lineage and nobility were combined, the Rastafarian movement began. The period from the 1930s to the 1970s are widely considered Rasta's high point. During this time, Rastafari was a major religious movement in Jamaica and throughout the Caribbean. Rasta was a syncretic religion, meaning it combined Christianity with other non-Western
religions. In the early 1970s, parts of the Rastafari and Orthodoxy movements merged. The Ethiopian World Federation leaders built a breed of Rastafarianism that incorporated Garveyism, links to Jamaica, and a respect for Selassie that did not deify him. This is the same period of time during which reggae music flourished, and many of its greatest singers wrote lyrics venerating Selassie.

**Reggae**

The term reggae came into common use in the late 1960s. The style developed from a combination of island and international influences. Reggae surfaced in 1968 and adapted elements of ska and rock steady and mixed them with American rhythm and blues and African drumming. Traditional reggae often employed the horns of the ska style, the slowed-down beat of rock steady, the shuffle beat of the New Orleans rhythm and blues, and African burru drum rhythms filled with syncopation. However, the drum rhythm did take on a very specific character called the one-drop rhythm (with only the third beat of a four-beat measure accented).

The term reggae went on to encompass a wide variety of styles. It became an umbrella term used to describe the music that preceded it and the styles that came after such as dancehall and ragga. This overarching use was mirrored in the American use of the term *rock and roll* to mean a great variety of styles that fit under one umbrella. As a result, a great many artists described themselves as reggae musicians despite their widely divergent styles. The most internationally renowned style of reggae is the roots variety that was popularized by Bob Marley and the Wailers in the 1970s. The roots variety of reggae was marked by the use of a rock band lineup and lyrics that tended to focus on issues related to Rastafari. A band comprising a lead singer, lead guitar, rhythm guitar,
bass, drums, percussion, keyboard, and background vocal harmony performed this arrangement. An aspect of reggae music that is often overlooked was that not all reggae groups were Rastafarians. Many of the most visible singers were, but Rasta had its own brand of music called nyabinghi, which also affected the development of reggae

**Dr. Kaestner Robinson**

Dr. Kaestner Robertson has been professor of music and chair of the music department at Atlantic Union College in Lancaster, Massachusetts and is currently the chair of the music department at Northern Caribbean University.

**Rock Steady**

Rock steady is a sub-style of Jamaican popular music that surfaced in the mid-1960s. It was the evolutionary successor of ska. The beat of rock steady music is roughly half the speed of the standard ska beat, and the texture of the instrumentation is much less dense. Also, in rock steady the reggae accent patterns started to emerge. The guitar was played on the second and fourth beats of the four-beat measure while the bass guitar emphasized the first and third beats. The role of the drums was absorbed by the percussive playing of the guitar and bass so the drummer's role was diminished. Additionally in rock steady, the ska horn section was largely replaced by the use of a keyboard player. Many rock steady groups emphasized the lyrics over the instruments, and the lyrical content tended to be delivered in tight vocal harmonies reminiscent of American rhythm and blues. Topics discussed in the lyrics moved more toward cultural awareness and social uplift. Many of the reggae groups that came to prominence in the early 1970s got their start in the rock steady era, among them Bob Marley and the Wailers.

**Ska**
Ska is a style of Jamaican popular music that surfaced in the early 1960s. It was widely considered to be the first indigenous type of Jamaican popular music. Ska became the most important music in Jamaica in 1961 and 1962. It replaced the island tendency to remake American rhythm and blues standards and injected Jamaican music with its own spirit. The ska movement coincided with the island's independence and was fostered by an intense interest in asserting Jamaican national identity and pride. The general band lineup was a core of singer, guitar, bass, and drums, with the addition of a horn line of varying size. At its barest, the horn line included a saxophone, trumpet, and trombone. The style itself was a mixture of influences including Jamaican mento, American rhythm and blues, jazz, jump bands, calypso, and others. It took over the island and invaded the radio, dancehalls, and clubs.

The ska beat was fast, appropriate for dancing, and emphasized offbeat accents that propelled the music forward. The style held sway on the island for the next five years before succumbing to the slower rock steady beat in 1966 and 1967. In the late 1970s and early 1980s, ska returned to prominence in the United Kingdom with the two-tone movement, also called the second wave of ska. More recently, ska revived again with the third wave in the late 1980s and early 1990s. The most recent revival took place mostly in the United States.

**Trinity College London (TCL)**

Trinity College London (TCL) is an international examinations board based in London, England. TCL offers qualifications across a range of disciplines in the performing arts and English language learning and teaching. The board conducts examinations in over 60 countries.
United Theological College of the West Indies (UTCWI)

The United Theological College of the West Indies is an ecumenical seminary training clergy for Protestant denominations throughout the Caribbean. It is affiliated with the University of the West Indies, forming the Department of Theology in the Faculty of Arts and Education (formerly Arts and General Studies). It offers a doctor of ministry degree in cooperation with Columbia Theological Seminary in the state of Georgia.

The University of the West Indies (UWI)

The University of the West Indies is a public university system serving 18 English-speaking countries and territories in the Caribbean: Jamaica, Anguilla, Antigua and Barbuda, the Bahamas, Barbados, Belize, Bermuda, the British Virgin Islands, the Cayman Islands, Dominica, Grenada, Guyana, Montserrat, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Trinidad and Tobago, and Turks and Caicos. The University was originally instituted as an independent external college of the University of London. Since the University's inception, students and faculty have been recognized in fields ranging from the arts and sciences to business, politics, and sports. Notable alumni and faculty include two Nobel Laureates, 61 Rhodes Scholars, eighteen current or former Caribbean Heads of Government, and an Olympic medalist. This university consists of three physical campuses at Mona in Jamaica, St. Augustine in Trinidad and Tobago, and Cave Hill in Barbados.

Westminster Choir College
Westminster Choir College is a residential conservatory of music at the undergraduate and graduate levels for careers in music education, voice performance, piano performance, organ performance, pedagogy, music theory and composition, conducting, sacred music, and arts management. Professional training in musical skills with an emphasis on performance is complemented by studies in the liberal arts. All students study with Westminster's acclaimed voice faculty, the largest such faculty in the world. It is located in Princeton, New Jersey, and is a part of Rider University.
BIBLIOGRAPHY


__________. Just a Little Farther to Go. Poppers Music, Grand Forks, ND.


