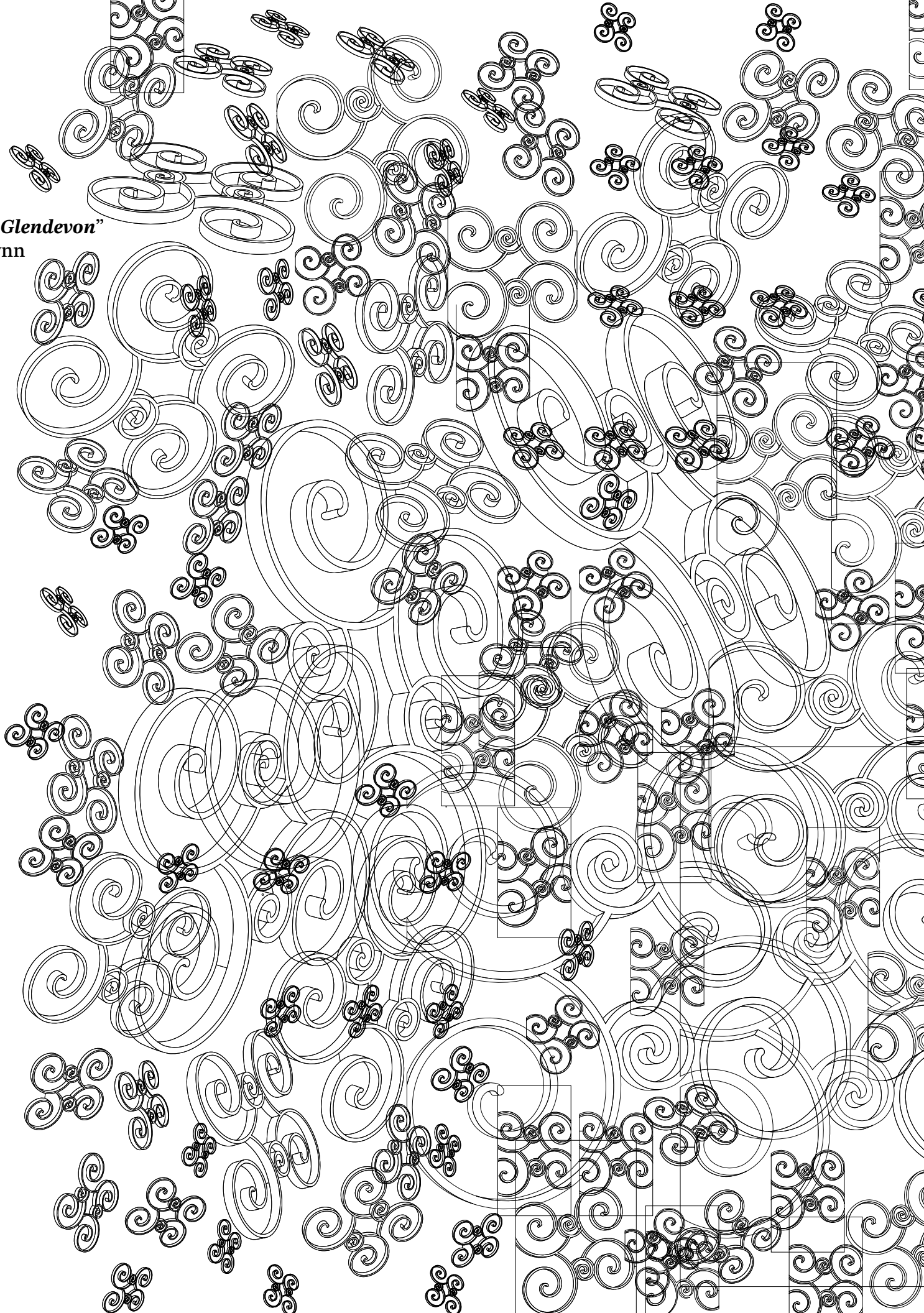


"Glow of Glendevon"
Marie Wynn



To all the writers and jazz musicians that have inspired this work;
The vividness of your Music has inspired my writing,
Your words and published works have gifted me melodies,
Both aspects are now inseparable.
All of it is music, all of it is writing.

[Link](#) to audio exercises to play along to.
Practice everyday.

Chromatic World

In 2014, the Lincoln Center hosted a series of lessons on Jazz Theory with Eli Yamin and Barry Harris. What followed was a reunion between a master and his student from decades prior, gleefully demonstrating Jazz's harmonic language to a class of fresh-faced musicians. Eli Yamin is a recognized educator in his own right, but in the presence of his old mentor Barry Harris, you would be at no fault for forgetting that.

Between the two are warm exchanges of shared memories, and Harris' famously blunt approach to teaching in which Yamin was once again the recipient. Near the closing of the first lesson, Harris excitably shares a personal insight that acts as the overarching frame for which he understands Jazz;

23 "In order to know this music, - you got to know that C to B... - is twelve tones. I'm sort of religious - so I say -

27 oh twelve, twelve disciples. And then I say, twelve, - one and two that's three, the trinity. The father, the son, the holy -

31 ghost. Then we say, - after God made the world. That twelve is the world.

2 34 "Our world is the chromatic scale. So, then God sat down - and he said, I'm still lonely, -

37 so what he do? He made man - and woman. Man and Woman - two sixes, they come from -

40 from the twelve. Twelve divided by two - is six. And there is two sixes, and that's your - two whole tone scales.

44 God made them, that's man and - woman, we know what they do first. They go to bed, - with children... Three diminished -

48 sevens... That's the D and A."¹

A separate interview with Harris played in my head as he gave that impassioned story. "The first piece I learned was a church song... I was four years old and I learned this piece and I played for the junior chorus... I've been playing jazz ever since."² Harris' religious sensibilities have continued to be the divine guidance of his jazz pallet. This personal insight presents a mapping of the piano that divides the "**Chromatic Scale**": the twelve notes of the piano into two Whole Tone Scales and then three Diminished Chords with their corresponding equivalents. The "D and A", is a play on words that reflects the D flat and A natural within the C diminished 7th chord. Harris plays it off as a sort of dad joke in the moment but is also reflective of the hetero-normative nuclear family he grew up in, as one of five.

The entire time Harris presented these ideas, my eyes never averted the screen. It felt akin to a sermon the way his musicality and spirituality are presented as an inseparable whole. Although Harris presents a linkage between Jazz Harmony and faith that one would think was by (divine) design. The prevailing past and present of white supremacy would prove that such a link is by colonial ruling.

The bliss it brings me to watch such a masterclass arrives with an eerie yet familiar scent: my grandparents' house. My bruised shins still remember the tan oversized but cozy couches that competed for living space with the equally clunky wooden table sets. Both veiled with thin doilies, covering the repeating motif of roses and divine symbols. Framed pictures of our extended family awkwardly settled on the walls, pleading for surface area with an army of Jesus pictures. In the wake of Jamaica's violent colonial past that continued far beyond its independence, the image of Christ as liberator and healer was a necessity. Even then, the framed image of white Jesus seared within my consciousness, has just as violent a connotation for the new world. Stuart Hall speaks to this in his analysis of Christianity in Jamaica;

"It is cliché to say that across the colonial - world Christianity destroyed - native belief systems and attempted to acculturate -"

the subject population to - European models of church - organization and Christian belief. However, in Jamaica -"

Christianity also instilled in - the population a determination - to maintain, even in the most - brutal of circumstances, -"

an eschatological, redemptive view of - life as a vale of tears, - but in which liberation was also - located as just around -"

the corner."³

17

Like my grandparents' house, Barry Harris' religious account is also symbolic of the past and the grasp it still has on the present. The references to Adam, Eve, and the trinity are utilized to help understand the piano, an instrument that centers western harmony, which in itself carries a history of anti-blackness. On surface level, Harris' religious interpretation of the piano is a metaphor that demystifies the chromatic scale through the Christian fantastical. However, the fantastical becomes reality when we do acknowledge that the world was forcefully shaped in the image of the chromatic scale through colonial forces. The "*Chromatic World*" as I refer to it as, is a musical simulacrum that recognizes that the chromatic scale is the building block of (White) European music as much as white supremacy is a building block of the chromatic scale. A decolonized analysis of Western musical thought as an instrument of white supremacist structures and how the African diaspora continually adapts to these racist strategies. A mirror held between the philosophical, scientific, historical and anthropological dehumanization of blackness reflected back into the mythos that, "whites from German-speaking lands of the eighteenth, nineteenth, and early-twentieth centuries represent the pinnacle of music-theoretical thought."⁴

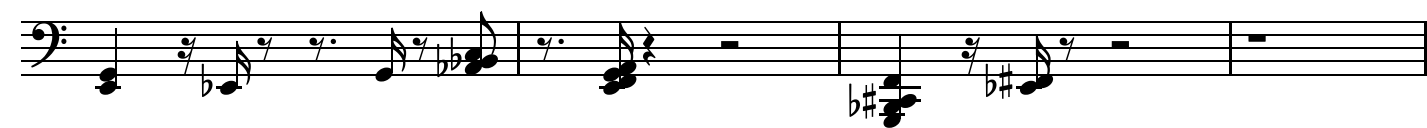
The sonic language cultivated by the Igbo, Fulani, Jola, Woluf, Yoruba and various other tribes, did not survive the excursion culturally intact. "Africans could not prepare themselves psychologically and materially for their departure to the New World, and once aboard the slave ships they had virtually no contact with their home cultures."⁵ What was left of these cultures in the new world, evolved under a European harmonic frame yet were still unable to escape their "primitive" status. Professor and music theorist, Philip Ewell examines how racial hierarchy within musical thought is foundational to prominent theorists such as Heinrich Schenker. "If Beethoven is our exemplar of a music composer, Schenker is our exemplar of a music theorist. After all, his is the only named music theory routinely required in music theory graduate programs."⁶ With that in mind, Ewell reminds us that Schenker's views on Jazz and styles under the umbrella of "negro music" was that of theft and corruption. He specifically singled out negro spirituals as a, "completely falsified, dishonest expropriation of European music."⁷ Without a second thought, the emotional richness found within the globe's sonic tapestry were nothing more than novelties to Schenker. "Inferior races" for him surely couldn't produce anything of beauty, because they were not Germans, because they were not "Menschenhumus";

"Let me not be misunderstood: - Even the babbling - of a child, the first awkward sentences, - certainly have a captivating charm, - as do Arabic, Japanese, -"

and Turkish songs. But in the first case our joys are derived from the - child itself and the wonderful miracle of a human being in its development; -

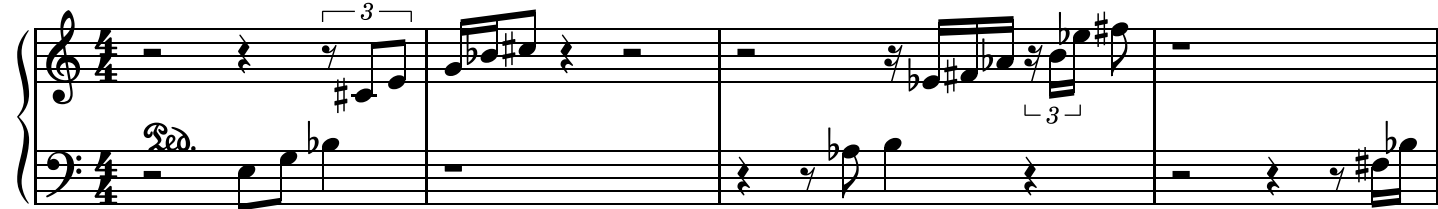


in the second, our curiosity - is aroused by the foreign peoples - and their peculiarities.”⁸

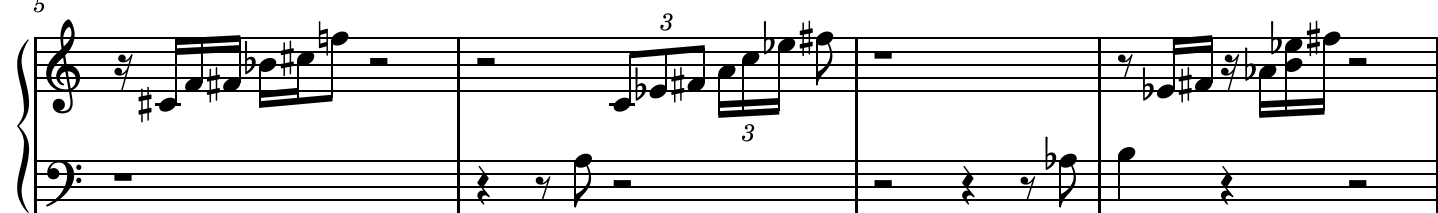


Schenker’s racism demonstrates how the *Chromatic World* is emblematic of an existence where the European structures created, continue to sustain whiteness and expunge all else from its design. As sociologist Paul Gilroy writes, “Ethnocentric aesthetic assumptions have consigned these musical creations to a notion of the primitive that was intrinsic to the consolidation of scientific racism.”⁹ Schenker’s explicitly racist language has been conveniently ignored, but his German Nationalism was key to his musical analysis. Music theory as it is taught from public schools to the most prestigious of musical institutions are informed by Schenker’s work. Superficial interpretations of Schenkerian analysis that are still fraught and underlined with his white supremacist views. Schenker’s continuous reign on musical academia is one of many examples for how the anti-black sentiment within the *Chromatic World* persists and is even institutionally accepted. This musical simulacrum continues to illustrate the real-world domineering forces that bind us to a now shaped by the before. It’s a phenomenon that closely relates to Christina Sharpe’s theory of slavery as singularity;

“Slavery is imagined as a - singular event even as it - changed over time and even as - its duration expands into -



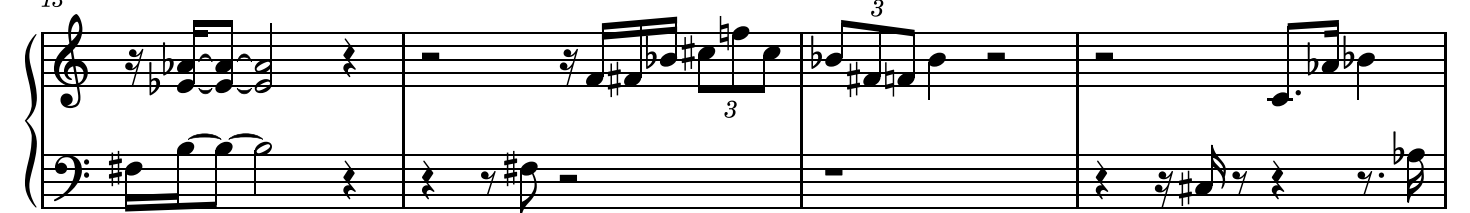
supposed emancipation and beyond. But slavery was not singular; - it was rather a singularity, - a weather event or -



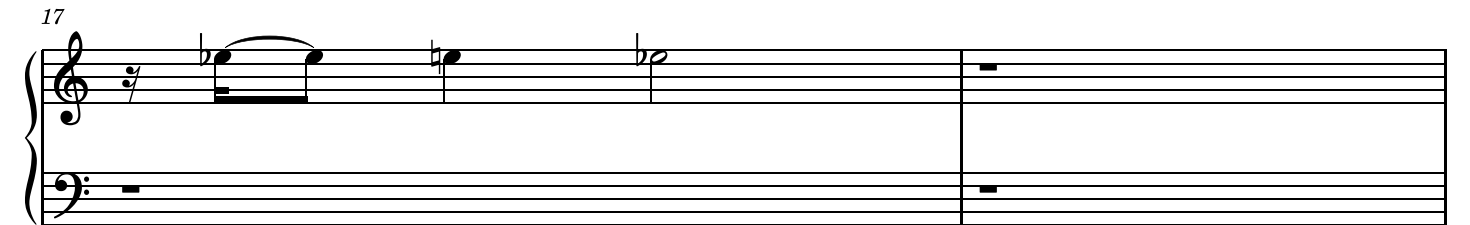
phenomenon likely to occur - around a particular time, or date, or set - of circumstances. Emancipation did not make free Black life -



free; it continues - to hold us in that singularity. The brutality was not singular; - it was the singularity -



of antiblackness.”¹⁰



What exemplifies Sharpe’s singularity and the *Chromatic World* more than the responses to Philip Ewell’s analysis of Schenker? Professor Timothy L. Jackson from the University of North Texas defended Schenker by slandering Ewell’s work with remarks that demeaned his blackness, stating; “why, then, are there so few Black professors of music theory in American universities? Is it because of a conspiracy by racist Schenkerians practicing their inherently racist analytical methodology, as Ewell would have us believe? ... He is uninterested in bringing Blacks up to ‘standard’ so they can compete.”¹¹ Like his theories on music, Schenker’s racism has clearly been learned.

To fully grasp the *Chromatic World*, one must also understand the idea of *call* and *response*, which is a musical technique that found its way around the globe through the slave trade. A person or instrument makes a sound or gesture that is answered like one would in conversation with someone else. Within the history of the transatlantic slave trade, the sea is a symbol of pain. The *call* for black death. The “Zong” specifically, has been a well-studied massacre that saw the over boarding of slaves as was commonplace for people who were cargo. In *response*, we must remember that ships were also, “perhaps the most important conduit of Pan-African communication before the appearance of the long-playing record.”¹² Peter Linebaugh reminds us of this with his historical analysis of the sailors as freedom fighters;

“The association between sailors and Black freedom - fighters persisted through the nineteenth - and twentieth centuries. Denmark Vesey, the leader of the plot of -

1822, had sailed in the Caribbean and - had soaked up the - experiences of the Haitian revolt. It was Irish sailors who first told the young ship's caulker, -

Frederick Douglass, - about northern freedom. Stanley, a black sailor, gave - Douglass his sailor's uniform and papers

providing him with his disguise - for his trip.”¹³ Paul Gilroy - provides us with literary case studies. Travel between the continents -

led to a milieu of new ideas - being shared between the African Diaspora. “Notable black -

American travellers, from the poet - Phyllis Wheatley on-wards, - went to Europe and had their perceptions of America -

and racial domination shifted - as a result of their experiences there. This had important consequences -

for their understanding of racial identities.”¹⁴

This *call* and *response* between colonial power and the African diaspora exists musically within the *Chromatic World*. The white supremacy that has created the *Chromatic World* should also in equal part, be characterized by the ways in which the Diaspora continues to navigate its oppressive forces. To recognize the historical and musical evidence that the *Chromatic World* is as much a simulacrum for pain, as it is for diasporic unity and beauty. Suffering turned into sonics that can build communities locally and across the globe. George Russell’s Lydian concept for example, makes us conscious of tonal gravity. “There are essentially two kinds of tonal gravity. Vertical, that is, tonal gravity inferred by the chord... and horizontal tonal gravity, tonal gravity inferred by the scale.”¹⁵ This is just one of many Diasporic musical theories. Yet, it visually illustrates that the same longitude and latitude utilized by black sea farers exist within black musical tradition. This freedom is notably impeded by borders that bolster the land ownership of various colonizers, akin to the divided twelve keys on a piano. Alas, Wayne Shorter’s analysis of modal Jazz can be interpreted as a powerful metaphor that transforms the *Chromatic World* into a force that can be conquered physically as it naturally does so musically;

“There is a way of moving a song - through every key without playing - the melody as written in another key. You start creating -

a new acceptance of harmony - and a new acceptance of hearing relationships. At first it might sound dissonant, but the way things are progressing these days, by -

next week it'll sound mellow.”¹⁶

This tradition of musical and physical transgression is what birthed “the mutation of jazz and African-American cultural style in the townships of South Africa and the syncretised evolution of Caribbean and British reggae music and Rastafari culture in Zimbabwe.”¹⁷ James Brown’s tour around the world speaks to both the physical and musical facets of this phenomenon. During his 1960’s trip to Lagos, he witnessed his influence firsthand in a country far from his own, providing an entrancing account that speaks to the reciprocal that is also emblematic of the *Chromatic World*;

“While we were in Lagos - we visited Fela Ransome - Kuti’s club the Afro Spot, - to hear him and his band.

He’d come to hear us, - and we came to hear him. I think when he - started as a musician he was playing -

a kind of music they call Highlife, but by this time - he was developing Afro-beat out of - African music and funk.

He was kind of like the African James Brown. His band had strong rhythm; - I think Clyde picked up on it - in his drumming, and Bootsy dug it too.

Some of the ideas - my band was getting from had come from me but that with me. It made the music that - that band - in the first place, - was okay -

much stronger.”¹⁸

The song I play for you now, is the amalgamation of all that I have learned now and yet to in the future. The melody I have chosen to weave into the tapestry of the *Chromatic World* is simple.

Utilizing the
circle of fifths, -

I start in
the Key of A: -

I am Jamaican so
I think "A" for "Ackee".

What follows
is a series -

of key changes
that simulates -

my travels from the
Caribbean to the -

United Kingdom.
Near the end

of this piece, I return
to the key of -

A major.

Some would call
this the "home key" -

which is appropriate
since it's where -

we started.
But something -

can be home and
different at the same time.

We may
have begun in -

A major
but my
relationship -

to it has
changed.

I hear it
differently now.

2

I understand it's
place in the circle -

of fifths.

I understand my place -

in the world.

Feeling the And

There's a series of documented lessons, I am well acquainted with. A collection of old video archives of the many jazz workshops, orchestrated by Barry Harris at the Royal Conservatory in The Hague between 1989 and 1998. They contain first-hand knowledge of someone who grew up within the jazz scene, opposed to the students who were mere observers.

One of the most prominent musical and subsequent life lessons began with a simple exercise for the class;

“Lets do a thing ... where we count four... We do the *and* of the one ... We go through the next measure; - we'll do the *and* of the two...

The next measure, we'll do the *and* - of the three... And the next measure we'll do the *and* of the - four..."¹⁹

The majority white students followed suit and successfully clapped on beat, until a disjointed breakdown on the *and* of the four followed. Barry Harris was quick to reprimand this lapse in rhythmic unity. The collective mistake was used as a teaching moment.

“There should be a class where people really learn about *ands*”, he said.²⁰ He was explicitly referring to syncopation, a technique that is instrumental to the rhythmic make up of African American Jazz. However, Barry goes on a slight tangent that illustrates “*feeling the and*” (name taken from the title of the video being discussed) as more than just jazz theory. In a tone that bared a more somber affliction, Barry demonstrates his point with a brief glimpse into his past;

“All we did was - dance to Jazz, that’s the only - way I learned about Jazz ... I know a lot of you never heard of dancing -

to Jazz but ... when we went - Charlie Parker, we went - to hear When we went - to dance hall.

to hear one of the big bands, we went to - dance hall. When we went to hear - Stan Kenton we went to a -

dance hall, people danced to the music ... We had Duke Ellington; - you go to the dance hall, -

Count Basie; dancehall, Charlie - Parker; Dance Hall, - Dizzy Gillespie; dance hall.”²¹

“*Feeling the and*” is much more of a practice in communality than it is a rhythmic exercise. Like many dance traditions throughout the diaspora, “Jazz dance exists within a continuum of rich African American cultural traditions that trace back to the continent of Africa.”²² The *and* in this instance, goes beyond individual merit. It is a state of being achieved through traditions that encourage dance and solicit movements in sync with cultural rhythms.

“*Feeling the and*” can only be lived, because for the many of the diaspora it is an extension of day-to-day life. Momentary escapism from systemic violence that still runs rampant today. The *and* is also a resource that historically had to be fought for. I am reminded of the successful campaign against the, “proposed new Slave Code of 1826”, in Jamaica. Which, “sought inter alia to prevent slaves from teaching or preaching under any denomination.”²³ In 1831, “the outward persecution of missionaries ceased, and the English Emancipation Act set any remaining doubts to the rights and privileges of Non-Conformists forever at rest.”²⁴

“We found them in full force and enjoyment, - forming a ring, around which - were a multitude of onlookers.

Inside the - circle, some females preformed a mystic - dance, sailing round - and round, and wheeling in the center -

with outspread arms, and wild - looks and gestures. Others hummed or whistled a low -

monotonous tune, - to which the performers kept time, - as did the people around -

too, by hands and feet- and the swaying of their bodies.”²⁵

As described, the joyous dancing left in its trail a series of unfortunate sacrifices made for this particular *and* in Jamaica.

“George Lisle, the freedman who in - 1783 came to Jamaica - from Virginia in the USA and - became the first black man to preach - publicly in Jamaica under the banner of Baptist -

Christianity, was - severely persecuted. Soon after he began to lay the - foundations for Native Baptist churches - in Jamaica he was arrested, -

clapped in irons, and tried - on a charge of inciting slaves to rebellion. He was arrested - at least one or more time, -

and suffered greatly
at the hands of - the authorities.”²⁶

The cruel irony of being clasped to irons for conflict incited by a restriction of movement and tradition.

“Feeling
the and” - is when the
African diaspora
recognizes - that they need
more and are not
alone in feeling - that way.
Vigilant and -

constant with
its cause, recognizing - that our success can
sometimes feel - like small victories
but the fight -

continues nonetheless. We may have
finally gotten
this particular - freedom but
we still
need “this - and this and this.”
Similarly, -

to how *ands* are
rhythmically syncopated - beats where
there usually isn’t one, - we can recognize
that the system was - always against us
in the first place.

We can be free to celebrate
these small *ands* - today and continue
to fight for - the other *ands*
tomorrow.

However, “*feeling the and*” away from a community can also mean *and* as if incomplete. To “*feel the and*”, is to be a conjunction that is unable to coordinate a world that alienates them. No clauses to attach themselves to. Although the majority white student body in Harris’ workshop must love Jazz, Barry is tasked with the difficult burden of teaching the *and* when it is something that they have not lived, fought, or longed for. What is more emblematic of his struggle then this statement?

“I’ve been
to about
thirty schools, - and I
tried to
get each - one to
be my
school, - I want you to
be my school.”²⁷

GLOW OF GLENDEVON

Rastafarianism views the Earth as a loving mother and even God. Very few humans will ever get the opportunity to experience the totality of human existence let alone earth. I don't think that's the case for the people of Jamaica. Deep in the un-gentrified expanses of Montego Bay, exists large bodies of water, common place for recreational bonding amongst her people, elders of elders and their offspring alike. On most nights, the extended community celebrate, illuminated by the bright lights of distant galaxies, and fired up coal piles for jerking chicken. On somewhat rare occasions, befalls a night where neither the stars nor the moon is present, the sky is pitch black and so is the sea. An endless void of black abyss has now engulfed the tiny island. Thankfully, I never gazed back at the void. My family were as gorgeous as they were loud. Every night, they were loud.

Familial reunions have become a sparse affair, so their vivid images never waned. I still remember a particular gathering where the cold winds were constant, so the fires kept dying. In the midst of the void, a faint moonlight blanketed over all of us but the moon was nowhere to be seen.

I thought we were *glowing*. We were glowing. I don't need to see light - constantly *glowing*.

The *glowing* is constant. The things that *glow* - are important to us.

Glendevon is the area of Montego Bay my mother and eventually I would spend our childhoods. Though the vibrant pink, yellows and greens are a sign of budding new life, dusk tells a different tale. Every other night, a conflict of fired shots could be heard not too far from our area. There were more gracious nights, when the gunfire was distant and indistinguishable from celebratory fireworks. Inversely, at close proximity, it became abundantly clear that each echoing boom signaled the possible loss of life. The only semblance of security assured, came in the form of a large metal gate that lacked any necessary means to protect my family. Our home had potted plants, well attended fruit trees, and the tiny fauna that would eat the excess buds. To the right of our front yard, was another house teeming with life. Their loud arguments gathered nosey ears, entertained by tales of infidelity and a relationship in crisis. The gates and windows we forged in Glendevon were welded from crow bars in a charmingly makeshift way. Despite its propensity to quickly rust, I would argue it tied the natural flora of Jamaica with our concrete houses. The over grow of the surrounding vines, would occasionally twist and bend with the metal in a way that stunned. On long drives back to the house I could see a faint meager light on these gates. The simplified swirl designs that converged into a budding flower pattern illuminated into the heads of ambiguous entities gazing behind the metal bars.

I thought they - were *glowing*. I don't need to see light - to know they are constantly *glowing*.

The *glowing* is constant. The things that *glow* are not always alive. I couldn't tell - who the ghosts were.

I still don't know which side of the gate - I'm on.

As I've grown older, I would come to learn that the gates I speak of were not born out of the ether of the Jamaican imagination. Rather, the design motif is a colonial import that stands to remind us of Britain's brutal plantations. The centuries of brutality backgrounded by Jamaican Georgian architecture imbue these gates with the ability to colonize beyond the physical realm. As their metal form would imply, it welds fragmented branches of the colonial past and present, intersecting and converging within itself. As Richard Iton analyzes in his definition of "Duppy State", these gates exist to corrupt Jamaica's spiritual realm as well;

"The duppy, - roughly translated from Jamaican patois, - refers to the specter or - the ghost that emerges when one has failed -

to properly bury or dispose - of the deceased: therefore, - emancipation is haunted by slavery, - independence by colonialism, -

and apparent civil rights - victories by Jim Crow.”²⁸

On a particularly hot night, when I was eight, I slept with my fan off because the wheezing sound it made was too uncanny. My mother kept joking that her old irritable grandfather began to haunt us so we didn't have to miss him. I have come to understand that duppy stories like these are a form of remembrance. Small exaggerated tales that commemorate the memory of a passed community member that we keep alive through our children. The causes of death would range from respiratory issues, crime, and bouts of insanity that led them to an early grave. All causes that are undoubtedly exacerbated by the, “potent afterlife, mocking persistence, and resurgence rather than the remission of coloniality: the state that is ‘there and not there’ at the same time.”²⁹ As a result, the spiritual realm runs rampant with duppies who are yet to cross over. Try as we might, no proper burial can amend what pain the “duppy state” has brought them. The afterlife suffers at the hand of colonial powers as well.

I no longer fear the ghost. We are one in the same. We both fear the gate.

We glow in death, as we do life.

The song I play for you now, is the amalgamation of all that I love and all that **glows** in the midst of the “Duppy State”. “*The Glow of Glendevon*” is a solo piece by Marie Wynn. She does not exist on a physical plane, but she is a real pianist. “Marie” is my mother’s middle and “Wynn” her maiden and last name. Therefore, Marie Wynn is the amalgamation of those who came before me, and built the world in which I occupy. Marie Wynn is my vessel into the past, into the unfixed, into the spiritual realm. Although I am the first pianist in my family, it is a song I did not begin and it will outlive me. I find myself in a similar situation to Barry Harris when he provided that religious metaphor during his class at the Lincoln Center.

“In order to know this music, - you got to know that C to B... - is twelve tones. I’m sort of religious - so I say oh twelve, twelve disciples.

And then I say, twelve, one and two - that’s three, the trinity. The father, the son, the holy ghost.”³⁰

In the same way Harris’ religious beliefs are intertwined with his understanding of Jazz, my understanding of Jazz is linked to Jamaica. We speak of different ghosts but it is all in the service to understand a concept that is equally endless in interpretation and dedication. Jazz, like the cycle of life and death is a circle that we are only in service to but rewards us with a language that marries emotion with quantum calculation. Toni Morrison, in conversation with Thomas LeClair, passionately speaks to the incongruity of this artform. This particular answer captures it quite well;

“Classical - music satisfies and closes. - Black music does not - do that. Jazz always keeps you -

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116

Musical score for measures 116-120. Treble clef, bass clef. Measure 116 has a whole rest in both staves. Measure 117 has a quarter rest in the treble and a quarter note in the bass. Measure 118 has a quarter note in the treble and a quarter note in the bass. Measure 119 has a quarter note in the treble and a quarter note in the bass. Measure 120 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 118 and 120.

132

Musical score for measures 132-136. Treble clef, bass clef. Measure 132 has a quarter note in the treble and a quarter note in the bass. Measure 133 has a quarter note in the treble and a quarter note in the bass. Measure 134 has a quarter note in the treble and a quarter note in the bass. Measure 135 has a quarter note in the treble and a quarter note in the bass. Measure 136 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 132 and 133.

121

Musical score for measures 121-123. Treble clef, bass clef. Measure 121 has a quarter note in the treble and a quarter note in the bass. Measure 122 has a quarter note in the treble and a quarter note in the bass. Measure 123 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 122 and 123.

135

Musical score for measures 135-138. Treble clef, bass clef. Measure 135 has a quarter note in the treble and a quarter note in the bass. Measure 136 has a quarter note in the treble and a quarter note in the bass. Measure 137 has a quarter note in the treble and a quarter note in the bass. Measure 138 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 135 and 136.

124

Musical score for measures 124-125. Treble clef, bass clef. Measure 124 has a quarter note in the treble and a quarter note in the bass. Measure 125 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measure 125.

139

Musical score for measures 139-144. Treble clef, bass clef. Measure 139 has a quarter note in the treble and a quarter note in the bass. Measure 140 has a quarter note in the treble and a quarter note in the bass. Measure 141 has a quarter note in the treble and a quarter note in the bass. Measure 142 has a quarter note in the treble and a quarter note in the bass. Measure 143 has a quarter note in the treble and a quarter note in the bass. Measure 144 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 139 and 140.

126

Musical score for measures 126-128. Treble clef, bass clef. Measure 126 has a quarter note in the treble and a quarter note in the bass. Measure 127 has a quarter note in the treble and a quarter note in the bass. Measure 128 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 126 and 127.

145

Musical score for measures 145-149. Treble clef, bass clef. Measure 145 has a quarter note in the treble and a quarter note in the bass. Measure 146 has a quarter note in the treble and a quarter note in the bass. Measure 147 has a quarter note in the treble and a quarter note in the bass. Measure 148 has a quarter note in the treble and a quarter note in the bass. Measure 149 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 145 and 146.

129

Musical score for measures 129-131. Treble clef, bass clef. Measure 129 has a quarter note in the treble and a quarter note in the bass. Measure 130 has a quarter note in the treble and a quarter note in the bass. Measure 131 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 129 and 130.

150

Musical score for measures 150-153. Treble clef, bass clef. Measure 150 has a quarter note in the treble and a quarter note in the bass. Measure 151 has a quarter note in the treble and a quarter note in the bass. Measure 152 has a quarter note in the treble and a quarter note in the bass. Measure 153 has a quarter note in the treble and a quarter note in the bass. Trills and triplets are present in measures 150 and 151.

154

Musical score for measures 154-156. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 154 features a treble clef with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. Measure 155 contains a triplet of eighth notes: Bb4, A4, and G4. Measure 156 continues with eighth notes F4, E4, D4, and C4.

173

Musical score for measures 173-174. Measure 173 has a treble clef with a triplet of eighth notes: Bb4, A4, and G4. Measure 174 features a bass clef with a triplet of eighth notes: F4, E4, and D4.

157

Musical score for measures 157-160. Measure 157 has a treble clef with eighth notes G4, A4, Bb4, and C5. Measure 158 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 159 has a treble clef with eighth notes E4, D4, C4, and B3. Measure 160 has a treble clef with a quarter rest, followed by a triplet of eighth notes: Bb4, A4, and G4.

175

Musical score for measures 175-176. Measure 175 has a treble clef with a triplet of eighth notes: Bb4, A4, and G4. Measure 176 has a treble clef with eighth notes F4, E4, D4, and C4.

161

Musical score for measures 161-164. Measure 161 has a treble clef with eighth notes G4, A4, Bb4, and C5. Measure 162 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 163 has a treble clef with eighth notes E4, D4, C4, and B3. Measure 164 has a treble clef with eighth notes A4, Bb4, C5, and Bb4.

177

Musical score for measures 177-180. Measure 177 has a treble clef with a triplet of eighth notes: Bb4, A4, and G4. Measure 178 has a treble clef with eighth notes F4, E4, D4, and C4. Measure 179 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 180 has a treble clef with eighth notes E4, D4, C4, and B3.

165

Musical score for measures 165-168. Measure 165 has a treble clef with eighth notes G4, A4, Bb4, and C5. Measure 166 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 167 has a treble clef with eighth notes E4, D4, C4, and B3. Measure 168 has a treble clef with a quarter rest, followed by a triplet of eighth notes: Bb4, A4, and G4.

179

Musical score for measures 179-182. Measure 179 has a treble clef with a triplet of eighth notes: Bb4, A4, and G4. Measure 180 has a treble clef with eighth notes F4, E4, D4, and C4. Measure 181 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 182 has a treble clef with eighth notes E4, D4, C4, and B3.

169

Musical score for measures 169-172. Measure 169 has a treble clef with eighth notes G4, A4, Bb4, and C5. Measure 170 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 171 has a treble clef with eighth notes E4, D4, C4, and B3. Measure 172 has a treble clef with eighth notes A4, Bb4, C5, and Bb4.

181

Musical score for measures 181-184. Measure 181 has a treble clef with a triplet of eighth notes: Bb4, A4, and G4. Measure 182 has a treble clef with eighth notes F4, E4, D4, and C4. Measure 183 has a treble clef with eighth notes Bb4, A4, G4, and F4. Measure 184 has a treble clef with eighth notes E4, D4, C4, and B3.

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