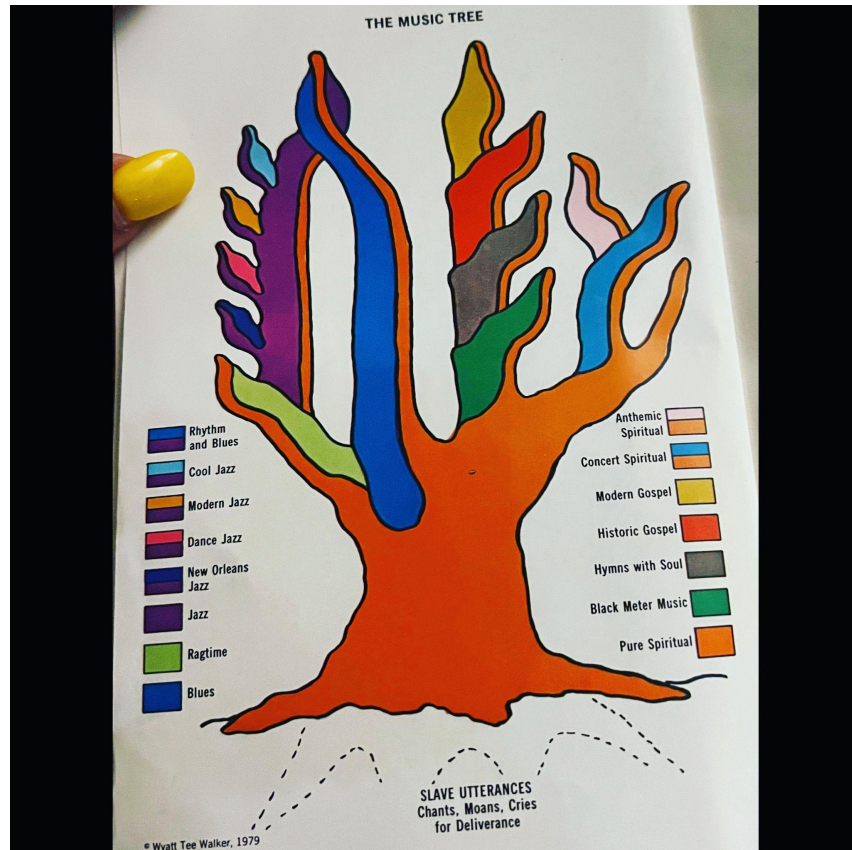


THE TYRANNICAL PERPETUAL PERVERSION OF BLK MUSIC

"An Afrological Blogospheric Graphic Score"

By
Angel Bat Dawid

"God Bless C.C. and its Vanilla Suburbs"-Parliament



The measurements and elements of jazz, and its sonic reveleris come from the “*Chants, Moans, Cries for Deliverance*”² of deeply-rooted composers of the BLK diasporic consciousness (sub included) and their cultural compositional works that have been defined as “America's (Amerikkka) Classical Music”.³

¹ “The Music Tree ” showing the roots of blk music came from “slave (enslaved persons) utterances” Chants Moans, Cries for Deliverance. “Somebody Calling My Name” Black Sacred Music and Social Change by Rev. Wyatt Tee Walker pg 1. 1979

²Quote from Rev. Wyatt Tee Walker

³ Billy Taylor’s essay “Jazz: America’s Classical Music” The Black Perspective in Music Vol. 14, No. 1, Special Issue: Black American Music Symposium 1985 (Winter, 1986) <https://www.jstor.org/stable/1214726>

, pp. 21-25 (5 pages)Published By: Professor J. Southern

This is an” *Afrological Blogospheric Documentational Graphic Score*” containing important information about the roots of this very advanced sonic/sound technology labeled as the disparaging epithet “Jazz” according to an Afro-futurist (a future where BLKness rules all things) interpolation. Modifying and translating the information pool of how the perverted and disgusting “*Ways Of White Folks*”⁴ in perpetuity suffocate, gaslight and perpetually exploit “*Great Black Music*”⁵.

Compo Exhibit A: Afro Town Topics: An Afrofuturist Mythological Musical Revue Mvt II Afro-They Wayzz by Angel Bat Dawid

The musical score is a graphic score for the piece "Afro-They Wayzz" by Angel Bat Dawid. It consists of multiple staves. The top two staves are for piano, with chords Dm7 and EbM7 indicated. Below are staves for Viola (Via.), Violoncello (Vc.), and W. (Waltz). The bottom two staves are for vocal parts, with lyrics "They ev - er ex - haust-ing wayzz" and "They Wayzz" repeated. The score includes various musical notations such as notes, rests, and dynamic markings like "f".

⁴ “The Ways of White Folks” by Langston Hughes Published 1939

⁵ “Great Black Music: Ancient to the Future” is the term used to describe the music of BIK folks by the BIK experimental collective *Association for the Advancement of Creative Musicians* (AACM)

Let's begin with Slonimsky..

The FOUNDATION of
KILWA⁶

7 SHIPS
7 TOWNS

	#	#	#	#	#	#
	X	x	x	x	x	x
O	O	O	O	O	O	O
	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}

Semitone m2
 Wholetone M2 1
 Sesquitone m3
 DITONE M3 2
 DIATESSARON P4
 TRITONE AUG 4th
 DIAPENTE P5 3
 QUADRITONE m6
 SESQUIQUADRITONE M6 4
 QUINQUETONE m7
 SESQUIQUINQUETINE M7 5
 M9 Sepitone (contains 7
 Whole Tones)

C	C#	D	D#	E
	Db		Eb	
	m2	M2	m3	M3



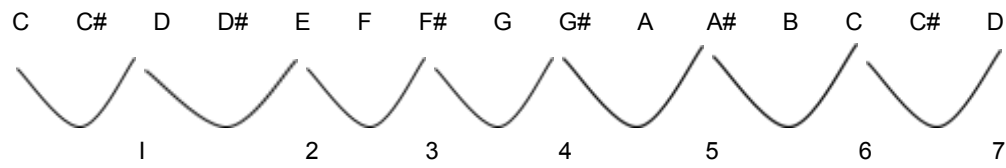
SEMITONE Wholetone SESquitone DITONE

⁶ Kilwa Kisiwani is the largest of the nine hamlets in the town Kilwa Masoko in Tanzania.

WHOLETONE SCALE

C D E F# G# A# C D
Gb Ab Bb

7



WHOLETONE



DITONE



TRITONE



QUADRITONE



QUINQUETONE



SEPTITONE

WHOLE TONE SCALE 7

7 WHOLE TONE SCALE

C D E F# G# A# C D
Gb Ab Bb

~~C D E F G A B C~~

C C# D D# E F F# G G# A A# B C
Db Eb Gb Ab Bb

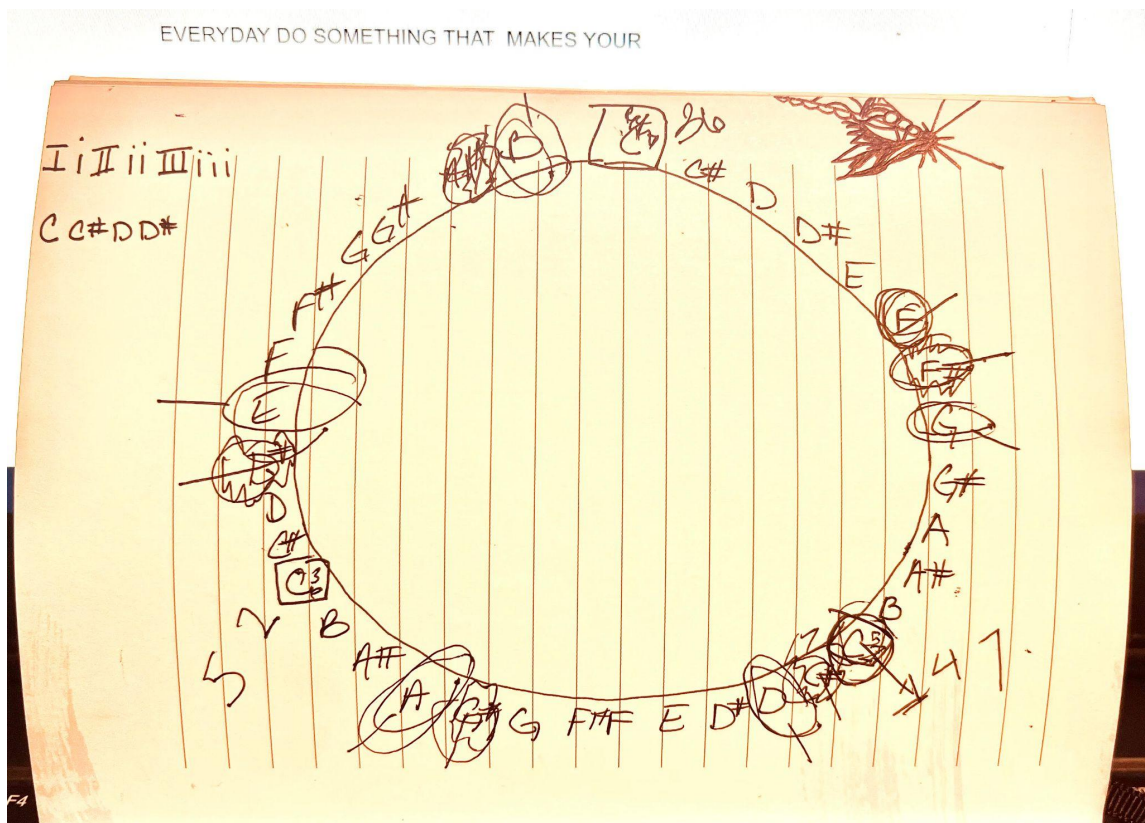
TRITONE
PROGRESSION

SPLITS OCTAVE INTO 2 EQUATION

C C# D D# E F F# G G# A A# B C

⁷ 6TH WHOLETONE NOT TO BE CONFUSED AS M6

EVERYDAY DO SOMETHING THAT MAKES YOU
 SING
 DANIEL 7
 REVELATION 13
 THE ANTICHRIST BEAST WILL ARISE
 ECC 4:11
 FALL FEAST DAYZZ
 NELSON MANDELA EFFECT
 THE GREAT TRIBULATIONARY
 TALES OF ANCIENT DARK SAYINGZZ
 SPELLzz AND SPELLINGzz



THIS COMPOSITIONAL FRAMEWORK EXISTS ONLY TO BE A PROBLEM TO THOSE THAT
 THINK THAT THIS IS A SCIENTIFIC PHILOSOPHICAL COMPLEX CODEC. cypher

“GODSWORD (the bible) is CODEWORD”-SunRa

⁸ My studies of Nicolas Slonimsky” Thesaurus Of Scales And Melodic Patterns”

ONLY THE WISE CAN HEAR SEA AND ENTER-RUPT interpret
THE EBBzz AND FLOWzz OF COMPOSITIONAL
CHANT, MOANS & CRIES

Case in point is the use of Sonata Form to intertwine its layers and structures in Afrological labias. Layers on layers of envelopes and tones magnified to the 7th degree.

Rose of Sharon



“Every Honey Bee Fills With Jealousy when they see you out with me..”¹⁰

📺 Fats Waller - Honeysuckle Rose

⁹ **Rose Murphy** (April 28, 1913 – November 16, 1989)^[1] was an American jazz pianist and singer, famous for the song "Busy Line" and her unique vocal style.^[2] wikipedia

¹⁰ Honeysuckle Rose Songwriters: Andy Razaf / Thomas Fats Waller

Compo Exhibit B: Sonata for an Empty Room composed for Piano Clarinet
and Sax MVT III :“Substantia Nigras Lament” by Angel Bat Dawid¹¹

EXPOSITION
THEME A (MAJOR KEY)

Sonata for an Empty Room

III. Substantia Nigras Lament

Angel Bat Dawid

B♭ Clarinet

Tenor Saxophone

mf

mf

5

B♭ Cl.

T. Sax.

9

B♭ Cl.

T. Sax.

f

f

14

B♭ Cl.

T. Sax.

¹¹ Sonata For An Empty Room composed by Angel Bat Dawid performed with Angel Bat Dawid
Premiered at Ear Taxi Festival DuPaul University Gannon Hall 10/01/2021

THEME B V (DOMINANT KEY)

14

B♭ Cl.

T. Sax.

20

B♭ Cl.

T. Sax.

mf

mf

2020

29

B♭ Cl.

T. Sax.

p

f

p

36

B♭ Cl.

T. Sax.

f

DEVELOPMENT

74

B♭ Cl.

T. Sax.

Musical notation for measures 74-80. The B♭ Clarinet part (top staff) begins with a whole rest, followed by eighth notes G4, F#4, E4, D4, C4, B3, A3, G3, and a whole note F#3. The Tenor Saxophone part (bottom staff) begins with a whole note G3, followed by a whole note F#3, a whole note E3, a whole rest, a whole rest, eighth notes D4, C4, B3, A3, G3, and a whole note F#3.

81

B♭ Cl.

T. Sax.

Musical notation for measures 81-85. The B♭ Clarinet part (top staff) contains eighth notes G#4, F#4, E4, D4, a whole rest, eighth notes C4, B3, A3, G3, a whole rest, a whole note F#3, a whole note E3, and eighth notes D4, C4, B3, A3. The Tenor Saxophone part (bottom staff) contains eighth notes G3, F#3, E3, D3, eighth notes C3, B2, A2, G2, a whole note F#2, eighth notes E3, D3, C3, B2, a whole note A2, a whole note G2, eighth notes F#2, E2, D2, C2, and a whole rest.

86

B♭ Cl.

T. Sax.

Musical notation for measures 86-92. The B♭ Clarinet part (top staff) contains eighth notes G#4, F#4, E4, D4, a whole note C4, a whole note B3, eighth notes A3, G3, eighth notes F#3, E3, D3, C3, eighth notes B2, A2, G2, F#2, a whole note E2, a whole note D2, and a whole rest. The Tenor Saxophone part (bottom staff) contains eighth notes G3, F#3, E3, D3, a whole rest, a whole note C3, a whole note B2, eighth notes A2, G2, eighth notes F#2, E2, D2, C2, eighth notes B1, A1, G1, F#1, a whole note E1, a whole note D1, and eighth notes C2, B1, A1, G1. A hairpin mark (lessen then greater) is placed over measures 89 and 90.

RECAPITULATION
THEME A

B♭ Cl.

T. Sax.

f

f

100

B♭ Cl.

T. Sax.

mp

mp

105

B♭ Cl.

T. Sax.

f

f

THEME B (DOMINANT MINOR)

110

B♭ Cl.

T. Sax.

116

B♭ Cl.

T. Sax.

p

p

4

2020

123

B♭ Cl.

T. Sax.

mf

130

B♭ Cl.

T. Sax.

f

f

See when it's all said and done the BIBLE says that in the last dayZZ they will use the foolish things of the world to confound the wise. Meaning the foolishness of your western spellZZ and simplistic evil notation system is null and void and carries no weight or important significance to anything that you stole.

In particular the perverted and nasty derogatory word you choose to use for the epically beautiful aural/oral traditions of people of the diaspora is disturbingly problematic and disrespectful.

You think you can just co-opt Blk everything over and over again without permission and continue to thrive?

*"Hell to the naw to the naw naw naw!"*¹²

¹²


<https://youtu.be/8QxIIz1yEsA?si=i4IWtMts5ZSMX1Vb>

Stolen in the name of preservation and analysis you ultimately corrupt the essence of these very specific sonic waves full of concrete cultural information tucked away for the descendants (ME) of those who created it. Oh you perverted and fucked (to break the curse mus massa tha germanic cursingzz muthafukkkkas) up evil people of caucasion descent.

"Hit tha road jack

*And don't you come back no mo no mo no mo no mo"*¹³

*"Who will survive Amerikkka very few negroes and NO CRACKERS at all"*¹⁴

 Amiri Baraka - Who Will Survive America?

*"All around tha whilry wikka wakkam and i saw tom takum and I went back home and and saw bumbackum"*¹⁵

¹² Bishop Bullwinkle "Hell To Da Naw,Naw,Naw With Da Bicycle" Bes Wes Music
BMI<https://www.youtube.com/watch?v=8QxIIz1yEsA>

¹³ "Hit the Road Jack" written by Percy Mayfield recorded by Ray Charles.

¹⁴ Amiri Baraka - Who Will Survive America? From the album

"Nation time Motown Records 1972

¹⁵ Aural/Oral song passed down to me from my Great Grandfather Rev. Lorenzo Jacobs

You must go with your webZZ tricks, sorcery, witches, wizards and taleZZ,tellZZ and TELE-LIEZZ visions..poison apple pie (snow white).How unethically satanic, perverse and barbaric you all are to continue to use and describe ancient BLK music as JAZZ...the roots of that come from JIZZ¹⁶ (that nigga music...yall called it jizz and nowyouthinkyoucanhaveasymposioumtohonorjizz??? you disgusting people)
You shall feel uncomfortable existing to be experts on

BLK CLASSICAL MUSIC!!

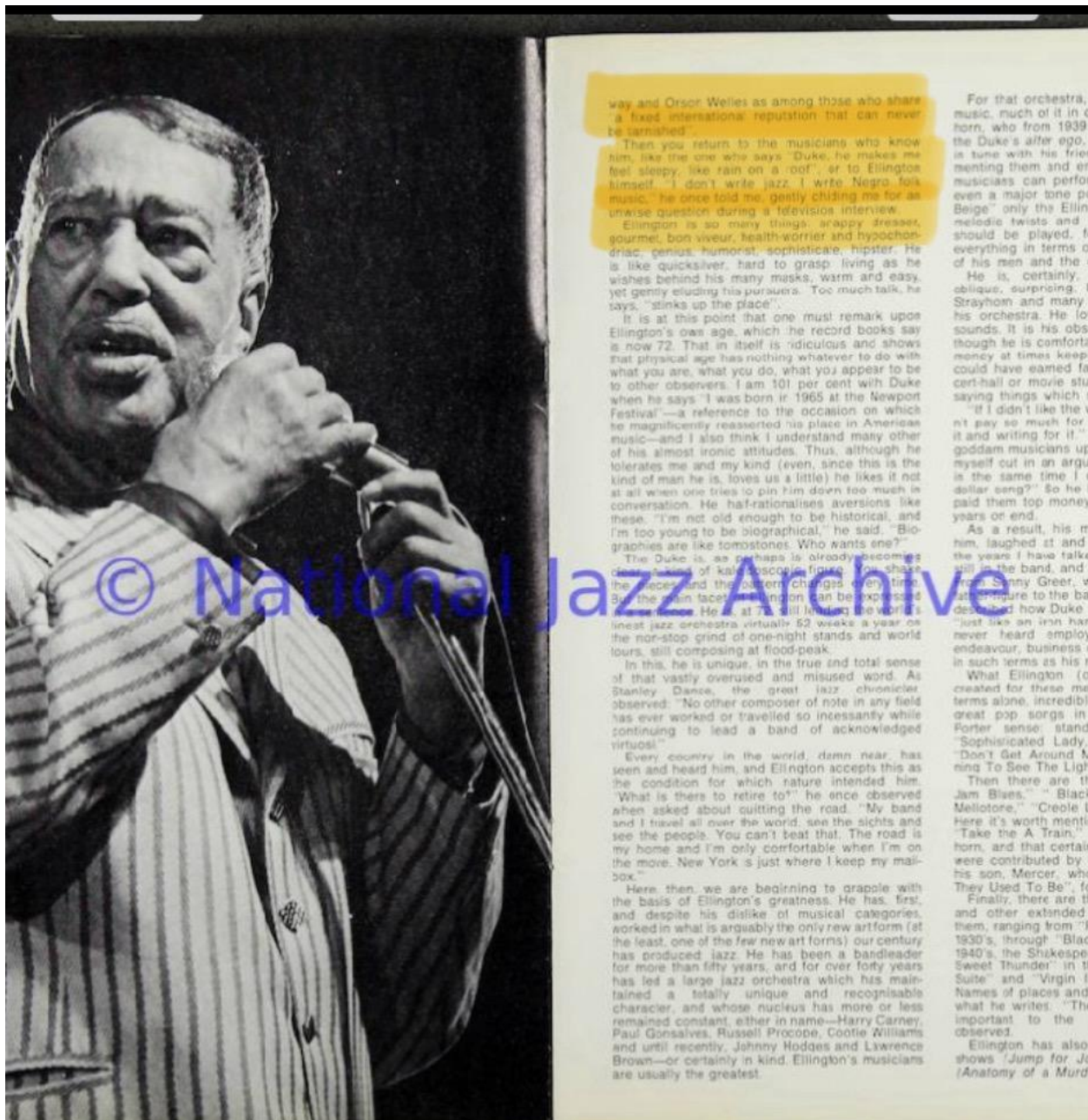
ASE'S are **MOST** definitely in **ORDER!**

TO THE G.O.A.T'S !!

¹⁶ Nicholas Payton Essay "On Why Jazz Isn't Cool Anymore"
<https://nicholaspayton.wordpress.com/2011/11/27/on-why-jazz-isnt-cool-anymore/>

DUKE ELLINGTON

*"I dont write Jazz, I write Negro Folk Music"*¹⁷



¹⁷ Duke Ellington Quote from his 1979 world tour program booklet

ASE II

CHARLES MINGUS

“CHARLES MINGUS, it should be pointed out right away, pushed himself beyond the outer limits. He didn't want to be called a jazz musician even though he was one of the greatest bassists and composers of the idiom. The term "jazz" was degrading, he said.”¹⁸



¹⁸ Article on the passing away of Charles Mingus. Washington Post January 14th 1979 by Hollie & I. West
<https://www.washingtonpost.com/archive/lifestyle/1979/01/14/charles-mingus/ec3f32b4-e6e9-4404-a519-306641efb114/>

ASE III

MILES DAVIS

"I don't like that word Jazz"

https://www.dropbox.com/home?preview=RPReplay_Final1695413816.mov ¹⁹

ASE IV

NINA SIMONE

"To most white people, jazz means black and jazz means dirt and that's not what I play. I play black classical music. That's why I don't like the term 'jazz,' and Duke Ellington didn't like it either — it's a term that's simply used to identify black people."

music

be a peck with . . . Grecian Formula?) His operatic baritone is still as sinewy as his biceps, when he prowls the stage with his hulking shoulders, he actually looks just like Divine playing Ricki Lake's mom in *Hairspray*. His old-guard fans might miss the hardcore blitz of the Misfits, but Dargitz is far more adventurous in using hip-hop and techno influences than his supposedly more progressive alterna-rock brethren. His latest album is a mix of metal riffs and techno overdrive—rockers like "Power of Darkness" sound like Trent Reznor having a cow, and "Sacrifice" could pass for New Order circa "Bizarre Love Triangle."

Playing most of the guitar parts and producing himself, Dargitz gives *Black-acid* a sinister high-tech density that suits the demonic mood—if you're going to a horror show, you may as well pick one where you can hear every scream.

DJ Shadow
Introducing . . .
(MD: MAX/FFRR)

What Does Your Soul Look Like?

DJ Shadow obviously didn't get enough toys to play with as a child. This California gearhead takes his gadgets seriously—he spends his records showing off all his cool equipment, and he usually ends them by blowing up the lab. Shadow turned a hole right through acid jazz with his chaotic 1994 EP "What Does Your Soul Look Like?" and he's a key architect of the tripping, hopping, London-based *Mo'Nasty* sound. In fact, he's had such impact on dance music that his debut album already sounds familiar. In *Introducing*, Shadow decides to go heavy on the special effects, cutting and pasting random samples with quick changes that make most hip-hop producers sound like Leonard Cohen. These epic-sized studio excursions mix old-school rap samples that you pray you'll never have to sit through. Like Beck and Paveement, DJ Shadow is a California pop croquet who's inventive enough to make the rest of the country jealous, cooking up funk like some evil Koolhaas.

Is it true that nothing irks you more than being labeled a jazz singer, albeit one of the greatest?
To most white people, jazz means black and jazz means dirt and that's not what I play. I play black classical music. That's why I don't like the term "jazz," and Duke Ellington didn't either—it's a term that's simply used to identify black people.

As in the late '50s, when you became a star and were compared to Billie Holiday?
Yeah—what an insult!

An insult not because she wasn't a great artist but because—
Because she was a drug addict! They only compared me to her because we were both black—they never compared me to Maria Callas, and I'm more of a diva like her than anybody else.

Really? How so?
She was tempestuous. She was a complete one-of-a-kind and she studied her music more than anyone else in her generation. She could make the rules and break them whenever she pleased, and the world would listen because she was *Callas*.

Do you get off on being tempestuous?
What do you mean, "get off"? That's just the way I am.

Actually, it's hard to compare you to anybody. Well, thank you.
You studied to be a classical musician, but instead became the High Priestess of Soul. Though you've introduced such classics as "House of the Rising Sun," "Don't Let Me Be Misunderstood," and "Lilac Wine" during your forty-years-and-counting reign, you don't much like show business.

Can't stand it! I like being *onstage*, but when it comes to show business itself and the prizes that run it, no, I don't like it at all. You feel you've been *ripped off*. Yes, sir! Completely ripped off. I've never been paid all my royalties for the five hundred songs I've composed.

How did that happen?
Obviously you're naive about show business. In a very on-show-business move, you're famous for berating audiences whose behavior isn't up to your requirements.

My original plan was to be the first black concert pianist—not a singer—and it never occurred to me that I'd be playing to audiences that were talking and drinking and carrying on when I played the piano. So I felt that if they didn't want to listen, they could go the hell home.

As a child in Tryon, North Carolina, were you always this tough?
Oh, no. I started off very pure and very innocent and I believed till the last minute that I'd be that concert pianist. It still takes a long time for me to accept the fact that it's never going to happen the way I dreamed it. It's just too late.

Yeah, but instead you became the legendary "Nina Simone." Didn't you change your original name so your Methodist minister mother wouldn't find out you were working a summer job playing piano in an Atlantic City bar?
Yes, but I'd rather not go into what my name was. I have two honorary doctorates. I am now professionally and legally known as Dr. Nina Simone.

Lady sings the 'tude (from left): Nina Simone in a rare performance; the artist in her early days.

SIMONE SAYS
LEGEND-WITH-AN-ATTITUDE NINA SIMONE BREAKS HER SILENCE. AND YOU'D BETTER LISTEN.

FROM LEFT: DAVID REDFERN/RETNA; EVERETT COLLECTION

¹⁹ Miles Davis interviewed by Bryant Gumbel for NBC's the Today Show in 1982.

²⁰ Brantly Bardin interview with Nina Simone for Details Magazine 1997
http://brantleybardin.com/_articles/hits_nina_simone.html

ASE V
SUN RA

"When Blk People lost they country and government, they felt if they could be integrated they could be accepted by society...but it hasn't happened & it won't happen"

https://www.dropbox.com/scl/fi/s2zl6ynansrpwgvhvheye32/RPReplay_Final1695420618.mov?rlkey=1z7wshsnwe5f8yxa3tyet1tkb&dl=0 ²¹

ASE VI
MARY LOU WILLIAMS

CURSES CURES CURATION

Yes curses are most definitely in order cause we not bout to do this shit anymore

If you continue to canonize, exploit and disrespect these ancient chocolate

CHANTS, MOANS and CRIES for DELIVERANCE

Ill send venomous sonic waveZZ

to

your disgusting universities institutions ideaologies libraries museums manipulations y'all make mesik

&

Peace Love and Joy

to the destruction of all you compose

And may the CHOCOLATE

living eternal God/CODE ELohim



break you ever down down to the ground

Go down MOSES, Musa, MansaMUSAH

²¹ Sun Ra interview with Detroit Black Journal (date unknown) thoughts and reflections of other cultures not integrating their cultural arts.

(Gold//water gold blood red snake staff and all)
way down in egypt, babylon, AMERIKKKA land and tell old pharaoh...

Tell oh pharaoh WHAT?!

Tell **OFAY**roah

2

LMPG

LMPG

LMPG

LMPG

LMPG

LMPG

LMPG

To sing a NEW song (*spiritchillz..spirituals*)
in a NEW AFRO-FUTURE land
a new BLK Heaven, a new BLK Earth.

<https://www.youtube.com/watch?v=W-cA810H3V0> ²²

²² Search for the New Land · Jean Carn · Doug Carn · Edward Morgan Spirit of the New Land © 1972 © Black Jazz Records™ a division of 43 North Broadway, LLC. WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws. Released on: 1972-12-03

As far as the sacred art of numerological divination (divine nations) and atonal music it must coexist in equal ratios of 2 fish and 5 loaves to feed 5000. In the case of the #9 here is an afrological mythical composition in 9/8... changes every 9 bars..page 27 etc

**Ex C: Afro Town Topics: An Afrofuturist Mythological Musical Revue MVT 5
AfroSoteric by Angel Bat Dawid²³**

²³ Afro Town Topics: An Afrofuturist Mythological Musical Revue MVT 5 AfroSoteric composed by Angel Bat Dawid as 2022 New York Winter Jazz Festival Artist in Residence Premiered 01/18/2022.

MVT V
Afro Soteric

Angel Bat Dawid

Rock-It-Ship Number 9

John Williams

Full Score

Key: B-flat major (one flat)

Tempo: Moderato

Instrumentation:

- Piano
- Contrabass
- Bass Guitar
- Drumset
- Flute
- B♭ Clarinet
- Soprano Saxophone
- Tenor Saxophone
- Violin I
- Violin II
- Viola
- Violoncello
- Women's Chorus
- Men's Chorus

Lyrics:

Rock-et-ship num-ber 9

AFRO TOWN TOPICS

An Afrotutirst Mythological Musical Revue

Vokalz

MVT V Afro Soteric

Angel Bat Dawid

$\text{♩} = 72$

Tramaine

Erica

Monique

Julian

Piano

mp *f* *mp* *f* *mp* *f*

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Rock-et-shipnum-ber 9

2

9 8 7 6 5 4 3 2 1 un - der aspell for a time. George Wash - ing - ton was a Free - ma - son

9 8 7 6 5 4 3 2 1 un - der aspell for a time. George Wash - ing - ton was a Free - ma - son

9 8 7 6 5 4 3 2 1 un - der aspell for a time.

9 8 7 6 5 4 3 2 1 un - der aspell for a time.

Pno. *mp* *mp*

Let my peo-ple GO! Op-pressed so hard deep deep in his gumz

Let my peo-ple GO! Op-pressed so hard deep deep in his gumz

Let my peo-ple GO! Let my peo-ple GO!

Let my peo-ple GO! Let my peo-ple GO!

Pno.

Let my peo-ple GO! That vam - pi - re Ben - ji - min Frank - lin

Let my peo-ple GO! That vam - pi - re Ben - ji - min Frank - lin

Let my peo-ple GO! Let my peo-ple GO! Let my peo-ple GO!

Let my peo-ple GO! Let my peo-ple GO! Let my peo-ple GO!

Pno.

To conclude the whole matter...to *Coda* and *Finale* the inventions of composition especially in regards to the compositional music of BLK composers of the early 19th century..stolen SOUNDZZ, exploited TIMBRES, gaslighting RHYTHMZZ, trickery and “False Evidences Appearing Real”(if you are not a reality whose myth are you²⁴) to continue to ropeadope these matters, it is with great and massive intention, motivation and hope that my compositional afro-futurist works will operate and expand in the wisdom of how Dr. Yusef Abdul Lateef ignites *Autophysiopsychic Music*²⁵ through FANA²⁶!

²⁴ Sun Ra and his Intergalactic Arkestra-Myth Vs Reality 1970

https://youtu.be/qke8TmtYFvw?si=J_RhxeKivPmbxdkT

²⁵ Term that Dr. Yusef Abdul Lateef used to describe BLK music “Methods on how to perform Autophysiopsychic Music”

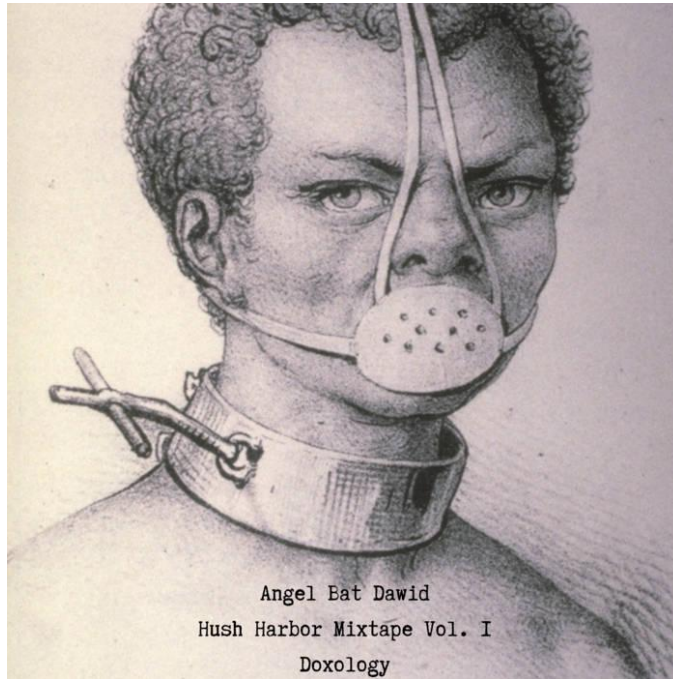
<https://yuseflateef.com/store/index.php?product/page/319/Method+on+How+to+Perform+Autophysiopsychic+Music%2A>

²⁶ Fana Music is Dr. Yusef Abdul Lateef publishing company. Fana” is the Arabic word for annihilation.

With love, care and respect

A Graphical Afrological Cosmic Blogspheric Score

GANGIN ON YAH!



<https://intlantem.bandcamp.com/album/hush-harbor-mixtape-vol-1-doxology>²⁷

<https://yuseflateef.com>

²⁷ Hush Harbor Mixtape Vol 1 composition released on International Anthem Recording Company June 19th 2021.



[REQUIEM FOR JAZZ MVT I INTROIT-JOY N' SUFF'RIN](#)

Requiem For Jazz

Introit mvt I

Angel Bat Dawid

♩ = 80 March Moderato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Piano

Violin

Viola

Viola

Violoncello

Double Bass

Flute

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

B♭ Cornet

B♭ Trumpet

B♭ Clarinet

Soprano

Alto

Tenor

Bass

Requiem For Jazz Mvt 1

SATB

Introit-Suffarin & Joy

Angel Bat Dawid

$\text{♩} = 89$ Marcia Moderato

11 12 2 14 2 16 17 18 19 2 21 22

Soprano
Alto
Tenor
Bass

Jo-y Suf fa-rin n' Jo-y Suf-fa-rin n' Joy Jo -
Jo-y Jo-y Jo-y Suf-fa-rin-n' Joy Joy -
Jo-y Suf -Frin Jo-y Suf-fa rin n' Joy Joy Jo -
Jo-y Su- fa- rin Jo-y Suf-fa-rin n' Joy Joy Jo -

23 24 2 26 27 28 29 30 31 32 33

S.
A.
T.
B.

-y Jo-y Suf-fa-rin n' Jo-y Suf-fa- rin n' Jo-y Suf- Frin Jo-y Joy Joy Jo-y
-y Jo-y Jo-y Jo-y Suf - frin Jo-y Suf- fa- rin Jo-y
-y Jo-y Suf - Frin Jo-y Suf-fa- rin Suf-frin Jo-y Joy Joy Jo-y
-y Jo-y Suf-fa-rin Joy Suf - frin Joy Joy Joy Joy Su- fa- rin Jo-y