

Last year, Bill presented a document for the 2021 WPC entitled “Unconventional Rhythmic Notations in the Haitian Meringue” that explained the execution of the Haitian quintolet and Puerto Rican elastic tresillo rhythms. At the 2017 WPC Bill presented “An Assessment of Technical Exercises for Piano Majors” from a completed survey of technique development in undergraduate colleges in the United States. Bill finished his dissertation, “The Haitian Meringue Through Stylized Compositions From 1880 - 1930,” this past December from the University of Northern Colorado that analyzed recently published digital compositions of the Haitian Meringue and gave performance practice information for uncommon rhythms used. Bill completed his Master’s in Music from Louisiana State University and studied Music Therapy at Colorado State University but did not have the required singing skills. Prior, he received Bachelor’s degrees in Computer Engineering and Music from Mississippi State University, where his family has taught since 100 years ago. In 2019 Bill served as the “Color Keyboardist” for the Bigfork Summer Playhouse in Montana. In 2016 he enjoyed traveling across Europe between music festivals in Italy and France, where he received lessons at the Pablo Casals Festival from Olivier Gardon of the Schola Cantorum de Paris.



Performance Practice of Misalignment in Stylized Compositions of the Haitian Meringue

Haitian composers with European education used innovative rhythmic notation to preserve aspects of cross-rhythms from West African musical styles, which treat elements of soloist and support as more independent elements than common Western music. Haitian composers also used other devices in notation to indicate independence between the hands. Understanding the rhythmic philosophies of this style will help to properly perform this widely unknown Caribbean classical music with French and African backgrounds.

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