

WILLIAM HARNED (USA)

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Dr. Bill Harned grew up across the street from his grandfather who served in the Mississippi legislature and ran a dairy farm. Bill recently joined the faculty at Mississippi State in his hometown to help with their Community School. At MSU Bill received a B.S. in Computer Engineering, then returned for a B.A. in Music. He then finished his M.A. from Louisiana State University, studying with Michael Gurt. In Neurological Music Therapy, he had completed credits at Colorado State University. Nearby, he achieved his D.A. from the University of Northern Colorado, studying primarily with Adam Zukiewicz. His dissertation exposes recently published digital editions of Haitian music from the SRDMH Archive in Montreal (www.srdmh.com). For the 2022 World Piano Conference Bill presented "Performance Practice of Misalignment in Stylized Compositions of the Haitian Meringue." At the 2023 MTNA National Conference, he presented the same lecture. Just recently, he presented in Montreal at the symposium "Valorisation des répertoires musicaux classiques afro-diasporique."

Tresillo-Based Rhythms in Art Music Compositions of the Caribbean and a Quantitative Categorization for Syncopated Rhythms

The Cuban cinquillo, the Puerto Rican elastic tresillo type-B, and the Haitian quintolet rhythms appear to all represent transcriptions of the tresillo-based five-beat syncopated rhythm. The quintolet and elastic tresillo rhythms indicate a more relaxed syncopation to allow greater fluctuation of shorter notes, which appropriates lyrical musical textures with slower tempos and rubato treatment of melodies.

With misalignment to the duple meter, these two rhythms also preserve Afro-centric cross-rhythms to support independence between duple and triple rhythms. Use of the common cinquillo rhythm synchronizes duple and tresillo-based triple voices to disallow cross-rhythms. By comparing the ratios of the first two notes (Syncopation Ratio), one can distinguish between relaxed and sharp syncopations, which each have their own benefits. This system can also be applied to the syncopated rhythms of the swing and amphibrach rhythms. This duality can, not only apply to speech and body rhythms, but also apply to rhythms of melody and support.



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