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UNIVERSITY OF NORTHERN COLORADO

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The Graduate School

THE HAITIAN MÉRINGUE THROUGH STYLIZED
PIANO COMPOSITIONS FROM 1880-1930

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ABSTRACT

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This study primarily describes the Haitian méringue from a historical analysis and a collective musical analysis of digital editions published from 2016 to 2020 that include previously unavailable piano compositions from Haiti's first composers. Secondly, this study clarifies the performance practice of innovative rhythmic notations from Haiti and Puerto Rico to indicate a relaxed syncopation of the tresillo-based five-beat syncopated rhythm. The history of the development of the méringue involves the creolization of mainly European and African dances. Comparison with compositions of origin dances reveals common structures between them. The European salon style inspired these Haitian compositions that resemble Romantic Period salon music for listening entertainment away from the dance floor. The setting of the innovative rhythmic notations in these works questions the performance practice of an elastic execution in supporting rhythms, as opposed to the common paradigm of only a flexible melody, and whether these two elements of background and foreground should have an independent treatment to preserve cross-rhythms and the original style with African-derived drum ensembles.

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CHAPTER I

INTRODUCTION TO THE STUDY

The migration of approximately 11,000 Haitian refugees to New Orleans during the period of 1795 to 1810 practically doubled the city's population and brought Haitian rhythmic influence, like the "Spanish tinge," to jazz music's early development.¹ The Haitian musical style is a creolization of European and African influences, combining lyrical phrases with rhythmic complexity. The recent publication of digital versions of Haitian music in Western notation provides scholars access to a wealth of classical music from underrepresented composers in Haiti. Compositions from one of the first Haitian composers from the end of the 19th century, Occide Jeanty, have never been published outside Haiti until 2017 with digital editions.

Erudition would benefit from an in-depth analysis since they contain unconventional rhythmic notations that preserve the Haitian musical style's African influences.² With an adequate sample size of stylized piano compositions denoting the country's national dance, the méringue, this study presents a collective analysis of stylized compositions of the Haitian méringue for the piano to provide performance practice suggestions for obscure rhythmic notations while also presenting a musical description of the genre itself. Unlike an arrangement or literal transcription that attempts to recreate a particular performance, a stylized composition

1. Claudine Michel and Patrick Bellegarde-Smith, *Vodou in Haitian Life and Culture: Invisible Powers* (New York: Palgrave Macmillan, 2006), 121; Ned Sublette, *The world that made New Orleans: from Spanish silver to Congo Square* (Chicago: Lawrence Hill Books, 2008), 252; John Roberts, *The Latin tinge: The Impact of Latin American Music on the United States* (New York: Oxford University Press, 1999), 39.

2. Peter Manuel, *Creolizing Contradance in the Caribbean* (Philadelphia: Temple University Press, 2009), 32, 225.

emulates a certain style of music, such as a waltz, in an original composition. Stylized compositions using Western notation in the visual domain allow an objective analysis of musical characteristics.

Need for Study

Since 1977, the Société de recherche et diffusion de la musique haïtienne (SRDMH) in Montreal has been promoting the classical music of Haiti and converting original manuscripts into digital formats for public purchase. In the unpublished preface to their forthcoming nine-volume set, *The Piano Repertoire of Haiti*, the series' editor, Dr. Robert Grenier, states that only a few individuals know how to play this collection of Haitian classical music for the piano and that its continued performance will help others to understand it.³ The publication will include all of the compositions used in this study except for two (Mauléart Monton's *Choucounne* and Ludovic Lamothe's *Lisette*), and pianists learning these pieces may benefit from the performance practice suggestions offered here.

This study's primary aim is to delineate the style of the Haitian méringue through a combined historical analysis and musical analysis of 14 stylized compositions of this genre for the piano. Secondly, this study provides performance practice suggestions for stylized compositions of the Haitian méringue that include uncommon rhythmic notations. This study examines only the musical elements of méringue and does not discuss the physical gestures associated with the dance.

Literature Review

Sources for this study included books, dissertations, and articles related to the Haitian méringue. The books consulted mostly included ethnographic information with limited musical

3. Robert Grenier, "Preface," *The Piano Repertoire of Haiti*, Vol. 1 (Place: Publisher, forthcoming), iv.

material, such as Eugene Dumervé's *Histoire de la Musique en Haiti* from 1968, Jean Fouchard's *La Méringue: Danse Nationale d'Haiti* from 1973, and Claude Dauphin's *Histoire du style musical d'Haïti* from 2014.⁴ Ethnomusicologist Paul Austerlitz's related work on the merengue of the Dominican Republic provided performance practice information regarding Haitian rhythmic notation.⁵ *Petite Grammaire Musicale* from 1882 by Occide and Occilius Jeanty provided clarification of the Haitian quintolet rhythm.⁶

While this review did not uncover dissertations concerning the Haitian méringue or Haitian art music for the piano, dissertations on related topics were consulted. Diana Golden's work focuses on Haitian chamber music compositions for the cello with compositions selected from the SRDMH archive, and further, provides an overview of the history of Haitian art music and a discussion of both the méringue and the Haitian 5/8 meter.⁷ Mary Procopio discusses the emergence of Haitian classical music during the Haitian nationalist movement in the 1920s, the transcription of ceremonial music by Werner Jaegerhuber with Haitian rhythmic notation, and flute compositions by Julio Racine.⁸ Jerome Camal discusses the creolization of Guadeloupe's music through the influence of jazz styles and the concurrent creation of its national identity.⁹

4. Jean Fouchard, *La Méringue: Danse Nationale d'Haiti* (Ottawa: Lemeac, 1973); Jean Montès, "An Annotated Translation Thesis of Constantin Eugene Moise Dumerve's *Histoire De La Musique En Haiti*" (PhD diss., University of Iowa, 2003); Claude Dauphin, *Histoire du style musical d'Haïti* (Montréal: Mémoire d'Encrier, 2014).

5. Paul Austerlitz, *Merengue: Dominican Music and Dominican Identity* (Philadelphia: Temple University Press, 1997). The similar merengue of the Dominican Republic and surrounding countries lacks French influence and has a greater Spanish presence.

6. Occide Jeanty, *Petite Grammaire Musicale* (Paris: Librairie Evangelique, 1882).

7. Diana Golden, "Staging the Nation through Haitian Art Music" (PhD diss., Rutgers University, 2017).

8. Mary J. Procopio, "Haitian Classical Music, Vodou and Cultural Identity: An Examination of the Classical Flute Compositions by Haitian Composer Werner A. Jaegerhuber" (PhD diss., Michigan State University, 2005).

9. Jerome Camal, "From Gwoka Modènn to Jazz Ka: Music, Nationalism, and Creolization in Guadeloupe" (PhD diss., Washington University, 2011).

Zachary Bartholomew presents exercises for developing hand independence for pianists by adapting drumming techniques to the piano with Afro-Cuban rhythms.¹⁰

Articles examined included discussions about contentious issues related to the Haitian méringue. Robert Damm connects the tresillo rhythm from the African bamboula dance to Haitian rhythms and its African linguistic roots.¹¹ Robert Grenier discusses Vodou songs by Werner Jaegerhuber with the use of Haitian rhythmic notation.¹² Claude Carré analyzes the rhythms and form of Ludovic Lamothe's *Danza No. 3* for piano.¹³ Andrew Acquista focuses on the tresillo rhythm from multiple cultures and includes a discussion about a rhythmic adjustment in the Caribbean (called “fix”) that unevenly divides a slow pulse.¹⁴ Similar to the coverage in books, Michael Largey, Lauren Eldridge, and Lisa Lekis examine Haitian art music from an ethnographic perspective with limited musical analysis, while Claude Dauphin discusses ethnographic issues concerning the Haitian 5/8 meter and quintolet rhythm.¹⁵

Methodology

This study primarily describes the Haitian méringue genre with both historical analysis and a holistic musical analysis of 14 stylized compositions of the Haitian méringue. Secondly,

10. Zachary Bartholomew, “A Jazz Pianist’s Guide to Developing Rhythmic Independence Through the Adaption of Afro-Cuban Rhythm” (DMA diss., University of Miami, 2018).

11. Robert J. Damm, “Remembering Bamboula,” *Percussive Notes* 53, no. 3 (July 2015): 22–26.

12. Robert Grenier, “La Mélodie Vaudoo. Voodoo Art Songs: The Genesis of a Nationalist Music in the Republic of Haiti,” *Black Music Research Journal* 21, no. 1 (Spring 2001): 29–74.

13. Claude Carré, “Danza No. 3 by Ludovic Lamothe,” *Boutures* 1, no. 3 (2000): 48–53.

14. Andrew Acquista, “Tresillo: A Rhythmic Framework Connecting Different Rhythmic Styles” (master’s thesis, California State University, 2009), 54.

15. Michael Largey, “Musical ethnography in Haiti: A study of elite hegemony and musical composition” (PhD diss., Indiana University, 1991); Lauren Eldridge, “Playing Haitian: Musical Negotiations of Nation, Genre, and Self” (PhD diss., University of Chicago, 2016); Lisa Lekis, “The Origin and Development of Ethnic Caribbean Dance and Music” (PhD diss., University of Florida, 1956); Claude Dauphin, “La méringue entre l’oralité et l’écriture: histoire d’un genre,” *Canadian University Music Review* 1 (1980), 49–66.

it produces pragmatic performance practice suggestions of stylized compositions of the Haitian méringue based on topics encountered that require clarification during the musical analysis and a performance preparation of the 14 stylized compositions of the Haitian méringue that include innovative rhythmic notations. This study applies a paradigm of pragmatic constructivism to combine multiple methods to describe the Haitian méringue genre with such concepts as semiotic structures and creolization theory.

The second chapter describes the Haitian méringue through a historical analysis, which reviews the literature and recounts the méringue's evolution from its African and European origin dances through creolization. The third chapter includes the holistic, objective musical analysis of selected compositions. The fourth chapter presents the performance practice of stylized compositions of the Haitian méringue and focuses on the execution of unconventional rhythmic notations, submitting a method to correct embedded fundamental rhythms to facilitate their coordination with the other hand on the piano. Performance practice involves the execution of uncommon rhythms in stylized compositions and does not discuss the execution of the actual dance. The fifth chapter presents a discussion and the conclusion and suggests topics for future studies. This study also includes two appendices containing exercises for improving the execution of challenging rhythms and a transcription of my interview with SRDMH co-founder and musicologist, Claude Dauphin.

This study includes uncommon methods to describe the Haitian méringue genre. To explore how the Haitian méringue has developed, the second chapter refers to creolization theory to describe the emergence of the méringue from a combination of African and European styles. The second chapter also applies a semiotic model to fundamentally compare rhythms that also applies to compare the subcategories of the méringue of the original dance and a hybridized

instrumental version for salon entertainment. The main obstacle in this study involves determining the behavior of uncommon rhythms found in these stylized compositions, a topic to which the fourth chapter is devoted.

The compositions chosen for this study include the following:

- *Choucouné* by Mauléart Monton (1855–1898)
- *Un Baiser Interrompu* and *Les Masques* by Occide Jeanty (1860–1936)
- *Prélude Meringue* by Edmond Saintonge (1861–1907)
- *Nibo, La Dangereuse, and Lisette* by Ludovic Lamothe (1882–1953)
- *Méringues Populaires Nos. 1-6* by Justin Élie (1883–1931)
- *Air Ancien* by Robert Durand (1919–1995)

These compositions represent several generations of Haitian composers, spanning from 1893 with Mauléart Monton's *Choucouné* to 1958 with Robert Durand's *Air Ancien*, which is not an original composition but ironically harmonized the oldest known méringue composition from a short-hand notation from the 1790s.¹⁶ Jeanty, Monton, and Saintonge represent the first generation of composers from the late 19th century, while Élie and Lamothe, co-founders of the Haitian school of composition, wrote méringues during the period following the occupation withdrawal of the United States in 1934. Durand belongs to the second generation of the Haitian school. Jeanty's *Un Baiser Interrompu* does not have a publication date, but it may have been published before *Choucouné*. His *Les Masques* was published in 1897 and his book *Petite Grammaire Musicale* in 1882.

16. Robert Grenier, "La Mélodie Vaudoo", 73.

Disclaimer: Spellings and Definitions

For the sake of uniformity, this study consolidates varied spellings of terms that have appeared differently across multiple sources. To this effect, Haitian and African terms beginning with a *k* have been converted to *c*, as in from “Kreyol” to “Creole” and “kalenda” to “calenda.” This study also converts spellings of “mereng” to “méringue” and spellings of the African religion “Voodoo,” “Vaudou,” or “Vodun” to “Vodou,” except where necessary.

There are some terms from outside sources that are distinct from one another despite their similar spellings. For example, “merengue” refers to similar dances in the Dominican Republic, Puerto Rico, and Venezuela that developed from Spanish, rather than French, influences. Similarly, the French “contredanse” and the English “contradance” have slightly different spellings.

Finally, this study converts instances of “Saint Domingue” from within the relevant research materials to “Haiti.” “Saint Domingue” refers to the nation’s colonial name before Haiti gained independence from France.

CHAPTER II

STYLE OF THE HAITIAN MÉRINGUE

In its early development, the Haitian méringue gained popularity in both high and low classes as the closing dance for elite balls, later becoming a staple of salons and public dances.¹⁷ Even programs of orchestral music in Haiti placed the méringue as the last piece.¹⁸ Unlike most Caribbean styles, the Haitian méringue contains French influences. This study primarily describes the Haitian méringue from a historical analysis, which this chapter provides, and the musical analysis of stylized compositions; it secondarily provides performance practice suggestions for stylized compositions of the Haitian méringue. This chapter discusses the Haitian méringue's musical style, African musical style, which influenced the méringue, and the méringue's development through creolization.

Méringue Musical Style

Due to African influence, the Haitian méringue contains Afro-centric rhythms in reduced Western notation. These rhythms present an unconventional use of Western notation with a non-literal execution. The stylistic characteristics of the méringue provided here relate to stylized compositions of the méringue and not to the actual dance in its original setting. To describe the méringue's musical style, this first section explains its subcategories, rhythms, meters, and harmony and form.

17. Gage Averill, "Haitian Dance Bands, 1915-1970," *Latin American Music Review/Revista de Música Latinoamericana* 10, no. 2 (1989): 210; Dauphin, *Histoire*, 165.

18. Montès, *Dumervé*, 63.

Subcategories of the Meringue

Sources divide the Haitian meringue into the subcategories of the carnival meringue and the salon meringue. The carnival meringue, or meringues coup d'jaïlle (mereng koudyay in Haitian Creole), is based on the version of the meringue from the peasant class, which includes song lyrics. Like traditional folk music, the lyrics describe daily life events or stories with recognizable melodies from popular songs to create excitement within a crowd.¹⁹ Some songs express brutal opinions of the ruling class regarding political and social issues.²⁰ Others blend Haitian Creole lyrics with melodies from French lullabies and parodies.²¹

In contrast, the salon meringue, or meringues lentes, provided salon entertainment for the bourgeois society in major cities.²² Since the early eighteenth century, the rich plantation society of French colonists in Haiti emulated the urban culture of France with salons and two opera houses in the capital.²³ Like European salon music, the salon meringue has characteristics of lyrical melodies, moderate dynamics and tempo, and a joyful affect.²⁴ Dauphin stated that the meringue set its destiny with the piano in stylized compositions for salons and private recitals.²⁵ As opposed to the carnival meringue, these compositions invite serious listening in a silent atmosphere.²⁶ Thirteen of the fourteen compositions examined in this study fall under the salon

19. Ibid., 60; Largey, *Vodou*, 108.

20. Averill, *Bands*, 210; Manuel, *Creolizing the Contradance*, 219.

21. Fouchard, *Meringue*, 37; Dauphin, *Histoire*, 185.

22. Manuel, *Creolizing the Contradance*, 220; Averill, *Bands*, 210.

23. Christine Gangelhoff, "Art Music by Caribbean Composers: Haiti," *The International Journal of Bahamian Studies* 17, no. 1 (2011): 25; Dauphin, *Histoire*, 182.

24. Dauphin, *Histoire*, 163; Largey, *Vodou*, 106.

25. Dauphin, "Meringue", 60; Dauphin, *Histoire*, 230; Largey, *Vodou*, 107.

26. Dauphin, *Histoire*, 233.

méringue subcategory, exhibiting the popularity of the salon méringue over the carnival méringue with Haitian composers. Manuel and Dauphin also refer to concert méringues from Lamothe, Jeanty, and Saintonge, which used the piano more expressively for the salon venue.²⁷

In *Histoire de la Musique en Haiti*, Dumervé discusses a different organization with subcategories of Choucouné, Ce Ce Said, and Carnvalesque.²⁸ The Carnvalesque and Ce Ce Said styles coordinate with the carnival méringue with loud dynamics, furious expression, and fast tempos.²⁹ The Carnvalesque has the faster tempo of prestissimo-accelerando with allegro given for the Ce Ce Said.³⁰ The Choucouné parallels the salon méringue and bears the title of one of the first salon méringues, Monton's *Choucouné*. This dissertation only uses the terms "salon" and "carnival" for subcategories.

Rhythm

Haitian composer Ludovic Lamothe opined that Haitian music focuses on rhythm at harmony's expense.³¹ Rhythm represents the most important aspect in understanding any dance music, and Caribbean music generally emphasizes rhythm over melody.³² Common rhythms in stylized compositions of the Haitian méringue include the five-beat syncopated rhythm with three different notations and the habanera rhythm, which both have the tresillo rhythm embedded. The five-beat syncopated rhythm supposedly originates from West Africa and has

27. Dauphin, "Méringue", 60; Largey, *Vodou*, 24; Peter Manuel, *Caribbean currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 1995), 131.

28. Montès, *Dumervé*, 307.

29. Ibid.

30. Ibid.

31. Carré, "Danza", 53.

32. Dick Hebdige, *Cut "n" Mix: Culture, Identity, and Caribbean Music* (New York: Methuen, 1987), 34; Christopher Smith, *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Chicago: University of Illinois Press, 2013), 148.

three notations in Haitian compositions, presented as the cinquillo, quintolet, and elastic tresillo rhythms.³³ The cinquillo rhythm uses eighth and sixteenth notes in its notation (as shown in Figure 2.1) and represents a sharp syncopation of the five-beat syncopated rhythm with short notes for the second and fourth beats. Conversely, the quintolet and elastic tresillo rhythms indicate a relaxed syncopation of the umbrella five-beat syncopated rhythm with longer second and fourth beats. The quintolet rhythm appears as an even quintuplet (as shown in Figure 2.2) but has the approximation of “long-short-long-short-long.”³⁴ Like the quintolet rhythm, the elastic tresillo rhythm (as shown in Figure 2.3) contains equal values except for the third note. The “elastic” label allows for an imprecise division of the beat in its execution.³⁵ In rural settings, Haitian musicians performed the five-beat syncopated rhythm on a bottle with a pebble or wooden stick or a bell attached to the small drum of the Vodou three-drum ensemble.³⁶ In the early development of the meringue, elite European court dances substituted African-derived drum ensembles with the common use of the five-beat syncopated rhythm due to the lack of availability of string and wind instruments.³⁷

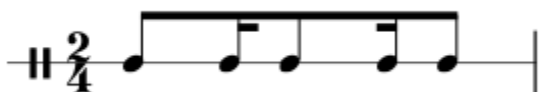


Fig. 2.1. Cinquillo rhythm.

33. Manuel, *Creolizing the Contradance*, 21.

34. Ibid., 131.

35. Ibid., 122.

36. Jérôme Camal, *Creolized Auralities: Guadeloupean Gwoka and Postcolonial Politics* (Chicago: University of Chicago Press, 2019), 41; Dauphin, *Histoire*, 83; Damm, *Bamboula*, 22.

37. Susanna Sloat, *Caribbean Dance from Abukua to Zouk: How Movement Shapes Identity* (Gainesville: University Press of Florida, 2002), 33; Manuel, *Creolizing the Contradance*, 33.



Fig. 2.2. Quintolet rhythm.

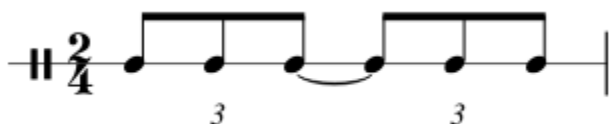


Fig. 2.3. Elastic tresillo rhythm.

The quintolet and elastic tresillo rhythm notations also compare by location. Only Haitian composers use the quintolet rhythm as an identifying trademark.³⁸ The elastic tresillo rhythm also appears in Puerto Rican salon compositions of the danza and was first mentioned in 1915 in the Puerto Rican book *Música y músicos portorriqueños* by Fernando Callejo Ferrer.³⁹ Compositions outside Haiti and Puerto Rico only employ the cinquillo rhythm for the five-beat syncopated rhythm. Stylized compositions of the méringue also use the habanera rhythm (as shown in Figure 2.4). Other names for the habanera rhythm are the tango and the congo.⁴⁰ Early jazz progenitors in New Orleans, such as Jelly Roll Morton, proclaimed that the habanera rhythm, or “Spanish tinge,” separated jazz from ragtime.⁴¹

38. Dauphin, *Histoire*, 266.

39. Manuel, *Creolizing*, 122.

40. Ibid., 19.

41. Roberts, *Latin tinge*, 39.

The tresillo rhythm (as shown in Figure 2.5) represents the underlying fundamental rhythm of both the five-beat syncopated rhythm and the habanera rhythm.⁴² Caribbean drummers commonly employ this rhythm for the ternary division of the larger pulse rather than three even triplets.⁴³ The tresillo rhythm is linguistically derived from the prosody of African languages, which the Haitian Creole language inherited, and musically derived from the 3:2 cross-rhythm.⁴⁴



Fig. 2.4. Habanera rhythm in 2 beats and 4 beats.

The two primary rhythms of the five-beat syncopated rhythm and the habanera rhythm relate to the tresillo rhythm differently. The five-beat syncopated rhythm represents an embellishment of the tresillo rhythm with two short notes added between each note of the tresillo rhythm. The habanera rhythm adds only one note to the tresillo rhythm on the second downbeat within a duple meter, which correlates to the midpoint beat of Vodou drumming.⁴⁵

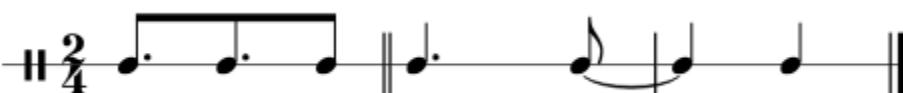


Fig. 2.5. Tresillo rhythm in 2 beats and 4 beats.

42. Ibid.

43. Manuel, *Creolizing the Contradance*, 21; Fleurant, *Dancing*, 50.

44. Acquista, *Tresillo*, 56; Claude Dauphin, *Musique et liberté au siècle des Lumières* (Paris: L'Harmattan, 2017), 188.

45. Don Parker, "An Analysis of Borrowed and Retained West African, Cuban, and Haitian Rhythms in Selected Percussion Ensemble Literature" (DMA diss., University of Texas at Austin, 1996), 439; Montès, *Dumervé*, 137.

Previous research on the African bamboula dance has linked the tresillo and cinquillo rhythms to African language and Haitian music. In his article, Dr. Robert Damm reported that Stanton Moore, Freddi Evans, and Ned Sublette referred to the Haitian cinquillo rhythm as the “African bamboula bell rhythm” (as shown in Figure 2.6) in a panel discussion in 2011 entitled “Haiti and the Music of Congo Square.”⁴⁶ Figure 2.6 shows how the cinquillo rhythm can be considered an embellishment of the tresillo rhythm by comparing the bass drum and bell lines, which serve as pace setters or grooves for the dance.⁴⁷ The bass drum “speaks” the African word “bamboula” in the scansion of the tresillo rhythm.⁴⁸



Fig. 2.6. Prosody of “bamboula” as the tresillo rhythm.

Sources from Austerlitz, Dauphin, Dumervé, Jeanty, and Manuel include performance practice information for the execution of the relaxed five-beat syncopated rhythm. In Haiti, a rubato approach of the five-beat syncopated rhythm occurred due to influences from irregular Vodou drumming and the salon style. First, Austerlitz mentioned that in the Caribbean, only méringue musicians and Vodou drummers stretch the cinquillo rhythm towards an even

46. Damm, “Bamboula”, 23.

47. Ibid., 22, 23; Kofi Agawu, *The African Imagination in Music* (New York: Oxford University Press, 2016), 14-17, 171, 172.

48. Damm, “Bamboula”, 23; Dauphin, *Histoire*, 188; Agawu, *Imagination*, 114.

quintuplet.⁴⁹ Haitian composer Ludovic Lamothe executed the quintolet rhythm closer to five even pulses.⁵⁰ Second, salon méringue compositions exhibit a rubato style that mirrors the salon styles of the European Romantic Period because Haitian composers received their education at the Paris Conservatory.⁵¹ Manuel added that since the nineteenth century, Haitian salon pianists stretched the cinquillo rhythm towards an even quintuplet for a more lyrical melodic rhythm with a rubato approach in slow tempos.⁵² Even though the cinquillo rhythm indicates a sharp syncopation of the five-beat syncopated rhythm, the performance practice of salon méringues executes it with a relaxed syncopation to allow a rubato style and lyricism.⁵³

The Haitian book *Petite Grammaire Musicale* by Occide and Occilius Jeanty in 1882 compares the performance practice of the quintolet and cinquillo rhythms.⁵⁴ They explain that the quintolet rhythm has even notes, similar to a triplet, and that the cinquillo rhythm sometimes replaces the quintolet rhythm according to taste; however, they do not discuss the details of what taste entails, the embedded tresillo rhythm, or the middle ground between the two notations.

The innovative quintolet and elastic tresillo rhythms provide rhythmic notations that require a performance practice of a non-literal execution. Haitian composers devised a similar treatment with the 5/8 meter to set the relaxed five-beat syncopated rhythm metrically in Western notation.

49. Austerlitz, *Merengue*, 155; Dauphin, “La méringue”, 61.

50. Manuel, *Caribbean Currents*, 131.

51. Montès, *Annotated*, 121.

52. Manuel, *Creolizing the Contradance*, 226.

53. Austerlitz, *Merengue*, 155.

54. Jeanty, *Petite Grammaire*, 14.

Meter

Stylized compositions of the Haitian méringue employ the meters of 2/4 and 5/8. With an embedded tresillo rhythm, the Haitian 5/8 meter sets the relaxed five-beat syncopated rhythm and parallels the quintolet rhythm (as shown in Figure 2.7). William Gradante referred to the relaxed five-beat syncopated rhythm as “the 5/8 effect.”⁵⁵ The notational constructs of the Haitian quintolet rhythm, the Puerto Rican elastic tresillo rhythm, and the Haitian 5/8 meter provide practical solutions to encapsulate the relaxed five-beat syncopated rhythm with Western notation.



Fig. 2.7. Comparison of the quintolet rhythm to the Haitian 5/8 meter.

Two Debates

Two debates in Haiti occurred over the preference of the quintolet rhythm and the Haitian 5/8 meter to the cinquillo rhythm in a 2/4 meter, which reveal the advantages and disadvantages of both sides. In the first debate in 1904, Haitian musicians desired to switch from the quintolet rhythm to the cinquillo rhythm for practical reasons because foreigners were unfamiliar with the quintolet rhythm. The second debate in 1950 occurred virtually within published writing and advocated for a return to the quintolet rhythm to preserve African elements, to detach from the United States, and to declare the quintolet rhythm as a Haitian trademark of identity.⁵⁶ Haitian

55. Austerlitz, *Merengue*, 155.

56. Dauphin, *Histoire*, 266; Largey, *Musical ethnography*, 171.

composers preferred to avoid musical notations resembling ragtime music after harsh treatment from the United States during its occupation from 1917 to 1934.⁵⁷

In the second debate, Constantin Dumervé challenged Werner Jaegerhuber's preference for the 5/8 meter. Dumervé supported the use of the 2/4 meter and believed that all foreigners should have intuitive access to Haitian music and that the 5/8 meter weakened the structure to the point of becoming misleading.⁵⁸ Conversely, Jaegerhuber advocated for the quintolet rhythm and 5/8 meter to preserve African elements, such as irregular rhythms from Vodou drumming, in order to express a wider range of affect.⁵⁹ He argued that the 2/4 meter distorted the original music and lost cross-rhythms.⁶⁰ Similar to the performance practice of the relaxed five-beat syncopated rhythm, another rhythmic concept within Caribbean music allows for an imprecise division of the pulse.⁶¹

The "Fix" Concept

Michael Acquista's thesis about the tresillo rhythm discusses the Caribbean and South American style called "fix" (combination of "four" and "six") to fluctuate the division of the fundamental pulse between four and six (binary and ternary) that obscures the meter.⁶² Michael Spiro coined the term in his book *The Conga Drummer's Guidebook* in 2006.⁶³ Spiro stated that

57. Largey, *Musical ethnography*, 170,171.

58. Largey, "Ethnographic Transcription", 16, 17; Montès, *Dumervé*, 304.

59. Michael Largey, *Vodou Nation: Haitian Art Music and Cultural Nationalism* (Chicago: University of Chicago Press, 2006), 19.

60. Golden, *Staging*, 78; Largey, "Ethnographic Transcription", 14, 15.

61. Golden, *Staging*, 38.

62. Acquista, "Tresillo", 54.

63. *Ibid.*, 54, 55.

the Brazilian samba rhythm wavers between 17% and 29% of the pulse.⁶⁴ For comparison, a division into four equal beats, such as 4/4, creates beats with 25% of the pulse or measure; a division into six even beats creates beats with 17% of the pulse. These divisions average approximately to 20% or 1/5 of the pulse, which justifies the use of the quintolet rhythm as a reduced transcription to allow for rhythmic variation. The “fix” concept, along with influences of Vodou drumming and a rubato interpretation from the salon style, allows for the irregular fluctuation of the five-beat syncopated rhythm and the Haitian 5/8 meter. This opposes the common practice in Western notation to evenly divide and subdivide the pulse. The “fix” concept also explains why Western notation cannot accurately transcribe Afro-centric rhythms, like Vodou rhythms, with such fluctuations. To pair with these irregular rhythms, the Haitian méringue also involves African-derived rhythmic constructs of ostinato rhythms.

Two-Measure Cell

The two-measure cell or double metric represents a common structural unit in the Haitian méringue as an ostinato rhythm of alternating binary and ternary meters. The constant alternation of meters creates rhythmic tension and is derived from Vodou three-drum ensembles in West Africa.⁶⁵ In *Creolizing the Contradance in the Caribbean*, Manuel gives examples of two-measure cells using the cinquillo and tresillo rhythms with the tresillo version forming the 3-2 clave rhythm, which has prominence across the Caribbean (as shown in Figure 2.8).⁶⁶ In *Petite Grammaire Musicale*, Jeanty compares the quintolet and cinquillo rhythms melodically with examples in the format of two-measure cells (as shown in Figure 2.9).

64. Ibid., 56.

65. Fleurant, *Dancing*, 50.

66. Ibid., 66; Manuel, *Creolizing the Contradance*, 19, 20.

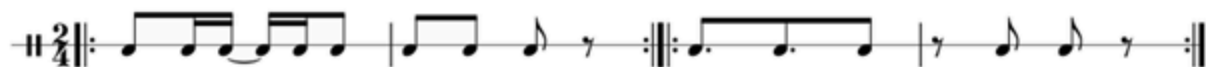


Fig. 2.8. Two-measure cells with cinquillo and tresillo rhythms, respectively.



Fig. 2.9. Two-measure cells with quintolet and cinquillo rhythms from *Petite Grammaire Musicale*.⁶⁷

Harmony and Form

In contrast to rhythm, this historical analysis includes limited information concerning the harmony and form of the Haitian méringue. The Haitian méringue inherited harmony and forms from European styles. The méringue commonly uses the chord progression of I-IV-V7, according to Gage Averill.⁶⁸ According to Dauphin, the structure of the méringue has the ternary form of ABA with four-measure phrases.⁶⁹ Largey explains that Haitian salon méringues contain repeated 16-bar sections.⁷⁰

In summary, the musical style of the Haitian méringue presents a rhythmic complexity with innovative rhythmic notations. The notations of the quintolet and elastic tresillo rhythms and the 5/8 meter present unconventional constructs to portray the relaxed five-beat syncopated

67. Jeanty, *Petite Grammaire*, 14, 15.

68. Averill, *Haitian Dance Bands*, 222.

69. Dauphin, *Histoire*, 164; Dauphin, “Méringue”, 62.

70. Manuel, *Creolizing*, 218.

rhythm. For the purposes of this document, the focus is on rhythm. Reviewing the African musical style clarifies this rhythmic aspect because Haitian rhythms derived from Africa.

African Musical Style

Because Haiti has the strongest African lineage in the Caribbean, the African musical style provides insight into the Haitian musical style, especially concerning rhythms.⁷¹ African music does not conform to Western notation, so a direct musical analysis cannot be accurately performed due to its fundamental differences from Western music. To describe the African musical style, this section examines the African concepts of rhythm and meter, body and speech rhythms through Agawu's semiotic model of expressive dimensions, additive and divisive rhythms, the prolation of speech rhythms, the transcription of Afro-centric rhythms, and the Haitian adoption of African elements in stylized compositions of the méringue to create a national identity.

African Rhythm and Meter

African music generally has fundamental differences from Western music with a binary and circular treatment to rhythm and meter. Rather than creating sections horizontally with symmetric phrases, African drummers switch between repeating binary and ternary divisions of a fundamental pulse to develop a two-dimensional attitude towards rhythm and meter.⁷² Vodou drumming does not require notation with the constant binary or ternary division of the pulse.⁷³

71. David Nicholls, *Haiti in Caribbean Context: Ethnicity, Economy, and Revolt*. (New York: St. Martin's Press, 1985), 3.

72. Parker, *Analysis*, 441; John Chernoff, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms* (Chicago: University of Chicago Press, 1979), 97 ; Kofi Agawu, *Representing African Music* (New York: Routledge, 2003), 171.

73. Parker, *Analysis*, 440, 441.

In the original méringue style with a drum ensemble, the lead drummer controls the metrical changes.

To describe the structure and texture of African music, scholars have applied the concepts of polymeter and polyrhythm. Fleurant supported an application of polymeter for the existence of multiple independent meters without a unified meter.⁷⁴ In contrast, the polyrhythmic structure maintains a single meter as a fundamental pulse or firm background with a fluid foreground or solo melody to create rhythmic tension by modifying the relationship between the two rhythms.⁷⁵ A polyrhythmic meter creates phenomenal or contrametric accents in the foreground against a unified meter.⁷⁶ Instead of playing in synchrony, common to Western styles, African drummers create cross-rhythms by modifying the relationship between the melody and the fundamental pulse to make time seem to fluctuate.⁷⁷ This phenomenon can be described through the analogy of an accelerating or decelerating rhythm pushing or dragging, respectively, the rhythms around it. Supporting this structure, Chernoff stated that transcribers of African music in Western notation commonly employ a polyrhythmic setting.⁷⁸

In one of the earliest accounts from the Caribbean in 1698, Father Jean-Baptiste Labat stated that the African calenda dance maintained a steady pace on one drum with improvisation on another drum.⁷⁹ The calenda features two drums, with the smaller one called “baboula” or

74. Agawu, *Imagination*, 155.

75. Chernoff, *African Rhythm*, 95; Agawu, *Representing*, 170-173.

76. Agawu, *Representing*, 173.

77. Chernoff, *African Rhythm*, 95, 97, 115, 158; Agawu, *Representing*, 117.

78. Chernoff, *African Rhythm*, 45.

79. Camal, *Creolized Aurality*, 41; Sloat, *Caribbean Dance*, 136.

“bamboula.”⁸⁰ With a polyrhythmic texture, the large drum emits a calm and steady rhythm, but one plays the small drum as fast as one can to sustain a texture, which does not synchronize with dance motions.⁸¹

To set a polyrhythmic texture in Western notation, settings of African, Caribbean, and Haitian music mix meters between the melody and the supporting music. With African music, Fleurant mentioned solo melodies in 4/4 or duple meter with ensembles in 12/8 or triple meter to add tension with the common use of the three against two cross-rhythm.⁸² In Caribbean music, stylized compositions also set melodies in a duple meter against a supporting rhythm in a ternary meter for contrapuntal superposition with a rhythmic counterpoint.⁸³ Similarly, Haitian compositions of the salon méringue combine a duple melody in 2/4 with an accompaniment in the ternary tresillo-based Haitian 5/8 meter to preserve cross-rhythms.⁸⁴

Unlike Western music that usually synchronizes musical elements, the African musical style emphasizes the tension created among different rhythms, which creates cross-rhythms. Concerning the origin of African rhythms, Kofi Agawu provided a model to explain the semiotic development of African rhythms.

80. Camal, *Creolized Aurality*, 41; Dauphin, *Histoire*, 39, 161; Manuel, *Creolizing the Contradance*, 9.

81. Camal, *Creolized Aurality*, 41.

82. Gerdes Fleurant, *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite* (Westport, Connecticut: Greenwood Press, 1996), 66.

83. Ibid.

84. Dauphin, “La méringue”, 59.

*Agawu's Model of Expressive
Dimensions*

In *The African Imagination in Music*, Kofi Agawu presents a semiotic Model of Generative Stages of Expressive Dimensions to explain the nature and development of African musical rhythms. The semiotic derivation of speech and body rhythms clarifies their difference to benefit the comparison of carnival and salon méringues in the fourth chapter. This model illustrates the interrelated development of communal expressions within African cultures from gestures to dance music with the distinction of body and speech rhythms (as shown in Figure 2.10).⁸⁵ All cultures develop gestures, speech, music, and dance as modes of communication through the senses.⁸⁶ The stages compare differently by sensual domains. The first stage of the gesture involves movement of the body kinesthetically and is received visually. The spoken word clarifies a gesture in the auditory domain with musical qualities of tone and rhythm. Vocal and instrumental music, also auditory, can either have a free or strict rhythm. Dance relates to gestures as a stylized gesture adhering to a strict rhythm. Dance music involves the kinesthetic and auditory domains and maintains a strict rhythm to facilitate entrainment of the body for dancing. The model ends with a return to the first stage with previous developments affecting subsequent generative expressions within the culture.

85. Agawu, *Imagination*, 162.

86. Camal, *Creolized Aurality*, 10.

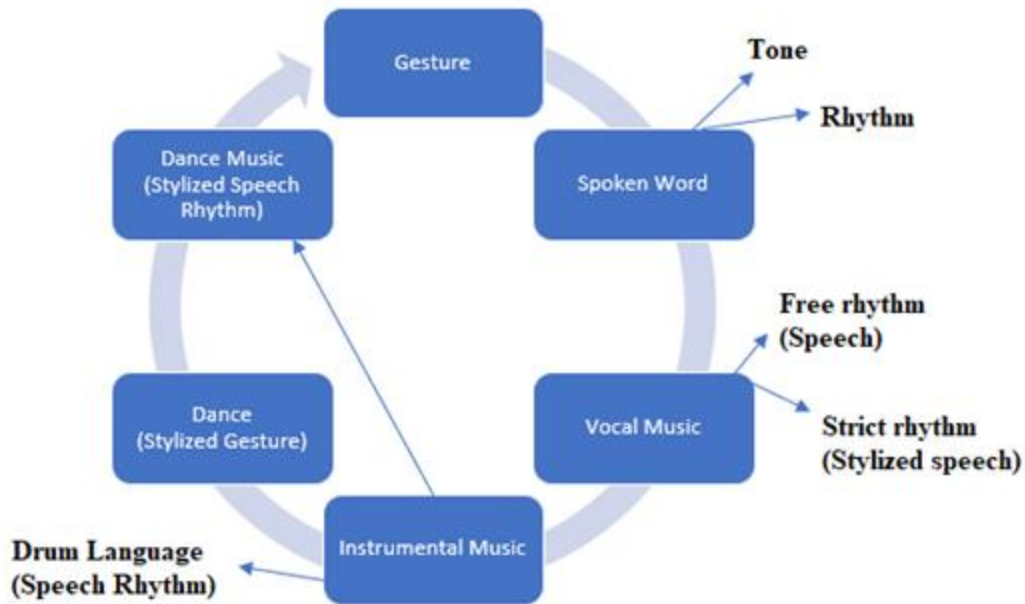


Fig. 2.10. Agawu's Model of Generative Stages of Expressive Dimensions.

Body and Speech Rhythms

Agawu's model clarifies the difference between speech and body rhythms. Speech rhythms relate directly to the irregular prosody of language with a free rhythm. The constant repetition of a single speech rhythm or stylized speech rhythm produces a body rhythm or a strict rhythm. Speech rhythms occur in all cultures with different languages in speech and song. African musical styles differ with the derivation of ostinato or body rhythms from the repetition of a linguistic phrase, which Agawu's model categorizes as a stylized speech rhythm. The African bamboula dance constantly repeats the word "bamboula" on the bass drum with the tresillo rhythm for its pace setter as a body rhythm.⁸⁷ Interestingly, a phenomenon occurs when a group of people chants a phrase together without music, whereby the rhythm of the words loses

87. Damm, "Remembering Bamboula", 22; Agawu, *Imagination*, 162, 171, 172.

their natural speech rhythms to acquire a steady body rhythm to facilitate social cohesiveness, similar to a pulse unifying music and dance.

Speech rhythms present a link between music and language. The tresillo rhythm derives directly from the prosody of African languages.⁸⁸ Africans teach complex rhythms by mediating them with language.⁸⁹ A crossover exists between African music and language with the ability of African drums to emulate language and communicate with each other, which Agawu's model categorizes as drum language.⁹⁰ In comparison to Western styles, an operatic recitative displays speech rhythms with music to emphasize language without a constraining meter.

A song, combining music and language, creates good melodies by connecting with the affect or passion, according to Jean-Jacques Rousseau.⁹¹ A linguistic phrase expresses meaning explicitly; a musical phrase expresses meaning implicitly by aesthetic.⁹² Rousseau said that verse, song, and speech originated from the passions and that poetry preceded prose because the passions spoke before reason.⁹³ Speech rhythms correlate with the human psyche to express passion rather than reason.⁹⁴ A performer freely expresses passions or feelings with movement and sound.⁹⁵ It is difficult to quantify the difference between a passionate performance and one

88. Dauphin, *Musique et liberté*, 188; Agawu, *Imagination*, 114, 151; Damm, "Bamboula", 22-23.

89. Agawu, *Imagination*, 114.

90. Ibid.

91. Claude Dauphin, *Musique et langage chez Rousseau* (Liverpool: Liverpool University Press, 2004), 63.

92. Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 28.

93. Ibid., 170.

94. Dauphin, *Musique*, 171.

95. Raymond Monelle, *Linguistics and Semiotics in Music*, (Chur, Switzerland: Hardwood Academic Publishers, 1992), 25.

without emotion. Similarly, a moving speech freely expresses affect and allows rhythmic nuances to enhance the verbal message.⁹⁶ Speech itself has singing qualities of melody.⁹⁷ In both speech and music, a passionate language or melody has the universal ability to unite the masses, while scientific music only creates a pleasing appearance.⁹⁸ Eighteenth-century writers believed that the power of music came from its resemblance to verbal intonation and human affections that revealed an affinity to the soul.⁹⁹

Younger languages, such as Greek, Arabic, and Chinese, relate closer to singing with a larger pitch range to express feelings before reason.¹⁰⁰ As a language develops towards perfection in academics, its melodies decline.¹⁰¹ Perhaps as the lexicon of a language expands, its diction requires more precision and clarity, which negatively reduces its pitch range and thus its affective range of expression. Scholars describe the Haitian Creole language as a more melodic form of French.¹⁰² The Haitian Creole language has grammatic, prosodic, and syntactic roots from the Fon language from Benin with a French vocabulary.¹⁰³

96. Agawu, *Imagination*, 160.

97. Danuta Mirka, *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 497.

98. Dauphin, *Music et langage*, 178.

99. Raymond Monelle, *The Sense of Music: Semiotic Essays*. (Princeton: Princeton University Press, 2000), 203.

100. Dauphin, *Music et langage*, 176.

101. *Ibid.*, 172.

102. Jessica Adams and others, *Just Below South* (Charlottesville: University of Virginia Press, 2007), 86.

103. Michel, *Vodou in Haitian Life*, 103; Charles Stewart, *Creolization: History, Ethnography, Theory* (Walnut Creek, CA: Left Coast Press, 2007), 94; Dauphin, *Histoire*, 182.

Agawu's model should apply to other cultures with the exception that only African cultures create their body rhythms directly from language prosody and include drum language. In Western notation, different organizations of rhythms can optimize speech and body rhythms.

Additive and Divisive Rhythms

Additive and divisive rhythms represent two organizations for rhythms in Western notation. Divisive rhythms always indicate the division of the measure according to the meter; additive rhythms display rhythms as a chain and facilitate irregular rhythms. In 1953, Curt Sachs correlated divisive rhythms with body rhythms and additive rhythms with speech rhythms.¹⁰⁴

With additive rhythms, the notation of the rhythm 3+2+2+3+2 requires constant time signature changes to allow accents to occur on the downbeat of measures (as shown in Figure 2.11).¹⁰⁵ A divisive rhythm indicates phenomenal accents to the division of the measure set by the time signature (also shown in Figure 2.11).¹⁰⁶ The divisive approach can complicate irregular rhythms with constant comparisons to the metrical division of the measure. African music commonly uses the additive approach with irregular rhythms.¹⁰⁷ The related Venezuelan merengue exhibits a true 5/8 meter with an irregular fundamental rhythm of the additive rhythm 3+2.¹⁰⁸

For Haitian méringue rhythms, the cinquillo and tresillo rhythms can apply either arrangement (as shown in Figure 2.12). The divisive organization has the advantage of indicating

104. Largey, "Composing", 106.

105. Agawu, *Representing*, 176, 178.

106. *Ibid.*, 176, 179.

107. *Ibid.*, 177.

108. Austerlitz, *Merengue*, 156.

the midpoint beat, which relates to Vodou drumming.¹⁰⁹ The quintolet rhythm has an additive organization and cannot indicate the midpoint beat. The elastic tresillo rhythm is a divisive rhythm with the midpoint beat indicated. Compositions can optimize rhythmic notations to apply additive rhythms for irregular speech rhythms and divisive rhythms for strict body rhythms.

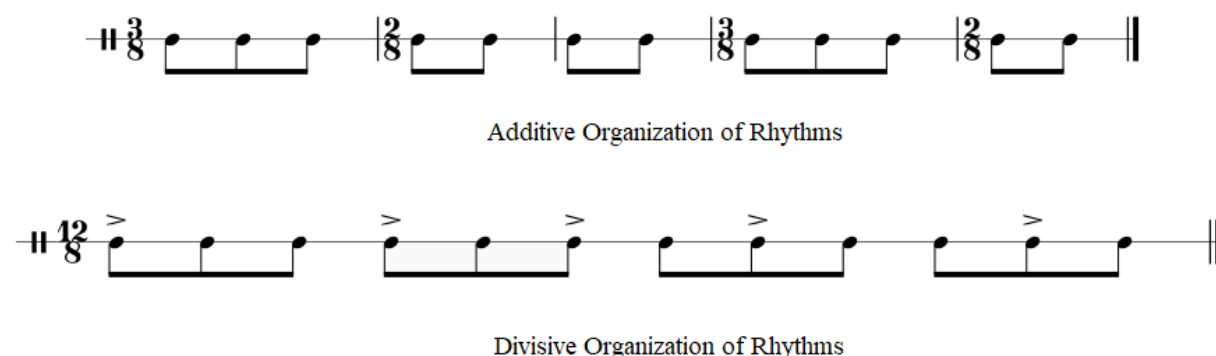


Fig. 2.11. Rhythm of 3+2+2+3+2 shown in additive and divisive organizations.



Fig. 2.12. Additive and divisive representations of the cinquillo and tresillo rhythms.

Prolation

To optimize speech rhythms, Claude Dauphin in *Musique et liberté au siècle des Lumières* converted the opening line of Jean-Jacques Rousseau's *Chanson nègre* from 1781 to additive rhythms to reveal the intrinsic prosody of the lyrics, setting emphasized syllables as the first beat of measures (as shown in Figure 2.13).¹¹⁰ The prosody of the Haitian Creole language derived from African languages with the common use of the tresillo rhythm, which occurs in a

¹⁰⁹. Parker, *Analysis*, 439, 440.

¹¹⁰. Dauphin, *Musique et liberté*, 85.

5/4 meter in the first measure of Dauphin's adjustment.¹¹¹ Rousseau's song represents the first setting of "Lisette," the first Haitian Creole poem. His setting reduced irregular speech rhythms of the lyrics to conform to a constant 3/4 meter.¹¹² In Western notation, the metrical setting creates a natural body rhythm, which accommodates symmetric phrases common to Western music but can also reduce natural speech rhythms in the melody to conform to the accompanying music. For the méringue compositions examined in this study, ones that include lyrics can apply the prosody of the words for speech rhythms. Though an accurate transcription provides details for rhythms, vague transcriptions with reduced rhythms allow freedom in their execution.



Fig. 2.13. Rousseau's setting and Dauphin's speech rhythm optimization.

Transcription of Afro-Centric Rhythms

In Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite, Gerdes

Fleurant reduced the tresillo rhythm to three even quarter notes (as shown in Figure 2.14) in an

111. Ibid., 188; Damm, "Bamboula", 22-23.

112. Dauphin, *Musique et liberté*, 83; Dauphin, *Histoire*, 186.

attempt to transcribe a two-measure cell from the Haitian Yanvalou dance in a 12/8 meter.¹¹³

Before presenting the reduction, Fleurant clarified that the notation has a polyrhythmic texture to provide performance practice information about the rhythmic execution. The transcription of the tresillo rhythm in a 12/8 meter with a 3:3:2 tresillo ratio requires a more complicated rhythm with duplets (as shown in Figure 2.15).



Fig. 2.14. Fleurant's notation of the Yanvalou rhythm.



Fig. 2.15. Tresillo rhythm with a 3:3:2 tresillo ratio in a 12/8 meter.

The two transcriptions have different advantages. The vague transcription with even notes allows for easier reading but requires additional performance practice knowledge of the embedded tresillo rhythm. On the other hand, a detailed transcription may cause rigidity to adhere to a precise notation. The vague transcription allows freedom for rhythmic execution, which also supports the “fix” concept to fluctuate the division of the pulse. This example relates to the Haitian rhythmic and metrical notations. In the same way that Fleurant reduced the tresillo rhythm to even notes, the Haitian quintolet rhythm and 5/8 meter appear even but have a polyrhythm with the tresillo rhythm embedded.

113. Fleurant, *Dancing*, 50.

The form the composer chooses to represent music forces limitations upon it.¹¹⁴ Agawu said that every musical notation system has its limitations, just as no perfect translations or jazz transcriptions exist.¹¹⁵ In compositions of Vodou songs, the Haitian composer Werner Jaegerhuber chose Neumatic notation to preserve speech rhythms.¹¹⁶ Stylized compositions that transcribe complex rhythms from the original style may require extra performance practice information for rhythmic nuances in reduced rhythms. Without notation, music shared by rote in the auditory domain preserves such nuances. Approximately 95% of African vocal and instrumental music is preserved through aural traditions with connections to individual and collective memories.¹¹⁷

The transcription of Afro-centric rhythms in Western notation can achieve proper performance practice with adequate knowledge of rhythmic nuances. Accepting aspects of African elements in its culture, Haiti created its identity from its African roots.

Haitian Adoption of African Identity

Unlike other countries in the Caribbean, Haiti considers Africa the cradle of Haitian culture and views African elements as authentically Haitian.¹¹⁸ In 1697, the French imported approximately one million slaves from the Kingdom of Dahomey in Benin for sugarcane production after gaining control of Haiti from the Spanish.¹¹⁹ This created the most densely

114. Dauphin, *Musique et langage*, 67.

115. Agawu, *Imagination*, 191.

116. Grenier, "La Mélodie Vaudoo", 50-51.

117. Agawu, *Imagination*, 190.

118. Averill, "Haitian Dance Bands", 207.

119. Sloat, *Caribbean Dance*, 132.

populated country in the Caribbean with a strong African heritage.¹²⁰ Haitians also trace their lineage to the Yoruba people of Nigeria and the Kongo people of Angola and Bas-Zaïre from previous Spanish control.¹²¹ The first successful slave revolt in history gave Haiti its independence in 1804 that allowed the free development of African elements, such as Vodou drums.

The méringue became a national symbol for Haiti in the twentieth century and symbolized the country's independence because its precursor dance, the carabinier, was invented one year after Haiti's independence in 1805.¹²² The méringue represents the community of Haiti and manifests Haitian nationalism.¹²³ It also connects peasant and elite classes to unify the country's differences.¹²⁴ The Haitian constructs of the quintolet rhythm and 5/8 meter serve as identifying trademarks of Haitian rhythmic sensibility in Western musical notation to strengthen its identity in art music compositions.¹²⁵

Haitian Art Music

Haitians used African Vodou melodies in art music compositions of the méringue to create a unique identity to share with the world.¹²⁶ In an article from 1935, the politician, philosopher, anthropologist, and medical doctor Jean Price-Mars called on Haitian composers to

120. Ibid.; Montès, *Dumervé*, 4.

121. Michel, *Vodou in Haitian Life*, 1.

122. Dauphin, *Histoire*, 260.

123. Dauphin, "La méringue", 49.

124. Largey, *Vodou Nation*, 18.

125. Dauphin, *Histoire*, 266; Largey, "Ethnographic Transcription", 17, 23.

126. Largey, *Vodou Nation*, 40.

create unique national music with African Vodou melodies.¹²⁷ The presence of African Vodou separates Haiti from the rest of the Caribbean.¹²⁸ For Haitians, Vodou ceremony music represents authentic Haitian music.¹²⁹ The Vodou style adds a unique flavor with its drum rhythms.¹³⁰ In Haiti, descendants of the Fon people established the Rada rite of Vodou with the three-drum ensemble.¹³¹ Vodun translates to “drum and spirit” from the Fon language.¹³² Haitian composer Werner Jaegerhuber noted that Haitian Vodou melodies invoke African magic and religion.¹³³

The call from Price-Mars occurred one year after the United States withdrew from Haiti after occupation from 1915 to 1934 following the assassination of Haitian President Jean Vilbrun Guillaume Sam. With an agenda to aid Haiti to establish a government, the United States treated the Haitians harshly with paternalism and indiscriminately killed thousands of Haitians (3,000 officially and 11,500 unofficially).¹³⁴ As another influence to develop an identity from its African heritage, attitudes in Haiti during this time shifted towards peasant music and African roots due to the literary movement called *mouvement indigène*.¹³⁵ Haiti experienced a romantic nationalism due to the interest of elite composers in peasant songs, such as the *méringue*, to create a

127. Ibid., 3, 17.

128. Ibid., 111.

129. Ibid., 15.

130. Montès, *Dumervé*, 238.

131. Yvonne Daniel. *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé* (Urbana: University of Illinois Press, 2005), 49, 99; Fleurant, *Dancing Spirits*, 49.

132. Fleurant, *Dancing Spirits*, 34.

133. Grenier, “La Mélodie Vaudoo”, 69.

134. Mary Renda, *Taking Haiti: Military Occupation and the Culture of U.S. Imperialism, 1915-1940* (Chapel Hill: University of North Carolina Press, 2001), 10, 139, 160, 180.

135. Largey, *Vodou Nation*, 4; Stewart, *Creolization*, 19; Dauphin, *Histoire*, 9.

distinctly Haitian sound.¹³⁶ Under the category of art music, this Haitian classical or scholarly music (mizik savant ayisyen in Haitian Creole) exists far from the center of authentic Haitian Vodou ceremonial music.¹³⁷

Haitian composers Ludovic Lamothe and Justin Élie responded to Price-Mars' call with compositions of the méringue.¹³⁸ The Haitian nationalist composer had the paradoxical task of creating a cosmopolitan ethos with peasant music while also sharing the uniqueness of Haitian culture with Vodou rhythms.¹³⁹ The conversion of the Haitian méringue into stylized compositions in Western notation required the reduction of complex Vodou rhythms, which Lamothe argued impeded the distribution of its style.¹⁴⁰ Lamothe also realized that composing national music in Western notation would increase its appeal to those outside Haiti.¹⁴¹

Lamothe and Élie applied different philosophies in their méringue compositions. For Lamothe, Largey used the term “vulgarization” to describe Lamothe's application of lower-class peasantry music for the benefit of the higher class.¹⁴² For Élie, Largey used the term “classicization” to describe Élie's style of referencing an idealized, mythological past.¹⁴³ To replace the lost music of the native Taino Indians, Élie researched and included the music of the

136. Averill, “Haitian Dance Bands”, 214, 215; Gangelhoff, “Art Music”, 25.

137. Largey, *Vodou Nation*, 15; Michael Largey, “Composing a Haitian Cultural Identity: Haitian Elites, African Ancestry, and Musical Discourse,” *Black Music Research Journal* 14, no. 2 (1994): 99.

138. Largey, *Vodou*, 97-99.

139. Michael Largey, “Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber,” *Latin American Music Review/Revista de Música Latinoamericana* 25, no. 1 (2004): 13, 14; Largey, *Vodou*, 110; Grenier, “La Mélodie Vaudoo”, 36.

140. Largey, “Ethnographic”, 111.

141. *Ibid.*, 112.

142. *Ibid.*, 18, 100.

143. Largey, *Vodou Nation*, 100.

Quechua-speaking people of South America.¹⁴⁴ Élie's fluency with Vodou themes influenced his rhythm and modulations to produce a unique quality of music appreciated by the musical world.¹⁴⁵

Largey also related the compositional conversion of the Haitian méringue to art music to cosmopolitanism, referring to a third and fourth mode of cultural memory accessed by Haitian and African composers. The third mode of cultural memory relates to the use of Haitian and African music in a "diasporic cosmopolitanism" that favors cosmopolitanism over nationalism.¹⁴⁶ Largey related Élie's association with the native Taino Indians as a form of cosmopolitanism to avoid conformity towards European styles.¹⁴⁷ Largey labeled the fourth mode of cultural memory as "music ideology" to explain that composers applied their own ideology in the creation of art music from peasant music.¹⁴⁸

African music has fundamental differences from Western music, especially with rhythm and meter. The reduction of Afro-centric rhythms in Western notation requires appropriate accommodation to properly execute rhythms. Haitian art music compositions of the méringue employ these Afro-centric rhythms as a fundamental rhythmic language to create stylized compositions of art music.

144. Largey, "Composing a Haitian Cultural Identity", 112.

145. Montès, *Dumervé*, 251; Dauphin, *Histoire*, 270.

146. Largey, *Vodou Nation*, 18.

147. *Ibid.*, 99.

148. *Ibid.*, 19.

Development of the Méringue

Styles in the New World developed from the existence and mixture of multiple cultures.¹⁴⁹ Each style experienced its unique evolution to produce an assortment of New World genres. To describe the development of the Haitian méringue, this portion discusses creolization theory, origin dances to the méringue, the precursor dance of the carabinier, the transition to the méringue, the interrelatability of dances, and the presentation of a proposed theory of structural affinities.

Creolization

Creolization theory clarifies the development of the Haitian méringue from the hybridization of African and European dances. In social sciences, the term “creolization” refers to syncretism, hybridity, and mixture.¹⁵⁰ Homi Bhabha expressed that hybridity creates a new third space rather than a mixture with definitive characteristics of its origins.¹⁵¹ The Caribbean philosopher Édouard Glissant referred to creolization as cultural hybridities that constantly produce unpredictably.¹⁵² The definition of the root word “créole” has evolved since the sixteenth and seventeenth centuries. The original meaning indicated pure Old-World roots for someone born in the New World, which then used the term “mestizo” to delineate a mixed heritage.¹⁵³ Mestizo now relates to the current meaning of créole for blended styles. Similar to how Élie and Lamothe created stylized compositions of the Haitian méringue with a reduction of

149. Camal, *Creolized Aurality*, 10.

150. Stewart, *Creolization*, 6, 171.

151. *Ibid.*, 19.

152. Édouard Glissant, *Treatise on the Whole-World* (Liverpool: University of Liverpool Press, 2020), 14.

153. Stewart, *Creolization*, 7.

complex Vodou rhythms for the sake of universal appeal to represent their country, Camal stated that creolization creates in the tension between cosmopolitanism and nationalism.¹⁵⁴

As a factor of individual development, a single genre experiences a natural evolution towards cosmopolitanism over time. Cuban ethnologist Fernando Ortiz stated that the development of rhythms represents a natural occurrence, similar to how geometric figures appear in multiple cultures.¹⁵⁵ Rather than pinpointing the tresillo rhythm to only African culture, Manuel claimed that this rhythm represents an ongoing cosmopolitan process of interethnic musical syncretism.¹⁵⁶ The habanera rhythm appeared in folk songs from multiple cultures in Northern Africa, thirteenth-century Spain, and nineteenth-century Germany.¹⁵⁷

With a colonial history, the Haitian méringue developed like other New World genres from the creolization of pre-existing elements from African and European styles.¹⁵⁸ The presence of dances and dance music from multiple cultures naturally leads to hybridization.¹⁵⁹ Each origin style contributes different attributes. African dances added a rhythmic complexity with syncopation and rhythmic ostinatos while European dances provided a structure of form with sections created from multiple phrases.¹⁶⁰ Comparing the two cultures' styles, colonialists associated African dances with eroticism, improvisation, and uninhibited intensity and European dances with grace, harmony, and symmetric meters.¹⁶¹ A breakthrough occurred in the

154. Camal, *Creolized Aurality*, 109.

155. Ibid., 19.

156. Manuel, *Creolizing the Contradance*, 33.

157. Ibid., 19.

158. Smith, *Creolization of American Culture*, 185; Dauphin, *Histoire*, 9, 10.

159. Camal, *Creolized Aurality*, 10.

160. Manuel, *Creolizing the Contradance*, 19.

creolization of the Haitian méringue in elite venues when ballrooms for European court dances substituted African-derived drum ensembles with the common use of the five-beat syncopated rhythm due to the lack of instrumental availability of string and wind instruments.¹⁶²

Creolization represents a perpetual force in the development of hybrid styles when multiple cultures co-exist. The development of the Haitian méringue involved a combination of pre-existing traits from the dances of the native Taino Indians, Africa, France, and Spain.

Origin Dances

Dances from the Taino Indians and Africans brought rustic styles to the area. The indigenous Taino Indians may have influenced the first slaves in Haiti during Spanish control.¹⁶³ The Spanish eliminated most of the native Taino Indians in genocide from 1508 to 1519, reducing their population from 60,000 to less than 3,000, showing the brutality of colonialism.¹⁶⁴ Regarding musical style, their instrumentation compared to African styles with scraped gourds and maracas.¹⁶⁵

Sources list the African dances of the calenda, chica, and bamboula as origins to the Haitian méringue. Claude Dauphin and Thérémène Ménès only listed the chica while Jean Fouchard remarked that the méringue began with the rhythms of the bamboula, referring to the tresillo rhythm, and then progressed to the chica and calenda.¹⁶⁶ In response to the call from

161. Adams, *Just Below South*, 125.

162. Sloat, *Caribbean*, 33; Manuel, *Creolizing the Contradance*, 33.

163. Parker, *An Analysis*, 376.

164. Julie Kruger, “‘In Our Blood:’ Merengue and Dominican Identity” (master’s thesis, University of Wyoming, 2000), 22; Parker, *An Analysis*, 376.

165. Sydney Hutchinson, “Merengue típico in transnational Dominican communities: Gender, geography, migration, and memory in a traditional music” (PhD diss., New York University, 2008), 298.

Price-Mars, stylized compositions of the méringue also included melodies from pious Vodou dances. The calenda and chica shared prominence across Africa and the Caribbean. The chica appeared across Spanish America and all of Africa, especially the Congo, according to Moreau de Saint-Méry.¹⁶⁷ The calenda quickly spread across the Caribbean from the first instance of slaves arriving in Martinique in the 1640s.¹⁶⁸ Father Jean-Baptiste Labat documented the first account of the calenda in Hispaniola in 1698.¹⁶⁹ European dances also provided stylistic influences.

From Europe, the French dances of the gavotte and the contredanse primarily influenced the Haitian méringue with some Spanish influence from the fandango.¹⁷⁰ The French and Spanish styles compare differently. Dumervé said that the méringue has a mixture of Spanish exuberance and French elegance.¹⁷¹ The Spanish fandango has a strong rhythmic presence due to its African roots, which traces to the invasion by the Moors and Berbers in 722 AD.¹⁷² Unlike most of the Caribbean with Spanish backgrounds, the Haitian méringue includes French dances.

The French contredanse and its predecessor of the English contradance commonly served as the European factor in New World creolizations to create “contradance transformations,” such as the related merengues of Venezuela, Colombia, Puerto Rico, and the Dominican Republic.¹⁷³

166. Austerlitz, *Merengue*, 2; Dauphin, *Histoire*, 163; Manuel, *Creolizing Contradance*, 226; Fouchard, *Méringue*, 14; Damm, “Bamboula”, 22.

167. Sloat, *Caribbean Dance*, 236; Dauphin, *Histoire*, 36.

168. Adams, *Just Below South*, 123.

169. Sloat, *Caribbean Dance*, 136.

170. Dauphin, *Histoire*, 163; Austerlitz, *Merengue*, 2.

171. Montès, *Dumervé*, 303.

172. Austerlitz, *Merengue*, viii – ix.

173. Ibid., 15; Manuel, *Creolizing*, 209.

Haitians began dancing the French contredanse in the 1760s.¹⁷⁴ The style of the contredanse relates to traditional European peasant music and the square dance or “country dance.”¹⁷⁵

According to Jean-Jacques Rousseau and Charles Compan, contredanse melodies have an artless nature with simplicity and clear melodic punctuation.¹⁷⁶ The contredanse has a marked rhythm and a cheerful melody in a duple meter of 2/4 or 6/8.¹⁷⁷ The forms of five of Mozart’s Viennese Ballroom Contredanses have 4 + 4 periods in 89% of themes and parallel periods in 64%.¹⁷⁸

Haitian composers Occide Jeanty and Ludovic Lamothe considered the gavotte in stylized and danced forms as the main origin dance to the méringue.¹⁷⁹ In Haiti, French styles included formal court dances from the French elite, who commonly hosted court dances in the major cities of Cap-Français and Port-au-Prince.¹⁸⁰ Dating back to the seventeenth century in France, the gavotte has a long history as the closing dance for French suites of the branle, which was superseded by the contredanse.¹⁸¹ The multi-segmented *suite de bransles* combined group and couple dancing with three or five segments and was always followed by the gavotte to finish, like the méringue in elite balls of Haiti.¹⁸² The gavotte presents a rare style for a court dance with a rustic and pastoral nature.¹⁸³ Ménès stated that the méringue and the gavotte are danced in the

174. Manuel, *Creolizing*, 5, 26.

175. Mirka, *Topic Theory*, 167.

176. Ibid., 171.

177. Ibid., 170.

178. Ibid., 173.

179. Dauphin, *Histoire*, 163.

180. Ibid., 22, 182.

181. Richard Semmens, “Branles, Gavottes, and Contredanses in the Later Seventeenth and Early Eighteenth Centuries,” *Dance Research: The Journal of the Society for Dance Research* 15, no. 2 (1997): 35, 36.

182. Ibid., 37; Dauphin, *Histoire*, 165.

same way with a slightly quicker tempo in the méringue.¹⁸⁴ From the gavotte, the Haitian méringue inherited the structure of four-measure phrases and clean cadences to enhance its melodic simplicity and elegance.¹⁸⁵

French dances commonly employed the partnered format, which the méringue inherited from the gavotte and contredanse. As a court dance, the gavotte only employed the partnered format, but the contredanse also used formats of two parallel lines separated by gender, a circle, or a square of two or four couples.¹⁸⁶ As a creolization of format, the French style from court dances modified the English contradance towards the partnered format.¹⁸⁷ The influence of French dances in Haiti provided a unique Caribbean creolization. The Spanish fandango had a more direct influence on the precursor dance, the carabinier.

The Carabinier; the Precursor

The Haitians created the carabinier, the precursor to the méringue, during their siege of Santo Domingo in the Dominican Republic in 1805, one year after gaining their independence from France. The Haitian emperor Jean-Jacques Dessalines sought to recover former Haitians lost to slavery in the eastern part of the island.¹⁸⁸ On March 28, 1805, the sixth day of the siege, a false rumor of a Dominican surrender led to a premature celebration.¹⁸⁹ Euphémie Daguilh, a Haitian dancer and singer with unique knowledge of the Spanish fandango, sketched a dance step

183. Ibid., 372.

184. Montès, *Dumervé*, 137, 306.

185. Dauphin, *Histoire*, 159, 164; Carré, “Danza”, 6.

186. Manuel, *Creolizing the Contradance*, 4; Dauphin, *Histoire*, 163.

187. Sloat, *Caribbean Dance*, 32.

188. Dauphin, *Histoire*, 157.

189. Ibid.

based on a song improvisation.¹⁹⁰ The emperor enjoyed the dance and designated it as the “Imperial Dance.”¹⁹¹ This story became the legend of the “Carabinier (Rifle-man), Imperial Dance of Haiti.”¹⁹²

Like the meringue, scholars have listed different dances as origins to the carabinier. According to the Haitian historian Joseph Saint-Rémy, the carabinier emerged as a creolization of the Spanish fandango and the French contredanse.¹⁹³ Likewise, Fouchard explained that the carabinier formed from the combination of African dances and contredanse imitations, such as the congo minuet and the quadrille.¹⁹⁴ Dauphin stated that the chica and gavotte formed the carabinier.¹⁹⁵ Finally, Katherine Dunham referred to the carabinier as equal to the contredanse with no Spanish or African impact.¹⁹⁶ Known as tumba or tumba francesa (French drums), the carabinier gained popularity and influenced the neighboring countries of Cuba, the Dominican Republic, and the United States in New Orleans at Congo Square.¹⁹⁷

Transition to the Meringue

Scholars have provided multiple reasons for the conversion from the carabinier to the meringue. Fouchard postulated that elite Haitians supplanted the carabinier with the meringue in 1847 because a failed insurrection in 1837 to overtake President Jean-Pierre Boyer attached

190. Ibid., 158.

191. Montès, *Dumervé*, 301.

192. Ibid., 301; Dauphin, *Histoire*, 158.

193. Fouchard, *Méringue*, 33, 91.

194. Yvonne Daniel, *Caribbean and Atlantic Diasporic Dance: Igniting Citizenship* (Urbana: University of Illinois Press, 2011), 78.

195. Dauphin, *Histoire*, 332.

196. Fouchard, *Méringue*, 28.

197. Montès, *Dumervé*, 301; Sloat, *Caribbean Dance*, 142; Sublette, *New Orleans*, 280.

disgrace to the military corps.¹⁹⁸ Dauphin gave the later date of 1855 for the replacement of the carabinier through a mutation to form the meringue.¹⁹⁹ Like comparing the carabinier and meringue, the origin dances of the meringue share overlapping characteristics that create ambiguous origins.

Dance Interrelatability

Origin dances from Africa and Spain share similar styles and experienced cross-fertilization in Spain and Haiti to complicate tracing origin dances. Scholars have stated that the African chica directly transferred as the Spanish fandango and then received additional Spanish influences while in Haiti. Rather than listing the fandango, Saint Méry argued that the Spanish brought their version of the chica that developed from the invasion by the Moors in 722 AD.²⁰⁰ Fouchard also supported the claim of the direct transfer of the chica as the fandango and added that the fandango experienced some modification due to climate differences in Spain.²⁰¹ Then, while in Haiti during Spanish control before 1695, the chica received an additional influence from the danza, a social dance of Spain.²⁰² Listing another Spanish origin dance, Haitian composer Ludovic Lamothe considered the French gavotte as the origin of the meringue but also said that the meringue has a Spanish descent from the habanera, which he then used interchangeably with the danza in piano composition titles.²⁰³

198. Manuel, *Creolizing the Contradance*, 214.

199. Dauphin, *Histoire*, 158, 159, 332.

200. Julian Gerstin, "Tangled Roots: Kalenda and Other Neo-African Dances in the Circum-Caribbean," *New West Indian Guide/ Nieuwe West-Indische Gids* 78, no. 1 (2004): 10; Austerlitz, *Merengue*, viii-ix; Dauphin, *Histoire*, 41.

201. Fouchard, *Méringue*, 18.

202. Manuel, *Creolizing the Contradance*, 28, 226; Gerstin, "Tangled Roots", 25; Fouchard, *Méringue*, 33.

203. Manuel, *Creolizing the Contradance*, 228; Largey, *Vodou Nation*, 111; Dauphin, *Histoire*, 163.

The African origin dances also exhibit similar traits. Sources argue that the African dances exist simply as variations of each other to make distinguishing dances difficult. Sloat stated that the chica and the calenda represent variations of the same dance and that the bamboula developed from the chica.²⁰⁴ Fouchard asserted that the terms “chica” and “calenda” share an identical meaning.²⁰⁵ Manuel posited that colonialists used the terms “calenda” and “bamboula” generally for any neo-African dance, and Moreau de Saint Méry stated that nuns performed the chica during the Christmas holiday, although Labat made the same claim with the calenda.²⁰⁶ Vodou ceremonies employ the calenda as an archetype, and Haitians close Vodou ceremonies with the carabinier for a blend of pious and secular styles.²⁰⁷ The African dances in colonial Haiti also experienced a cross-fertilization. Saint Méry observed in 1797 that a modified calenda resembled the English contradance.²⁰⁸

The differences in dance terminology may depend primarily upon location. French colonies used the terms “calenda,” “bamboula,” and “djouba” for African dances, while Spanish authorities used the term “chica.”²⁰⁹ According to George Washington Cable, the calenda in the Windward Islands resembled the Spanish fandango and received other names, such as the congo in New Orleans and French Guiana and chica in San Domingo.²¹⁰ To further complicate, African dance names also referred to other aspects of dances, such as rhythms, instruments, or dance

204. Sloat, *Caribbean Dance*, 17, 209.

205. Fouchard, *Méringue*, 16.

206. Manuel, *Creolizing the Contradance*, 12; Gerstin, “Tangled Roots”, 10; Fouchard, *Méringue*, 18.

207. Dauphin, *Histoire*, 36; Golden, *Staging the Nation*, 19; Manuel, *Creolizing*, 216.

208. Manuel, *Creolizing the Contradance*, 210.

209. Adams, *Just Below South*, 125.

210. Gerstin, “Tangled Roots”, 10.

movements. “Baboula” or “Bamboula” referred to the smallest drum in the Vodou three-drum ensemble.²¹¹ The crossover of dances creates a difficult task to identify origin dances, but their shared qualities from common developments may have facilitated their merging.

Structural Affinities

In the creation of the meringue through creolization, shared structures among origin dances may have initiated the combination of African and French styles. Dominique Cyrille claimed that common structural affinities facilitated the fusion of African and European elements.²¹² In this sense, common structures among origin styles catalyze to initiate hybridization. As an example, a song hybridizes music and language that share the common structural affinity of rhythm to synergistically produce a combination. As a fundamental example with creolizations, the African and European musical styles share the structure of a pulse or the measure that merged the African two-measure cell and the European four-measure phrase by this common structure.²¹³ This section presents a theory based on Cyrille’s statement that for the Haitian meringue, the common structural affinity of the neutralization of downbeats aided the creolization of the French dances of the contredanse and the gavotte with African drumming.

The French dances of the contredanse and the gavotte share the condition of neutralized downbeats to effectively equalize downbeats and upbeats. Fannan Willner claimed that the gavotte shares the general aspect of a suppressed downbeat.²¹⁴ In the French gavotte, contredanse, and bourrée, phrases begin on the upbeat, or anacrusis, with the gavotte step or

211. Dauphin, *Histoire*, 39, 161; Manuel, *Creolizing the Contradance*, 9; Camal, *Creolized Aural*, 41.

212. Manuel, *Creolizing the Contradance*, 13.

213. Fleurant, *Dancing Spirits*, 50; Parker, *Analysis*, 439, 463; Dauphin, *Histoire*, 164.

214. Mirka, *Topic Theory*, 377.

rigaudon step that neutralizes the downbeat.²¹⁵ Like the partnered format, the French court modified the original English contradance to acquire the gavotte step in the French contredanse, which achieved such popularity that a listener in the late eighteenth century would have associated a half-measure anacrusis with the contredanse rather than the gavotte.²¹⁶ To neutralize downbeats in stylized compositions of the gavotte, Bach began and ended phrases of stylized compositions of the gavotte in the middle of a two-stroke measure. The gavotte also experiences neutralization at the phrase structure level with neutralized cadence points from the continuous alternation of tonic and dominant harmonies.²¹⁷

The African musical style generally exhibits neutralized downbeats. Agawu explained that African music contains downbeats but removes their emphases to smoothen the texture.²¹⁸ African rhythmic structure suspends a texture rather than indicates a hard downbeat.²¹⁹ Ethnomusicologist Steven Friedson stated that rather than hearing a downbeat, or “one,” in African rhythms, Ewe drumming near Ghana creates a suspended feeling based more on bodily knowledge than the mind, which also relates to a body rhythm.²²⁰

This proposed theory of structural affinities claims that the common texture of neutralized downbeats allowed the contredanse and the gavotte to more easily blend with African drumming than other dances. This factor is more applicable to the gavotte because the contredanse had predominance in Caribbean creolizations, but only the gavotte from the court

215. Ibid., 167, 505.

216. Ibid., 187, 188.

217. Kofi Agawu, *Playing with Signs* (Princeton: Princeton University Press, 2014), 32.

218. Agawu, *African Imagination*, 193.

219. Ibid., 156.

220. Ibid.

dances combined with African drumming. So, applying this theory, when elite court dances in Haiti substituted African-derived drums, the gavotte mixed with the African drums more easily than other court dances because of the common structural affinity of neutralized downbeats that inaugurated the méringue from the blending of the gavotte with African drums.²²¹

The theory of structural affinities presents a catalyst to initiate the creolization process among origin styles. Like its multiple origin dances, different stories explain the naming of the méringue.

Concerning the acquisition of the méringue name, Fouchard and Austerlitz described a connection to “mouringue” music and the dance of the Bantu people of Bara in Madagascar and Mozambique, although Haiti had few immigrants from this area.²²² Others listed connections to the French pastry of the same name and the English phrase “to dance a merry-ring” that French pirates used after a successful expedition.²²³ In Haiti and the surrounding area, the term méringue traditionally carried a general meaning. Jeanty stated that méringue generally referred to the music of Haiti and the Spanish colonies.²²⁴ In Haiti, some used the term méringue for any local music with a regular rhythm of four notes in a duple meter.²²⁵ Across Spanish America, the similar term “merengue” carried a general meaning to designate any lively, ardent, and boisterous dance from the slave-derived community.²²⁶

221. Manuel, *Creolizing the Contradance*, 33; Sloat, *Caribbean Dance*, 33.

222. Austerlitz, *Merengue*, 2; Daniel, *Caribbean and Atlantic*, 78.

223. Montès, *Dumervé*, 302, 303; Fouchard, *Méringue*, 1.

224. Dauphin, *Histoire*, 160.

225. *Ibid.*, 260.

226. *Ibid.*, 161.

In summary, the creolization process gives insight into the development of the Haitian méringue by reviewing its origin dances, their interrelation, and the proposition of the theory of structural affinities that initiates the creolization process. This historical analysis has provided background information to understand the nature of the Haitian méringue to benefit the next chapter's musical analysis of chosen stylized compositions of the Haitian méringue.

CHAPTER III

ANALYSIS OF CHOSEN STYLIZED MÉRINGUES

This chapter provides a holistic musical analysis of 14 stylized compositions of the Haitian méringue for the piano to elucidate the style of the Haitian méringue. Stylized compositions of the Haitian méringue in Western notation allow an objective analysis in the visual domain of transcribed Afro-centric elements inherited through creolization. With excerpts from méringue compositions for the piano, this chapter includes examples of the five-beat syncopated rhythm and the habanera rhythm, delineates how compositions with lyrics can clarify reduced melodic rhythms, and presents a survey of meter and rhythm settings. It also demonstrates how Élie combines permutations of duple and ternary measures for Vodou rhythms, compares harmony and form, describes the style of the carnival méringue from Lamothe's *Nibo*, presents Saintonge's rhapsodic style from *Prélude Méringue*, and uncovers correlations with stylized compositions of the French gavotte and contredanse.

Examples of Five-Beat Syncopated and Habanera Rhythms

These works display common applications of the habanera rhythm and the five-beat syncopated rhythm, which uses notations of the cinquillo, elastic tresillo, and quintolet rhythms. These compositions also exhibit variations of the five-beat syncopated rhythm and the simultaneous use of different rhythms between the hands to allow contrapuntal superposition for cross-rhythms. Rhythms between the hands also synchronize to reinforce fundamental body rhythms that outline metrical division, such as the tresillo rhythm.

Cinquillo Rhythm and Variants

The analyzed compositions include common use of the cinquillo rhythm and variations of it. *Prélude Meringue* by Saintonge includes a synchronizing combination of cinquillo and tresillo rhythms that reinforce the embedded tresillo rhythm in the cinquillo rhythm (as shown in Example 3.1). Lamothe's *La Dangereuse* includes a variation of the cinquillo rhythm in the final section from mm. 101–138 with an additional note on the second downbeat, like the habanera rhythm, for a smoother texture (as shown in Example 3.2).

11 *Meringue*

Dolce grazioso

Ped. * Ped. * Ped. * Ped. *

Ex. 3.1. Saintonge, *Prélude Meringue*, mm. 12-15. Cinquillo rhythms.²²⁷

227. Edmond Saintonge, *Prélude Meringue*, in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 9 (City: Publisher, forthcoming), 174.



Ex. 3.2. Lamothe, *La Dangereuse*, mm. 98-108. Altered cinquillo rhythm.²²⁸

In *Air Ancien*, Robert Durand modified the cinquillo rhythm for the Haitian 5/8 meter with dotted eighth notes and sixteenth notes (as shown in Example 3.3). One should execute the 2/4 and 5/8 measures as a two-measure cell with a steady pulse for each measure, with the tresillo rhythm as the fundamental rhythm for the 5/8 measure. After harmonizing thematic notation by Jude Villard, Durand added the two-measure cell structure for stylistic reasons.²²⁹

228. Ludovic Lamothe, *La Dangereuse*, in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 8 (City: Publisher, forthcoming), 229.

229. Dauphin, “Méringue”, 52.

Air Ancien (Méringue 1790?)

Noté par Jude Villard (Port de Paix)

éd. Robert Grenier
Volume 3, No. 2

Harmonisé et transcrit
par Robert E. Durand
(1958)



Ex. 3.3. Durand, *Air Ancien*, mm. 1-9. Alternating 2/4 and 5/8 meters.²³⁰

With another variation of the cinquillo rhythm, *Choucouné* by Mauléart Monton, one of the first salon méringues, split the final note of the cinquillo rhythm into two sixteenth notes in the final section (as indicated in Example 3.4).



Ex. 3.4. Monton, *Choucouné*, mm. 17-20. Altered cinquillo rhythm.²³¹

230. Robert Durand, *Air Ancien*, in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 3 (City: Publisher, forthcoming), 12.

231. Mauléart Monton, *Choucouné*, (Montréal: Société de Recherche et de Diffusion de la Musique, 2015), 3.

Quintolet Rhythm

Only three composers employed the quintolet rhythm, including Justin Élie and the first composers of salon méringues, namely Occide Jeanty and Mauléart Monton. Élie used the quintolet rhythm extensively in the six *Méringues Populaires* (as shown in Example 3.5 for *Méringues Populaires No. 1*).



Ex. 3.5. Élie, *Méringues Populaires No. 1*, mm. 1-10. Quintolet rhythms.²³²

Mixture of Quintolet and Cinquillo Rhythms

A rare instance features an alternation of quintolet and cinquillo rhythms to shift the syncopation of the five-beat syncopated rhythm between relaxed and sharp, respectively. In *Un Baiser Interrompu*, Jeanty employed the quintolet rhythm with a 1:1 syncopation ratio throughout the entire piece except for m. 42, which uses the cinquillo rhythm with a 2:1

232. Justin Élie, *Méringues Populaires No. 1*, in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 1 (City: Publisher, forthcoming), 77.

syncopation ratio (as shown in Example 3.6). Here, the musical momentum has increased with modulation in m. 40 and a stepwise lead-in from both directions in m. 41. The cinquillo rhythm in m. 42 indicates a sharp syncopation of the five-beat syncopated rhythm to maintain the rhythmic momentum with a more exciting syncopation. One would then expect another cinquillo rhythm in m. 46 with a similar lead-in in m. 45. However, Jeanty removed the fourth and fifth notes from the five-beat syncopated rhythm and reverted to the quintolet rhythm for a smoother rendition. Saintonge also alternated cinquillo and quintolet rhythms.



Ex. 3.6. Jeanty, *Un Baiser Interrompu*, mm. 39-48. Cinquillo rhythm only in m.42.²³³

In *Prélude Meringue*, Edmond Saintonge employed the cinquillo rhythm except in a transitional passage with an alternation of cinquillo and quintolet rhythms (as shown in Example 3.7). Beginning at m. 30, this passage features a call and response of a measure of a descending

233. Occide Jeanty, *Un Baiser Interrompu*, in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 1 (City: Publisher, forthcoming), 31.

scale in either quintolet or cinquillo rhythms, following a measure of a motive that ascends and descends. The descending scales with quintolet rhythms create a smoother texture.

28

a tempo

sf martellato

sf

f

33

ten.

sf

f

sf

f

sf

(ms.: A_♭/A_♭/C)

Ex. 3.7. Saintonge, *Prélude Méringue*, mm. 28-37. Mixture of cinquillo and quintolet rhythms.²³⁴

In *Prélude Méringue*, Saintonge also combined cinquillo and quintolet rhythms simultaneously in a variation of the first theme in the major mode (as shown in Example 3.8). In mm. 80 and 84, Saintonge used quintolet rhythms in the left hand and cinquillo rhythms in the right hand. At the beginning of this section in m. 80, he included the term “Gajo,” which means “behind.” As an interpretation, the measures with simultaneous cinquillo and quintolet rhythms should allow the cinquillo rhythm to follow immediately after the quintolet rhythm as an echo with humor.

234. Saintonge, *Prélude Méringue*, 9:175.

Ex. 3.8. Saintonge, *Prélude Méringue*, mm. 80-91. Simultaneous quintolet and cinquillo rhythms.²³⁵

Elastic Tresillo Rhythm

Only Lamothe employed the elastic tresillo rhythm in both *La Dangereuse* and *Lisette*. In *La Dangereuse*, Lamothe used the elastic tresillo rhythm transitionally and melodically. As a transitionary figure in the first section, every fourth measure has an elastic tresillo rhythm in the bass with an omitted fourth note, which leads into the next four-measure phrase (as indicated in Example 3.9). The elastic tresillo rhythm dictates a smooth 1:1 syncopation of the five-beat syncopated rhythm for the bass figure. In the second section, Lamothe melodically employed the elastic tresillo rhythm, doubling the melody with the bass at an interval of a tenth in the second measure of each four-measure phrase (as shown in mm. 36 and 40 in Example 3.10). The elastic tresillo rhythm with all five notes appears in m. 38. In the next section, Lamothe doubled the elastic tresillo rhythms into octaves from the previous section (as shown in Example 3.11).

235. Ibid., 9:177.

Although not utilized melodically, in the analyzed compositions the habanera rhythm paired with a melodic five-beat syncopated rhythm.



Ex. 3.9. Lamothe, *La Dangereuse*, mm. 1-10. Transitional elastic tresillo rhythms.²³⁶



Ex. 3.10. Lamothe, *La Dangereuse*, mm. 31-41. Melodic elastic tresillo rhythms.²³⁷

²³⁶ Lamothe, “La Dangereuse”, 8:225.

²³⁷ Ibid., 8:226.



Ex. 3.11. Lamothe, *La Dangereuse*, mm. 52-61. Elastic tresillo rhythms in octaves.²³⁸

*Combination with the
Habanera Rhythm*

Only two compositions employed the habanera rhythm, namely Lamothe's *Lisette* and Monton's *Choucouné*, which also represent the only compositions with lyrics. Both compositions only use the habanera rhythm in the supporting left-hand part with a melody notated with relaxed five-beat syncopated rhythms for fluctuation and a rubato style. For the relaxed five-beat syncopated rhythm, *Choucouné* uses quintolet rhythms (as shown in Example 3.12); *Lisette* employs the elastic tresillo rhythm. In *Lisette*, Lamothe removed the fourth and fifth notes from the elastic tresillo rhythm in mm. 2, 4, and 8 and included the fifth note in m. 6 (as shown in Example 3.13).

²³⁸. Ibid., 8:227.



Ex. 3.12. Monton, *Choucoune*, mm. 1-4. Mixture of quintolet and habanera rhythms.²³⁹



Ex. 3.13. Lamothe, *Lisette*, mm. 1-9. Mixture of elastic tresillo and habanera rhythms.²⁴⁰

239. Monton, *Choucoune*, 2.

240. Ludovic Lamothe, *Lisette*, (Montréal: Société de Recherche et de Diffusion de la Musique, 2016), 2.

*Two-Measure Cell with Habanera and
Five-Beat Syncopated Rhythms*

A comparison of settings of the two-measure cell with the habanera and five-beat syncopated rhythms reveals fundamental differences between them. Settings of the two-measure cell with the habanera rhythm employ it for both sides (as shown in Example 3.12 and Example 3.13), but settings with the five-beat syncopated rhythm shift strictly to duple rhythms for the duple side (as shown in Example 3.14).



Ex. 3.14. Jeanty, *Un Baiser Interrompu*, mm. 22-26. Alternation of five-beat syncopated rhythm and duple rhythms.²⁴¹

The treatment of the five-beat syncopated rhythm by Haitian composers suggests that it is not a duple rhythm, even though Austerlitz categorized the cinquillo rhythm as a duple rhythm.²⁴² From analyzed compositions, the cinquillo rhythm never associated with a note on the midpoint beat. However, an intentional misalignment of the relaxed five-beat syncopated rhythm with duple rhythms of quarter notes creates cross-rhythms, as duple versus tresillo-based ternary (as shown with the quintolet rhythm in Élie's *Méringues Populaires* in Example 3.15). It appears that, rather, the cinquillo rhythm, with its symmetric syncopation, implies the midpoint beat by context to label it as a duple rhythm. However, the treatment of the five-beat syncopated rhythm

241. Jeanty, "Un Baiser Interrompu", 1:31.

242. Austerlitz, *Merengue*, 155.

in these compositions does not support its classification as a duple rhythm but rather as an embellished tresillo rhythm. The cinquillo rhythm prohibits cross-rhythms because its second and fourth notes synchronize to the duple meter.



Ex. 3.15. Élie, *Méringues Populaires No. 6*, mm. 9-16. Cross-rhythms created from duple and quintolet rhythms.²⁴³

Comparing the two rhythms, the habanera rhythm includes only fundamental metrical divisions of duple quarter notes and a tresillo rhythm for the ternary meter. So, the five-beat syncopated rhythm qualifies as an embellished tresillo rhythm with two secondary notes added in between notes of the fundamental tresillo rhythm. One could also analyze the habanera rhythm as the consolidation of two rhythms (or drums) – a rhythm of two quarter notes in a duple meter and the tresillo rhythm (as indicated in Figure 3.1). With the presence of the midpoint beat, the habanera rhythm provides better support for duple rhythms than the five-beat syncopated

243. Élie, “*Méringues Populaires No. 6*”, 1:88.

rhythm. The embellished second and fourth notes of the tresillo-based five-beat syncopated rhythm represent secondary parameters with leeway to adjust the syncopation from relaxed to sharp or in notation from the 1:1 syncopation ratio of the quintolet and elastic tresillo rhythms to the 2:1 syncopation ratio of the cinquillo rhythm. This fluctuation of the syncopation also supports the uneven division of the Caribbean “fix” concept to allow freedom for the division of the pulse and melodic speech rhythms, which derive from the prosody of language.

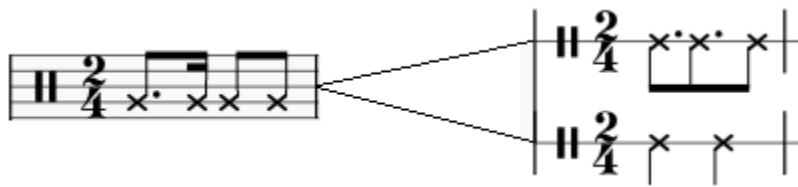


Fig. 3.1. Habanera rhythm shown as the consolidation of fundamental rhythms to support both sides of the two-measure cell.

Haitian Creole Prosody to Aid Melodic Speech Rhythms

Méringue compositions with lyrics can clarify melodic rhythms, particularly with reduced rhythms of the relaxed five-beat syncopated rhythm with flexibility.²⁴⁴ Lyrics in these compositions include the prosody or natural speech rhythms of the Haitian Creole language, which naturally encompasses the tresillo rhythm through the creolization of the African Fon language.²⁴⁵ From the chosen compositions for this study, only Monton’s *Choucouné* and Lamothe’s *Lisette* include lyrics. In Monton’s *Choucouné*, every two-measure cell sets a line of the poem, repeating the pattern of a pickup note, a measure of a quintolet rhythm, and a long note (as shown in Example 3.16).

244. Manuel, *Creolizing the Contradance*, 122.

245. Acquista, *Tresillo*, 56; Dauphin, *Musique et liberté*, 188.

Ex. 3.16. Monton, *Choucoun*, mm. 1-8. Opening to *Choucoun* with lyrics.²⁴⁶

The first verse of *Choucoun* in Haitian Creole:

Dèiè yon gwo touff pingoin
 L'aut'jou, moin contré Choucoun
 Li sourit l'heur' li ouè moin,
 Moin dit: "Ciel! a là bell' mounne!"
 Li dit: "Ou trouvez ça, cher?"

(Chorus) P'tits oéseaux ta pé couté nous lan l'air...
 Quand moin songé ça, moin gagnin la peine,
 Car dimpi jou-là, dé pieds-moin lan chaîne!

If one adds the singing of the lyrics over the piano part, one could naturally modify the literal melodic rhythms towards natural speech rhythms. Their actual pronunciation resides outside the scope of this study. Other méringues include melodies from popular songs, which Haitians would have a familiarity. Élie included melodies from popular satirical Haitian songs

²⁴⁶ Monton, *Choucoun*, 2.

from the peasant class in the six *Méringues Populaires*.²⁴⁷ *Méringues Populaires No. 6* includes the melody from the song “Totu pa gen dan” (Totu has no teeth), a protest song written by Auguste de Pradines (1879–1947) during the height of the United States occupation.²⁴⁸ Lamothe’s *Lisette* includes lyrics from the oldest Haitian Creole poem, *Lisette*, which was also set by Jean-Jacques Rousseau in one of the first Creole compositions.



Rousseau - *Chanson nègre*



Adjustment of *Chanson nègre* by Dauphin



Lamothe - *Lisette*

Fig. 3.2. Different settings of the first Creole poem *Lisette*.

Different settings of the poem “Lisette” reveal diverse levels of rhythmic detail with multiple rhythmic notations. In Chapter Two, this study presented Claude Dauphin’s additive adjustment of the first line of Rousseau’s setting of “Lisette” to optimize for speech rhythms. Adding Lamothe’s *Lisette*, the three settings of the opening phrase to “Lisette” differ

247. Largey, *Vodou Nation*, 123.

248. Ibid.

considerably (as shown in Figure 3.2). Lamothe sets the poem in the format of a two-measure cell, like *Choucounne*, with the elastic tresillo rhythm for the ternary side. Though the two-measure cell commonly represents ostinato body rhythms, Lamothe systematically sets each line of the poem per two-measure cell with melodic speech rhythms. In this setting, the alternation between ternary and duple meters also provides versatility to set speech rhythms. His setting places the duple side last in the two-measure cell to allow even duple rhythms to provide closure to each phrase.

Lyrics can clarify transcribed, melodic speech rhythms of reduced and vague rhythms, such as the relaxed five-beat syncopated rhythm. As one can set the prosody of language in different ways rhythmically using Western notation, the analyzed compositions of the Haitian méringue feature multiple settings for meter and rhythm.

Survey of Settings of Meters and Rhythms

The analyzed compositions display different combinations of meter and rhythm. Specifically, they include the 2/4 and 5/8 meters, the habanera rhythm, and the five-beat syncopated rhythm with the cinquillo, quintolet, and elastic tresillo rhythms (as shown in Table 1). For this section exclusively, this survey added works from six additional Haitian composers, which include Fernand Frangeul, Othello Bayard, Volvick Ricourt, Joseph Brezault, Henri Étienne, and Francois Manigat. This survey also adds *Méringue Favorite* by Edmond Saintonge. This comparison reveals trends and exceptions. Most composers employed the conventional 2/4 meter and the cinquillo rhythm. Only Monton, Jeanty, and Élie used the quintolet rhythm. Monton and Jeanty also represent the first composers of the méringue. Solely Lamothe utilized the elastic tresillo rhythm.

Table 1. Survey of Settings of Meter and Rhythm

Composer and piece(s)	Meter and Rhythm	Year of Birth
Mauléart Monton - <i>Choucouné</i>	2/4 + habanera and quintolet	1855
Occide Jeanty - <i>Un Baiser Interrompu</i> and <i>Les Masques</i>	2/4 + quintolet	1860
Edmond Saintonge - <i>Prélude Méringue</i> and <i>Méringue Favorite</i>	2/4 + cinquillo	1861
Fernand Frangeul - <i>Caprice Méringue</i>	2/4 + cinquillo variant	1872
Ludovic Lamothe - <i>Nibo</i>	2/4 + cinquillo	1882
Ludovic Lamothe - <i>La Dangereuse</i>	2/4 + cinquillo and elastic tresillo	1882
Ludovic Lamothe - <i>Lisette</i>	2/4 + habanera and elastic tresillo	1882
Justin Élie - <i>Méringue Populaires</i> (six compositions)	2/4 and 5/8 (combined) + quintolet	1883
Othello Bayard - <i>Souvenir d'Haiti</i>	2/4 + cinquillo	1885
Volvick Ricourt - <i>Souvenances et souffrances</i>	2/4 + cinquillo	1893
Robert Durand - <i>Air Ancien</i>	2/4 and 5/8 (alternating) + cinquillo variant	1917
Robert Durand - <i>Carnaval</i>	2/4 + habanera variant	1917
Joseph Brezault - <i>Malgré Tout</i>	2/4 + cinquillo	Unknown
Henri Étienne - <i>Tania</i>	2/4 + cinquillo	Unknown
Francois Manigat - <i>Quinze jours au Cap-Haïtien</i>	2/4 + cinquillo	Unknown

Only Durand's *Air Ancien* and Élie's *Méringues Populaires* employ the 5/8 meter, though by different means. Possibly inspired by Jaegerhuber, Durand continually alternated between measures of 2/4 and 5/8 mostly in units of the two-measure cell (as shown in Example 3.17).²⁴⁹ Rather than constantly changing meters, Élie notated a combined 2/4 and 5/8 only once at the beginning of each *Méringues Populaires* to support the simultaneous presence of duple and quintolet rhythms (as indicated in Example 3.18).



Ex. 3.17. Durand, *Air Ancien*, mm. 19-22. Alternating 5/8 and 2/4 meters.²⁵⁰

Méringues populaires No. 2
En la majeur

éd. Robert Grenier
Volume 1, No. 12

Justin Élie (1883-1931)

Andante

Ex. 3.18. Élie, *Méringues Populaires No. 2*, mm. 1-4. Combined 2/4 and 5/8 meter with mixed rhythms in m. 2.²⁵¹

249. Largey, *Musical ethnography*, 182.

250. Durand, "Air Ancien", 3:12.

251. Justin Élie, "Méringues Populaires No. 2," in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 1 (City: Publisher, forthcoming), 80.

These compositions use multiple combinations of meter and rhythm to set the méringue in Western notation. Although minimal composers used the Haitian 5/8 meter, elastic tresillo rhythm, and quintolet rhythm, these represent an innovative application of rare rhythms and meters to encapsulate a relaxed syncopation of the five-beat syncopated rhythm for salon méringues with slower tempos, lyricism, and a rubato style. By combining measures of different meters, Élie discovered means to set irregular Vodou rhythms in Western notation.

Permutations of Duple and Ternary Measures

Upon the request from Price-Mars to include Vodou melodies to separate méringue compositions from other Caribbean countries, Élie solved many problems associated with the representation of primitive Vodou melodies within Western notation.²⁵² With his extensive knowledge of the Vodou style, Élie mixed permutations of duple and ternary measures to transcribe irregular Vodou rhythms in the six *Méringues Populaires*. In each *Méringues Populaires*, Élie arranged duple and ternary measures in irregular combinations to transcribe Vodou rhythms (as indicated for the first eight measures of each *Méringues Populaires* in Table 2). In the same manner that composers used an additive organization to set irregular African rhythms, such as 2+3+3+2+3+2, by mixing permutations of duple and ternary rhythms, Élie mixed permutations of measures with duple and tresillo-based ternary meters to transcribe irregular Vodou rhythms in Western notation, unlike the consistent alternation of duple and ternary meters in the two-measure cell, commonly used in Caribbean music.

252. Grenier, “La Mélodie Vaudoo”, 32; Largey, *Vodou Nation*, 3, 17.

Table 2. Variety of Metrical Arrangements in the First Eight Measures in Élie's *Méringues Populaires*

Composition	Metrical Progression of First Eight Measures (2 – Duple, 3 – Ternary, M – Mixed-Meter)
<i>Méringues Populaires No. 1</i>	M-2-M-3-3-M-3-2
<i>Méringues Populaires No. 2</i>	M-3-3-3-M-3-3
<i>Méringues Populaires No. 3</i>	3-3-3-3-3-3-3-3
<i>Méringues Populaires No. 4</i>	M-2-2-2-M-2-3-3
<i>Méringues Populaires No. 5</i>	2-3-2-2-3-3-3-2
<i>Méringues Populaires No. 6</i>	2-3-2-3-M-M-2-2

Some of these compositions have particular rarities. Élie's *Méringues Populaires No. 3* contains no duple measures with only tresillo-based quintolet rhythms. Similarly, the last eight measures of *Méringues Populaires No. 5* have only duple measures (as shown in Example 3.19). In the entire set of the *Méringues Populaires*, Élie commonly included mixed-meter measures with simultaneous use of tresillo-based quintolet rhythms and duple rhythms between the hands to preserve cross-rhythms (as indicated in Examples 3.20). Élie's *Méringues Populaires No. 4* also exhibits contrapuntal superposition with mixed meters in mm. 24 and 26-29 (as shown in Example 3.21).



Ex. 3.19. Élie, *Méringues Populaires No. 5*, mm. 20-27. Only duple meter present.²⁵³



Ex. 3.20. Élie, *Méringues Populaires No. 1*, mm. 1-10. Mixed-meter use in mm. 2, 4, 7, and 10.²⁵⁴

253. Justin Élie, “Méringues Populaires No. 5,” in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 1 (City: Publisher, forthcoming), 87.

254. Élie, “Méringues Populaires No. 1”, 1:77.



Ex. 3.21. Élie, *Méringues Populaires No. 4*, mm. 22-30. Mixed-meter use in mm. 24 and 26-29.²⁵⁵

Correspondingly, from the United States, the opening of Gershwin's *Prelude No. 1* contains the common Creole idiom of a mixed-meter setting of a duple melody placed against a ternary tresillo rhythm (as shown in Example 3.22). In contrast to examples using the five-beat syncopated rhythm with leeway in the execution of the embellished second and fourth notes, this example with the only fundamental tresillo rhythm does not include ambiguity of rhythm. Inherited from African musical styles, in the same manner that the two-measure cell creates rhythmic tension by alternating duple and tresillo-based ternary meters, the simultaneous presence of duple and tresillo-based ternary meters creates rhythmic tension in the vertical dimension with rhythmic counterpoint and cross-rhythms.²⁵⁶

255. Élie, "Méringues Populaires No. 4", 1:85.

256. Fleurant, *Dancing Spirits*, 66.



Ex. 3.22. Gershwin, *Prelude No. 1*, m. 7. Common Creole idiom of a duple melody placed against a ternary tresillo rhythm.²⁵⁷

With a connection to African music and drumming, rhythm constitutes a complex and fundamental aspect of the Haitian méringue. Though most composers employed the common cinquillo rhythm, the innovative notations of the quintolet and elastic tresillo rhythms represent rare variations of the cinquillo rhythm to convey a relaxed 1:1 syncopation ratio for the five-beat syncopated rhythm. On the other side of the creolization of the méringue, aspects of harmony and form present styles inherited from dances of European origin.

Harmony and Form

Harmonic Progressions

The analyzed stylized compositions of the Haitian méringue exhibit common Western structure and phrasing with primarily tonic and dominant harmonies in units of the four-measure phrase. All of the analyzed Haitian méringues exhibit phrases with a period structure containing antecedent and consequent phrases. The consequent phrase commonly includes a second statement of the opening theme on the dominant harmony that resolves to the tonic.

The harmonic progressions of the first eight measures of the analyzed pieces reveal common trends (as indicated in Table 3). Élie's *Méringues Populaires No. 3* and Durand's *Air Ancien* exhibit a period structure in eight measures, with the chord changing in the last measure

257. George Gershwin, *Preludes for Piano* (New York: New World Music Corp., 1927).

of each four-measure phrase (I-I-I-V / V-V-V-I) (as shown in Example 3.23). Jeanty's *Un Baiser Interrompu* and Élie's *Méringues Populaires No. 2* contain a similar progression (I-I-V-V / V-V-I-I) with a more symmetric structure to change chords in the middle of the four-measure phrase. In diminution, four compositions, namely Saintonge's *Prélude Meringue*, Lamothe's *Lisette* and *Nibo*, and Élie's *Méringues Populaires No. 6*, exhibit a four-measure period (I-V-V-I).

Table 3. Chord Progressions of Opening Eight Measures from Selected Méringues

Composer	Composition	Progression of first eight measures
Jeanty	<i>Un Baiser Interrompu</i>	I-I-V-V / V-V-I-I
Jeanty	<i>Les Masques</i>	i-V-i-i/V / iv-V/iv-iv-iv
Monton	<i>Choucouné</i>	V-I-I-V / V-V-V-I
Durand	<i>Air Ancien</i>	I-I-I-V / V-V-V-I
Saintonge	<i>Prélude Meringue</i>	i-V-V-i / i-iv-V-i
Élie	<i>Méringues Populaires No. 1</i>	I-I-I-I / IV-V-V-V
Élie	<i>Méringues Populaires No. 2</i>	I-I-V-V / V-V-I-I
Élie	<i>Méringues Populaires No. 3</i>	I-I-I-V / V-V-V-I
Élie	<i>Méringues Populaires No. 4</i>	i-i-V/V-V / V/V-V-i-i
Élie	<i>Méringues Populaires No. 5</i>	I-I-I-I / I-V-V-I
Élie	<i>Méringues Populaires No. 6</i>	I+V-I-V-I / I-I-ii+V-I
Lamothe	<i>Nibo</i> (2 nd section)	i-V-V-i / i- dim.-dim.-i
Lamothe	<i>La Dangereuse</i>	I-dim.-V-V / V-V-I-I
Lamothe	<i>Lisette</i>	i-V-V-i / i-dim.-V-i



Ex. 3.23. Élie, *Méringues Populaires No. 3*, mm. 1-8. I-I-I-V / V-V-V-I Progression.²⁵⁸

Form

Except for Saintonge's *Prélude Meringue*, these Haitian méringues demonstrate binary and ternary forms (as shown in Table 4). Counting the six *Méringues Populaires* by Élie as one element, these compositions exhibit a fairly even distribution of binary and ternary forms. Only Saintonge's *Prélude Meringue* has a larger, developed structure in his characteristic structure of the rhapsody. The carnival méringue, *Nibo*, exhibits a ternary form.

²⁵⁸ Justin Élie, "Méringues Populaires No. 3," in Robert Grenier, ed., *The Piano Repertoire of Haiti*, Vol. 1 (City: Publisher, forthcoming), 82.

Table 4. Analysis of Form of Selected Méringues

Composer	Compositions	Form
Jeanty	<i>Un Baiser Interrompu</i>	Intro AABB
Jeanty	<i>Les Masques</i>	AABB'
Monton	<i>Choucouné</i>	AB Coda
Durand	<i>Air Ancien</i>	AABBA
Élie	<i>Méringues Populaires No. 1</i>	AABBA
Élie	<i>Méringues Populaires No. 2</i>	AABBA
Élie	<i>Méringues Populaires No. 3</i>	AABBA
Élie	<i>Méringues Populaires No. 4</i>	AABBA
Élie	<i>Méringues Populaires No. 5</i>	ABA
Élie	<i>Méringues Populaires No. 6</i>	ABA'
Lamothe	<i>Nibo</i> (Carnival méringue)	ABA
Lamothe	<i>La Dangereuse</i>	AABBA'A''
Lamothe	<i>Lisette</i>	AABB
Saintonge	<i>Prélude Méringue</i>	Rhapsody

Carnival Méringue Style from Lamothe's *Nibo*

This analysis of Lamothe's *Nibo*, the only carnival méringue in this study, elucidates the style of this subcategory in comparison to the salon méringue. Haitians voted for *Nibo* as the celebratory anthem for Haiti during the Carnival celebration in 1934 when the United States

withdrew its troops after 19 years of occupation.²⁵⁹ Within a ternary form of ABA, both of *Nibo*'s sections repeat the first eight-measure phrase multiple times, with the last statements containing different closing material. Repetition creates familiarity to facilitate dancing; in contrast, salon méringues highlight lyrical phrases for listening purposes.

The A section prolongs an “A” pedal tone with a progression of A minor, B/A, and A minor in the first six measures (as shown in Example 3.24). The second and fourth measures of the first section's common eight-measure phrase contain a chord with a sforzando to instruct dancers to shout and add gestures.²⁶⁰ In this sense, the dance music from the carnival méringue with steady body rhythms allows dancers to express themselves in the kinesthetic domain; salon méringues contain expressive melodies to entertain salon attendees in the auditory domain. The closing statement of the first section contains an augmented tresillo rhythm within two measures superimposed over a tresillo rhythm in the first measure (as indicated in Example 3.25). The second section consistently repeats an eight-measure phrase with two-measure cells and cinquillo rhythms using the symmetric harmonic progression of I-V-V-I (as shown in Example 3.26).

NIBO
Méringue de carnaval

éd. Robert Grenier 1934 Ludovic Lamothe (1882-1953)

Allegro scherzando

The musical score for 'NIBO' is presented in a single system with two staves. The key signature has one sharp (F#), and the time signature is 2/4. The tempo/mood is 'Allegro scherzando'. The first measure begins with a piano (p) dynamic. The second and fourth measures feature a sforzando (sfz) dynamic. The first six measures are marked with a 'Ped.' (pedal) and an asterisk (*), indicating a sustained pedal point. The score is attributed to Robert Grenier (1934) and Ludovic Lamothe (1882-1953).

Ex. 3.24. Lamothe, *Nibo*, mm. 1-8. First section.²⁶¹

259. Largey, *Vodou*, 110.

260. *Ibid.*, 108.



Ex. 3.25. Lamothe, *Nibo*, mm. 22-24. Superimposed tresillo rhythms.²⁶²



Ex. 3.26. Lamothe, *Nibo*, mm. 33-42. Second section.²⁶³

For *Nibo*, Lamothe delineated the tempo of allegro scherzando. Comparatively, the analyzed salon méringues have slower tempos, with moderato as the most common. In the six *Méringues Populaires*, Élie used slower tempos, namely allegretto, andante, andante espressivo, andante giocoso, and andante gracioso. Faster tempos for carnival méringues create excitement, which is conducive to dancing; slower tempos appropriate the salon style with lyrical melodies and a rubato approach for a listening audience.

261. Lamothe, “Nibo.”

262. Ibid.

263. Ibid.

Alan Lomax recorded Ludovic Lamothe performing his composition, *Nibo*, in the 1920s to provide performance practice information of this carnival méringue from the composer.²⁶⁴ In the recording, Lamothe maintained a steady pulse, except for a slight hesitation in the opening phrase of the second section. Lomax did not record any salon méringues, which would have revealed knowledge about the amount of rubato style in speech rhythms for this genre. While the carnival méringue encouraged dancing, Saintonge's *Prélude Méringue* presents a rhapsody of art music for the salon.

Saintonge's Rhapsodic Style

Edmond Saintonge (1861-1907) gained popularity with his acclaimed concert méringues.²⁶⁵ After his father abandoned him, two female neighbors raised him and gave him a musical education, as one neighbor had studied at the Paris Conservatory.²⁶⁶ Edmond Saintonge has the distinction of the first Haitian composer of art music.²⁶⁷ Saintonge brought nobility to the méringue genre, along with a cosmopolitan desire to reach all people.²⁶⁸ In his other works, Saintonge hybridized the méringue's syncopated rhythms and his knowledge of Chopin with other genres in *Nocturne-Méringue*, *Caprice-Méringue*, and *Prelude-Méringue*.²⁶⁹ His most popular méringues include *Méringue Favorite*, *Méringue Elégie*, and *Méringues in C minor*.²⁷⁰

264. Alan Lomax, *Lomax in Haiti, 1936-1937: Recordings for the Library of Congress* (San Francisco: Harte Recordings, 2009).

265. Dauphin, *Histoire*, 260.

266. Ibid., 264.

267. Ibid., 263.

268. Ibid.

269. Ibid., 265.

270. Montès, *Dumerve*, 134.

Claude Dauphin, musicologist and co-founder of the SRDMH archive, received his manuscripts in 1998.

Saintonge's *Prélude Méringue* expands upon the traditional salon méringue, culminating in a larger work in his favored style of the rhapsody.²⁷¹ This art music incorporates the cinquillo rhythm for common rhythmic language to create a spectrum of characters and moods, which deviate from the traditional salon méringue with a primarily relaxing and joyful affect.²⁷²

Table 5. Sections in *Prelude-Méringue* by Edmond Saintonge

Section	Location
(Gm) Introduction (cadenza)	mm. 1 – 10
(Gm) Main Méringue Theme	mm. 11 – 25
(Gm) Transition	mm. 25 – 29
(Gm) First Variation on Main Theme	mm. 30 – 41
(D) Free-flowing Section	mm. 42 – 60
(D) Transition	mm. 61 – 79
(G) Second Variation on Main Theme	mm. 80 – 96
(Em) Transition	mm. 97 – 118
(C) Capricious with syncopated rhythms	mm. 119 - 146
(Am) Syncopated Transition	mm. 147 – 169
(Gm) Return of first méringue	mm. 170 – 177
(Gm) Coda	mm. 178 – 187

271. Dauphin, *Histoire*, 263.

272. Dauphin, *Histoire*, 163; Largey, *Vodou*, 106.

The *Prélude-Méringue* by Saintonge contains several sections with a rhapsodic structure (as shown in Table 5). This work begins with a virtuosic cadenza (as shown in Example 3.27), which then transitions into a méringue in m. 12, with a four-measure progression of I-V-V-I (as indicated in Example 3.28). In contrast to the technical difficulty of the introduction, the main méringue theme exhibits a universal simplicity; the consequent phrase in m. 14 begins one step higher than the antecedent phrase and then resolves one step lower to the tonic in m. 15.

Prélude-Méringue

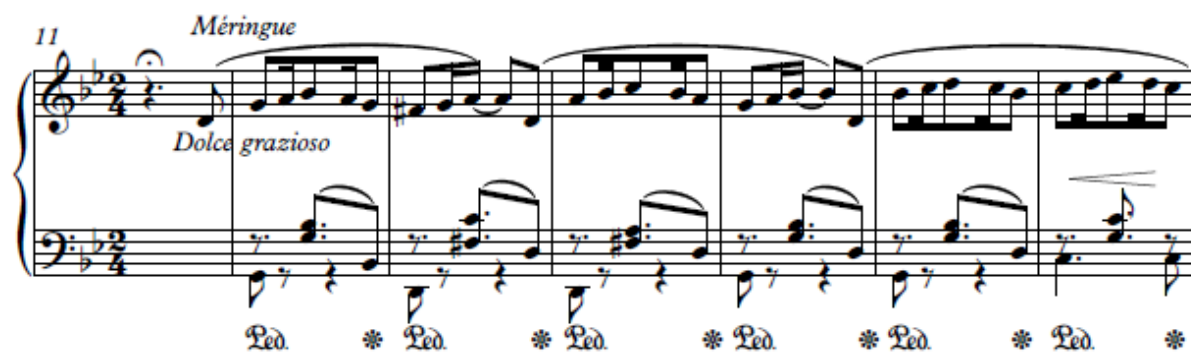
éd. Robert Grenier

Edmond Saintonge (1861-1907)

The musical score for the introduction of *Prélude-Méringue* consists of three systems of music. The first system (measures 1-4) is marked *Preludium* and *Rápido*, featuring a virtuosic cadenza with *sforzando* (*sf*) dynamics. The second system (measures 5-8) continues the rapid passage. The third system (measures 9-10) transitions to a *Mosso* tempo, marked *ff* (fortissimo) and *lento riten.* (rhythmically slowed), concluding with a fermata on a half note.

Ex. 3.27. Saintonge, *Prelude-Méringue*, mm. 1-10. Introduction.²⁷³

273. Saintonge, "Prelude-Méringue", 9:174.



Ex. 3.28. Saintonge, *Prelude-Méringue*, mm. 11-17. First theme.²⁷⁴



Ex. 3.29. Saintonge, *Prelude-Méringue*, mm. 80-85. Méringue theme in major mode.²⁷⁵



Ex. 3.30. Saintonge, *Prelude-Méringue*, mm. 97-101. Transition section with cinquillo rhythms.²⁷⁶

274. Ibid.

275. Ibid., 9:177.

276. Ibid., 9:178.

The second variation on the main meringue theme in m. 80 presents the first theme in a major mode (as shown in Example 3.29). The next section includes a transitional section with cinquillo rhythms in E minor (as shown in Example 3.30), whose affect compares to character pieces from Schumann and Grieg. The subsequent section at m. 119 exudes a capricious character in C major with cinquillo rhythms (as shown in Example 3.31). After a transition in descending octaves with cinquillo rhythms, the first meringue theme returns for only eight measures in its final statement before the coda (as shown in Example 3.32).

Saintonge displayed a hybridization of European styles and Afro-centric rhythms with art music on a greater level than salon méringues by creating a broader range of character and moods based on the cinquillo rhythm. A comparison of European styles with the meringue reveals interrelationships.



Ex. 3.31. Saintonge, *Prelude-Méringue*, mm. 117-126. Capricious theme.²⁷⁷

277. Ibid., 9:179.

Correlations with Stylized Compositions of the Gavotte and Contredanse

Correlations between the Haitian méringue and European origin dances provide evidence of the inheritance of European elements in the méringue through creolization. Stylized compositions in Western notation allow objective comparison of interrelated genres. Additionally, drawing from the theory of structural affinities presented in Chapter Two, evidence of neutralized downbeats in the gavotte would support the theory that this characteristic of the gavotte served as a catalyst to initiate its hybridization with African drumming over other French court dances. The contredanse exhibits similar traits, but no other peasant dance had prominence in the Caribbean like the contredanse. This section discusses correlations of stepwise motion between European origin dances and the méringue; it also provides evidence of neutralized downbeats in the gavotte.

The musical score is for Saintonge's *Prelude-Méringue*, measures 166-177. It is written for piano in 3/4 time. The first system (mm. 166-171) is marked *strepitoso* and *sf*. The second system (mm. 172-177) is marked *rit. assai* and *dolce sostenuto*. The score includes various musical notations such as slurs, ties, and dynamic markings. Below the staff, there are annotations including *Ped.* and asterisks indicating specific musical features.

Ex. 3.32. Saintonge, *Prelude-Méringue*, mm. 166-177. Return of the first theme.²⁷⁸

²⁷⁸ Ibid., 9:181.

Stepwise Motion in the Contredanse

Excerpts from stylized compositions of the contredanse from Mozart and Chopin reveal stepwise ascending and descending melodic contours. The third contredanse from Mozart's *Kontretänze für Johann Rudolf Graf Czernin*, K.269b exhibits symmetric rising and falling stepwise motion of the melody in four-measure phrases with primarily tonic and dominant harmonies (as indicated in Example 3.33). Similarly, the opening of Chopin's *Contredanse in G flat*, B.17 contains two four-measure phrases, each with symmetric rising and falling stepwise motion in the melody (as shown in Example 3.34). Whereas the contredanse displays stepwise motion only in the melody with tonic and dominant harmonies, the gavotte exhibits stepwise motion in both the melody and the bass.



Ex. 3.33. Mozart, *Kontretänze für Johann Rudolf Graf Czernin*, K. 269b, mm. 1-5. Stepwise rising and falling motion of the melody.



Ex. 3.34. Chopin, *Contredanse in G flat*, B.17, mm. 1-8. Stepwise rising and falling motion in the melody.

Stepwise Motion in the Gavotte

Stylized compositions of the French gavotte display rising and falling stepwise motion in both the melody and bass line. In the *Gavotte in G major*, HWV 491 by Handel, the melody in the first eight-measure phrase exhibits stepwise motion, except for two ascending fifths, with a melodic contour that generally rises and falls symmetrically within four-measure phrases (as shown in Example 3.35). The bass line generally descends by stepwise motion in the first section and ascends in the first two measures of the second section. A gavotte by Bach also exhibits a similar bass line. The *Gavotte II from French Suite IV* by Bach exhibits stepwise motion in both the melody and the bass, with an echoing bass line (as shown in Example 3.36). Although the opening statement contains skips, splitting the upper part into two parts exhibits an upper note ascending stepwise from “G” to “C.” The meringue also exhibits stepwise motion.



Ex. 3.35. Handel, *Gavotte HWV 491*, mm. 1-13. Stepwise rising and falling motion.

Gavotte II

Ex. 3.36. Bach, *Gavotte II from French Suite No. 4*, mm. 1-8. Stepwise rising and falling motion.

Stepwise Motion in the Haitian Meringue

The analyzed Haitian méringues also exhibit stepwise ascending and descending motion in the melody, with primarily tonic and dominant harmonies. The melody in the opening eight-measure phrase of Élie's *Méringues Populaires No. 5* rises in the antecedent phrase from the tonic of "G" to "D" (as shown in Example 3.37). The consequent phrase ultimately resolves on

“G” in m. 9, with descending stepwise motions in mm. 6 and 8 and responding rising motions in mm. 7 and 9 to superimpose an overall descent with two phrases of call and response. Other méringues also contain a stepwise rising and falling motion within a period structure.

In Lamothe’s *La Dangereuse*, the melody exhibits symmetric stepwise rising and falling motion within the opening 16-measure period (as shown in Example 3.38). A reduction of the melodic contour reveals its organic rise and fall (as indicated in Figure 3.3). Gavottes and méringues also exhibit a descending-only stepwise motion. Symbolically, the rising and falling motion of the melody could simplify the opening section as one breath in an organic and universal sense.

Andantino giocoso ♩

mf

1 5 6

Ex. 3.37. Élie, *Méringue Populaires No. 5*, mm. 1-10. Stepwise rising and falling motion.²⁷⁹

279. Élie, “Méringue Populaires No. 5”, 1:86.



Ex. 3.38. Lamothe, *La Dangereuse*, mm. 1-20. Symmetric rising and falling motion of the melody.²⁸⁰



Fig. 3.3. Lamothe, *La Dangereuse*, mm. 1-16. Reduced melodic contour of the first section.

*Only Descending Stepwise Motion
in the Gavotte and Méringue*

Phrases from the French gavotte and the Haitian méringue also display a stepwise descending motion without an initial ascent. In the *Gavotte from French Suite V* by Bach, the opening four-measure phrase descends stepwise in both the melody and bass (as shown in Example 3.39). Figure 3.4 includes a reduction of this passage to illustrate the descending

²⁸⁰ Lamothe, “La Dangereuse”, 8:225.

stepwise motion in both parts. The descending line in the melody alternates between the soprano and alto registers to maintain an interval of a third above the bass note. Compositions of the Haitian méringue also exhibit a descending-only stepwise motion.



Ex. 3.39. Bach, *Gavotte from French Suite No. 5*, mm. 1-4. Descending motion.



Fig. 3.4. Outline of descending stepwise motion of Bach's *Gavotte from French Suite No. 5*.

Excerpts of the Haitian méringue from Lamothe, Durand, and Élie contain descending stepwise melodies without an initial ascent. The carnival méringue *Nibo* by Lamothe exhibits a descending stepwise motion in the second section. Within an eight-measure phrase, the melodic contour descends from “E” to “A,” with an octave shift in the sixth measure to close the phrase (as indicated in Example 3.40).



Ex. 3.40. Lamothe, *Nibo*, mm. 33-42. Descending stepwise phrase.²⁸¹

The A section of *Air Ancien* by Durand contains two descending phrases with stepwise motion (as indicated in Example 3.41). The first eight-measure phrase descends from “E” to “C.” The second half of the section resets the descent from “E” with a continuation of the descent to conclude the section on the tonic of “A.”

281. Lamothe, “Nibo”.

Moderato

5

10

15

1. 2.

Fin

Ex. 3.41. Durand, *Air Ancien*, mm. 1-18. Descending stepwise phrases.²⁸²

The second section of Élie's *Méringues Populaires No. 1* features a series of descending stepwise melodies with a superimposed rising melodic contour on a larger level with the first note of each phrase from “E” to “G” (as indicated in Example 3.42).

282. Durand, “Air Ancien”, 3:12.

Ex. 3.42. Élie, *Méringues Populaires No. 1*, mm. 16-30. Descending stepwise phrases within a superimposed ascent.²⁸³

Based on the evidence provided, the Haitian méringue seemingly inherited attributes of a smooth melodic contour with a stepwise motion from the French gavotte and contredanse through creolization. A melodic contour of a curve commonly occurs in Western music since the Classical Period with symmetric phrases, but on a smaller level, the stepwise motion produces a minimal disturbance to suggest a greater universal appeal. Further analysis of the gavotte for neutralized downbeats provides support for its merging with African drumming over other French court dances.

283. Élie, "Méringues Populaires No. 1", 1:77.

*Structural Affinity of Neutralized
Downbeats*

At the end of the second chapter, this study presented the proposed theory of structural affinities regarding the common structure of neutralized downbeats, or equalized downbeats and upbeats, in the gavotte and African drumming. This factor appears to have catalyzed the initiation of the creolization of the gavotte with African drumming over other French court dances when Haitians substituted African-derived drum ensembles.²⁸⁴ Excerpts of the gavotte provided in this section have exhibited this characteristic. Examples of the gavotte demonstrated a relatively constant division of the pulse to equalize downbeats and upbeats with the presence of constant eighth or sixteenth notes to correlate with drumming. All examples of the gavotte presented in this section begin with a pickup note that would correlate with the gavotte step that neutralized downbeats.²⁸⁵ To set the gavotte step, excerpts of the gavotte from Bach began and ended phrases in the middle of the measure to neutralize downbeats, or equalize downbeats and upbeats, created by Western notation to traditionally emphasize the first pulse of a two-pulse measure. Additional excerpts from other French composers demonstrate constant motion with fast notes in the gavotte.

Two examples of the gavotte from other Baroque composers exhibit constant motion in fast notes. The opening phrase to Corelli's *Gavotte from Album No. 2 pour Piano* displays constant eighth notes in cut-time in the left hand until the swift cadence at the end of the opening four-measure phrase (as shown in Example 3.43). Another example of the gavotte from Rameau refers to the branle with the term "double" with six doubles or variations given after the initial

284. Sloat, *Caribbean*, 33; Manuel, *Creolizing the Contradance*, 33.

285. Mirka, *Topic Theory*, 167, 505.

gavotte (as shown in Example 3.44). Each of the six doubles has fast, constant sixteenth notes to support a common structural affinity with African drumming.



Ex. 3.43. Corelli *Gavotte* from *Album No. 2 pour Piano*, mm. 1-4. Constant motion in eighth notes in cut-time until the end of the four-measure phrase.

The image displays a musical score for Rameau's Gavotte. It is organized into two columns. The left column contains the 'Beginning of Gavotte' and the first three 'Double' sections (1st, 2nd, and 3rd Double). The right column contains the remaining three 'Double' sections (4th, 5th, and 6th Double). Each section is a four-measure phrase in 2/4 time. The right hand typically plays a melody of eighth or sixteenth notes, while the left hand provides a rhythmic accompaniment with constant motion in sixteenth notes, often starting with a rest on the first beat.

Ex. 3.44. Rameau *Gavotte* from *Nouvelles Suites de Pièces de Clavecin*, mm. 1-8, 25-28, 52-55, 77-80, 103-106, 127-130, 149-152. Gavotte referring to the Double Branle with variations in constant sixteenth notes.

This comparison between the Haitian méringue and European origin dances of the French contredanse and gavotte with stylized compositions has revealed correlations through patterns in the melodic contours of phrases and an observation of neutralization of downbeats for the gavotte in its creolization with African drumming.

CHAPTER IV

PERFORMANCE PRACTICE

The collective musical analysis of stylized compositions of the Haitian méringue has revealed issues to clarify concerning their performance practice. The main issue concerns rhythmic execution of the relaxed five-beat syncopated rhythm, which occurs in the notations of the quintolet and elastic tresillo rhythms and the Haitian 5/8 meter. These innovative notations do not have an intuitive execution because of the inaccuracy of the embedded tresillo rhythm and selective flexibility in subordinate notes that require performance practice knowledge for proper execution. This chapter focuses on clarifying the performance practice for the notations of the relaxed five-beat syncopated rhythm and presents my method for converting these notations to modify the embedded tresillo rhythm for coordination with other rhythms.

Execution of the Relaxed Five-Beat Syncopated Rhythm

For the salon style, composers from Haiti and Puerto Rico devised alternate rhythmic notations to indicate a more relaxed syncopation of the five-beat syncopated rhythm than the cinquillo rhythm. To explain the execution of the relaxed five-beat syncopated rhythm in salon styles, this section discusses the use of a rubato approach, explains the flexible second and fourth notes, and compares the ratios of the embedded tresillo rhythm in its various notations.

Rubato Treatment

The salon méringue inherited musical styles from European salon music to fundamentally convert the dance music style to a solo instrumental one with a rubato approach with melodies.

In salon méringues, a rubato style applies to all rhythms in general, including accompanying ones. The use of a rubato treatment in the salon méringue can be described through the homophonic texture and the application of speech rhythms.

After the first hybridization between African and European dances created the méringue, it experienced a second hybridization with European salon styles, more for listening audiences than dancing ones. This created the salon méringue subcategory that changed the texture from polyrhythmic to homophonic to allow a leading melody with a rubato approach. From Chapter 2, the African musical style has a polyrhythmic texture of a free melody placed over a steady pulse or a fluid foreground over a firm background. The original méringue, which applied an African-derived drum ensemble for dancing, and the carnival méringue employ the polyrhythmic texture. This morphing of the texture from a polyrhythmic texture to a homophonic texture occurred with the transformation from a texture with a leading, steady pulse set by the drum ensemble and a single melody to one with a leading melody with accompanying elements. From the European Romantic Period, the homophonic texture compares to the operatic style of bel canto that Chopin imitated on the piano to emulate an accompanied voice with freedom in a rubato style and speech rhythms.

The concept of speech rhythms from Agawu's Model of Expressive Dimensions, also presented in Chapter 2, appropriately applies to the performance practice of a rubato approach. A singer naturally executes pure speech rhythms with language, with the freedom to individually express. Rubato treatment with flexible speech rhythms is naturally realized in the auditory domain to mimic voice phrasing to naturally achieve a proper rubato approach. A lyrical melody relates to the root word of a lyre that entails a monophonic texture to allow flexibility. The homophonic texture of the salon méringue adds accompaniment. Practically for salon méringues

on the piano, the right-hand melody should demonstrate freedom in speech rhythms to allow a rubato style but still maintain the rhythmic integrity of alternating duple and tresillo-based rhythms in the left-hand accompaniment.

The concept of speech rhythms and body rhythms adequately compares the leading elements of salon and carnival méringues, respectively. Salon méringues allow the melody to lead with a rubato style in a homophonic texture of instrumental music, whereas carnival méringues maintain a steady pulse of body rhythms with a polyrhythmic texture for dancing. This division also applies to compare systems of musical notation. Neumatic notation optimizes speech rhythms to visually indicate phrasing, but Western notation visually indicates a steady pulse with the unit of the measure to optimize body rhythms.

These leading elements also compare with tempo. Slower tempos of salon méringues allow speech rhythms to fluctuate with a rubato style. On the other hand, fast tempos generally acquire a steady pulse or body rhythm. However, a slow march or dance can have a steady body rhythm in a slow tempo, with a purpose involving the body for entrainment to a steady pulse.

The acquisition of the European salon style influenced the fundamental texture of the salon méringue to allow a rubato style with leading melodies. The execution of the relaxed five-beat syncopated rhythm also experiences additional flexibility in its subordinate second and fourth notes.

Flexibility in the Second and Fourth Notes

In addition to the rubato style, the execution of the relaxed five-beat syncopated rhythm has an uneven execution because the second and fourth notes have flexibility as secondary notes to the metrical division outlined by the tresillo rhythm, which is represented in the first, third, and fifth notes. In my opinion, unlike the habanera rhythm, which only contains the primary

rhythms of duple and tresillo-based ternary metrical division, the five-beat syncopated rhythm appears to be an embellishment of the tresillo rhythm that adds two secondary notes between each note of the tresillo rhythm. The various notations of the five-beat syncopated rhythm indicate different locations for these two notes, which modify their syncopation. The cinquillo rhythm designates a sharp syncopation that shortens the second and fourth notes by placing them later; the notations for the relaxed five-beat syncopated rhythm place these two notes earlier. These two literal locations represent the boundaries of syncopation to allow fluctuation between them in the salon style.

Syncopation Spectrum

The performance practice of the relaxed five-beat syncopated rhythm exists as a fluctuation within a spectrum defined by the syncopation ratios of the cinquillo rhythm and the relaxed five-beat syncopated rhythm. The multiple notations of the five-beat syncopated rhythm can be compared quantitatively by comparing the ratios of the note values of the first two notes, which represent the division of the first note of the tresillo rhythm, into categories of 1:1 and 2:1 syncopation ratios (as shown in Figure 4.1).

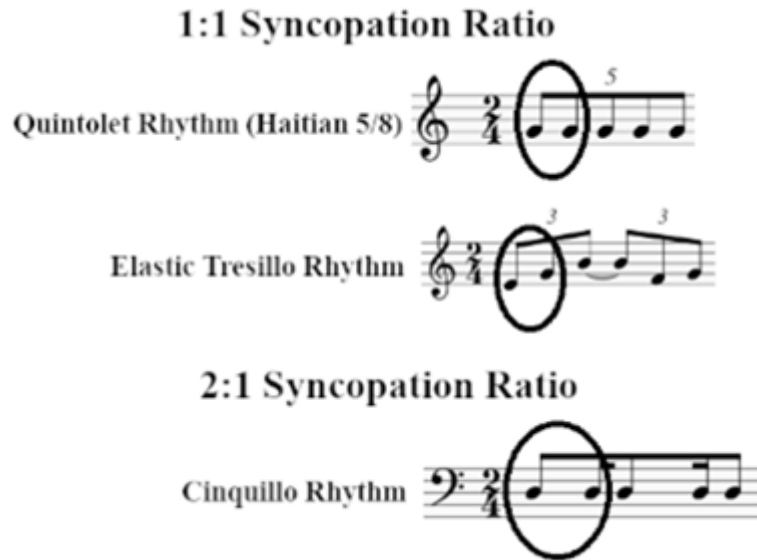


Fig. 4.1. Syncopation ratios for notations of the five-beat syncopated rhythm.

The syncopations of the five-beat syncopated rhythm compare differently. In notations of the relaxed five-beat syncopated rhythm, the first two notes have the same value for a syncopation ratio of 1:1. This rhythm evenly divides the first two notes of the tresillo rhythm (as shown in Figure 4.2). The cinquillo rhythm with a sharp 2:1 syncopation ratio has a later placement for the subordinate second and fourth notes, which aligns with the duple meter (as shown in Figure 4.3). In between these two boundaries of syncopation for the subordinate second and fourth notes lies a spectrum of syncopation to allow fluctuation of these notes in the five-beat syncopated rhythm in the salon style (as shown in Figure 4.4). Since most of the analyzed salon méringues employ the cinquillo rhythm, the performance practice of this rhythm in salon méringues should generally relax the syncopation from the notated 2:1 syncopation ratio for the salon style, which also produces cross-rhythms with misalignment to the duple meter. While the subordinate second and fourth notes of the five-beat syncopated rhythm have flexibility, the integrity of the tresillo rhythm in the first, third, and fifth notes must be maintained.

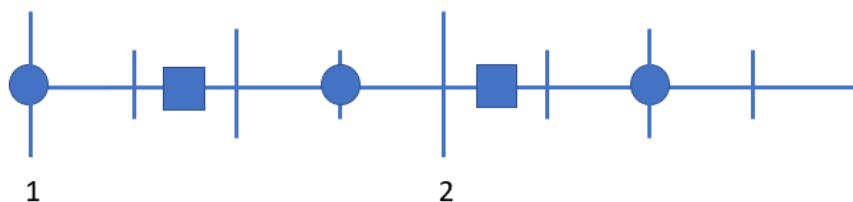


Fig. 4.2. Line graph of the five-beat syncopated rhythm with a 1:1 syncopation ratio.

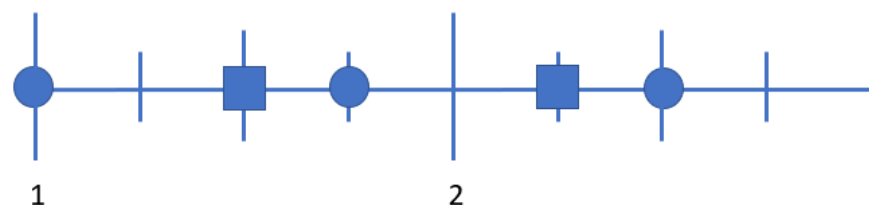


Fig. 4.3. Line graph of the five-beat syncopated rhythm with a 2:1 syncopation ratio.

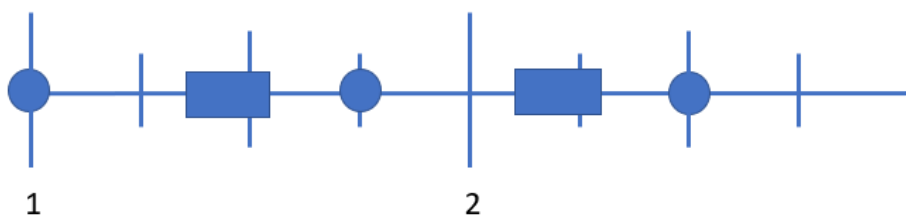
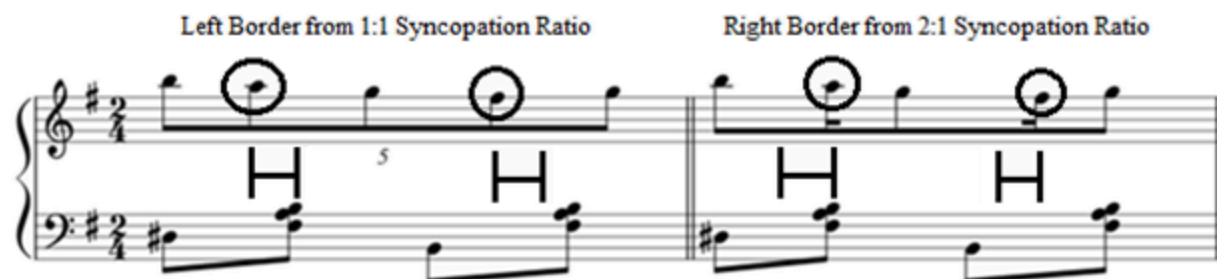


Fig. 4.4. Line graph of the five-beat syncopated rhythm with greater flexibility in the second and fourth notes with borders defined by the 1:1 and 2:1 syncopation ratios.

An example from repertoire demonstrates this syncopation spectrum. A comparison of an excerpt from Jeanty's *Les Masques* with quintolet rhythms to a version that substitutes cinquillo rhythms for quintolet rhythms demonstrates the borders of the syncopation spectrum (as shown in Example 4.1).



Ex. 4.1. Jeanty, *Les Masques*, m. 14. Borders of syncopation with indicated fluctuation for the second and fourth notes of the five-beat syncopated rhythm.

An analogy to the swing rhythm used in jazz styles demonstrates and clarifies the syncopation spectrum concept. The three notations of the swing rhythm represent an increasing spectrum of syncopation ratios from 1:1, 2:1, to 3:1 that correlate with the spectrum of syncopation ratios of the five-beat syncopated rhythm from 1:1 to 2:1 (as shown in Figure 4.5). The common notation for the swing rhythm of two eighth notes compares to the quintolet rhythm with a 1:1 ratio that appears even but has an embedded syncopation. The notation of the swing rhythm with a dotted eighth note plus a sixteenth note correlates with the cinquillo rhythm as the border for the sharpest syncopation. The notation in the middle of the spectrum with uneven triplets conveys the middle ground, although the middle of the syncopation spectrum for the five-beat syncopated rhythm does not have an active notation from the repertoire.



Fig. 4.5. Notations of the swing rhythm shown as a ratio spectrum and compared to the ratio spectrum for the five-beat syncopated rhythm.

As one can modify the syncopation of the swing rhythm by changing the location of the subordinate notes, one can fluctuate the syncopation of the five-beat syncopated rhythm by adjusting its second and fourth notes, which are subordinate to the tresillo rhythm. Tempo also affects the syncopation factor. Fast tempos generally sharpen syncopations, as slow tempos allow fluctuation and a rubato approach, such as in salon méringues. Though these rhythms can fluctuate the amount of syncopation by altering their secondary notes, they maintain their rhythmic identity in their primary notes, which outlines the metric division of a duple meter in the swing rhythm and the tresillo rhythm in the five-beat syncopated rhythm.

The five-beat syncopated rhythm in the salon style has a complex execution because of the rubato style and flexibility in the second and fourth notes. It also has a difficult execution because the other three notes that form the tresillo rhythm have inaccurate settings for this rhythm in the different notations of the relaxed five-beat syncopated rhythm.

Comparison of Tresillo Ratios in Notations

The notations of the relaxed five-beat syncopated rhythm, which include the quintolet and elastic tresillo rhythms and the Haitian 5/8 meter, indicate a relaxed 1:1 syncopation ratio but compromise the accuracy of the underlying fundamental tresillo rhythm. The tresillo rhythm outlines the ternary meter in Afro-centric Caribbean styles. Similar to the syncopation ratios, the different settings of the tresillo rhythm can be quantitatively analyzed and compared.

All notations of the five-beat syncopated rhythm should execute the embedded tresillo rhythm equally, as a fundamental rhythm of metrical division, though they set the rhythm in different ways (as shown in Figure 4.6) and with different quantitative ratios (as shown in Figure 4.7). The cinquillo rhythm and its underlying tresillo rhythm synchronize to the duple meter with a tresillo ratio of 3:3:2. Since the habanera rhythm has the same tresillo ratio, this study assumes

that the 3:3:2 tresillo ratio accurately represents the tresillo rhythm. Contrariwise, the different notations of the relaxed five-beat syncopated rhythm have inaccurate tresillo ratios that should be adjusted to 3:3:2 in performance practice.



Fig. 4.6. Cinquillo, quintolet, and elastic tresillo rhythms with the tresillo rhythms circled.

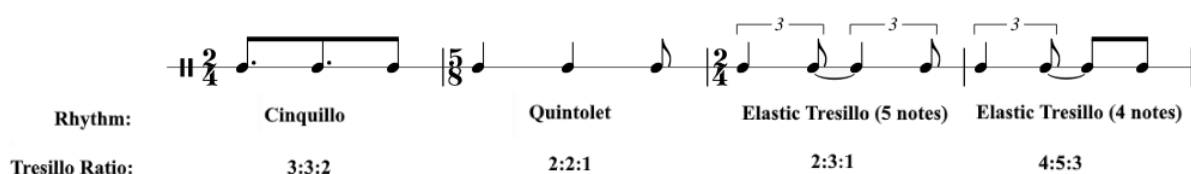


Fig. 4.7. Tresillo rhythms and tresillo ratios from reductions of the different notations for the five-beat syncopated rhythms.

The notations for the relaxed five-beat syncopated rhythm of the quintolet and elastic tresillo rhythms and the Haitian 5/8 meter inaccurately transcribe the embedded tresillo rhythm. As a reduced transcription, the quintolet rhythm and Haitian 5/8 meter can represent all notes of the tresillo and five-beat syncopated rhythm without division of notes, which beneficially places all notes of these two rhythms on strong downbeats. However, one must have prior knowledge of the embedded tresillo rhythm for proper execution since both the quintolet rhythm and the Haitian 5/8 meter appear even. The Haitian 5/8 meter aligns itself with the tresillo rhythm to internalize it without a visual indication of this fundamental rhythm of Haitian and African music and language.²⁸⁶ The quintolet rhythm and Haitian 5/8 meter both have a tresillo ratio of 2:2:1 (as shown in Figure 4.7).

286. Dauphin, *Musique et liberté*, 188.

The elastic tresillo rhythm with five notes relates directly to the quintolet rhythm and 5/8 meter with all equal notes, except for an elongated third note. The elastic tresillo rhythm with four notes has an eighth note for the final note and a missing fourth note from the five-beat syncopated rhythm. The elastic tresillo rhythm with five notes has a tresillo ratio of 2:3:1 (as shown in Figure 4.7); the elastic tresillo rhythm with four notes has a tresillo ratio of 4:5:3 (as shown in Figure 4.7).

Even with different quantitative ratios for the embedded tresillo rhythm, all notations of the five-beat syncopated rhythm should execute the tresillo rhythm at a 3:3:2 ratio. This requires practical adjustment to the notations of the relaxed five-beat syncopated rhythm.

Elongate the Fifth Note

Quantitative comparison of the 2:2:1 and 3:3:2 tresillo ratios reveals an exact amount for correction of the 2:2:1 tresillo ratio of the quintolet rhythm and Haitian 5/8 meter. Converting 2:2:1 and 3:3:2 to a common number produces 6:6:3 and 6:6:4, respectively. Comparing 4 to 3, this difference shows that the quintolet rhythm and Haitian 5/8 meter should elongate the final note 33% longer to achieve a 6:6:4 or 3:3:2 tresillo ratio. Likewise, the elastic tresillo rhythm with five notes with a similar 2:3:1 tresillo ratio should elongate the final note, in addition to reducing the length of the middle tresillo note as well. Alternatively for the same effect, since the habanera and cinquillo rhythms with a 3:3:2 tresillo ratio employ an eighth note for the final note, practically you could elongate the final note by substituting an eighth note in the quintolet and 5-note elastic tresillo rhythms and the Haitian 5/8 meter. The elastic tresillo rhythm with four notes represents the only exception, with an eighth note for its final note (as shown in Example 4.2). In summary, to correct the inaccurate tresillo ratio, all notations for the relaxed five-beat

syncopated rhythm should elongate the final note to an eighth note in a duple meter for a proper 3:3:2 tresillo ratio.



Ex. 4.2. Lamothe, *Lisette*, mm. 29-30. 4-note elastic tresillo rhythm has a more accurate final note of an eighth note.²⁸⁷

In salon méringues, notations of the relaxed five-beat syncopated rhythm have a complex execution because of the rubato approach from the European salon style, flexible second and fourth notes, and inaccurate tresillo ratios of the embedded tresillo rhythm that require correction. The proper execution of this rhythm in salon méringues should maintain the integrity of the embedded tresillo rhythm while allowing fluctuation of the subordinate second and fourth notes.

In the process of designing five-beat syncopated rhythms to indicate a relaxed 1:1 syncopation ratio, Haitian and Puerto Rican composers compromised the integrity of the embedded tresillo rhythm. To correct the erroneous tresillo ratios, I have devised a method to convert the notations of the relaxed five-beat syncopated rhythm.

287. Lamothe, *Lisette*, 2.

Conversion Method for Notations of the Relaxed Five-Beat Syncopated Rhythm

In the process of learning the analyzed compositions to perform in a recital, I experienced difficulty with the coordination of the notations for the relaxed five-beat syncopated rhythm, which includes the quintolet and elastic tresillo rhythms and the Haitian 5/8 meter, with rhythms in the other hand because of the inaccuracy of the embedded tresillo rhythm. The incorrect tresillo ratio in these rhythms visually misaligns with common tresillo rhythms that should synchronize. For the notations of the relaxed five-beat syncopated rhythm, I devised the cinquillo conversion for notations of the relaxed five-beat syncopated rhythm to reveal the embedded tresillo rhythms with the correct 3:3:2 tresillo ratio to facilitate the coordination of common tresillo rhythms. The steps for the cinquillo conversion for notations of the relaxed five-beat syncopated rhythm include the following:

Step 1: Convert relaxed five-beat syncopated rhythms to cinquillo rhythms.

Step 2: Coordinate common tresillo rhythms.

Step 3: Return relaxed syncopation to the subordinate second and fourth notes with a spectrum of syncopation.

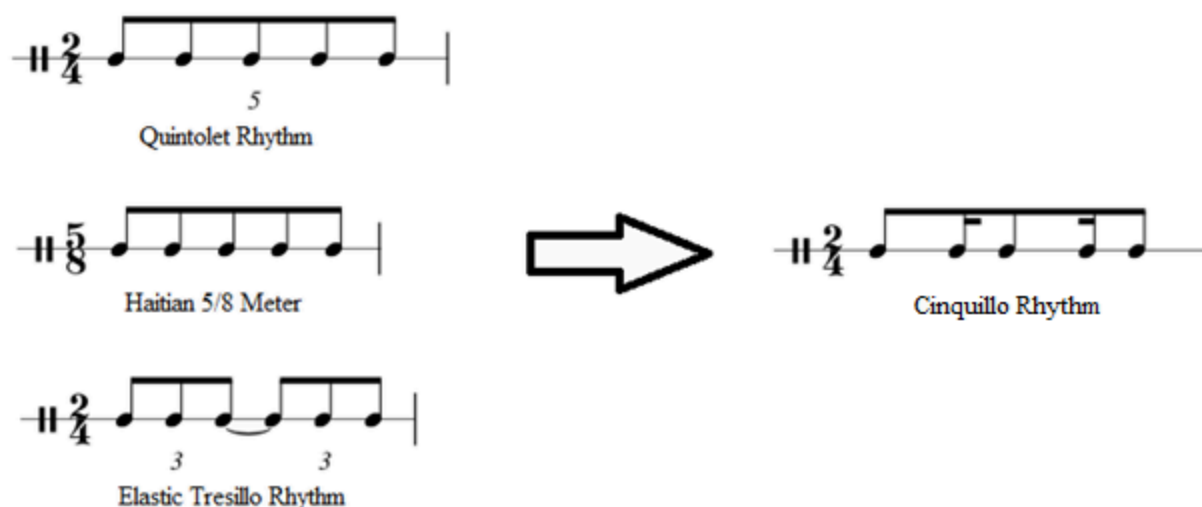


Fig.. 4.8. Step 1 – Convert to cinquillo rhythms.

The first step converts notations of the relaxed five-beat syncopated rhythm into cinquillo rhythms to correct the underlying tresillo rhythm to an accurate 3:3:2 tresillo ratio (as shown in Figure 4.8). For the second step, common tresillo rhythms should synchronize to reinforce the metrical division. Since conversion to the cinquillo rhythm changes the syncopation from relaxed to sharp (1:1 to 2:1), the third step returns the relaxed syncopation to the second and fourth notes with fluctuation within the syncopation spectrum. Since the original notation uses relaxed syncopation, the fluctuation of the second and fourth notes should favor the relaxed side of syncopation with fluctuation.

An example from Lamothe's *La Dangereuse* demonstrates the three steps for conversion with elastic tresillo rhythms. In this excerpt, elastic tresillo rhythms do not visually synchronize with tresillo rhythms in the right hand because the inaccurate tresillo ratio of the elastic tresillo rhythm does not coordinate with the 3:3:2 tresillo rhythm in the right hand (as shown in Example 4.3). Conversion to cinquillo rhythms for the first step (as shown in Example 4.4) aligns the common tresillo rhythms to mark for the second step (as shown in Example 4.5). The final step

returns the relaxed syncopation of the second and fourth notes of the five-beat syncopated rhythm (as shown in Example 4.6).



Ex. 4.3. Lamothe, *La Dangereuse*, m. 38. Original measure with questionable alignments.²⁸⁸



Ex. 4.4. Lamothe, *La Dangereuse*, m. 38. Step 1 – Conversion of elastic tresillo rhythm to cinquillo rhythms.



Ex. 4.5. Lamothe, *La Dangereuse*, m. 38. Step 2 – Coordination of common tresillo rhythms.



Ex. 4.6. Lamothe, *La Dangereuse*, m. 38. Step 3 – Replace relaxed syncopation to the second and fourth notes.

²⁸⁸ Lamothe, “La Dangereuse”, 8:226.

Another example from Lamothe's *Lisette* demonstrates the conversion method with simultaneous elastic tresillo and habanera rhythms (as shown in Examples 4.7, 4.8, 4.9, and 4.10). This example contains five-beat syncopated rhythms in elastic tresillo rhythms that have missing fourth and fifth notes. Example 4.11 displays the original excerpt with common tresillo rhythms circled.



Ex. 4.7. Lamothe, *Lisette*, mm. 5-8. Original measure with questionable alignments in mm. 6 and 8.²⁸⁹



Ex. 4.8. Lamothe, *Lisette*, mm. 5-8. Step 1 – Conversion to cinquillo rhythms.



Ex. 4.9. Lamothe, *Lisette*, mm. 5-8. Step 2 – Coordination of common tresillo rhythms.

²⁸⁹ Lamothe, *Lisette*, 2.



Ex. 4.10. Lamothe, *Lisette*, mm. 5-8. Step 3 – Return relaxed syncopation to the second and fourth notes of the five-beat syncopated rhythm.



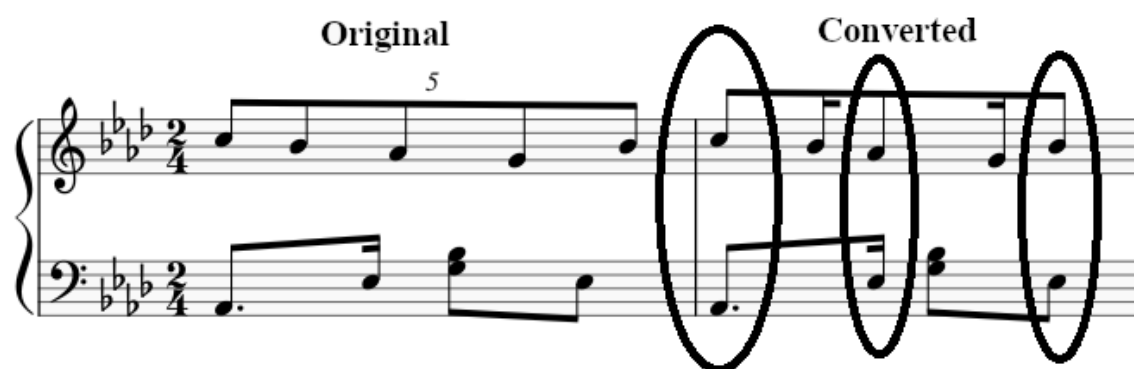
Ex. 4.11. Lamothe, *Lisette*, mm. 5-8. Original with common tresillo rhythms indicated.²⁹⁰

In another example, the opening of Monton's *Choucounne*, one of the first Haitian méringue compositions, features an interaction between quintolet and habanera rhythms, which share common tresillo rhythms though they do not visually align (as shown in Example 4.12). The first two conversion steps can be combined simultaneously (as shown in Example 4.13). The third step restores the relaxed syncopation to the second and fourth notes of the five-beat syncopated rhythm (as shown in Example 4.14).

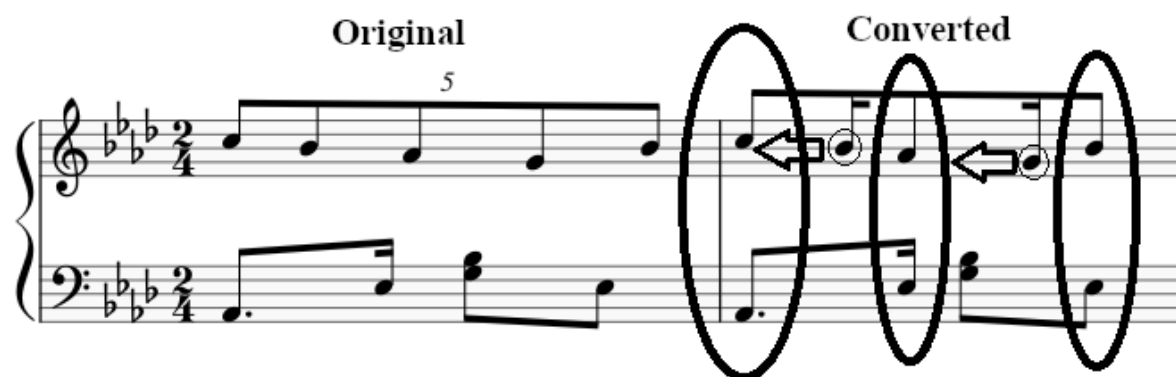
290. Lamothe, *Lisette*, 2.



Ex. 4.12. Monton, *Choucouné*, m.1. Original with questionable alignments in the opening measure.²⁹¹



Ex. 4.13. Monton, *Choucouné*, m.1. Steps 1 and 2 – Cinquillo conversion of the quintolet rhythm with common tresillo rhythms circled.



Ex. 4.14. Monton, *Choucouné*, m.1. Step 3 – Restore relaxed syncopation to the second and fourth notes for the relaxed five-beat syncopated rhythm.

²⁹¹ Monton, *Choucouné*, 2.

Another conversion of an excerpt from Élie's *Méringues Populaires No. 4* primarily aids the alignment of the fifth note of the relaxed five-beat syncopated rhythm with a duple rhythm (as shown in Examples 4.15, 4.16, 4.17, and 4.18). Returning the relaxed syncopation to the second and fourth notes of the five-beat syncopated rhythm creates cross-rhythms, although executing the cinquillo version with a 2:1 syncopation ratio provides an easier task for those who prefer an intermediate solution that synchronizes with the right-hand part but loses cross-rhythms (as shown in 4.18). As this example also uses a combined 2/4 and 5/8 meter, this excerpt demonstrates the conversion of the Haitian 5/8 meter, which behaves exactly as the quintolet rhythm as its metric counterpart.



Ex. 4.15. Élie, *Méringues Populaires No. 4*, mm. 26-29. Original with an interaction of quintolet and duple rhythms.²⁹²



Ex. 4.16. Élie, *Méringues Populaires No. 4*, mm. 26-29. Step 1 – Cinquillo conversion of quintolet rhythms.

292. Élie, "Méringues Populaires No. 4", 1:85.



Ex. 4.17. Élie, *Méringues Populaires No. 4*, mm. 26-29. Step 2 – Common tresillo rhythms align the fifth note with the duple meter.



Ex. 4.18. Élie, *Méringues Populaires No. 4*, mm. 26-29. Step 3 – Return relaxed syncopation to subordinate second and fourth notes.

Example 4.19 shows the consolidated conversion in one step for an uncommon encounter from the analyzed compositions between the quintolet rhythm and a melody in sixteenth notes. Like the previous example, executing the synchronizing cinquillo version provides an easier execution than attempting to place the second and fourth notes between sixteenth notes. In this case, synchronizing the hands with the cinquillo rhythm provides a feasible solution because of the speed of the melodic notes. Since the two options of synchronizing with cinquillo rhythms and misaligning for cross-rhythms would produce similar audible results with such a fast melody, the cinquillo option offers a more practical execution.



Ex. 4.19. Jeanty, *Les Masques*, m. 52. All three steps applied simultaneously for conversion.²⁹³

An example from Jeanty's *Les Masques* features a tresillo rhythm with a 2:2:1 tresillo ratio that creates a debatable topic to execute the tresillo rhythm with flexibility rather than a steady 3:3:2 ratio (as shown in Example 4.20). The three following examples demonstrate the conversion process of this excerpt (as shown in Examples 4.20, 4.21, and 4.22).



Ex. 4.20. Jeanty, *Les Masques*, mm. 28-29. Original version with a 2:2:1 tresillo ratio against duple rhythms.²⁹⁴



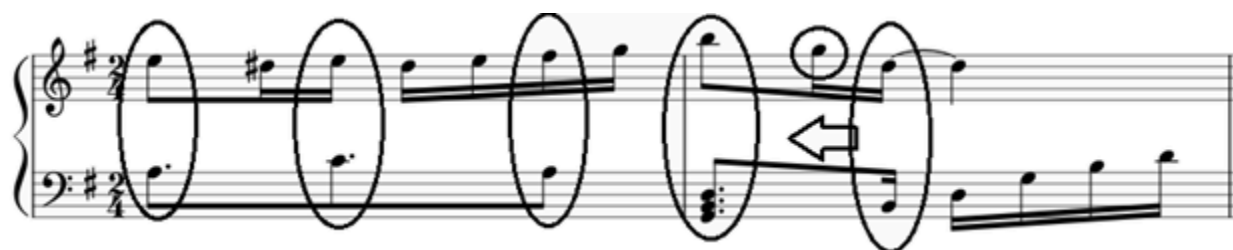
Ex. 4.21. Jeanty, *Les Masques*, mm. 28-29. Step 1 – Cinquillo conversion of quintolet rhythms.

²⁹³ Jeanty, "Les Masques", 1:24.

²⁹⁴ Ibid.

For Jeanty to notate a tresillo rhythm with a 2:2:1 tresillo ratio against a duple rhythm in m. 28 brings up the possibility that he desired for the tresillo-based ternary rhythm and the duple rhythm to intentionally misalign to allow cross-rhythms. Common tresillo rhythms should synchronize to reinforce the meter, but this example of a tresillo-based ternary meter against a duple meter provides a case where the two elements could be treated independently to create cross-rhythms to only align at the pulse of the measure, rather than to always treat the tresillo rhythm at a 3:3:2 ratio, as this study has assumed for its analyses and presented conversion method.

The debatable topic concerns the alignment of the 2:2:1 tresillo rhythm with a duple rhythm, which in its embellishment also applies to the quintolet rhythm. The presented conversion method restores fluctuation to the secondary 2nd and 4th notes of the five-beat syncopated rhythm. Since the pulse of the measure should always align, this topic only concerns the alignment of the second and third notes of the tresillo rhythm (as indicated in Example 4.23).



Ex. 4.22. Jeanty, *Les Masques*, mm. 28-29. Step 2 and 3 – Mark common tresillo rhythms and return relaxed syncopation to subordinate second and fourth notes.



Ex. 4.23. Jeanty, *Les Masques*, mm. 28-29. Original with debatable alignments circled.

CHAPTER V

DISCUSSION AND CONCLUSION

Discussion

In the Haitian méringue, the five-beat syncopated rhythm represents its most complex musical aspect. The analyzed compositions employ notations for both a relaxed and a sharp syncopation of this rhythm. In between notes of the embedded tresillo rhythm in the five-beat syncopated rhythm, the secondary 2nd and 4th notes exhibit flexibility to modify the syncopation from relaxed to sharp. The fundamental tresillo rhythm was observed as a fixed rhythm. Though with multiple notations of the tresillo rhythm, the possibility for a flexible tresillo rhythm should be considered. The notations for the relaxed five-beat syncopated rhythm preserve cross-rhythms but require performance practice knowledge of their non-literal executions. These relaxed notations facilitate the independent treatment of background and foreground (melody) elements to misalign and create cross-rhythms, which emulates the original méringue dynamic with an African-derived drum ensemble. On the other side, the sharp syncopation of the five-beat syncopated rhythm in the cinquillo rhythm synchronizes to the duple meter, thus removing cross-rhythms.

In reduced notation, the relaxed five-beat syncopated rhythm permits flexibility in the background element to have independence in speech rhythms from the melody, rather than a common static body rhythm. Other genres in the New World may also exhibit a flexibility in background element rhythms with lineages to similar structures from African-derived drum ensembles. The flexibility might only apply to tresillo-based rhythms to keep duple rhythms

evenly divided in background elements. The “fix” concept and salon styles support the flexible treatment of the background element. The “fix” concept, observed in Caribbean and South American styles, exhibits a flexible division of the pulse in drumming rhythms. The salon méringues exhibit salon styles from Europe with slow tempos and rubato treatments.

Conclusion

In summary, this study has described the style of the Haitian méringue through a historical and musical analysis of 14 stylized compositions of the genre. The historical analysis included a description of the méringue musical style, the African musical style, which Haiti embodies more than the rest of the Caribbean, and the development of the méringue from origin dances from Africa and Europe. Such development applied creolization knowledge with a proposed theory for a common structure to initiate the hybridization process. A holistic musical analysis of 14 stylized compositions of the Haitian méringue objectively revealed elements of African rhythms and European phrase structure. Comparisons to stylized compositions of the French gavotte and contredanse provided evidence of inherited styles of neutralized downbeats and stepwise motion. This study has also provided performance practice suggestions for stylized piano compositions of the Haitian méringue, which centered on the execution of uncommon rhythmic notations of the relaxed five-beat syncopated rhythm, represented by the quintolet rhythm and 5/8 meter from Haiti and the elastic tresillo rhythm from Puerto Rico. The presented conversion method reveals the embedded fundamental tresillo rhythm in notations of the relaxed five-beat syncopated rhythm to aid in its coordination with other tresillo rhythms.

In conclusion, this study has provided musical details about the Haitian méringue while also providing background information about its development from the creolization of primarily European and African elements. Discussion of the individual European and African dance styles

facilitated the identification of specific inherited styles in stylized compositions of the *méringue*, such as stepwise motion and rhythms.

Discussion of the performance practice of the five-beat syncopated rhythm accomplished two things. First, it revealed an uneven, tresillo-based rhythm with syncopated secondary notes. Second, it developed the performance practice concept of an elastic execution in background rhythms to then question the specific interaction between duple and ternary rhythms to either misalign to create cross-rhythms or synchronize to reinforce rhythms. This dynamic applies a rubato treatment to both foreground and background elements, as opposed to having only a flexible foreground melody, as a common expression of the Creole paradigm of a duple melody against a ternary, tresillo-based background to avoid synchronization for rhythmic tension. Previous debates in Haiti favor the synchronizing cinquillo rhythm for practicality. But as a motion to create cross-rhythms to preserve the original style, the misalignment of duple and ternary rhythms should be investigated further. Rather than a synchronization with the cinquillo and habanera rhythms with a 3:3:2 tresillo ratio, the innovative notations from Haiti and Puerto Rico allow misalignments with duple rhythms, in addition to indicating a relaxed syncopation with room for fluctuation of the five-beat syncopated rhythm in reduced notation. In my opinion, Afro-centric body rhythms, like the tresillo rhythm, derive from repeating speech rhythms and should allow rhythmic modification. The shift to treat the background rhythm as independent from the melody would change the texture of the salon *méringues* from homophonic to the original polyrhythmic texture to essentially have two independent speech rhythms or melodies synchronized by the large pulse or measure. Pianists must coordinate polyrhythms between the hands to produce cross-rhythms. Thus, the amount of misalignment between duple and tresillo-based ternary rhythms should beget more discussion.

Future Study

This study has revealed several topics for practical application and further research. In its application to general musical pedagogy, Agawu's concept of body and speech rhythms could be taken as metaphors to apply concepts of body rhythms to achieve unmechanical steadiness and speech rhythms for a natural rubato style.²⁹⁵ Concerning the performance practice of the relaxed five-beat syncopated rhythm in salon méringues, additional investigations about the execution of this rhythm would benefit from further scholarly research, since only a minimal amount of information generally exists on this topic. The first part of this chapter discussed the scholarly question of flexible performance practice in accompanying rhythms to encourage second opinions on this topic.

Future research could also include additional analyses of stylized compositions from similar genres that use the same unconventional rhythmic notations found in these compositions for comparison. The anticipated publication of Robert Grenier's nine-volume set of *The Piano Repertoire of Haiti* from the SRDMH will include other compositions to compare. Moreover, the SRDMH archive already includes a substantial number of digital editions of Haitian classical music, which includes compositions from other Haitian genres and instrumentations that use the unconventional rhythmic notations of the relaxed five-beat syncopated rhythm. Since the elastic tresillo rhythm originated in salon compositions of the danza from Puerto Rico, further research could compare the settings of this rhythm among Puerto Rican composers.²⁹⁶ Future research could also investigate the méringue in its indigenous setting to acquire stylistic information with direct exposure to rhythms without notation.

295. Agawu, *Imagination*, 162.

296. Manuel, *Creolizing*, 122.

Continuing from the discovery of musical structures with universal appeal, such as the symmetric phrases created melodically by stepwise melodic contour and harmonically with mirroring harmonic periodic phrases, future research could investigate other universal musical structures with duality to discover other universal characteristics of smooth, organic music. Concerning French musical style, with the stepwise melodic contour and neutralized downbeats from the gavotte, what is the causality that connects the style of one of France's oldest dances to the generally smooth texture of French music? Rhythmically, the two-measure cell expresses a duality to constantly alternate duple and ternary meters horizontally. Vertically, examples from this study exhibit the simultaneous presence of duple and tresillo-based ternary meters to create rhythmic tension. Cycles exhibit a duality to divide into halves of a progression to a midpoint or apex and an equal resolution towards its onset.

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APPENDIX A

BUILDING RHYTHMIC INDEPENDENCE BETWEEN THE HANDS WITH HAITIAN RHYTHMS

The exercises presented here strengthen independence between the hands on the piano with the five-beat syncopated rhythm and the habanera rhythm. These exercises allow you to improvise melodies based on the melodic rhythm and harmonic progression of Lamothe's *La Dangereuse*. You can make preliminary adjustments to facilitate the exercises. Instead of using a piano, you could play the left-hand rhythms on a drum or in your lap and hum along improvisations or play them with the other hand.



Ex. A.1. Tresillo rhythm and improvised melody.



Ex. A.2. More difficult tresillo rhythm and improvised melody.

You can then practice the embellished cinquillo rhythm in the same manner.



Ex. A.3. Cinquillo rhythm with 2:1 syncopation ratio and improvised melody.



Ex. A.4. More difficult cinquillo rhythm and improvised melody.

To execute the quintolet rhythm with the notated 1:1 syncopation ratio, the first four notes should equally divide the first two notes of the tresillo rhythm with the fifth note held slightly longer than notated as the last note of the tresillo rhythm. Then you can fluctuate the syncopation between the 1:1 and 2:1 syncopations within a relatively slow tempo.



Ex. A.5. Quintolet rhythm with 1:1 syncopation ratio and improvised melody.



Ex. A.6. More difficult quintolet rhythm and improvised melody.

APPENDIX B

INTERVIEW WITH CLAUDE DAUPHIN

TRANSCRIPTION OF INTERVIEW WITH CLAUDE DAUPHIN AT THE SOCIÉTÉ DE
RECHERCHE ET DE DIFFUSION DE LA MUSIQUE HAITIENNE
IN MONTREAL FROM DECEMBER 12, 2019

Claude Dauphin serves as Emeritus Professor of Musicology at the Université du Québec in Montreal. He founded the archive of the Société de Recherche et de Diffusion de la Musique Haitienne (SRDMH) in 1979. This archive stores original manuscripts of Haitian music and provided the digital editions of all the compositions used in this study. Mr. Dauphin showed the author original manuscripts of Haitian compositions in the archive. Mr. Dauphin is not a native English speaker and fluently speaks Haitian Creole and French.

Rhythms in the Méringue

Dauphin:

(It is important) to make connections between the Haitian méringue (and the) habanera of Cuba because (one needs) to know the context to perform those rhythms before starting. With context to perform rhythms, you (will better understand) the conflicts that existed about the way to write the same rhythm. In Haiti, there are many conceptions and many schools of composing music that belong to the roots of the calenda at its origin. Texts exist with research made by some musicologist. Sometimes composers write their own opinion about how to write these rhythms and how to interpret them. What is the history of these typical rhythms? Because, as a matter of fact, in jazz interpretation and performance, you know you can write two quarters.

Harned:

Like a swinging?

Dauphin:

(claps hands in triplets)

You write it (one) way but play it in another way. But, generally, the composer in (his or her) mind asks how can I write to give the best (representation) of the way I want it. I think this is the deep significance of what you are looking for.

Harned:

There's a similar problem with the Jelly Roll Morton piano rolls. How accurate can you be with the rhythms?

Dauphin:

When you transcribe piano rolls, you have different notations for the same thing.

Harned:

It seems that everything sounds as even eighth notes. The notes are accurate. I believe there may be a discrepancy with the rhythms.

Dauphin:

Let's be concrete. Objective. I present to you the composers' (works), and we can see in their works how they write when they want the méringue (or) when they want the danza. You know, Lamothe wrote many dansas. He also wrote some typical méringues. Élie wrote some typical méringues, and we are going to see them. Brouard has a work for violin and piano called *Sonata Vodou*. In the second movement, she gives the (impression) of dance music. I will give you the opportunity to hear the way Lamothe played a carnival méringue that he composed. We will hear it in the Lomax collection. This is a personal collection.

This is the (agenda for) today: to see the text, (have) discussion (of the) conception about the basic question you have, to see the music and the different ways to illustrate it, and finally to have some hearing. By hearing, why don't we start with that.

(talking about a recording of Jaegerhuber)

This is not a typical trio. It is in the European form. Jaegerhuber revered the existence of Vodou music in a classical way, as I like to call him the Wagner of the Caribbean. Carmen Brouard composed with a great influence of French Late-Romanticism.

Occide Jeanty

Dauphin:

(Jeanty) was a very famous composer. He was in the military. He composed a lot of marches. He is the Haitian Sousa. This man, Occide Jeanty, his father had the same name. They wrote together this little booklet in 1882. It was published in Paris because he was studying in Paris. This is the period when the term méringue appears in Haitian music. Before that period we did not see the name méringue.

Origin of the Méringue

Harned:

Didn't it come from the Dominican Republic?

Dauphin:

I cannot answer you with certitude about where the term appears first. But as I explain in (my) book (*Histoire du style musical d'Haïti*), the origin of this Haitian dance is from the Dominican Republic. Perhaps the merengue in the Dominican Republic was not from the same period as the Haitians'. It had not officially existed. It was after independence with the chief of the nation, Dessalines.

Harned:

Like a president.

Dauphin:

Yes. He went with his army to the Dominican Republic. (Then), it was not named the Dominican Republic. It was not even a republic at this moment, but after independence when the French army was beaten, refugees in the Spanish part of the island continued to attack the new Haitian republic. Emperor Dessalines decided to invade the Spanish part to stop these aggressions and made a siege around the capital of the Spanish part.

Harned:

When you say the Spanish part do you mean the Dominican?

Dauphin:

Yes. But it was not named that way. Before the independence, there were two parts, the French part and the Spanish part. But when the Haitians became independent, they called their part Haiti. So they invaded the (present) Dominican Republic but in that period (was) the Spanish part.

Harned:

The eastern part of the island.

Dauphin:

(The) eastern part. They sieged the capital of Santo Domingo. There was a rumor (or) false information saying (that) the army of Santo Domingo accepted the surrender, but it was not true. (Then,) Dessalines, the first Haitian emperor, danced a beat to celebrate this victory and gave a great feast. The Spanish groups from Santo Domingo came to play to celebrate with the Haitian emperor, but it was a trap.

It was not true. The Spanish army came during this celebration and attacked them. So, the Haitian troops quickly left the siege, but they left the country with the musical groups as hostage in Santo Domingo.

It is on this occasion that the Haitians brought a new dance. It was not yet known in Haiti. This new dance replaced the style of army dances.

Harned:

So it replaced the march.

Dauphin:

The march and something much more. (So,) this is the origin of the Haitian méringue, but the name was not méringue at that moment. They called it the carabinier. It means the dance of the people with the carabine or gun. They refined it during (several) decades to obtain something (like the) méringue. The term (first) appeared around the 1870s.

Harned:

So, this document by Jeanty. What was the name of the document?

Dauphin:

A Little Musical Grammar. *Petite Grammaire Musicale*. It is one of the first places where you can see the name méringue (from) Occide Jeanty and his father. This book (includes) a discussion about the way to write it. What is the difference between the Haitian méringue and the merengue from the Dominican Republic? (During this) period we can talk about the Dominican Republic because it became a republic. The Spanish part became independent not from Spain but against the Haitian army, which occupied the territory. They expelled the Haitian army in the same way the Haitian army expelled the French colonial army.

Harned:

Had the Dominican Republic been free from the Spanish?

Dauphin:

The Eastside Spanish colony has been conceded by Spain to France after the Haitian Independence. Dessalines, the first emperor of Haiti, invaded the East part. After the defeat of Dessalines' Haitian army, the Dominican Republic (went) back to the Spanish Empire. In 1821 the Dominican Republic and Haiti were reunified by Haitian President Boyer. In 1844 the Eastern inhabitants revolted against Haitian domination and broke the union. The Dominican Republic then obtained its independence from Haiti.

(Looking at page 157 from Dauphin's *Histoire du style musical d'Haïti*)

(This is the) story of the carabinier from Félix Montas. He is the father of a writer who was with the emperor as an officer when this happened. Montas' father first wrote about this. This is my source (pointing to the bottom of page 158).

The Quintolet Rhythm

Dauphin:

(Demonstrating the quintolet rhythm)

That (is) why today the Haitian says when you have the quintolet, you have to play it in a very sweet way. In fact, it was (like that) at the origin when Jeanty was writing. I will now show you a score by the composer Monton.

There was a poem written by the Haitian bard Oswald Durand. He wrote a poem in Creole. It was not the first poem in Creole, but it was the most famous (from) this period. The poet asked Monton to compose music (for it), which I am showing you now. (Showing the first musical edition of *Choucounne*) It was published in 1884, about the same date as *Petite Grammaire Musicale*, (which was published in) 1882. Mauléart Monton was born in New Orleans. *Choucounne* was a popular méringue. It is notated with a regular quintolet, as described by Jeanty.

Harned:

It says 2/4 but has 5 eighth notes.

Dauphin:

It is the regular quintolet. (sings opening to *Choucouné* while snapping downbeats) This is where the famous air (came from). So, the oldest méringue was performed (with the) regular quintolet in that way. When you are playing (an) old méringue or a classical méringue, you should have this fact in your mind, or the critics (may) say, “Your méringue playing is too hard.”

Harned:

Playing too metrically.

Dauphin:

You know that (is one way to say it). Do not forget that at the origin it was (sings opening phrase with a relaxed syncopation of the quintolet rhythm). You see. Not: (sings opening in a strict cinquillo rhythm).

Harned:

Lamothe said that the Haitian would know to relax (the syncopations).

Dauphin:

Yah! You see. Even when it is written (hums the opening phrase in a strict cinquillo rhythm), you should perform it (hums the opening phrase with a relaxed syncopation).

Harned:

It's not so sharp.

Dauphin:

Yah! Do not forget that this piece was the first model of the way to perform the méringue, especially the classical méringue, but we will see much more complication afterward because composers discussed how to (insert) the second beat.

(hums opening phrase while also adding two beats per quintolet)

You see. It still leads by the first.

Harned:

Yes, the downbeat.

Dauphin:

You should feel the second beat, the effect of syncopation.

Harned:

But you have the habanera in the left hand.

Dauphin:

It is a combination of the two things, but the leading of the quintolet should persist and remain.

Harned:
So, the melody leads, but it seems to be free.

Dauphin:
That's a good way to say (it).

Harned:
If you have drums, you keep a steady pulse, but this seems free.

Dauphin:
(There is) the way to write it and the way to perform it. Did you see the chapter from Jeanty (*Petite Grammaire Musicale*), the ninth lesson (about rhythm)? It is in chapter (or) lesson nine.

Language Prosody

In 2017 I published a book in Paris (called) *Musique et liberté au siècle des Lumières* from the 18th century. In the third chapter of this book, I showed where somebody (first) tried to explain the syncopated rhythm (that is) connected with the rhythm of the Creole poem.

Harned:
Like the rhythm of the poem?

Dauphin:
The language has a rhythm.

Harned:
Sort of like iambic pentameter?

Dauphin:
Yah. May I tell you a story about that? There was a poem before *Choucounne*, which appears in 1883. In the 18th century in 1754, a French opera appeared by the philosopher/composer Jean Jacques Rousseau who wrote the first dictionary of musical terms in French. Jean Jacques Rousseau was a French writer and composer. (He) received a poem in Creole named Lisette.

Harned:
Like Lamothe's *Lisette*.

Dauphin:
Rousseau (asked) why (are) you singing this poem with a French melody? The French melody was (sings melody). It is not normal because a language has its own internal rhythm. You cannot sing it (with) music from a province of France. (He) started to study this poem to find a way to take out the rhythm of the language (from) the poem.

Harned:
The natural rhythm.

Dauphin:

That I called (the) “birth act of the Creole music” with the experiment Rousseau made with this poem.

(He sings the opening phrase of Rousseau’s song.)

Harned:

You have a pickup.

Dauphin:

Yah. I do not have the material here because it does not belong to the archive of the society, but it is (in) my own publications. It is not a book (about) Haitian music, but there is a chapter that explains the origin of this rhythm in the analysis of the poetic rhythms made by Jean Jacques Rousseau in the middle of the 18th century. It is interesting to also know the origin (of) Lisette. It is the first Creole poem.

Harned:

So it was famous when Lamothe set it to music.

Dauphin:

But Lamothe (set) it in the first third of the 20th century. He composed (a different) melody on it, but at its origin, it was a melody (made) by Rousseau. For myself, I’m trying to observe what happened at the beginning to explain where this rhythm came from. That rhythm is the first manifestation or the first expression of the quintolet and the syncopation.

Harned:

Which melody is this?

Dauphin:

The melody from Rousseau. I discuss (this) in the chapter named *La Créolisation du Répertoire Français*. (Also discussed in Chapter Six on p. 181 of Dauphin’s *Histoire du style musical d’Haïti*) (During) this period (Haiti was a) French colony (with) a work by Rousseau called *La Chanson Nègre* (on page 186 of *Histoire du style musical d’Haïti*).

(This is) the first poem in Creole we know of, (which is) named *Lisette*. The writer of this poem was Jérôme de La Mahautière. The poem was a kind of parody from an opera by Rousseau named *Le Devin du Village* (The Village Soothsayer). There is an English translation from the 18th century. Rousseau’s opera was presented in the colony of Saint Domingue before (it was called) Haiti. (Only a few) months after La Mahautière’s poem appeared in Creole, (it became) a parody scene of the village soothsayer by Rousseau.

Harned:

It was from an opera?

Dauphin:

Yah. It is a scene from this opera. As I explain, they didn't have a clear conception of (how) to express this syncopation. So he used regular notation. He (notates an) elongation, but in performance, this elongation should be shortened. (Dauphin sings the opening phrase with the dotted half note in the second measure executed slightly shorter than notated.) You see, this characteristic rhythm is the original.

Harned:

It's almost a beat off.

Dauphin:

Yah. A beat off. You said it right. This is the first attempt (to) express (this rhythm with notation).

Harned:

With the syncopation, you have to know that the accents aren't on the downbeat.

Dauphin:

Exactly. In the book that I published last year, I have a complete chapter concerning the history of this composition by Rousseau. He is well known as a French philosopher. So, this is the origin of this notation.

Théramène Ménès

We will now look at Ménès. His name was Théramène Ménès. He was the challenger of Jeanty. He opposed Jeanty's ideas. Perhaps he was the first to say clearly that we should write the quintolet with a clear (intention) of the syncopation because it is really from a dance, as the two-step is a dance from the USA.

May I tell you a short story? Jeanty was in the military. He was the chief conductor of the music of the National Palace. When the American occupation intervened in Haiti in 1915, Jeanty was strictly against the Americans so harshly that advancing his military career was cut off. Before the military occupation, there was an Afro-American musician who had been engaged to lead the orchestra of the National Palace in the place of Jeanty because there was a big conflict with Jeanty. This man came into Haiti with the influence of syncopated music from the USA. I have an article about this question. Ménès supported this American musician. From that time we started to make a systematic notation of a syncopated méringue in Haiti, (the cinquillo). It's an article from me about this question: "The méringue between aurality and writing." ("La Méringue Entre l'Oralité et l'Écriture: Histoire d'un Genre Musical Haïtien" published by *Canadian University Music Review* in 1980.)

Have you ever heard about Ford Dabney? He was a conductor from the USA. The Haitian President Nord Alexis did not like Jeanty so he (removed) him (as) conductor of music (for) the national palace and called Ford Dabney to conduct the orchestra. He was very famous in the United States (during) this period. He introduced this way of notation. (hums cinquillo rhythm)

Very typical of a quaver. It is the same, this notation that Ménéès called the American way to write the syncopation. Ménéès called this notation the "American musical notation of syncopation." They have a simple, natural way to write the syncopation, and we should adopt that in the méringue because it shows it is a dance, truly a dance. So that is the confrontation, the battle between the Ménéès view on the notation and the Jeanty and Monton way to notate the quintolet in an elegant, subtle way with the quintuplet, you see.

About Ménéès, we have some music I can show you. We (can) look in the archive and certainly some text and rhythms by Ménéès. You have a synthesis of this confrontation, this opposition, in the article I showed you that I wrote in 1980. ("La Méringue Entre l'Oralité et l'Écriture: Histoire d'un Genre Musical Haïtien") So let's see what we have for Ménéès. It is an article entitled "Notes sur la musique haïtienne" ("Notes on Haitian Music").

Harned:

I'm getting Morton and Ménéès confused. Was Ménéès a composer?

Dauphin:

Yeah, but not on the same level of other composers. We do not have musical works from him. We have a musical reflection with musical text on this question where he gives examples of some of his works, but we do not have musical works by Ménéès. His famous text is entitled "Notes sur la musique haïtienne." I can show it to you.

It is a great book published by Sténio Vincent, who became President of Haiti in 1930. During that period of confrontation between Jeanty and Ménéès, he was the mayor of the capital, Port-au-Prince. In the book by Sténio Vincent, you have (notes from) Ménéès and his reflections concerning the music. This reflection started with the national anthem, "La Dessalinienne," and inside there is great (information) about the méringue. He has a reflection about the musical Vodou. It is interesting. This is an important text when you want to discuss the question of notation, (including) the origin of (both) notation(s).

Edmond Saintonge

Dauphin:

Saintonge. Let's see something about Saintonge. His dates are 1861–1907. What can we see about Saintonge? There are fragments, but a lot of the music of Saintonge is already digitalized, so I can show you.

To every pianist I (have) shown, the music of Saintonge is magic. I met two pianists from Paris, and when they saw the works of Saintonge (they said), "Ah, this is too good for the piano." Color (and how he) changes the register. There is also a predominance of the regular cinquillo in his méringues.

Harned:

He does it quite a bit.

Dauphin:

This is a fragment. This is for four hands, the *Méringue de Salon*. You see, with a composer like this, it is not the theory or the ideological position. He is making music. That is the feeling I have. He needed (to use) an expression with syncopation for phrasing the five notes.

Harned:

He uses a wide range of dynamics also.

Dauphin:

Yah. Everything is in that music. We have many (works by) Saintonge like that. For flute and piano, this is the second mazurka. This is *Marche Funebre*.

Harned:

It looks like Chopin.

Dauphin:

Yah.

Harned:

Ludovic Lamothe was known as the Black Chopin.

Dauphin:

Valse a Chopin, Gallopade. Méringue Favorite. It's a good méringue. This is a Grenier edition. Let's see the other one. *Elegie Méringue*. You see it too, the classical form of the elegie (and) inserting the idea of méringue.

Harned:

It has a rhythm like a tango without a downbeat. The tango and cinquillo seem to have a lot of similarities.

Dauphin:

You see, in his music you do not have one pattern generalized to the piece. It is a piece in evolution with different kinds of expressions with the use of cells from the méringue when it is necessary. It is not a dance.

Harned:

Would you say it is stylized?

Dauphin:

Yes, stylized. The effect of animato misterioso. Things change continually. Let's look (at) the music first. It's a great piece. This is the original manuscript.

Harned:

Mr. Grenier did a lot of work.

Dauphin:

Yah. I (was given) this, and he works from that.

Harned:

That's a lot!

Dauphin:

(We) have the manuscript in preservation. I can take a picture of it. I have a system to put a camera on and put the manuscript under. The *Caprice Méringue*. We have an edition. It is not recorded yet.

That's why when talking about Saintonge, I use the term rhapsody style. You think you have a hand of (it), and a few minutes later you are in a different world. This is the rhapsodic style. This is the most valuable expression to talk about Saintonge's style.

I did this first exploration before I completed this book (*Histoire du style musical d'Haïti*) to have the possibility to say something about him, his style, what can you find in his work and his originality. I am trying to complete the idea about him as a composer, how many works, who (was) around him, and what his influences were to complete the portrait.

Harned:

He was just a child when he went to Paris. So, it was from his childhood that he had Haitian music in his mind.

Dauphin:

In my opinion (it was) when he went back to Haiti.

Justin Élie

Dauphin:

So it is a true composer for piano, as you can see. So let's see something else. What do you think of the méringues of Élie?

Harned:

I don't have the music, but I think he studied in Paris.

Dauphin:

Those méringues are highlights in the story of méringue. They are popular because the melody comes from popular songs. He arranged them as very short pieces. Very typical. You see the period. It's another way to present a theme.

Harned:

Well, the time signature with five beats. It's relaxed and not even.

Dauphin:
Exactly.

Harned:
The downbeats are steady. Very free. It's like the inflection of the melody gives information to know how much rubato style to use.

Ludovic Lamothe

Dauphin:
Let's see Lamothe. I don't remember which works from Brahms have the same pattern.

Harned:
Which pattern?

Dauphin:
The same harmony. I don't remember. I noted which. He made a style of dance from it, but it is like a Brahms Intermezzo.

This is a carnival dance from Lamothe (*Nibo*). He wrote it for a competition for the carnival. He won a competition with this composition.

Robert Durand

Dauphin:
Durand. He did something very original. Durand introduced chamber music in Haiti. He composed a quartet, his major work. It has great originality. (In) the place of the minuet he introduced a méringue. That was considered revolutionary and influenced composers to use the méringue in an original way in the classical frame. Durand has another aspect. He had a clear conception in the way to write this méringue.

Harned:
With the rhythms?

Dauphin:
The rhythms. You see it's a very long story. Since 1880 people started to discuss the way to write them. Durand tried to define the way to write it. Before I showed you the quartet, I would like to show you a copy I (made) in Durand's perspective. It is a little manuscript. The notation of the méringue. It is a fragment of a study. He never completed it, but there are many elements. He was a cellist. This study (is called) "About the Haitian méringue and his notation." I have the original in my personal collection. At a certain time, he compared with other types of méringue in Puerto Rico, the boriquen.

Transcription and Reduction

Dauphin:

(On) the back of the page you have those notations. He told us some stories of a great pianist from Puerto Rico who came to Haiti to play. He saw Lamothe playing a piece. He had the score in his hands and (told) Lamothe that it was not what (he was) playing. "What you wrote does not correspond with the way you play." This question, in my opinion, will always exist. A performer can always give a little extension of a kind of swing between what (is written) and what he is playing.

The 5/8 Meter

Dauphin:

Durand is in favor of the notation in 5/8 in a group of five (with the) equal quintolet. On occasion, he is looking (at) the partisan person in favor of the syncopated notation. They are at fault. They are not right.

He was (experimenting) to see how a musician reacts (who) does know this particular local music. The music is written, and another person is playing it. Durand tells us of many occasions (where) he observed and discussed with musicians coming to play classical and local music. What is their opinion on the way to perform this way and to notate? (Also) the comparison of position with the Haitian composers. He (explains all of) that in his manuscripts.

Harned:

I was thinking about the Chopin Nocturnes. They say that the left hand should be steady, but the right hand should be free.

Dauphin:

Something like that.

Harned:

I see the discrepancy between 2/4 and 5/8.

Dauphin:

Yah. It is all along with this problem. There are two versions of the Durand manuscript. It is generally the same thing to make it clearer (in) the way to tell his story, but it was his passion. How he wrote his music and the méringue is still now considered as revolutionary music.

Harned:

When was this written? I see that he died in 1995.

Dauphin:

His quartet was performed in 1946. That explains why he tried to interview so many musicians visiting Haiti. It was during wartime when many Jewish (people) left Europe to go to the United States. One of the meeting points was Port au Prince (for people) waiting to obtain a visa to visit

the United States. Many of the Jewish (people) were musicians (that played) in orchestra and chamber groups. One gave the information that Port au Prince was a good place. Durand was innovative (to interest) people in Port au Prince to chamber music. He had an extraordinary opportunity to write for chamber musicians in Haiti and to discuss how to write and make something original. It is in this condition that his quartet was composed. That explains why this discussion often (involved) musicians abroad and local musicians.

So, let's see this movement. This is the second movement, the dance. This is the edition by Durand. It is his masterpiece. He collected music in the peasant field and used these themes at the beginning. The third movement (is) based on this méringue style. It's another type of slow méringue. It corresponds with is called the ancient méringue, méringue (from) past time.

Harned:
How is it ancient?

Dauphin:
This aspect of slow méringue where you have 2+2+1. This is the way to relax. So, in that way, this is the authentic méringue because it is in the old style of the méringue.

Harned:
The original. It was to be slower. That makes sense to be more relaxed.

Dauphin:
As I said, Jaegerhuber used a lot of 5/8, but it is not in the intention of méringue. He composed many Creole melodies from Vodou themes. He composed a mass on Vodou themes. (There is) lots of use (with) 5/8, but it (has) another intention. It is not to evoke dance music.

Calenda Dance

Dauphin:
Perhaps in the historical scene, you can have a slave dance that uses a kind of calenda (with) the same metric.

Harned:
The 5/8?

Dauphin:
Yah. I can show you if you'd like.

Harned:
You know, Gottschalk's Opus 2 is *Bamboula*. There seems to be a tie between the bamboula and the calenda, I think. I was considering comparing it with the calenda because it seems to have an influence with the syncopated rhythm.

Dauphin:

The idea we have nowadays about what calenda was, what bamboula was in the 18th century among the slaves is not exactly what Gottschalk did at his time. There is a close relationship between Lamothe and the méringue because it is a new genre that appears in the last quarter of the 19th century. So Jeanty (and) Lamothe can have an idea about this music but (then also) in the middle of the 19th century for Gottschalk. (Concerning) the idea of what the calenda was in the 17th century, it is an artistic idea. It is not an ethnographic idea. Do you see the difference?

Harned:

I'm not sure. I remember the calenda was just the dance of the slaves. I'm not sure if tumba francesa was related to it.

Dauphin:

My mind is at the period of the calenda and the bamboula (as) observed by the contemporaries. There some of them wrote descriptions. In my opinion, those descriptions are closest with reality than what we recompose in our mind one century later. One of the observers of this music, Moreau de Saint-Méry, wrote at the end of the 18th century around 1790 a little book called *Dance of Slaves* (that was) published in Philadelphia. He knew this mode (and) how to describe how it was. I do not mean that Gottschalk's music is less or lacks interest.

Harned:

I think he was influenced by Congo Square, but that was a mixture because all the different slaves met there.

Dauphin:

Gottschalk wrote about his travels in the Caribbean islands. It is very interesting. He did not visit (Haiti). He explained why. From his friend who was a slave owner, he heard stories that French people were killed and so on. So, he preferred not to visit Haiti, but he made a great tour (of) Cuba and Puerto Rico. He heard many of the local musicians during this period. It was his inspiration. Of course, Gottschalk's (music) is great for me. I like it. It is different.

Harned:

It's not a recording.

Dauphin:

That is what I'm trying to say! It is so simple.

Harned:

That's why the Lomax is a good source.

Dauphin:

I had the same observation about the composer Descourtilz. I found this man's compositions wonderful. It is an operatic scene between two African slaves when they had been captured in Africa to be sent to America. (A man) and his fiancée were separated. Years (later), the man was

looking to find his friend when new slaves arrived. After the transaction from one island, his fiancée arrived on the plantation. It is so true that it happened so many times.

Harned:

It's an opera scene.

Dauphin:

Here it is an opera. He composed nice music and the first opera scene in Creole where the man and woman are singing to each other in (their) period of absence. Now they are together to celebrate their union. It is something fantastic. But so many people do not accept this work saying: "it is not true," "why did he make the music in French elegant style for violin," or "they do not understand (this work) at all."

Harned:

It's like you are making a movie. What do you think of Joplin's opera, Trimonisha?

Dauphin:

Great. It is something different. I practice ethnographic fields myself. It is something to have what you observe, but when you are leading with works (that were) inspired by reality, it is something else.

Harned:

It's artistic. It's not a documentary.

Dauphin:

What do we have for Casséus? You see, I considered the founders of the Haitian movement of nationalism in music. There are five important composers: Justin Élie, Lamothe, Jaegerhuber, Carmen Brouard, and Frantz Casséus.

Casséus did not compose dance music. He did not evoke dance music but maybe two (times). Vodou as a mythology. He composed many lieder on Vodou melodies. Some (are) very, very nice. He composed specifically for the guitar and is one of the great composers (from) that period. Let's see what Casséus can tell us about this rhythm.

Harned:

Dance of the Hounsies.

Dauphin:

(These) are the servants in the Vodou temple. This is a major work from Casséus. This is a guitar suite. (Here,) we have a stylistic méringue. There is the Yanvalou. Petwo also.

Harned:

I thought Petwo was a drum.

Dauphin:

But also a type of dance. Mascaron.

Harned:
Looking at the third movement.

Dauphin:
A type of drum and a type of dance also. Nothing particular but here we have the typical quintolet used. As we can (see), it is now a permanent dance on the same cell.

Harned:
It is very intermittent.

Dauphin:
As we saw in the music of Saintonge.

Harned:
Looking at the fourth movement. There's no time signature.

Dauphin:
No. But anyway we see it is a two-beat meter. It is a specific type of music. This is music not for dance but for work for peasants.

Harned:
Like blues originating from working.

Dauphin:
That's why you have the regular movement around this.

Harned:
A constant movement. He mixes the quintolet with straight eighth notes.

Dauphin:
That is what I call a mark of identity.

Harned:
Looking at Dauphin's book on page 263: the mark of identity. Is this the cell?

Dauphin:
The cell.

Harned:
Are you saying this is the identity of the cinquillo?

Dauphin:
When a composer wants to remind us that we belong to a country with this gesture in mind, immediately they invoke this cell. They can compose a complete piece on it, or they can use it at a certain moment in the piece. They can re-invent it as we saw in Brouard's music.

Harned:

Like variations. So this is tied to nationalistic?

Dauphin:

Yes. It's a kind of signature, a collective signature.

Harned:

For Haiti.

Dauphin:

Yes, but it can also exist in other countries in the area. We saw a composer from Cuba. Shall we see other works by Casséus?

Harned:

Looking at *Haitianesque* for guitar. The Asòtò third movement. Slow. Just eighth notes in this one. What's significant about this piece?

Dauphin:

Asòtò is a drum, the tallest drum in the Vodou. The text is about the sun (being) down. All the animals are sleeping. The roads are closed.

Harned:

Kind of like invoking the spirit.

Dauphin:

And it is time for the spirit to come. If the spirit is not coming, my soul is impaired. I feel bad. So it is a kind of complaint.

Harned:

Like a lament.

Dauphin:

Please, Asòtò, I would hear your sound. This is a traditional melody. We finally know who composed this melody. It's from the middle of the 18th century in Martinique. A French man, named François d'Amour de Bouillé (1739-1800), who was governor of the island was (also) a composer. (He) invented this very nice melody that is known by everyone. (sings a song) It is a song of farewell. Two lovers. One has to leave the country. It is very nice. And Casséus did something very nice.

What I did not tell you is that we talk about the most important composers to establish the style of méringue. From Saintonge to Casséus to Brouard. But those composers have pupils.

Harned:

Students. Imitators?

Dauphin:

Imitators. Now we have a lot of young composers. For instance, Amos Coulanges. One composer (that) composes in the style of Casséus so well. Much more interesting than Casséus himself! Innovative in his guitar style and so on. But there are too many people. It is clearer to make accurate work with the pillars of this style.

Harned:

Looking at Dauphin's book (*Histoire du style musical d'Haïti*) on page 286.

Dauphin:

I call (it) the new era.

Harned:

A new generation.

Dauphin:

A new generation of the national school of composition. First are the founders: Élie, Lamothe, Jaegerhuber, Casséus, and Brouard. An ancestor but nobody knew him, that is Saintonge, who I have discovered. But I do not include him among the founders. He is the anticipator. The second era (includes) ten composers following the five. Generally, you have among them: Michel Dejean, Émile Desamours, Robert Durand, Férère Laguerre, Lina Mathon, Édouard Woolley, and Serge Villedrouin and so on. The new generation is abode and in diaspora.

David Bontemps. Very nice music for the piano. So wonderful so imaginative. What he can do with this rhythm or the variation of that. He is a good composer. He is living in Montreal. Amos Coulanges is living in Paris. I talked about him as a new Casséus but much more interesting than Casséus. I need to compose some works (as well). I have a quartet that is played a few times. I do not really consider myself as a composer, but I have some works. Gifrants. Sydney Guillaume. You should know him. He is living in the United States. He writes for choirs. Very inventive. Rudy Perrault was the violinist I showed you on the CD. Julio Racine (born Feb. 4, 1945; died Oct. 10, 2020) is a composer living in Louisville, Kentucky. He composed a lot. His music makes a combination of jazz and méringue and other things.

Harned:

Does he write out the music? Like written jazz? Stylized jazz?

Dauphin:

Yes. He has a sonata, Vodou Jazz. Very interesting. Daniel-Bernard Roumain is living in the United States also. He is also a composer, not in the regular meaning. He composes really in the new genre. Music installation. Do you know this term? For instance, in plastic arts, you go to a museum. What do you see? Luggage on a chair. It is an installation. A performer-installation of plastic art.

Harned:

It's on display.

Dauphin:

Bernard Roumain has invented a lot of music (for) the city playing the violin where you wait. Of course, all of his works are not that type. He composed music for the regular orchestra also. Very modern. Very unusual.

Harned:

So are these people in the archive too?

Dauphin:

Yes. As you see, it is impossible to see all of it.

Combination of African and French

Dauphin:

This Creole language is the result of the combination of African prosody and a French accent and rhythm. All the words are from France with the old French accent where the last accent was not at the end of the phrase but in other places in the phrase, the French prosody. So, this rhythm has a connection. It is a typical Creole production.

Harned:

Which one is typical?

Dauphin:

The quintolet.

Harned:

So it's Creole? So this is new from the French.

Dauphin:

It's a mixture of French and African. Creole means firstborn in the Americas. Not purely originating from Africa, not purely originating from Europe.

Harned:

It's something new. Creole has different meanings. For Gottschalk, Creole meant the old French, but if you go to New Orleans, it means mixed.

Dauphin:

Yes.

Harned:

I'm just wondering if Vodou compositions use the cinquillo rhythm.

Dauphin:

Vodou is first. (This is) the way (to protect) the African heritage. It is not a favorite place to find Creole facts. The Creole facts are generally in dance music. I mean not literal music, but

profound music, spectacular music for the scene, music for pleasure with dancing. Creole is a mixture. Vodou was a reflection of the conservation of African authenticity.

Harned:

In Vodou, the rhythm is what invoked the spirit.

Dauphin:

There are a lot of rhythms connected with the spirits. They are not rhythms you find in the méringue (or) in popular dances.

APPENDIX C

PERMISSIONS DOCUMENTATION: MUSICAL EXCERPTS

UQAM Département de musique
Université du Québec à Montréal

Mr. William (Bill) Harned
Ph. D. Candidate
University of Northern Colorado
USA

Dear Mr. Harned,

I am pleased to grant you the non-exclusive right to use or to reproduce or to produce your own copies for the purposes of your thesis or related presentations the excerpts of the following musical pieces from the scores previously published in facsimile by the Société de recherche et de diffusion de la musique haïtienne (SRDMH):

Mauléart Monton : *Choucoune* mm. 1-8, 17-20
Ludovic Lamothe : *Lisette* mm. 1-9, 15-25,
Ludovic Lamothe : *Nibo* mm. 1-12, 22-24, 33-42
Robert Durand : *Carnaval* mm. 1-4

Hoping that everything conforms, I wish you the best success.

Yours sincerely,

Dr. Claude Dauphin, Musicologist
Professor Emeritus
Curator of SRDMH's Archives



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This letter serves as permission for William Harned to cite in his doctoral thesis the following excerpts, listed below, from my edition of The Piano Repertoire of Haiti. I request that the source of each citation in the thesis be documented noting the volume and page. A further note to those who may subsequently use the thesis should include the request that any citations of these unpublished editions include the original source and name of the editor.

Robert Grenier

Robert Durand, *Air Ancien*, mm. 1–18, 19-22.

Justin Élie, *Méringues Populaires No. 1*, mm. 1–10, 16-30.

Justin Élie, *Méringues Populaires No. 2*, mm. 1–4.

Justin Élie, *Méringues Populaires No. 3*, mm. 1–8.

Justin Élie, *Méringues Populaires No. 4*, mm. 1–5, 22-30.

Justin Élie, *Méringue Populaires No. 5*, mm. 1–10, 20-27.

Justin Élie, *Méringues Populaires No. 6*, mm. 1–4, 9-16.

Occide Jeanty, *Les Masques*, mm. 1–12, 19-21, 28-48, 57–74.

Jeanty, *Un Baiser Interrompu*, mm. 22-26, 39-48.

Ludovic Lamothe, *La Dangereuse*, mm. 1–20, 31-41, 52-61, 98-108.

Edmond Saintonge, *Prelude-Méringue*, mm. 1–17, 28-37, 80-91, 97–101, 117–126, 166–177.

APPENDIX D
INSTITUTIONAL REVIEW BOARD
DOCUMENTATION



Date: *March 10, 2021*

Principal Investigator: Bill Harned

Committee Action: **NOT HUMAN SUBJECTS RESEARCH**

Action Date: 3/10/2021

Protocol Number: n/a

Protocol Title: THE HAITIAN MÉRINGUE THROUGH STYLIZED PIANO COMPOSITIONS FROM 1880 - 1930

Expiration Date: n/a

The University of Northern Colorado IRB has reviewed your protocol and determined that your submission does not meet the federal definition of research according to CFR 45 Part 46.

§46.102

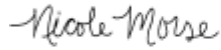
(l) *Research* means a systematic investigation, including research development, testing, and evaluation, designed to develop or contribute to generalizable knowledge. Activities that meet this definition constitute research for purposes of this policy, whether or not they are conducted or supported under a program that is considered research for other purposes. For example, some demonstration and service programs may include research activities. For purposes of this part, the following activities are deemed not to be research:

(1) Scholarly and journalistic activities (e.g., oral history, journalism, biography, literary criticism, legal research, and historical scholarship), including the collection and use of information, that focus directly on the specific individuals about whom the information is collected.

Project activities as set forth in this submission do not require IRB oversight and approval. However, if your procedures change and/or you decide to generalize your findings, please contact the Office of Research & Sponsored Programs to further discuss if IRB approval would be needed.

If you have any questions, please contact the Research Compliance Manager, Nicole Morse, at 970-351-1910 or via e-mail at nicole.morse@unco.edu.

Sincerely,

A handwritten signature in black ink that reads "Nicole Morse". The script is cursive and fluid.

Nicole Morse
Research Compliance Manager

University of Northern Colorado: FWA00000784