

# TRAVELLING FROM MY ORIGIN TO MY PASSION



Lyncia Pivert  
Contemporary Performance Program  
Culminating Experience  
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# INTRODUCTION



❧ CONCEPT OF THE TRIP

❧ COUNTRIES, MUSICAL CULTURES,  
DIFFERENCES, SIMILARITIES AND  
CONNECTIONS

❧ AT BERKLEE: MY PROCESS, MY INFLUENCES  
AND MY RECORDINGS

# ABOUT ME



✧ WHO AM I ?

✧ BACKGROUND

✧ MUSICAL  
INFLUENCES



# MY ORIGIN: FRENCH GUIANA



# HISTORY AND POPULATION



- ❧ FIRST INHABITANTS:  
AMERINDIANS AND  
BUSHI-NENGUE
- ❧ SLAVERY: CREOLE  
PEOPLE
- ❧ ORGANIZED  
IMMIGRATION

# CREOLE MUSIC IN FRENCH GUIANA



❧ THE WORD “CREOLE”

❧ CREOLE MUSIC

❧ CREOLE RHYTHMS:  
KASEKO, DRAJE, LEROL

❧ [https://www.youtube.com/  
watch?v=Hdr-1hUapfM](https://www.youtube.com/watch?v=Hdr-1hUapfM)

❧ [https://www.youtube.com/  
watch?v=FuP-RA3wWa4](https://www.youtube.com/watch?v=FuP-RA3wWa4)



# MY PASSION: GOSPEL MUSIC IN UNITED-STATES



❧ DEFINITION OF GOSPEL

❧ CONTEXT

❧ “NEGRO SPIRITUAL”  
AND “GOSPEL SONG”:  
COMMON  
MISUNDERSTANDINGS

❧ Negro spiritual

❧ Gospel song



# GOSPEL MUSIC/CREOLE MUSIC: SIMILARITIES, DIFFERENCES, AND CONNECTION



- ∞ SIMILARITIES: PERIOD, REPRESENTATION, IDENTITY
- ∞ DIFFERENCES: MAIN SUBJECT, EVOLUTION
- ∞ CONNECTION: PERCUSSION, LYRICS



# AT BERKLEE VALENCIA

MUSICAL DISCOVERY



Berklee  
college *of*  
music

Valencia Campus

# MY PROJECT



GOSPEL ENSEMBLE

RECORDING SESSIONS



# REPERTOIRE EXPLANATION



**JESUS WILL**



∞ PRESENTATION

∞ GOALS

∞ EXPERIENCES



♩ = 88

# JESUS WILL

ANTA GILSON

TRANSCRIBED BY ALEX WILLIAMS

INTRO

E♭7 D7 D♭7 C7

5 **A** VERSE  
F♯9 B♭7 E♯m♭7 D♭7 C7

9 A♯m♭7/B♭ E♯m♭7 D♭7 C7 4X

13 **B** Dm9 G7(♯9) Cm7

17 Dm9 G7(♯9) Cm7

21 A♭7 A♯7 E♭/B♭ D/A D♭/A♭ C/G

25 F♯9 A♯m♭7/B♭ E♯m♭7 D♭7 C7

29 E♯m♭7 G♯7 A♭7 A♯7 B♭7(♯9)

# REPERTOIRE EXPLANATION



**TIENS BON**



PRESENTATION

GOALS

EXPERIENCES



# MON MORCEAU 23

BREVES CARSTONE

**(A)**

1 D<sup>(9#9#2)</sup> G B<sub>b</sub>7 G

5 D<sup>(9#9#2)</sup> G<sup>(#9#7)</sup> B<sub>b</sub>7 G

9 C F<sup>#m7</sup> G C<sup>7</sup>

13 E<sub>m</sub>7 F<sup>#m7</sup> G C<sup>13</sup>

17 D G<sup>(#9#2)</sup> B<sub>b</sub><sup>(#9#2)</sup> A<sub>m</sub>7 D<sup>(7#9#5#4)</sup> G<sup>(#9#7)</sup>

**(A2)**

21 D<sup>(9#9#2)</sup> G B<sub>b</sub>7 G

25 D<sup>(9#9#2)</sup> G<sup>(#9#7)</sup> B<sub>b</sub>7 A<sub>m</sub>7 G<sup>(#9#7)</sup>

29 E<sub>m</sub>7 F<sup>#m7</sup> D<sup>(9#9#2)/G</sup> A<sup>(3#5#4)</sup>

33 E<sub>m</sub>7 F<sup>#m7</sup> G E<sup>#7/B<sub>b</sub></sup>

# REPERTOIRE EXPLANATION



**PA LAGUE MO**



∞ PRESENTATION

∞ GOALS

∞ EXPERIENCES

*rit. lagimo*

**A**

The image shows a handwritten musical score for guitar on a single page. The score is organized into six systems, each consisting of two staves. The notation includes various chords and rhythmic patterns. The first system is marked with a box 'A' and includes chords Bm7, C7, and D7. The second system includes C7, F7(b9), and Bm7. The third system includes G7 and D7. The fourth system includes C7 and F7(b9). The fifth system is marked with a box 'B' and includes Bm7, C7, and D7. The sixth system includes C7, F7, and G7. The seventh system is marked with a box 'C' and includes Eb/bb, Bb7, and C7. The eighth system includes D7, F7, and Ebm7. The ninth system is marked with a box 'D' and includes D7, F7, and Ebm7. The final system features triplets of eighth notes. The tempo marking 'rit. lagimo' is written at the top right.

**B**

**C**

**D**



# CONCLUSION



- ❧ WHAT DID I LEARN DURING THIS JOURNEY?
- ❧ DID THAT CHANGE SOMETHING IN ME AS AN ARTIST ?
- ❧ DO I HAVE NEW PERSPECTIVES FOR THE FUTURE?

# MERCI !



❧ I HOPE YOU HAD A GOOD TRIP

❧ THANK YOU FOR LISTENING

❧ THANK YOU FOR CHOSING MY COMPANY