

LATIN AMERICAN FUSION: AN ANALYSIS OF U.S. AND LATIN AMERICAN MUSICAL STYLES AND
THEIR SYNTHESIS EXHIBITED IN *THE CAPE COD FILES* BY PAQUITO D'RIVERA

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This document focuses on background and performance practice of various musical styles encountered in Paquito D'Rivera's *The Cape Cod Files*. More specifically, the musical styles examined include: boogie-woogie, Argentine *milonga*, classical and popular Cuban music, American twelve-bar blues, contemporary atonal music, and Cuban *danzón*. A brief biography of Paquito D'Rivera is included to establish context of the composer's musical background. Each chapter examines one of the four movements and the musical styles found within that movement. A brief history of each musical style is provided to inform appropriate performance practice decisions.

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CHAPTER 1

INTRODUCTION

1.1 Significance

The clarinet is a versatile instrument found in various ensembles. Symphony orchestras, wind bands, jazz bands, klezmer bands, and chamber music repertoire feature the clarinet prominently. Such versatility proves itself to be a great asset, but it does not come without challenges. In order to pay proper respect to the various styles and the cultures from which their repertoire arose, clarinetists must thoroughly educate themselves on the characteristics defining these styles. When performers do not sufficiently educate themselves about the styles in which they perform, chances of misrepresenting the culture from which the style originated increase. Hypothetically, if musicians grew up listening only to American swing music they might swing even when performing works by Mozart. It may seem extreme to imagine that Mozart's music is unknown by some today, but these very assumptions are problematic when studying musical styles. The differences between American swing music and the music of Mozart may be obvious due to respective regional influences, but differing styles that are born out of similar influences may sometimes create stylistic ambiguity. For instance, U.S. American jazz and Latin American music share common ground; both are heavily influenced by African music. These common African roots cause performers and pedagogues to have inaccurate perceptions of regional differences in these musical styles which is problematic for performers and pedagogues wishing to perform, or teach, a piece such as Paquito D'Rivera's *The Cape Cod Files*, a work that includes differing, specific musical styles from across North and South

America. Sources addressing the pedagogy and performance of such musical styles from Latin America are limited.

1.2 Review of Literature

The International Clarinet Association's quarterly journal, *The Clarinet*, contains limited information regarding Latin America styles. While the journal contains a section entitled *News from Latin America*, this column typically features information on current events related to the clarinet in Latin America, such as festivals rather than information regarding musical style.

Several sources detailing cultural influences and stylistic characteristics in music of the Americas exist, but there are limited resources exploring these topics for clarinetists regarding performance practice. Gerard Béhague, an ethnomusicologist recognized as a leading scholar of Latin American music, offers a thorough introduction to the characteristics and origins of Latin American music in his book, *Music in Latin America: An Introduction*.¹ Béhague organizes the history of Latin American music into three sections. The first section addresses c.1500-1800, a period Béhague labels the Colonial Period. The section explores both sacred and secular music in Spanish America as well as music in Brazil from the period. The second section, *The Rise of Nationalism*, dates from c.1810-1910. It focuses on the history of music preceding nationalism as well as nationalism in Mexico and the Caribbean, the Andean area, and Brazil and the River Plate area. *Counter-Currents in the Twentieth Century* is the third section and highlights Latin American music from c.1910-the present. However, Béhague's book only accounts for music through the book's publication in 1979. The book's final section addresses the history of Latin

¹ Béhague, Gerard. *Music in Latin America: An Introduction*. Englewood Cliffs: Prentice-Hall, Inc., 1979.

American music two decades at a time and is organized as music from the 1910-20s, the 1930-40s, and since 1950. *The Latin American Music Review*, founded by Béhague, contains several articles relevant to style and culture in Cuba such as Aurelio de la Vega's article summarizing Ernesto Lecuona's impact on Cuban popular music.² These articles include useful information regarding certain characteristics that help define the styles, but again, there is little attention to the performance of these styles.

John M. Schechter's book³, *Music in Latin American Culture: Regional Traditions*, explores the music of specific cultures of Latin America. It also delves into the origins and cultural traditions present in those cultures. The book is primarily organized by region since experts of each specific region wrote the chapters. The various regions explored include: Mexico, Central America, the Caribbean, Northeastern Brazil, the Southern Cone (Chile, Argentina, and Uruguay), Andean Colombia, and Andean Peru. This book delves deeper into the origins and region-specific traditions than Béhague's book. John Schechter was a student of Gerard Béhague and also had musical studies in voice and clarinet, another reason this is a significant source for clarinetists.⁴

Eleanor Hague's book, *Latin American Music: Past and Present*, while outdated, offers a look inside the origins and growth of music in the Americas.⁵ It contains information on history of certain genres of Latin America and also includes historical information on traditional instruments and folk songs. Walter Clark's book on a wide range of musical styles, *From Tejano*

² de la Vega, Aurelio. "Lecuona, a Century Later." *Latin American Music Review*, Vol. 19, No. 1 (1998): 106-108.

³ Schechter, John M., ed. *Music in Latin American Culture: Regional Traditions*. Schirmer Books, 1999.

⁴ Schechter, John M., <http://artsites.ucsc.edu/faculty/Schechter/> (accessed August 5, 2018).

⁵ Hague, Eleanor. *Latin American Music: Past and Present*. Santa Ana: The Fine Arts Press, 1934.

to *Tango: Latin American Popular Music*, is not only more current than Hague's, but is also relevant to comprehending stylistic differences amongst regions.⁶ It also explores cultural politics which helps give context to the creation of certain styles.

These are certainly not the only sources available on Latin American music, but they are some of the more relevant sources pertaining to the cultures and musical styles within. However, as stated, the majority of these sources spend most of their time on the history of the music rather than style and performance practice.

1.3 Purpose

The main purpose of this document is to help define the regional differences within the musical styles present in Paquito D'Rivera's *The Cape Cod Files* in order to aid in authentic performance practice. It will also serve as an introduction to Latin American music for clarinetists wishing to conduct further research into these cultures and styles. Styles included in *The Cape Cod Files* include: U.S. American swing music from the 1930s, the Argentine *milonga*, popular and classical music from Cuba, U.S. American twelve bar blues, and the Cuban *danzón*. Defining the stylistic differences among these styles presented in *The Cape Cod Files* is necessary as D'Rivera sometimes juxtaposes certain aspects of the different styles to create an American fusion.

Paquito D'Rivera and *The Cape Cod Files* provide great variety and credibility in defining these styles. Paquito D'Rivera, clarinetist and saxophonist, is an accomplished composer and performer of both jazz and classical music who has garnered fourteen Grammy awards in both

⁶ Clark, Walter A., ed. *From Tejano to Tango: Latin American Popular Music*. New York: Routledge, 2002.

jazz and classical categories.⁷ As a Cuban-born American performer, he assimilates musical styles from throughout North and South America. His composition for clarinet and piano, *The Cape Cod Files*, features a wide variety of styles found throughout North and South America. Many under-informed performers may categorize the composition as “jazz-influenced”. There are certainly jazz influences within the piece, but labeling it merely as “jazz-influenced” grossly ignores the other cultures and styles present in the composition. D’Rivera’s proven success as a performer and composer makes his music an invaluable source for clarinetists to assimilate these varying styles of North and South America and to understand the pedagogy and performance practice of these styles. Therefore, study of the influences of *The Cape Cod Files* will provide insight into the stylistic differences found across the United States, Cuba, and Argentina and will offer a pedagogical resource for clarinetists wishing to execute authentic performance of the selected styles.

⁷ D’Rivera, Paquito. <https://paquitodrivera.com/bio/> (accessed November 13, 2017).

CHAPTER 2

PAQUITO D'RIVERA: A BIOGRAPHICAL SKETCH

2.1 Early Life

Paquito D’Rivera was born on June 4, 1948 in Havana, Cuba to Tito and Maura Rivera. Tito was a classical saxophonist who owned a business selling musical instruments and accessories.⁸ He was Paquito’s first teacher and had a great impact on Paquito’s musical aspirations and goals. He taught Paquito how to read music at a young age and made up games to help him learn *solfège*. He believed “Solfeggio is the basis of any musical education”⁹ and instilled this belief in Paquito at a young age; this helped shape Paquito’s own philosophy of music.

Though Tito Rivera was a classical saxophonist, he introduced Paquito to music of all genres. Paquito recalls listening to Paul Bonneau’s *Caprice en Forme de Valse* and other French saxophone music recorded by Marcel Mule.¹⁰ Possibly the most influential recording was one by Benny Goodman recorded in 1938 at Carnegie Hall. This recording had a young Paquito dreaming of moving to New York and playing swing music. Around the age of five, Paquito began learning to play the saxophone from his father. His first saxophone was a small, curved soprano saxophone that he later upgraded to an alto saxophone after becoming big enough to hold it. Paquito’s first performance with his father was in Havana in 1954. He continued to perform with his father frequently until he began to receive musical opportunities of his own.

⁸ D’Rivera, Paquito. *My Sax Life: A Memoir*. Translated by Luis Tamargo. Northwestern Univ Press, 2005.

⁹ Ibid.

¹⁰ Ibid.

The late 1950s and early 1960s proved to be formative in Paquito's life both musically and personally.

Fidel Castro became Prime Minister of Cuba in 1959. Castro's rise to power would ultimately lead Paquito to leave Cuba permanently in the early 1980s. However, in 1960, Tito and Paquito were invited to perform at the *Teatro Puerto Rico* in New York City. This was Paquito's first trip to New York, and he fell in love with the city. The music of the city was just as lively as he had imagined years before when listening to the Benny Goodman record. Upon their return to Cuba, Tito learned to play the clarinet with the sole purpose of teaching Paquito how to play it.¹¹ Paquito was then offered the position of first saxophone and clarinet of Havana's *Teatro Musical* by the musical director at the time, Tony Taño. Tito allowed Paquito to accept this job only if Paquito did not abandon his studies at the *Marianao Caturla Conservatory*. Paquito agreed and played at the *Teatro Musical* until 1965 when he was called to serve in the army. He served in the army until a 1967 summons transferred him to the newly formed *Orquesta Cubana de Música Moderna*. This new ensemble was created by the Cuban government and called for an abrupt change in music being performed in Cuba. The ensemble was meant to perform big band music and swing music in contrast to the nationalist, classical music previously allowed. Paquito eventually grew tired of the constraints on what kind of music could and could not be played in Cuba so he fled to the United States in the early 1980s and has lived there ever since.

¹¹ D'Rivera, Paquito. *My Sax Life: A Memoir*. Translated by Luis Tamargo. Northwestern Univ Press, 2005.

2.2 Career

Paquito D’Rivera has maintained a performing career since his first appearance in 1954 and is still in frequent demand as a performer today. D’Rivera has experienced success as both performer and composer in both jazz and classical realms, largely due to his significant background in both genres. D’Rivera’s fourteen Grammy Awards are a testament to his success as a performer and composer. D’Rivera earned a Grammy Award in each of the following categories: *Best Latin Recording*, *Best Latin Jazz Performance*, *Best Classical Album*, *Best Instrumental Composition*, *Best Classical Contemporary Composition*, and *Best Classical Recording*. He also has eight Grammy awards in the *Best Latin Jazz Album* category. His current touring ensemble, *The Paquito D’Rivera Quintet*, consists of pianist Alex Brown, bassist Oscar Stagnaro, Diego Urcola on trumpet and trombone, and percussionist Mark Walker.¹²

While Paquito D’Rivera has greater exposure in the jazz world, his contributions to the classical world are also significant. His 1994 wind quintet, *Aires Tropicales*, is typical of his classical writing in that it explores various Pan-American styles. The Aspen Wind Quintet commissioned this seven-movement work; it is arguably D’Rivera’s best-known classical work. Another common characteristic in D’Rivera’s classical works is that he will often arrange his own works in different versions for ensembles of varying instrumentation. For instance, D’Rivera arranged three movements from *Aires Tropicales* as a suite for clarinet and piano entitled *Three Pieces for Clarinet and Piano*. For a composer, this is obviously an excellent way to ensure one’s music is more widely performed. Paquito D’Rivera’s work, *The Cape Cod Files* for clarinet and piano, is another of his classical works that continues gaining in popularity.

¹² D’Rivera, Paquito. <https://paquitodrivera.com/bio/> (accessed August 31, 2018).

2.3 *The Cape Cod Files*

Clarinetist Jon Manasse and pianist Jon Nakamatsu commissioned *The Cape Cod Files* for the 30th anniversary of the Cape Cod Music Festival of which Manasse and Nakamatsu have been Artistic Directors since 2006. *The Cape Cod Files* is dedicated to the duo.¹³ In 2009, Manasse contacted Paquito D’Rivera to compose a piece for clarinet and piano with a duration of approximately twenty minutes.¹⁴ There were no other parameters on the commission other than the duration, resulting in a four-movement work with stylistic influences reaching from the United States to Argentina. Two years later, in 2011, the Vandoren Company commissioned D’Rivera to adapt the work into a concerto. Jon Manasse and Symphony Silicon Valley premiered *The Cape Cod Concerto* on May 12, 2011.

The first movement, *Benny @ 100*, is dedicated to Benny Goodman’s 100th birthday and features jazz influences from New York in the 1920s and 1930s. *Bandoneón*, the second movement, is an Argentine *milonga* in which the clarinet imitates the instrument for which the movement is named. The third movement, *Lecuonerias*, is a solo clarinet improvisation on tunes written by the well-known Cuban composer, Ernesto Lecuona. The final movement, *Chiquita Blues*, combines aspects of twelve-bar blues and Cuban *danzón* to represent Antonio Orlando Rodriguez’s novel, *Chiquita*, which follows the life and career of a 26-inch tall Cuban singer and performer in New York.

¹³ D’Rivera, Paquito. *The Cape Cod Files*. New York, NY: Hendon Music, a Boosey & Hawkes Company, 2009.

¹⁴ D’Rivera, Paquito, interview by author, 2018.

CHAPTER 3

THE GOODMAN INFLUENCE

3.1 *Benny @ 100*

Benny Goodman's influence on Paquito D'Rivera is displayed prominently in the first movement of *The Cape Cod Files*. The movement, entitled *Benny @ 100*, honors what would have been Goodman's 100th birthday. Referencing this movement, D'Rivera states that he was "Inspired by Benny Goodman's unique way of jazz phrasing, as well as his incursion in the so-called 'classical' arena...".¹⁵ Goodman is certainly significant for his 1938 recording that inspired D'Rivera as a young boy but also because his career in both jazz and classical realms inspired D'Rivera's own career. Sadly, D'Rivera never got to meet Goodman personally before Goodman's death in 1986.

Benny @ 100 has two distinctive style sections; a slow blues section in triple meter and a fast boogie-woogie section. However, both sections feature the same motif, a motif taken from Benny Goodman's recording of *Memories of You* that D'Rivera claimed was one of the first melodies he learned from his father's Goodman record.¹⁶ The entire movement is based on this same motif seen in Figure 1.

¹⁵ D'Rivera, Paquito. *The Cape Cod Files*. New York, NY: Hendon Music, a Boosey & Hawkes Company, 2009.

¹⁶ D'Rivera, Paquito. *My Sax Life: A Memoir*. Translated by Luis Tamargo. Northwestern Univ Press, 2005.

Clarinet in B \flat

$\text{♩} = 100$ Rubato a piacere

mf

Piano

Figure 1: D’Rivera, *The Cape Cod Files*, movement 1, measures 1-4.

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The motif above can be described as three consecutive, ascending, chromatic notes followed by a large intervallic leap to a note of longer duration. Use of syncopation is another key feature of the motif. D’Rivera sets this five-beat motif, seen in Figure 1, in 4/4 meter to highlight the asymmetry and foreshadow the motif’s eventual syncopation. While the motif appears in different time signatures throughout the movement, it maintains the melodic and rhythmic integrity seen in Figures 2 and 3. In Figure 2, taken from the slow blues section, the motif is in triple meter. Figure 3, taken from the boogie-woogie section, shows the motif in duple meter.



Figure 2: D'Rivera, *The Cape Cod Files*, movement 1, measures 17-21.

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Figure 3: D'Rivera, *The Cape Cod Files*, movement 1, measures 76-78.

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3.2 Performance Considerations

The opening, as seen in Figure 1, is marked *Rubato a piacere* allowing a performer to exercise freedom in interpretation of the opening motif. However, too much freedom could obscure the base rhythm which is significant because the entire movement is based on that opening motif and its rhythmic structure. The introduction continues until a transition to a slow blues section at rehearsal letter A.

The most significant performance consideration for the slow blues is whether or not to swing. D’Rivera claims that a performer could swing if they would like, but he provides a word of caution. D’Rivera omitted the direction to swing from the score because he says that classical clarinetists always over exaggerate swing rhythms.¹⁷ Therefore, the movement should either have an occasional light swing or not be swung at all. The syncopated rhythm takes precedence over the decision to swing or not since the entire movement relies on the opening motif for continuity.

The boogie-woogie section begins at rehearsal letter E with an introduction beginning at rehearsal letter D. Boogie-woogie is a style believed to have originated in the Midwest and Southern United States in the late nineteenth century and is characterized as having a rhythmically driving bass line inspired by the chord progression of the twelve-bar blues.¹⁸ Boogie-woogie style gained popularity in the 1930s and 1940s with various Big Bands, but faded shortly thereafter with the rise of rock and roll. The boogie-woogie bass line, seen in Figure 4,

¹⁷ D’Rivera, Paquito, interview by author, 2018.

¹⁸ Silvester, Peter J. *The Story of Boogie-Woogie: A Left Hand like God*. Scarecrow Press, 2009.

drives the movement perpetually forward until the return of the slow blues material at rehearsal letter K.

E

Boogie-Woogie

Figure 4: D’Rivera, *The Cape Cod Files*, movement 1, measures 72-75.

The Cape Cod Files by Paquito D’Rivera
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The boogie-woogie bass line in Figure 4 is a common pattern that is not often swung.¹⁹

Boogie-woogie did not traditionally utilize swing until swing musicians started including boogie-woogie in the 1930s. Therefore, a performer should not swing from rehearsal letter E to rehearsal letter K. Once again, it is the rhythmic integrity of this section that contributes to the overall style.

Other techniques one may consider for performance are use of vibrato and glissandi or “scoops”. Both are appropriate for use in this style of music but both should be used sparingly so as to not seem like a novelty. These techniques should only be employed in exact repetitions

¹⁹ Silvester, Peter J. *The Story of Boogie-Woogie: A Left Hand like God*. Scarecrow Press, 2009.

of melodic material to help differentiate repeated motifs. These tools are meant for expression, so overuse of either technique will result in a misrepresentation of the musical style from which this movement is influenced.

In conclusion, *Benny @ 100* is written so that performers can achieve an authentic performance by emphasizing the rhythmic syncopations without any additional techniques. However, the common rule for performers wishing to add swing, vibrato, or glissandi is simply not “over do it”. Effective use of these techniques is best learned by listening to prominent jazz musicians of the time such as Benny Goodman, Artie Shaw, Woody Herman, and Buddy DeFranco.

CHAPTER 4

THE MILONGA: PREDECESSOR OF THE ARGENTINE TANGO

4.1 Argentine Influences

Argentine influences play a significant role in the second movement of *The Cape Cod Files*. The second movement, entitled *Bandoneón*, is an Argentine *milonga* influenced by the traditional Argentine instrument for which it is named. The *milonga*, like D’Rivera’s career and like *The Cape Cod Files*, has crossed musical boundaries throughout its history.

The *milonga* is not only a style of music but also a dance popular among Argentine circuses in the late nineteenth century that developed around the time Buenos Aires was designated as the nation’s capital.²⁰ The city’s boundaries were expanded at this time, blurring distinctions between urban and rural traditions. This divide between urban and rural significantly influenced Argentine culture and helped define the music of Argentina.

Classical Argentine composers of the late nineteenth century were seeking a way to unite the Argentine people as a whole since the new city boundaries created a greater disconnect between them. Due to its appeal to both rural and urban communities, the musical style of the *milonga* became the common vehicle of expression. It blended aspects of both realms to create a sound as diverse as the Argentine people.

The primary differences between rural and urban influences in the *milonga* stem from differing rhythmic patterns. There are two contrasting rhythmic voices in a standard *milonga*. A first voice, influenced by rural traditions, performs in a compound meter. The rural influence

²⁰ Clark, Walter A., ed. *From Tejano to Tango: Latin American Popular Music*. New York: Routledge, 2002.

comes from the South American *gaucho*, or cowboy. These *gaucho* songs were typically lyrical and performed in a compound meter. The feeling of compound meter is often written as triplets when a duple meter and can be seen in Figure 7. A second voice, influenced by urban communities, contrasts the first voice by performing in a simple meter and often using a specific rhythmic pattern. This rhythmic pattern, popularized in urban dance halls, is known as the *habanera* rhythm. In 2/4 meter it is written as a dotted-eighth-sixteenth rhythm followed by two eighth notes. Western Classical musicians will likely recognize this as the rhythm used in the *Habanera* from Georges Bizet's opera *Carmen*. The *habanera* rhythm eventually evolved into the *tresillo* rhythm that has become a common fixture in Latin American music. In 2/4 meter, the *tresillo* rhythm is written as two dotted-eighth notes followed by a single eighth note. These rhythms can also be found in 4/4 meter, but the rhythmic proportions remain consistent. Both the *habanera* and *tresillo* rhythms can be seen in Figures 5 and 6.



Figure 5: *Habanera* and *tresillo* rhythms in 2/4 meter.



Figure 6: *Habanera* and *tresillo* rhythms in 4/4 meter.

The final eighth note in 2/4 meter, or quarter note in 4/4 meter, also drives forward into the following measure to continue the momentum of the dance rhythm. The differing rhythms occur simultaneously in a standard *milonga* as seen in Figure 7.

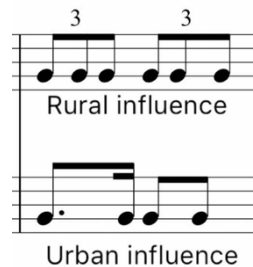


Figure 7: Rural and Urban rhythmic influences in the *milonga*.

Instrumentation is another key factor in the *milonga*. An ensemble known as an *orquesta típica* often performed *milongas*. *Orquestas típicas* typically performed popular music and generally consisted of a rhythm section, a string/wind section, and a *bandoneón* section.²¹ The *bandoneón* is a type of button accordion that is a member of the concertina family. It originated in Germany and came to Argentina in the late nineteenth century. Like the accordion, the *bandoneón* is held between both hands that control the expanding and contracting bellows. Tones are created when the air in the bellows is pushed through a set of reeds. Unlike the accordion, the *bandoneón's* buttons are pressed in the same direction as the bellows and only control single pitches rather than entire chords. However, multiple buttons do allow the *bandoneón* to create chords. The *bandoneón* became popular for its melodic, harmonic, and rhythmic abilities as well as its portability. *Bandoneón* players had great command over melody, harmony, and rhythm, enabling them to improvise expressively with great passion. The people of Argentina exploited the *bandoneón's* versatility in combination

²¹ Clark, Walter A., ed. *From Tejano to Tango: Latin American Popular Music*. New York: Routledge, 2002.

with the *milonga* and the European minuet to popularize what later developed into the Argentine tango.²²

4.2 *Bandoneón*

The second movement of *The Cape Cod Files, Bandoneón*, has many of the Argentine influences already mentioned such as the urban and rural influences found in the traditional *milonga*. D’Rivera states that like *Benny @ 100*, there are two basic style sections in *Bandoneón*. The first musical style is the *milonga* and the second is rock and roll.²³ The overall form of the movement can be analyzed as ABA form with an extended coda. Each A section contains *milonga* material as well as rock and roll influences whereas the rather short B section is strictly rock and roll influenced.

Bandoneón opens with the piano establishing the basic accompaniment used throughout the movement seen in Figure 8.

²² Garramuño, Florencia. *Primitive Modernities: Tango, Samba, and Nation*. California, 2011.

²³ D’Rivera, Paquito, interview by author, 2018.



Figure 8: D’Rivera, *The Cape Cod Files*, movement 2, measures 1-2.

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The same accompaniment continues through the clarinet entrance in measure 5 seen in Figure 9.



Figure 9: D’Rivera, *The Cape Cod Files*, movement 2, measures 5-8.

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Figure 9 shows many of the characteristics expected in a traditional *milonga*. Though the movement is in 4/4 meter, the triplets in the clarinet part provide a feeling of a compound meter, representing the rural *gaucho* influence. The simple meter piano accompaniment

represents the urban influences of the *habanera*, or in this case *tresillo*, rhythm. The *tresillo* rhythm is present in the left hand of the piano for a majority of the movement; it only changes significantly in the rock and roll inspired sections.

The rock and roll inspired sections feature more prominent rhythmic unity between the clarinet and piano parts. The rhythm of both voices now appears in primarily simple meters as seen in Figure 10.



Figure 10: D’Rivera, *The Cape Cod Files*, movement 2, measures 18-19.

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In addition to a feeling of simple meter, the other primary characteristic of the rock and roll inspired sections is a feeling of forward motion. Driving rhythm propels the movement forward, contrasting the more relaxed *milonga* sections.

The movement concludes with what is possibly the only direct comparison to an actual Argentine *bandoneón*. The conclusion features a large ritardando and diminuendo in the

milonga style. In the final measure, D’Rivera directs the clarinetist to “Blow air into the horn”.²⁴ The audible sound of air going through the instrument without any discernible pitch is most likely an imitation of air releasing from the bellows of a *bandoneón*.

4.3 Performance Considerations

Bandoneón poses interesting issues regarding performance. Much of the musical style lies in the contrasting rhythms between solo and accompaniment. The clarinet takes the role of the *bandoneón* while the piano represents the *orquesta típica*. The *milonga* is an expressive style that benefits from use of rubato. However, rubato in the *milonga* might be problematic for performers.

The *milonga* is ultimately a style of dance music, which is significant when considering use of rubato; too much rubato would make dancing more difficult. Therefore, a pianist should use very minimal rubato, if any at all, so as not to obscure the underlying dance rhythm. Regardless, the quarter note of the *tresillo* rhythm in the left hand of the piano should remain consistent. However, there is possibility for rhythmic freedom in the clarinet line since *bandoneón* players would traditionally manipulate time in the melody. It is essential for a clarinetist to understand how the solo and accompaniment intertwine to understand when and where to take rhythmic liberties while still maintaining rhythmic integrity. D’Rivera repeats the clarinet’s basic motif (shown in Figure 10) a total of six times with only slight variation in each statement. The first, third, and fifth iterations of the melody are identical as are the second, fourth, and sixth iterations. There are only two minor differences between the odd and even

²⁴ D’Rivera, Paquito. *The Cape Cod Files*. New York, NY: Hendon Music, a Boosey & Hawkes Company, 2009.

numbered appearances. The even numbered appearances begin on beat three rather than beat one and the first note is one octave lower than that of the odd numbered appearances. There are no differences in dynamic markings. These similarities between motifs can make the movement seem rather repetitive which is why addition of rubato is a useful tool. Adding rubato not only more accurately depicts a *bandoneón* player's performance but also helps differentiate the repetitive melodies. However, rubato should be used only in the *milonga* sections since the rock and roll sections are meant to drive forward.

Improvisation is another factor for consideration in performance. D'Rivera purposefully composed the *milonga* sections to provide an improvisatory feel between all of the iterations of the opening melody. Therefore, a performer does not need to add much improvisation. However, slight improvisation would appropriate in the repetitions of the opening theme because according to D'Rivera, "...*bandoneón* players never play what is written."²⁵ The melodic line should remain intact, but occasional grace notes or other ornaments may add to the effectiveness as long as they are not overused.

²⁵ D'Rivera, Paquito, interview by author, 2018.

CHAPTER 5

THE MUSIC OF ERNESTO LECUONA

5.1 Ernesto Lecuona

Ernesto Lecuona was one of the best-known Cuban composers of the early twentieth century and is arguably one of the best-known Cuban composers of all time. Lecuona was born in Guanabacoa, an eastern township of Havana, in 1895. Lecuona started learning piano at the age of three and attended the Peyrellade Conservatory when he was nine years old.²⁶ Lecuona grew to have success as a concert pianist as well as a composer. Spanish and Afro-Cuban music heavily influenced Lecuona's compositions. He would often exploit the percussive qualities of the piano to imitate drums used in Afro-Cuban music. Lecuona's music often features driving rhythms and asymmetrical accents that give it a dance-like, percussive quality. Lecuona had success in both classical music and popular music realms for which he received much criticism. Many felt that he "sold out to commercialism"²⁷ while others celebrated his ability to cross musical borders. This compositional versatility had a great influence on Paquito D'Rivera's own career. Ernesto Lecuona was a celebrated composer in Cuba until Fidel Castro rose to power. Lecuona left Cuba in 1961 to live in Spain until his death in 1963.²⁸

Ernesto Lecuona's music was significant to Paquito D'Rivera because, as a young boy, D'Rivera was inspired to see a Cuban man writing Cuban music with much success. D'Rivera would later improvise on Lecuona melodies at some of his own performances to pay tribute to

²⁶ Sublette, Ned. *Cuba and Its Music*. Chicago, IL: Chicago Review, 2004.

²⁷ de la Vega, Aurelio. "Lecuona, a Century Later." *Latin American Music Review*, Vol. 19, No. 1 (1998): 106-108.

²⁸ D'Rivera, Paquito. *My Sax Life: A Memoir*. Translated by Luis Tamargo. Northwestern Univ Press, 2005.

the Cuban legend. D’Rivera received praise for his improvisation on Lecuona melodies to the point that people began to ask him for copies of the music. This is how the third movement of *The Cape Cod Files, Lecuonerias*, was conceived and is why the movement is written for solo clarinet.²⁹

5.2 *Lecuonerias*

Lecuonerias, as mentioned above, is a solo clarinet improvisation on melodies written by Ernesto Lecuona. There are three Lecuona pieces featured throughout the movement including: *Al fin te vi*, *Gitanerias*, and *Siboney*. *Lecuonerias* is sectional and lacks transitions between each section.

The movement opens with an original introduction that is not based on any Lecuona melodies. The first actual Lecuona melody comes from *Al fin te vi*, which means “Finally, I saw you”, in measure 41, seen in Figure 11.



Figure 11: D’Rivera, *The Cape Cod Files*, movement 3, measures 41-43.

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²⁹ D’Rivera, Paquito, interview by author, 2018.



Figure 13: D'Rivera, *The Cape Cod Files*, movement 3, measures 141-147.

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5.3 Performance Considerations

The first consideration in performing *Lecuonerias* is that it is ultimately an improvisation on various Lecuona melodies. It should feel improvised while still preserving the integrity of Lecuona's melodies. Therefore, the written rhythm provides a basic structure rather than an exact rhythm for performance. The basic recurring idea of the introduction can be seen in Figure 14.

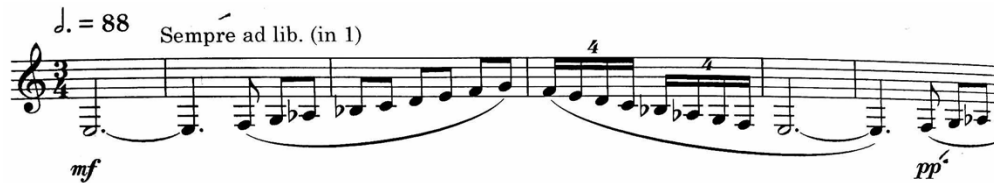


Figure 14: D’Rivera, *The Cape Cod Files*, movement 3, measures 1-6.

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This basic idea is expanded throughout the introduction with varying rhythmic elaboration. The notes presented could be analyzed as an F melodic minor scale. However, each iteration of the theme begins and ends with a low E. The low E’s frequency and duration would suggest a scale based on E; consequently, it may be better to analyze the motif as an E Spanish Gypsy scale. The only difference between D’Rivera’s scale and the E Spanish Gypsy scale is that D’Rivera uses a B-flat rather than a B natural. E Spanish Gypsy is also a more convincing analysis since the title of the movement, *Lecuonerias*, is a combination of Ernesto Lecuona’s last name and the Spanish word for gypsies. D’Rivera marks “Sempre ad lib. (in 1)”³⁰ at the beginning of the introduction, granting performers freedom to make the movement sound improvisatory rather than strictly metered. The absence of a strict pulse and the use of rubato assist in giving the introduction an improvisatory feel.

The second section, inspired by *Al fin te vi*, begins in measure 41 shown in Figure 11. It is significant to remember that *Al fin te vi* was originally written for piano, though various

³⁰ D’Rivera, Paquito. *The Cape Cod Files*. New York, NY: Hendon Music, a Boosey & Hawkes Company, 2009.

jazz combos have also arranged and performed *Al fin te vi*. D’Rivera also wrote this section in an improvisatory style with special attention to the rhythm, making the movement feel spontaneous rather than strictly metered. To make this style effective, performers should keep the pulse of this section consistent and highlight the rhythmic characteristics such as syncopation and irregular accents. This will also ensure that the integrity of Lecuona’s melody remains intact.

The subsequent section begins in measure 96 shown in Figure 12. This section, inspired by *Gitanerias*, more closely resembles the original composition on which it is based than the two other melodies featured in *Lecuonerias*. This section should be approached more as a classical style than a jazz improvisation since D’Rivera closely mirrors the original melody of *Gitanerias* with little alteration.

The final section of *Lecuonerias* is arguably the most difficult to execute effectively, due to a change in texture that divides the clarinetist’s role between solo and accompaniment, rather than strictly remaining solo. This section, inspired by *Siboney*, should have a consistent pulse just like the earlier section inspired by *Al fin te vi*. Consistent pulse will help a listener identify Lecuona’s melody more easily since, as stated previously, the melody is more fragmented than the previous melodies found in *Lecuonerias*.

Ultimately, *Lecuonerias* is an improvisation on melodies written by Ernesto Lecuona. Performers should familiarize themselves with *Al fin te vi*, *Gitanerias*, and *Siboney* to augment understanding of these melodies. However, in performing *Lecuonerias* these melodies are meant to pay homage to Ernesto Lecuona and his music rather than being identical replicas of the original compositions.

CHAPTER 6

LATIN FUSION

6.1 Influences

The final movement of *The Cape Cod Files*, entitled *Chiquita Blues*, features a variety of influences including: American twelve-bar blues, contemporary atonal music, and the Cuban *danzón*. However, Antonio Orlando Rodríguez's 2008 novel, *Chiquita*, inspired the title, form, and overall theme of *Chiquita Blues*.³¹ D'Rivera combines these elements to create a unique fusion of styles.

In 2008, Cuban author Antonio Orlando Rodríguez won the Alfaguara Prize, one of the most prestigious Spanish literary awards, for his novel entitled *Chiquita*. *Chiquita*, meaning "little one" in Spanish, is about the life and career of Cuban entertainer, Espiridiona Cenda.³² Born in 1869, Cenda stood only 26 inches tall. There is little existing information about Espiridiona Cenda, but a newspaper article from 1896 announces her New York premiere.³³ Rodríguez's fictional novel is written with much speculation as little information is available regarding Cenda's life. Cenda's physical peculiarity and mysterious persona, as well as her success as a Cuban entertainer in America, served as D'Rivera's primary inspiration for *Chiquita Blues*.

The American twelve-bar blues influenced only the harmonic progression of *Chiquita Blues*. The twelve-bar blues can be divided into three phrases consisting of four measures each.

³¹ D'Rivera, Paquito. *The Cape Cod Files*. New York, NY: Hendon Music, a Boosey & Hawkes Company, 2009.

³² Rodríguez, Antonio Orlando. *Chiquita*. Doral, FL: Alfaguara, 2008.

³³ *New York Times*. 1896. "Tiny Cuban Lady Who Dances." July 24, 1896.

The most basic harmonic structure of the twelve-bar blues alternates between tonic, subdominant, and dominant functioning chords: the first phrase consists of four measures of tonic function; the second phrase is made up of two measures of subdominant chords followed by two measures of tonic chords; the final phrase features two measures of dominant chords and cadences with two measures of tonic chords.³⁴ D’Rivera contrasts the twelve-bar blues with a lack of functional harmony in the middle of the movement.

The final influence of *Chiquita Blues* is the Cuban *danzón*. The Cuban *danzón* is generally composed in 2/4 or 4/4 meter and in a moderate tempo. Both the melody and accompaniment feature syncopation in addition to other rhythmic techniques. The *habanera* and *tresillo* rhythms, mentioned in chapter 4, are often found in the Cuban *danzón* alongside another defining rhythmic cell known as the *cinquillo*.³⁵ The *cinquillo* can be described as five notes alternating between long-short-long-short-long durations and can be seen in Figure 15.



Figure 15: *Cinquillo* rhythm in 2/4 and 4/4 meters.

Another common feature of the Cuban *danzón* is its five-part rondo form. The form is typically organized as ABACA with the B and C sections featuring solo instruments. The B section, generally called the first *danzón*, often features the clarinet, and the C section, or second

³⁴ Kennedy, Joyce, and Michael Kennedy. *The Oxford Dictionary of Music*. Edited by Tim Rutherford-Johnson. 6th ed. Oxford: Oxford University Press, 2012.

³⁵ Carpentier, Alejo, Timothy Brennan, and Alan West-Durán. *Music in Cuba*. Minneapolis: University of Minnesota Press, 2001.

danzón, typically features the violin. *Danzónes* were performed by Cuban *orquestas típicas*, similar to Argentine *orquestas típicas* mentioned in chapter 4. The primary difference is that Cuban *orquestas típicas* lacked a *bandoneón* section and instead featured more wind instruments such as the clarinet.

6.2 Chiquita Blues

The form of *Chiquita Blues* is unique and complex and can be seen in Figure 16.

| |
|---|
| Introduction |
| A – Cuban Jazz with blues progression |
| B – Clarinet <i>danzón</i> |
| A – Cuban Jazz with blues progression |
| Atonal section – A section melodic material |
| C – Piano <i>danzón</i> |
| Atonal section material |

Figure 16: Form diagram of *Chiquita Blues*.

While it shares some similarities to a *danzón's* rondo form, it actually varies greatly. *Chiquita Blues* begins with an eight-measure introduction for solo piano followed by the A section's opening theme, seen in Figure 17.

The image shows a musical score for measures 6-15 of 'The Cape Cod Files' by Paquito D'Rivera. The score is in cut time and features a piano accompaniment with a blues progression. The melody is marked with a forte (f) dynamic. The score is divided into two systems: measures 6-10 and measures 11-15.

Figure 17: D'Rivera, *The Cape Cod Files*, movement 4, measures 6-15.

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The opening is written in cut time where the half note equals 112. This brisk tempo marking does not suggest the more moderate tempo of a *danzón*; instead, it is more similar to Latin jazz with a blues progression.

The first *danzón* inspired section arrives immediately following the A section at rehearsal letter A seen in Figure 18.

Figure 18: D’Rivera, *The Cape Cod Files*, movement 4, measures 31-34.

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This B section contains many *danzón* characteristics including: tempo change, meter change, and characteristic rhythmic patterns. D’Rivera’s written tempo of 116 is technically faster than 112, but the meter change from 2/4 to 4/4 provides an expected moderato feeling of a *danzón*. The melody is heavily syncopated which is also to be expected. A *tresillo* rhythm can be seen in the left hand of the piano part in measure 33. While the *cinquillo* rhythm is not literally present in any single voice, it can be perceived within the composite rhythm of the piano part. This B section may also be compared to the typical B section of a *danzón* as the B section often features the clarinet. This is significant since the second *danzón* section of *Chiquita Blues*, to be examined shortly, lacks the clarinet and is instead a solo section for the piano. This relates to the C section of a *danzón* which would typically feature the violin. The first *danzón* is 10

measures long before returning to cut time and the opening Latin jazz material seen in Figure 19.



Figure 19: D'Rivera, *The Cape Cod Files*, movement 4, measures 43-46.

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Rehearsal letter B, seen above, marks the second A section of the typical five-part rondo form. It is at the end of this A section that the standard five-part rondo form begins to break down. The start of what should be the C section, or second *danzón*, is the introduction of contemporary atonal influences.

The large atonal section, beginning in measure 73 and seen in Figure 20, uses melodic material from the previous A sections but lacks the blues progression. Instead, the accompaniment avoids functional harmony and focuses on dry, pointed, vertical punctuations over which the clarinet plays variations on A section material.



Figure 20: D’Rivera, *The Cape Cod Files*, movement 4, measures 73-78.

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D’Rivera claims that this quirky atonal section represents the peculiarity and mystery of Chiquita’s persona.³⁶ The section is roughly half of the entire movement, making it the largest single section.

The second *danzón* section begins at rehearsal letter K seen in Figure 21.



Figure 21: D’Rivera, *The Cape Cod Files*, movement 4, measures 210-213.

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³⁶ D’Rivera, Paquito, interview by author, 2018.

The piano plays without clarinet for 10 measures, representing the solo of the violin in a typical second *danzón* within a larger *danzón* form. It, like the first *danzón* of *Chiquita Blues*, features significant syncopation and rhythmic cells such as the *tresillo*. The return of *danzón* material suggests that the A section material may return to conclude the movement. However, D’Rivera unexpectedly restates material found in the atonal section to conclude the movement; perhaps a final tribute to Chiquita.

6.3 Performance Considerations

The first consideration in performing *Chiquita Blues* pertains to the Latin jazz influenced A sections. Performers may be tempted to swing the Latin jazz sections, but Latin jazz is traditionally not swung. Swing is primarily a U.S. American construct that should not be used in *Chiquita Blues*. U.S. American jazz progressions influenced Latin jazz; however, swing did not permeate the Latin jazz world.³⁷ Latin jazz typically relies on clave rhythms rather than swing as a rhythmic tool.

The *danzón* sections are the next sections for consideration. As stated, syncopation is a key feature of the Cuban *danzón*; therefore, performers should accentuate syncopations throughout these sections. It is critical to keep a steady pulse so that the syncopation is accurately perceived by the listener. A pianist should also highlight the syncopations as well as other rhythmic techniques such as the *tresillo* rhythm when present.

³⁷ Fernandez, Raul A. *From Afro-Cuban Rhythms to Latin Jazz*. Vol. 10. Music of the African Diaspora. University of California Press, 2006.

The final section to be considered is the large atonal section. Most of the clarinet's material in the atonal section is taken from the Latin jazz sections. Therefore, as mentioned earlier, it should not be swung. Again, syncopations should be highlighted especially since much of the clarinet line contrasts the piano's pointed punctuations.

In conclusion, *Chiquita Blues* features the largest number of musical influences of the four movements of *The Cape Cod Files*. These influences blend together to create a unique fusion of styles. *Chiquita Blues* may be the simplest to perform in regards to style due to the straightforward way in which D'Rivera writes.

CHAPTER 7

CONCLUSION

7.1 Conclusion

Music without style is merely notes on a page lacking in history and substance. Understanding the origin and proper performance practice of any style is necessary to properly pay respect to the culture out of which the style developed. As stated, such understanding can be challenging when different styles have similar origins such as the styles examined in *The Cape Cod Files*. However, understanding these subtle differences informs a performer's musical decisions. Of course, this principle applies to all musical styles and is not strictly reserved for musical styles of the United States and Latin America.

The Cape Cod Files features many styles within a relatively short composition. *Benny @ 100* contains influences from the blues and boogie-woogie. Maintaining rhythmic integrity throughout the first movement while adding subtle jazz nuances make for a convincing performance. The second movement, *Bandoneón*, challenges performers to have a command of rubato to replicate the improvisatory feeling of an Argentine *bandoneón* in a traditional *milonga*. The difficulty of *Lecuoneras* lies in preserving the melodies of Ernesto Lecuona while simultaneously providing an improvisatory feel. *Chiquita Blues* is complex due to the number of influences found within the movement including the twelve-bar blues, Cuban *danzón*, and atonal music. In the end, D'Rivera fuses each of these distinctive styles to create his own unique style. Obviously, this document examines performance practice of these styles, serving as an introduction to select musical styles of Latin America. Hopefully this document will also start a

conversation about how well performers truly know, and have studied, various distinctive musical styles.

7.2 Further Research

While this document only examines a small number of musical styles employed by Paquito D’Rivera, similar analyses are possible with any of Mr. D’Rivera’s other pieces. Such an approach could also be taken with many other composers who fuse styles together assisting performers in understating and interpreting said styles.

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