



Artistic Research Report

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Title of the research: "Cecilia Arizti, an inspiration to grow"

Artistic Research Question: How can I get inspiration from Cuban composer Cecilia Arizti's melodies and harmonies to create my own piano compositions?

Keywords: Cecilia Arizti, Cuban music, Cuban composer, Cuban pianist, Cuban piano works, xix century music, romantic music, Cuban romanticism, recreation of a style, Cuban compositions.

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1 Abstract

This research focuses on the analysis of three piano works by Cecilia Arizti, a pioneering Cuban composer and pianist from the 19th century: *Vals Lento Op. 8*, *Barcarola Op. 6*, and *Reverie Op. 16*. Arizti, a highly respected musician of her era, demonstrated profound technical mastery and musical depth in her compositions. This study aims to explore the structural and harmonic intricacies of her music, with the goal of applying these insights to the development of my own compositions.

The investigation involves a detailed analysis of the melodies and harmonies present in the selected pieces, alongside an exploration of Arizti's compositional style. To deepen the understanding of her work, the research integrates information from multiple sources, including historical recordings, expert interviews, and scholarly literature. These materials provide essential context and support for the musical analysis, offering a comprehensive view of Arizti's artistic contributions.

The findings of this research culminated in the creation of three original compositions: *Vals Cubano*, *Punto de Barcarola*, and *Habanera para Cecilia*. These pieces, inspired by the case studies and musical experiments conducted throughout the project, reflect the stylistic elements of Arizti's work while incorporating contemporary elements of my own compositional voice. Ultimately, this study highlights the enduring relevance of Cecilia Arizti's music and demonstrates how historical analysis can inform and inspire modern creative processes.

2 Introduction

2.1 Motivation and goal

Since I was a child, music has been an important part of my life, particularly Cuban music. At the age of 5, I had my first encounter with the piano, receiving lessons from the renowned Cuban teachers, the Alea sisters. Since then, this fascinating instrument has been my partner in life, accompanying my growth and development.

On the other hand, composition has also been a part of my career. I started to compose when I was 10 years old, but it wasn't until six years ago that I took it seriously. I dedicated more time to writing my own piano music and even wrote several songs. It is one of my passions because it allows me to really express myself, develop my creativity, and experiment with it.

Throughout my education, I learned to play Cuban pieces on the piano, but it was at the University that I realised there was a wide and wonderful repertoire still to be discovered. In 2017, I had the opportunity to record a CD for the first time, featuring the piano works composed by Cecilia Arizti. I even had the experience of completing and recording one piece she had left incomplete, which was the starting point for a compositional relationship with her. Therefore, my motivation for doing this research is related to her, a woman from the 19th Century who created romantic works mainly inspired by Frederic Chopin's piano pieces. This repertoire came to me almost by chance, but as soon as I discovered it, I was impressed. The fact that Cecilia, being a woman in the 19th century, had composed such great piano pieces and played the piano so well was a big discovery for me.

Therefore, I would like to gain a deeper understanding of her music by conducting research on it, her inspiration, her influences, and her musical life, with a focus on the melodies and harmonies of three pieces. In addition, I want to create three new works inspired by her music style.

2.2 Contextualization

In the first decades of the 1800s, public dance places increased in Havana¹. Many groups and orchestras were formed during that period, and they would often play *contradanzas*. They were introduced in Cuba by Spanish colonization² and began to transform rapidly, with the Cuban people making variations of it. The *contradanza* is recognised as the first with Cuban traits, primarily because of the way the rhythms are treated³. Over time, composers such as Manuel Saumell and Ignacio Cervantes began to write *contradanzas* exclusively for piano, refining the genre into a more sophisticated style⁴. In the meantime, many Operas, Zarzuelas, Symphonies by Haydn, Mozart, Beethoven, Rossini, and Weber were performed in Havana⁵. Around 1866, artists would meet at music concerts organised by the

¹ Lapique, B. Zoila. *Cuba colonial. Música, compositores e intérpretes 1570-1902*. Boloña Editions. Editorial Letras Cubanas. Page 79.

² Mikowsky, S.G. *Ignacio Cervantes y la danza en Cuba*. Ediciones Boloña. Colección Raíces. ISBN: 978-959-294-043-7. La Habana, Cuba. 2013. Page 27.

³ Carpentier, Alejo. *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972. Page 165.

⁴ Mikowsky, S.G. *Ignacio Cervantes y la danza en Cuba*. Ediciones Boloña. Colección Raíces. La Habana, Cuba. 2013. Page 71.

⁵ Lapique, B. Zoila. *Cuba colonial. Música, compositores e intérpretes 1570-1902*. Boloña Editions. Editorial Letras Cubanas. Page 116.

Classical Music Society⁶. Musicians such as Bousquet, Santacana, Cuero, Espadero, Arizti, Quesada, Anckermann, Desvernine, and others performed piano reductions of operas, as well as pieces by Beethoven, Mendelssohn, and Rubinstein.

Cecilia Arizti is a relatively unknown composer of 19th-century Cuban music, although she wrote several piano pieces, played the piano exceptionally well, and also taught it. In addition, she wrote the first Piano trio composed by a woman in Cuba. Even in the current Cuban musical environment, composers from the 19th century, such as Nicolás Ruiz Espadero, Tomás Vuelta y Flores, José Manuel Jiménez, and Cecilia Arizti, remain relatively hidden. Over the last few years, Cuban musicologist Miriam Escudero, pianists Cecilio Tieles and Ulises Hernández have made an important contribution to rescuing and recording scores.

It is worth mentioning that Alejo Carpentier, in his book *La música en Cuba*⁷ (an important document in the history of Cuban music), undervalued Cecilia's music because it lacked Cuban elements. At that time, some composers began to write genres such as "Danzas" and "Contradanzas," which featured cinquillos, tresillos, and síncope rhythms. Although Cecilia wrote a "Danza" with these characteristics, the rest of her works are inspired by the Romantic style.

Due to Carpentier's reference and likely other factors, her music was relegated to a dark place until recently. There are some recordings of her music available. The first one is Nocturno op. 13 played by Antonio Oyarzábal (a Spanish pianist and seeker of piano works written by women) in his album "El fin del Silencio"⁸. The other professional recording is by Nohema Fernández (a Cuban-American pianist based in the United States) playing Reverie op. 16 and Scherzo op. 17 in her album "Serenata Cubana"⁹. The last recording I could find is a YouTube video of Nocturno op. 13 played by Madeline Lu, a Cuban pianist based in Florida, USA¹⁰. Moreover, I had the opportunity to record all of her music in an Album for the first time¹¹.

2.3 Research question

According to my motivation and research goals, I would like to pose a question to guide this process.

How can I get inspiration from Cuban composer Cecilia Arizti's melodies and harmonies to create my own piano compositions?

2.4 Specific audiences and readers addressed

The research is aimed at pianists, piano teachers, and students seeking new and inspiring music. It is also intended to contribute to Cuba's musical heritage by recognizing Cecilia Arizti's works and disseminating a wide knowledge of them. In addition, it will make three compositions available to pianists as a result of experimentation with Arizti's melodies and harmonies. It also aims to contribute to the growing field of compositions that blend Western music and popular music from their composers' native lands.

⁶ Ibid, page 203.

⁷ Carpentier, Alejo. *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972

⁸ Antonio Oyarzábal, El fin del Silencio, [Nocturno op. 13](#), 2023

⁹ Nohema Fernández, [Serenata Cubana](#), Reverie op. 16, Scherzo op. 17, 2004

¹⁰ Madeline Lu, [Nocturne op. 13](#), 2006

¹¹ Blanco, Lisa Maria. *Cecilia Arizti obras para piano*. Published in 2019.

3 Research Process

3.1 First research cycle

3.1.1 Overview of first research cycle

My first research cycle started with the recording of Vals Lento op. 8. This piece is a waltz, probably inspired by Chopin's waltzes. It is structured in ABA'B'CA' and has a lyrical introduction. A remarkable aspect is that every recapitulation has different variations. As it is a waltz, it is inspired by European dance in 3/4. In contrast, Cuban music is mainly written in binary beats, so you rarely find music written in 3/4. It was interesting to experiment with and combine some Cuban rhythms that possess these characteristics. The focus of this cycle was the melodies and harmonies of the Vals.

The research strategies I used were: case study, literature review, score analysis, and experimentation.

Case study: Included several research strategies to get deep into the piece. The intended outcome was to gain profound insight into the piece. I examined it from various perspectives, including the score itself, its history, composition time, and triangulated all the information with the score itself.

Literature review:

1. Barnet, Miguel. *Cecilia Arizti la Avellaneda de la Música*, La Gaceta de Cuba No 144, 1976
2. Biblioteca de Músicos Cubanos, *Cecilia Arizti (1856-1956), Homenaje en el centenario de su natalicio*. Ediciones de Blanck, La Habana, Cuba. 1956
3. Carpentier, Alejo. *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972
4. Casares Rodicio, Emilio. *Diccionario de la música española e hispanoamericana*. Sociedad de autores y editores. 1999
5. Lapique, B. Zoila. *Cuba colonial. Música, compositores e intérpretes 1570-1902*. Boloña Editions. Editorial Letras Cubanas. ISBN: 978-959-10-1467-2
6. Mikowsky, S.G. *Ignacio Cervantes y la danza en Cuba*. Ediciones Boloña. Colección Raíces. ISBN: 978-959-294-043-7. La Habana, Cuba. 2013
7. Ramírez, Serafín. *La Habana Artística. Apuntes históricos*, La Habana, 1891

Score analysis: Arizti, Cecilia. *Siete obras para piano, Vals Lento op. 8*, Music Department of the José Martí National Library, La Habana, 1962.

Experimentation: After listing my findings during the data collection, I created new music taking into account all the information analysed. I composed a Vals inspired by hers. The starting point was the experiment with Cuban cinquillos, tresillos, and síncopas in 3/4, mostly in the right hand, while keeping the left hand playing the vals accompaniment. In the second part, I made a reference to the Guajira rhythm. Harmonically, I used similar chord progressions but in a different key. Then, I asked for feedback from two composers and two pianists on my reference list to gauge their opinions about my composition and experiments.

Intended outcome: For this cycle, the intended outcome was to compose a Waltz inspired by Arizti's Vals Lento op. 8.

3.1.2 Reference recording

This was the first recording and starting point of the research.

- 01 Reference recording 01 (Lisa Maria Blanco) (Vals Lento op. 8)
- Score: Cecilia Arizti. *Siete obras para piano*. Vals Lento op. 8. La Habana. Music Department of the José Martí National Library, 1962
- Vals Lento op.8 dedicated to Hubert de Blanck by Cecilia Arizti
- Date of performance: October 10th, 2023/(1867-1930), line-up: solo piece, names of performers: Lisa Maria Blanco
- Date of the recording: October 10th, 2023/(1867-1930), 03:08 min
- I chose this piece to start the research cycle because it is a Vals, a European dance genre, which was interesting to combine with Cuban rhythms. Cuban music is closely tied to dance and rhythm, although it is primarily composed in binary beats.

3.1.3 Feedback and reflection

As one of the experts consulted, I asked my teacher, Mercedes Estévez, to listen to the recording. She liked my interpretation and suggested some details to refine. Most of them, according to changing the tone colour for more expression. Furthermore, she advised listening better to the conversation between the right and left hands in the B'. This feedback was meaningful for me because she worked with me on this piece for the first time.

Afterward, I had a lesson with Nino Gvetadze, piano teacher at Codarts. In general, she liked my performance, phrasing, and expression. She provided me with several suggestions regarding the interpretation. Her suggestions aimed to emphasise accents, making it more interesting. Secondly, in the melody, play the first beat precisely in sync with the bass, so it contrasts with the moments when it is not written. Furthermore, she suggested moving the B parts and breathing at the beginning of each phrase. At the C part, she told me to play it dramatically, thinking about Chopin Intermezzos. The final phrase has to be *forte* and wide for her. In conclusion, I appreciated her advice and incorporated it into my interpretation.

Then, I asked my main teacher, Bart van de Roer, for feedback. His suggestions were quite similar to the others. He told me to play the rhythm and pulse clearly in the introduction. He liked the interpretation and found a good balance between melody and accompaniment. Furthermore, he would like to feel the character more melancholic, as if it were referring to something in the past. According to dynamics and timing, he thinks I could make more differences in each part.

3.1.4 Data collection & data analysis: my findings

Case study of Vals Lento op. 8. Contextualization:

Literature Review

The first strategy of this research was a Literature consultation to have wider information about Arizti's compositional and pianistic style. There are several articles and books in which she is referenced at the National Library of Cuba.

"La música en Cuba" by Alejo Carpentier

Carpentier's book, *La música en Cuba*,¹² has been the starting point of this research. However, the author's considerations about Arizti's music are not fair in my opinion. He expressed:

¹² Carpentier, Alejo. *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972.

...Cecilia's style was more restrained than Espadero's and often ignored the virtuosity so prevalent in her time. Her Nocturne is a rare delicacy. Unfortunately, Cecilia Arizti, like her teacher, was a victim of her ambition for recognition in her era. She limited her possibilities due to a sense of inferiority complex. The influence of Rubinstein, then one of the gods of the day, was too close. We only see the composer as she could have been when she writes plain, simple pages, with a subdued romantic flavour, which brings to mind - a curious but real coincidence - the 'Adagietto' from Poulenc's 'Les Biches'...¹³

As I have played all of her piano works,¹⁴ I believe each piece has great value. They were a significant discovery for me because I was unaware that Cuban piano works had been written in a European romantic style. This supported my idea of Cuban music as a diverse and rich heritage. Therefore, Carpentier's affirmation only fuels my curiosity about this repertoire and makes me seek more information about it.

Cecilia Arizti, according to Miguel Barnet

Afterwards, I read an article in the magazine *La Gaceta de Cuba*¹⁵ written by Miguel Barnet, who helped me picture the environment around Arizti more clearly. She was part of a highly intellectual circle, promoted by her father, Fernando Arizti, and her teacher, Nicolás Ruiz Espadero. Her house was the perfect place for small concerts where the music of Beethoven, Chopin, and Rubinstein was played. The author refers to her as the most important woman of Cuban music in the 19th century.

On the other hand, Barnet discusses some composers' intention to incorporate Afro-Cuban rhythms into 19th-century music. During that time, Manuel Saumell and Ignacio Cervantes composed Danzas and Contradanzas, which marked the beginnings of Cuban music¹⁶. These small pieces of 36 bars told stories through music. Composers used to name them after events of that time or dedicate them to women or friends. However, musicologists and musicians agree that the most important characteristic that marks their Cuban identity is rhythm¹⁷.

Literature reference from the 19th century

According to critics from that time, Serafín Ramírez, in his book *La Habana artística: Apuntes históricos*,¹⁸ wrote that Cecilia was one of the prominent figures and one of the best models of music arts recognized in Cuba. The author admires Cecilia's great talent as a pianist and composer. He considers that the harmony in Arizti's works serves to give the melody prominence. I could confirm this observation during the score analysis of this cycle because most of the chords were clearly defined by the melody. For example, the chords with the 5th augmented, as well as the chord inversions, complement the melody. Ramírez finishes his words about Cecilia's works with this paragraph:

¹³ Ibid. page 246.

¹⁴ Blanco, Lisa Maria. *Cecilia Arizti obras para piano*. Published in 2019.

¹⁵ Barnet Miguel. *Cecilia Arizti la Avellaneda de la Música*, La Gaceta de Cuba No 144, 1976 pages 5-8.

¹⁶ Lapique, B. Zoila. *Cuba colonial. Música, compositores e intérpretes 1570-1902*. Boloña Editions. Editorial Letras Cubanas. ISBN: 978-959-10-1467-2. Pages 174, 227-230.

¹⁷ Carpentier, Alejo. *La música en Cuba*. 1st ed. México: Fondo de cultura económica, 1972, page 175.

¹⁸ Ramírez, Serafín. *La Habana Artística. Apuntes históricos*, La Habana, 1891, "Cecilia Arizti", pages 113-118

Our ardent affection only wishes for them to have the fortune of the Last Rose of Summer, so that like it, they may travel the world amid applause, and we may see their dear name crowned everywhere with immortal roses¹⁹

These words convey a profound admiration and recognition of Cecilia's music.

Score Analysis of [Vals Lento op.8 score](#)²⁰

Harmony

Firstly, I could appreciate that the harmony is closely related to the form. In the introduction, she primarily uses Dominant and Diminished chords to create a sense of instability.

Structure	Harmony
Introduction	Diminished and dominant chords
Main Theme (A)	Eb Major, quite simple, mainly tonic and dominant chords. Tonicization Cm using diminished chords.
Second Theme (B)	Bb Major, tonicization Cm. More chord variety. Diminished, major, minor and dominant chords. Use of 5th augmented.
Main Theme (A')	Eb Major, tonicization Cm. Same.
Second Theme (B')	Bb major, tonicization Cm. Same.
Third Theme (C)	G minor. Quite simple, mainly tonic and dominant chords. II-V-I for the end.
Main Theme (A')	Eb Major, tonicization Cm. Same.

In the score analysis, I have related harmonic functions with colours to better visualise them. Orange represents dominant chords, Purple for diminished chords, Blue for major chords, and Green for minor chords. As we can see, in the introduction, the most predominant colours are orange and purple. Moreover, the major chords are used in first or second inversion, which emphasises the sensation of ambiguity to stay far away from the key tone, which is Eb. She emphasised this by using a pedal point in Bb, which is the 5th grade of the tonality (bars 5-12). Also note that the last chord is a dominant with a major 5th. In my opinion, this note permits a smoother transition to the next part, which is more stable in terms of tonality.

¹⁹ Ibid, page 118

²⁰ Cecilia Arizti, *Siete obras para piano, Vals Lento op. 8*, La Habana, Music Department of the José Martí National Library, 1962

Cecilia Arizti
(1856-1930)

Allegro (M.M. ♩ = 160)

Piano

p Scherzando

Bb7/Ab Gdim Bb7/Ab Eb/G Ab/Bb
Bb7 Eb/Bb Eb/Bb

p rallen.

Bb7 Eb/Bb Eb/Bb Bb7 Bbdim Bb7 #5

The next part contains the main theme (A), which is in Eb Major with a tonicization to C minor. It is remarkable that she uses a diminished chord to achieve the tonicization and return to the main tonality.

Tonicization with Cm

10

D_dim G7 Cm Adim Bb Eb/Bb Bb7 Eb

poco precipitato

a tempo.

Then, she introduces a new theme (B) in Bb major, also including a tonicization with C minor. She uses chords with the 5th augmented as something significant in this part, and it was also used before in the introduction. In my opinion, this could serve as a reminder of the instability at the beginning.

²¹ Ibid

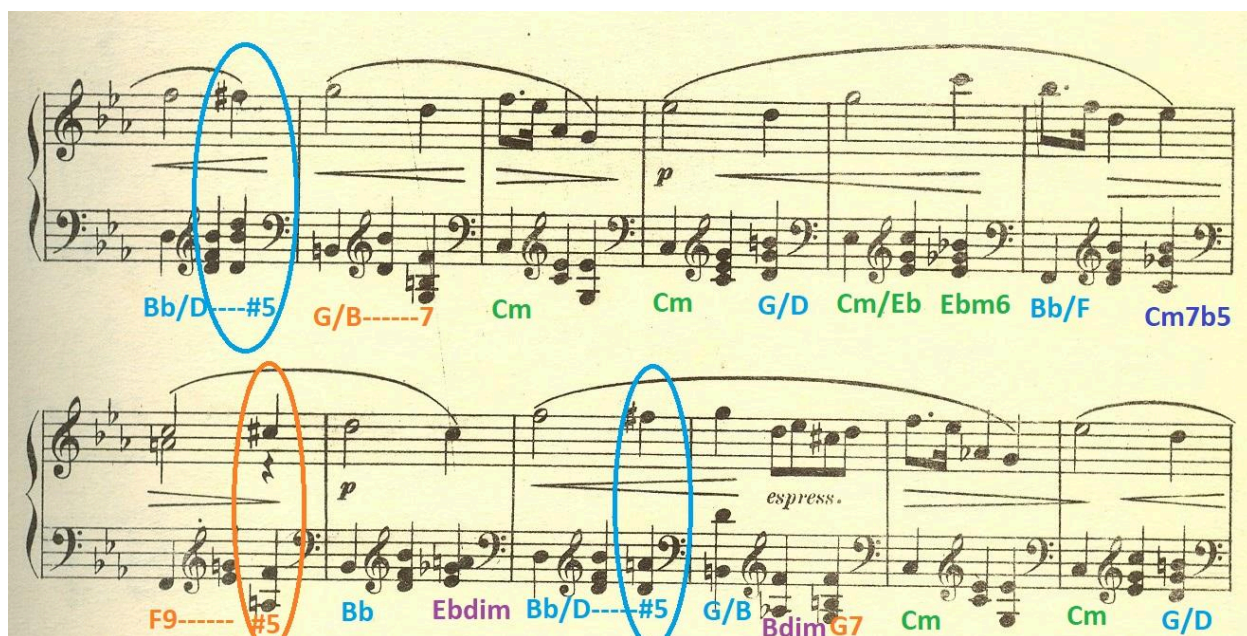


Figure 3. Arizti, Cecilia. Vals Lento op. 8, bars 30-41

Afterwards, she repeats the A and B parts with no harmonic changes. However, the next part presents a significant contrast in the piece, introducing a new theme (C) in G minor, which is the relative of B-flat major. This part is contrasting because of the minor tonality, and the melody has more variety (large intervals, more notes, scales, two voices on occasion).

Figure 4. Arizti, Cecilia. Vals Lento op. 8, bars 72-84

Finally, she ends with the principal theme (A) with the same harmonic progression.

Melody

In the melody, all the themes are very inspired, with an undeniable beauty. The use of thirds, fourths, fifths, and sixths is very common. One notable aspect of the piece is its use of registers. The introduction is written in the high-middle register. Then, the three different themes in the Vals use both low and high registers, but at the end of the piece, she returns to the higher register. In my opinion, this decision could be related to the character she wanted to reflect in each part. The beginning has the *Scherzando** term, and at the end it is written *brillante*. In fact, the high register of the piano is the most brilliant, and the high-middle is easy to sound playful.

**Scherzando*: It.: 'playfully'; gerund of scherzare, to joke, jest²²

Figure 5. Arizti, Cecilia. Vals Lento op. 8, bars 1-12

In addition, she utilises many ornaments, chromatism, and arpeggios, as I have observed in Chopin's compositions. All the themes are in high register, which brings light and brightness to the music. In contrast, the last three bars are written in a very high register to support the brilliant character of the almost heroic ending.

²² Oxford Music Dictionary



Figure 6. Arizti, Cecilia. Vals Lento op. 8, bars 109-111

Hubert de Blanck and Cecilia Arizti

After comparing the literature with the score, I realised that I was missing a very important piece of information. All of the pieces Arizti composed were dedicated to a meaningful person in her life. This Vals Lento op. 8 is dedicated to Hubert de Blanck²³. Blanck was born in Utrecht, Netherlands. He was a very talented pianist who studied in Belgium. His professional career was successful, with tours in Europe, the USA, and Latin America. In 1882, he travelled to Havana for the first time, accompanied by his Cuban wife Ana García. During that time, he performed in several concerts, and a year later, he decided to establish himself with his wife in this city. His constant work to develop Cuban culture was so decisive that in 1885, he founded Cuba's first music conservatory. In addition, he was deeply involved in the Cuban independence movement, raising funds through his concerts to support the war effort. In fact, he wrote the first opera based on the independence war, titled *Patria*, which means homeland. Blanck is a key figure in Cuban music heritage; therefore, he is a crucial part in forming a clearer picture of the piece.

Although I could not find a close relationship between Arizti and Blanck, I did read that they used to meet at concerts and cultural events. Blanck was a prominent musician of that time, and surely Cecilia admired his work enough to dedicate a piece to him. In addition, I spoke with Yanet Chacón, a Cuban pianist who conducted research on Blanck's contributions to the Cuban piano heritage. She facilitated the catalogue she created with all the scores she found during the research, and fortunately, I also found that he dedicated a piece to Arizti called [Violetta](#). Yanet sent me the score, and I did find some common points in both pieces. They are in 3/4, in a Major tonality, and they both use chromaticism in the melody. However, I can appreciate that Cecilia's piece is more developed technically and musically.

The data collection provided me with a list of findings to inform the intervention.

List of findings:

1. Arizti was a recognized figure in her time. Her colleagues admired her as an outstanding pianist and composer.
2. In my opinion, harmony and melody are the defining characteristics of her music.
3. The Vals Lento op. 8 is dedicated to Blanck, who was the creator of the first music conservatory of Cuba.

²³ Chacón, Yanet. *La obra para piano solo de Hubert de Blank*. Revista Cubana de Música Clave. No. 2-3, 2021.

4. The 19th century is regarded as the period when Cuban Nationalism emerged. Firstly, the Contradanza, and later the Danza, where cinquillos, tresillos and síncopas reflected the rhythm and movement of the dancers.
5. The Vals Lento op. 8, has a rondo structure; each part consists of 16 bars.
6. Chromatism and polyphony are very common in the piece.

3.1.5 Interventions / practical application

After collecting the data, I experimented with composing and applying all my findings. The composition process began with the creation of the Introduction. Since the beginning, I was quite sure about some ideas I wanted to use. Firstly, I would keep the structure of the Vals Lento (ABABCA). This decision is based on my findings regarding the close relationship between harmony and structure, as reflected in my Score Analysis. I also used almost the same number of bars per each part, only the introduction is one bar longer than hers. Additionally, the use of the same structure allowed me to more effectively compare the two pieces, even while composing. On the other hand, I wanted to use a similar tonality but not the same one, so I chose Ab major. It is also in black keys and has a similar tonal quality.

First bars of the piece

My composition started with the introduction. I created it using diminished and dominant chords, which was another finding I discovered during the data collection. They are marked with the same colour patterns I used for the score analysis in the data collection. This part begins with an arpeggio, which is not typically used in her piece, but my intention was to showcase virtuosity and greatness at the start of the piece. In addition, I used chromatic thirds in the right hand, inspired by F. Chopin's Etude No. 2, op. 10, but also from F. Liszt's etudes. Later, I used a pedal point in the 5th grade of the tone as she did in the introduction (bars 5-9). Ultimately, I used the 5th augmented as she did in the Vals. According to the melody, I kept it simple, used 5ths, 3rds, and 6ths.

Vals cubano

Lisa Maria Blanco Muiño

The musical score for 'Vals cubano' is presented in three systems. The first system (bars 1-5) begins with an 'Intro' tempo of 145. It features a piano introduction with arpeggios and chromatic thirds. Chords are color-coded: purple for diminished (Abdim, Bbdim), green for dominant (Dbm, Eb7), and blue for augmented (Ab, Eb7). Pedal points are marked with 'Ped.' and asterisks. The second system (bars 6-11) continues the introduction with similar harmonic patterns. The third system (bars 12-17) begins with a section marked 'A' at a tempo of 80. The score is written for piano with treble and bass staves.

Figure 7. Blanco, Lisa Maria. Vals cubano Bars 1-17

The main Theme

The next part to compose was the main theme. For me, this was the most important part of the process because it would be played three times during the piece according to the structure. From the beginning, the idea was to introduce the Cuban rhythms studied in my data collection and combine them with the waltz accompaniment in the left hand. The first challenge I encountered was that the melody would have more notes than hers, due to the Cuban rhythms I wanted to incorporate. Therefore, to find a balance, I decided to use one of them per bar and not all the time. Moreover, as the piece is in 3/4, I had to play with the bar's accentuation. Indeed, Cecilia mostly emphasised the second beat of the bar in her main theme, but in my case, it depends on the rhythm (if I use cinquillos, then the accentuation is on the first beat).

The harmony I used is basically the same chord progression. In bars 19-20 and 25-26, I performed a tonicization in F minor, based on her tonicization in C minor, as explained in the score analysis. In this part, the melody is very significant. I wanted it to be easy to sing and identify. I used arpeggios, intervals of thirds, fourths, fifths, and sixths. In bar 27, I decided to use chromatism, very similar to what Cecilia did in the bar with the same number. The end of the theme in bar 29 is almost the same as she did.

12 $A_1 = 80$

18

23

Tonicization

Tonicization

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Bdim C/E Fm

Figure 8. Blanco, Lisa Maria. Vals cubano, bars 12-28

This was the recording I did after the first session of experimentation. I wrote and recorded the introduction and the main theme in the same session. The introduction remained the same during the intervention, and the main theme underwent only minor changes in the final recording of the cycle.

- [02 Experiment #1 on Vals Cubano](#)

Second theme

Afterwards, I conducted the second session of experiments. This time, I composed the second theme of the piece. It was quite challenging because I was not fully convinced about the contrast with the main theme. I began developing the planned idea of using a combination of 6/8 and 3/4 time signatures to suggest the guajira rhythm, mentioned in my data collection. It starts already in 6/8, and the left hand is no longer tied to the waltz rhythm anymore. In this part, the general rhythm is based on the guajira. The first version of the theme was quite simple, using longer notes and rhythms, as I wanted to stay closer to Cecilia's second theme atmosphere. Harmonically, I kept it very similar to her piece. The theme is in the 5th tone of the scale, as hers. I also use a tonicization in Cm in this part, similar to the Vals Lento. However, I was not completely satisfied with the music of this part yet. It felt too different from part A, and in my opinion, they did not match well. This recording was made after finishing the second session.

- [03 Experiment #2 on Vals Cubano](#)

Third theme

Finally, it was time to experiment with a third theme. I was sure about the tone, the 3rd note of the scale, which in this case is C, and it had to be minor. I started using the waltz chord structure in the left hand and a melody with ascending and descending intervals to give it movement. Then, I realised that the music needed even more movement; it sounded a bit static. To fix this problem, I used síncoas in the right hand to play with the rhythm and the strong beats. However, I was not yet convinced of the result.

- [04 Experiment #3 on Vals Cubano](#)

At this point, I had already finalized my basic idea for the piece. I composed the last three bars of the piece in a very similar manner to the ones Cecilia wrote, and I highlighted them in the score analysis. I wanted to clearly show the relation to her piece. These bars show virtuosity, a fast passage with jumps and scales.

The image shows a musical score for a piece titled 'Vals cubano'. The score is for bars 106-109. It is written in 6/8 time. The melody is in the right hand, featuring a fast passage with jumps and scales. The left hand provides harmonic support with chords. The score includes various annotations: '106' at the start, 'Eb7' and 'Eb7' above the staff, '8va' indicating an octave shift, 'Ped.' and 'Fm' below the staff, and 'Bb7', 'Eb7', and 'Ab' below the staff.

Figure 9. Blanco, Lisa Maria. Vals cubano, bars 106-109

Asking for feedback

The process continued, asking for feedback from my professor and colleagues. All of them suggested the idea of using more rhythms and notes in the second and third themes to avoid them feeling static. Moreover, I still wanted to write variations in each part where a theme is repeated, because it was a

characteristic I appreciated during the score analysis. After working on those details, I made the necessary corrections to arrive at the final version of the piece, which I am pleased with. This is the second recording of the cycle.

- [05 Reference recording 02 \(Lisa Maria Blanco\) \(Vals Cubano\)](#)
- [Score: Vals Cubano](#)

3.1.6 Outcomes

During my first cycle, the research process was very enriching for me as a pianist and composer. The main outcome I achieved was the composition of “Vals cubano”, a piece where the waltz is combined with Cuban rhythms such as cinquillo, tresillo, and sínkopas. Additionally, I have expanded my knowledge of Arizti and the 19th-century music in Cuba.

3.1.7 Feedback, reflection and conclusion

The first expert I consulted during my intervention was my main subject teacher, Bart van de Roer. Firstly, he liked the piece I composed and suddenly recognized the influence of the Vals Lento op. 8. He also liked the introduction and the main theme of the piece. According to the second and third themes, he suggested using more rhythms in the left hand and contrasting with the waltz accompaniment of the main theme. He also suggested that I could experiment with the structure, but that is something I would try in further cycles, because in my opinion, the result would be more distant from Cecilia’s style. Another idea he mentioned to me is to use different registers, especially the high register. This could also be included in the next research cycle, but register is another important characteristic I appreciated during the score analysis.

Secondly, I asked the Cuban composer Jorge Amado, who is currently doing a master’s degree in the USA. He is an outstanding Cuban composer of the young generation, and his criteria is relevant for me. He made some annotations in my score during the intervention, providing suggestions and ideas. Moreover, he asked me about the use of the criolla/guajira rhythm in the second theme. He wanted to know why I used it partially, rather than always the same way. In fact, I wanted to stay close to the combination with the waltz, which is why I didn’t decide to use it all the time. However, after his comment, I confirmed that I needed more rhythm and contrast in the second theme, so I used more sínkopas and emphasised the 6/8. In addition, he recognized the influence of Cecilia’s Vals in my composition and liked the piece very much. Following, I share some of his suggestions.



Figure 10, Bar 56



Figure 11, Bar 80



Figure 12, Bar 93

Afterwards, I consulted my teacher, Mercedes Estéves. She was involved in the initiation of this research cycle and provided feedback on the first recording. I thought it was important to know her opinion about the piece. Firstly, she liked it very much. She thinks that the rhythm is nice, but it can be enriched with harmonies in the left hand in the main theme, to make them less consonant. It would also help to create variation in the piece. The second theme, with a guajira rhythm, is nice for her, but she thinks it could also be more daring, according to the harmony.

Lastly, I asked Daniel Torres, an outstanding Cuban composer of my generation. His feedback was very detailed, and it helped me contrast and confirm my own thoughts. The first comment he made was about the genre itself. In his opinion, the waltz typically has a moderate tempo, as it is written to be danced to. In contrast, Arizti's Vals is named *Lento* (slow in Spanish) with a BPM of 116. Another characteristic of the waltz he mentioned was that the second beat is usually accentuated and has the same importance as the first one. As my composition has a BPM of 80, he thinks that the essence of the waltz is lost, and he feels that the piece is more akin to a Danza or Contradanza. Moreover, he thinks that the combination of a waltz accompaniment and Cuban cinquillo and tresillo fits very well together and is coherent. He recommended using second voices to accentuate the Cuban feel in the music, especially to give importance to the voice leading. Furthermore, he commented that the third theme does not sound as Cuban and is more similar to the Vals Lento. He suggested that this part could be enriched with voices and rhythms. In the second theme, he recognized the reference to the guajira and also to Afro-Cuban music due to the use of rhythmic juxtaposition. The last remark was to be very precise and detailed with the score, to write expression and articulation marks to clarify the interpretation of the piece.

In my opinion, all the feedback was very useful. I found many common points with my own thoughts, as well as new ideas to analyse and experiment with. During the composition process, one of the ideas that came to mind was that the main theme of the piece sounded like a Danza or a Contradanza, a notion also commented on by Daniel Torres. However, he does not find the feeling of a waltz, but in my opinion, it is implicit in the accompaniment. Whenever you mix two or more things together, the result will have similarities with the components but will be different from them. That is why I feel it is a waltz but also a Cuban dance. In addition, I applied all the comments to my own practice and finished the cycle with a composition that I feel pleased with. As a reflection, I feel more confident and clear about the interpretation of both pieces. The data collection and intervention process allowed me to delve deeply into the music itself and pay attention to the details in the pieces, enabling me to achieve a better composition and interpretation.

3.2 Second Research Cycle

3.2.1 Overview of second research cycle

My second research cycle began with the recording of Barcarola op. 6 by Arizti dedicated to Pablo Desvernine, a 19th-century Cuban pianist and composer. This piece was my first approach to her music. It is an interesting piece because it is longer and more developed than Vals Lento op.8. It uses the rhythm of the (barcarolle) Italian folk song in 12/8. In the middle, she wrote a choral which is very contrasting with the rest of the piece. In my opinion, 12/8 can be well-suited to the 6/8 used in the Guajira rhythm, which I employed in my first cycle.

The research strategies I applied were: case study of the piece, consisting of interviews, media reviews, score analysis, and experimentation. This time, I wanted to have more freedom in the experimentation process as a result of the feedback I received from the first cycle.

Case study: It has included several research strategies to get deep into the piece. The intended outcome was to gain profound insight into the piece.

Interviews: During the data collection, I interviewed Alexandre Moutouzkine, a Russian-American classical pianist and co-head of the Piano department at the Manhattan School of Music, who has recorded two albums featuring Cuban music, specifically the Scherzo op. 10 composed by Arizti. Additionally, I interviewed Jorge Amado, who also provided feedback during the first cycle. This time, I wanted to learn about his experience in the composition process and his thoughts on blending European classical heritage with Cuban popular rhythms.

Media review: As part of the Data Collection, I analysed the recording of Scherzo op.10 by Aleksandre Moutouskine²⁴ to provide a reference for other interpretations of Arizti's music.

Score analysis: Arizti, Cecilia. *Siete obras para piano*, Barcarola op. 6, Music Department of the José Martí National Library, La Habana, 1962.

Quasi- Experiment: After listing my findings during data collection, I composed a new piece that took into account all of the information analysed. My goal for this cycle was to compose a piece inspired by the Barcarola op. 8. The starting point was to experiment with 12/8 and 6/8 and the Guajira rhythm. Additionally, I experimented with her harmonies and also had more freedom to add some new progressions. In the melody, I decided to experiment with creating cantabile lines in all the parts.

Intended outcome: For this second cycle, the intended outcome was to compose a piece inspired by Arizti's Barcarola op. 6.

3.2.2 Reference Recording

This was the first recording of the cycle and continuation of the research:

- 06 Reference Recording 03 (Lisa Maria Blanco) (Barcarola op. 6)
- Score: Cecilia Arizti. *Siete obras para piano*. Barcarola op. 6. La Habana. Music Department of the José Martí National Library. 1962
- Barcarola op. 6 dedicated to Pablo Desvernine by Cecilia Arizti

²⁴ Moutouzkine, Alexandre. Rusia ante la rítmica cubana, Scherzo op. 10, published in 2014.

- Date of performance: September 28th, 2024/(1867-1930), line-up: solo piece, names of performers: Lisa Maria Blanco
- Date of the recording: September 28th, 2024/(1867-1930), 06:29 min
- I chose this piece to continue the research because it is one of her longest and most elaborate pieces, it is also a dance-related genre, and it presents a challenge in terms of structure. It has several contrasting parts that I can explore and take inspiration from.

3.2.3 Feedback and reflection

The first feedback came from Mercedes Estévez, my piano teacher during university studies. She liked my interpretation and also made some suggestions to improve it. According to the left hand, it can be played more softly because it is an accompaniment. The introduction could be more contrasting before starting the barcarole, for greater impact. Afterwards, you can start the barcarole more quietly and intimately. The choral is nice according to her, but it could have less sound and be more religious.

The second feedback came from my main subject teacher, Nino Gvetadze. Her opinion and approach to the piece were very helpful. She commented that the most important thing is the accompaniment, which is the movement of water in the barcarole, and it has to be in the background. She thinks that it is a little too present. The difference between the accompaniment and the melody should be bigger. Moreover, the dynamics can be played better, especially the piano parts. She would like the music to be more elegant; it is sometimes square. The choral could sound more mysterious, more religious, like a choir. She suggested experimenting with the pedal to find a colour from afar. The Andante remains distinct from the barcarole. She advised me to find a difference between the two parts in terms of tempo.

My reflection on this performance is that I really enjoyed performing this piece. This time, I approached it in a more nuanced way, focusing on details such as phrasing, dynamics, and timbre. According to the score, the introduction should be a bit faster than the piece itself. I think I should create a more noticeable tempo difference between the two parts, as they sound quite similar in the recording. According to the movement of the Barcarola, I like the phrasing of the theme, but I could experiment with playing it faster, as indicated by the tempo mark. I feel I could take better advantage of the *rallentando* and *ritardando* parts, especially at the end of a section (bars 52, 64-68, 107-108). It is interesting to note the use of polyphony in the piece, and it could be further explored (for example, in the section before the choral).

3.2.4 Data collection & data analysis

Media review

As this research investigated, there are a few recordings available, including Arizti's piano pieces. Although there is no other recording of Barcarola op. 6 than my own, I still wanted to consult all the media available about her music. Therefore, I analysed the recording of Scherzo op.10 played by Moutouzkine.

Scherzo op. 10 recorded by Alexandre Moutouzkine²⁵

In my opinion, the interpretation of this piece is very passionate and full of virtuosity. Moutouzkine is a great pianist and this is evident in his live recording. The main theme is played clearly, following the impulse of each phrase, making rubatos in the higher register of the melody, as shown in the following picture. I like the way he uses *rubato* to play each phrase; it helps to achieve the playful playing of the

²⁵ Moutouzkine, Alexandre. *Rusia ante la rítmica cubana*, Scherzo op. 10, published in 2014.

Scherzo genre. Surprisingly, he plays it at a quite faster tempo than it is written, perhaps focusing on the expression *Presto* which should be fast. In my opinion, this can be very subjective because 90 bpm is Moderato, and the tempo can also be measured per fourth notes, which would be 207 bpm (*Prestissimo*) according to the written tempo in the score. However, it does not sound as fast. I personally prefer to follow the score and maybe find the *Presto* feeling through phrasing and dynamics.

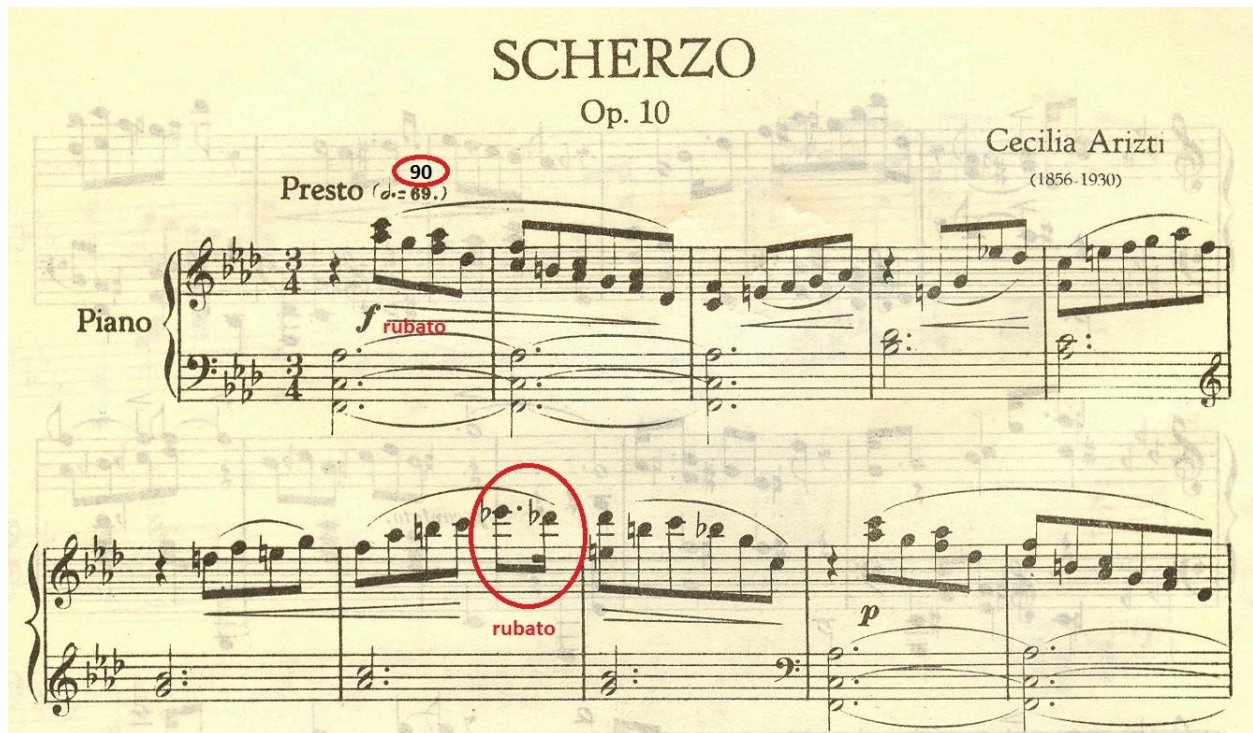


Figure 13. Arizti, Cecilia. Scherzo op. 10

In the second part of the theme, he highlights different voices to create a conversation between them, which I really like.



Figure 14. Arizti, Cecilia. Scherzo op. 10

The middle part is polyphonic and contrasting, as usual in her pieces; he conducts the voices and uses dynamics to give movement, despite the notes being written in longer durations. In this section, he also chose a faster tempo than is written, although he uses the rubato during the segment.

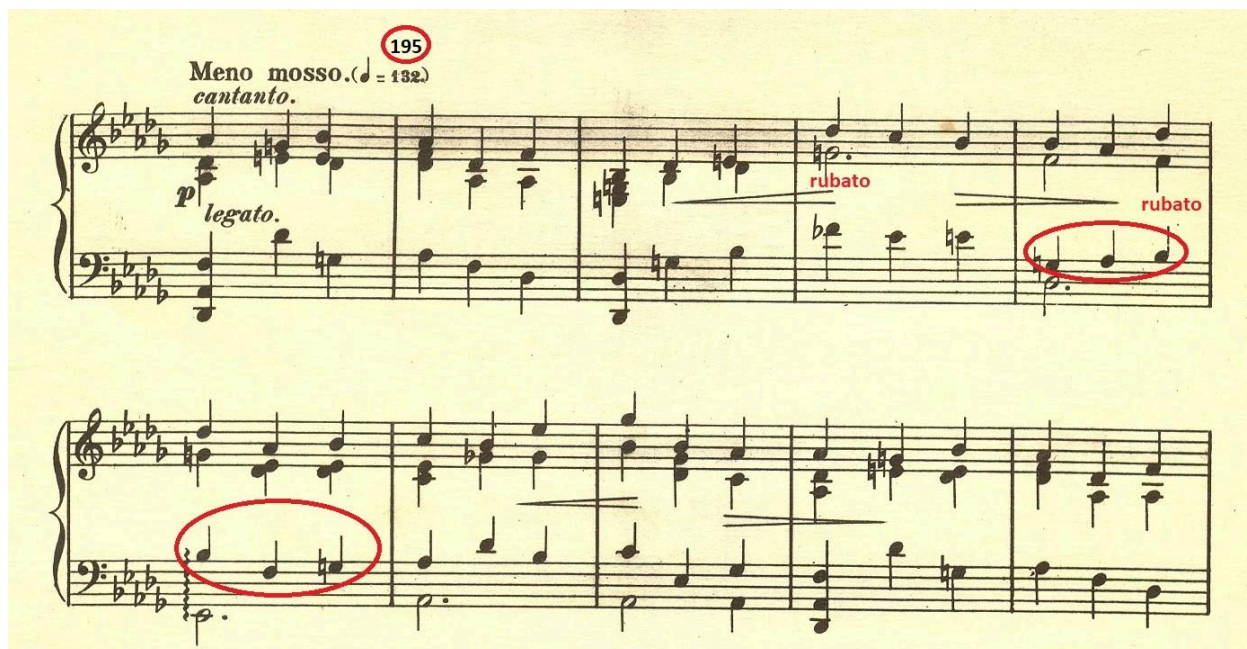


Figure 15. Arizti, Cecilia. Scherzo op. 10

I like the way he played the transition between the choral and the main theme because it relates to the Scherzo's feeling of playfulness and fun, although he did not use *accelerando* as written in the score. In contrast, he held the tempo. I think this could be related to the tempo he used; it was already quite fast, so he decided to play *ritardando* instead of *accelerando*. However, the transition is convincing and interesting to listen to.



Figure 16. Arizti, Cecilia. Scherzo op. 10

In conclusion, I would like the piece to be played slower to better feel the $\frac{3}{4}$ measure, but this tempo is probably related to the fact that it is a live recording from a concert, where emotions and intensity are more sensitive. In addition, this was his first recital of Cuban music performed in Cuba.

As part of my research, this analysis helped me examine the interpretation of her music from a different perspective than my own. It opened my eyes to the possibility of experimenting with rubato during my intervention and compositional process in this cycle, and also included it in my first recording of the third cycle.

Interviews

The vision of a classical pianist

After analysing Moutouzkine's interpretation, I fortunately had the opportunity to interview him during this research cycle. It was a semi-standardized interview where we had an informal conversation about his experience with Cuban music. His opinion about Arizti's music is very positive. He was impressed with the quality of her writing and her mastery of composition. On the other hand, we discussed Cuban identity and what he considers an important aspect of Cuban music. He noticed that the rhythm is a distinctive characteristic in general. He made reference to Ignacio Cervantes, who started to combine the rhythms born in popular music with the European style. Additionally, he mentioned Alejandro García Caturla, a 20th-century composer who incorporated Afro-Cuban rhythms into his symphonic and piano compositions. Finally, he expressed his admiration for Aldo López-Gavilán, a Cuban pianist and composer who also combines jazz and classical music.

Until this moment, my interviewers have been Cuban musicians or composers, but it is very interesting to have another reference with a different cultural background. This interview highlights some information I had not previously considered. For example, the possibility of interviewing Aldo López-Gavilán, who I think is one of the most relevant Cuban pianists and composers nowadays. Moreover, he can bring this special knowledge of connecting performance and compositional practice.

Another thought that came to me while reflecting on this interview is the freedom I can have as a composer, as he pointed out the diversity of Cuban music, with which I totally agree. He said that he has found every kind of style in this repertoire, from romantic European to Afro-Cuban jazz. Each composer has their own style, or some even recreate or combine several genres in their music. In my opinion, this is what makes them unique. Until the first cycle I had tried to closely adhere to the music style of Arizti's music, but in this cycle, I could perhaps add some freedom to expand the possibilities of the results. Perhaps adding new rhythm combinations, experimenting with the structure, using more polyphony, etc. That thought is also related to the feedback I received from the AR1.

The composer's vision

The second interview was with Jorge Amado, who provided feedback on my first composition. This time I asked him to prepare the answers in a reflective way because I wanted to know his deep thoughts about composition and Cuban music. The result was very useful for my own reflection. He defined Cuban music as the fusion of diverse cultures, especially Spanish and African, but he also referred to it as a dynamic and evolving expression. That is a thought that resonates with me because it allows for freedom and open-mindedness to interact with the richness of genres and rhythms found in Cuban music.

Furthermore, he discussed his creative process. He said he always thinks about the performer's perspective, asking himself questions about the performance itself and what or how a performer would like to play. In my opinion, this is crucial in the composition process; it is also very helpful for me, as I prefer to stay closer to what is possible to do in the instrument and what is comfortable.

Afterwards, Amado discussed his approach to rhythm. He said he enjoys working with it, and he feels that Cuban music has a broad variety of combinations. Additionally, rhythm is something I am passionate about. I consider it a powerful tool in music and especially in Cuba, where there are different claves (rhythmic basis of music) and genres defined mostly by rhythm (cha cha chá, mambo, danzón, habanera, rumba, punto guajiro, etc).

According to the melodies, he does not consider himself as a melody-centric composer; he describes his compositional process starting with harmony and then working on the melody. Although he uses melodies as a way of musical fingerprint or personal signature. In my personal experience, I believe melodies are very important in music because they provide a direct way to connect with the audience. In addition, I am also a songwriter, so I focus very much on finding beautiful and expressive melodies in my own compositions. I work on intervals to suggest different colours and emotions, and also sing the melody to find the notes I like the most.

In conclusion, he described a masterpiece as a combination of erudition and communication with the audience, which I totally agree with. For me, it is very important to develop a culturally informed performance and compositional style. However, the way you communicate it is also crucial, as it is essential to deeply connect with the performer first, and ultimately, the audience. In my opinion, Arizti's music is a great example of mastery as a composer and performer due to the high level of musicality, well-written, technically developed, and aesthetically beautiful (refined melodies and contrasting harmonies).

Looking closer to the score

To gather more information about the piece, I decided to investigate Pablo Desvernine, the person whose Barcarola op.6 is dedicated to. According to Ramírez in his book *La Habana artística, Apuntes históricos*,²⁶ Pablo was a great pianist of that time who studied with Friedrich Kalkbrenner in Paris. Desvernine used to play at concerts with Fernando Arizti, Cecilia's father. He was renowned for his talent and high level of playing. He used to play at concerts organised by the Classical Music Society, an association directed by Serafín Ramírez and comprising the most prestigious musicians of Havana, including Cecilia and his father. Until this moment in the research, I can imagine the reason she dedicated her piano pieces to renowned pianists was due to her admiration and recognition of their work.

Score analysis of Barcarola op. 6

The Barcarola is structured in five parts, ABCDA, with an introduction and a coda. The introduction shares several points in common with the Vals Lento, which I analysed in my first cycle. The first is the often use of diminished chords. Moreover, she structured the piece in several parts, this time more contrasting and without much repetition, although it has longer sections.

Structure	Harmony	Melody
Introduction	E major . Stable harmonically, Tonic, Subdominant, Dominant and Diminished chords.	It begins with intervals of sixths. Use of arpeggios in bars 6-7. Use of diminished intervals to create tension.
Main Theme (A)	E major . Mainly Tonic and contrast with semi-diminished chords (2nd grade of scale). Tonicization C# minor . Use of pedal notes to create stability or tension.	Simple, it has one long note per bar. From bar 13 she uses arpeggios and chromatism.
Choral (B)	C major . It starts with one chord per bar. From bar 56 she moves the different voices to create chord changes. It predominates major and minor chords. The tension is only used in specific parts (end	Use of chords. Intern polyphony.

²⁶ Ramírez, Serafín. *La Habana Artística. Apuntes históricos*, La Habana, 1891, "Cecilia Arizti", page 75

	of the phrases in bars 58 and 68, middle of the second phrase in bar 64 as a false cadence).	
C major (C)	C major. Mainly tonic and dominant chords. Use of semi-diminished chords in bars 75 and 83 which represents the fourth grade augmented of the scale (subdominant).	Use of repetition. Accentuation in the second beat.
E minor (D)	E minor. The most active part according to harmony. It has tonic, subdominant and dominant chords. Diminished and semi-diminished chords of subdominant 2nd and 4th grade of the scale.	This is the most creative part. It develops until the climax of the piece in bars 103-104. Use of 4 voices.
Main Theme (A)	E major. Similar to the first time but without tonicization. Use of dominant chords instead of subdominant. Pedal note during the complete section.	Similar to the first time. It has some variations, adding voices.
Coda	E major. Long harmonic rhythm, one chord per bar. Chromatic voice conduction in right hand chords. It finishes with a plagal cadence (IV-I)	Use of chords. No melody.

The first part consists of 44 bars, and she develops it by employing tonicization, increasing the tension chords at the climax, and adding more voices and counterpoint. I would highlight in this piece the use of polyphony, which is clearly observable in most of the piece. A special characteristic is the use of a choral in part B. It dramatically changes the flow of the music, giving it a feeling of stillness and peace.

Cecilia Arizti
(1856-1930)

E Major

Andantino (♩ = 66.)

Piano.

Figure 17. Arizti, Cecilia. Barcarola op. 6, bars 1-8²⁷

The introduction starts with the root chord, which is **E major**. She also uses diminished, dominant, and minor chords, which give different colours and contrasts to the music.

Movimiento de Barcarola (♩ = 60.)

sempre legato.

p

Pedal note

Figure 18. Arizti, Cecilia. Barcarola op. 6, bars 9-16²⁸

²⁷ Arizti, Cecilia. *Siete obras para piano, Barcarola op. 6*, Music Department of the José Martí National Library, La Habana, 1962

²⁸ Ibid

During part A, she did two tonicizations in **C# minor**, the direct relative of **E major**. The melody and the barcarolle accompaniment remain the same; the only difference is the tonicization. In my opinion, she used this as a variation in the part, which produces a colour change from major to minor. In addition, she supported this change with the dynamics. In the first **C# minor** chord, she wrote *piano*.

The image displays three systems of musical notation for the piano accompaniment of 'The Kiss' by Franz Schubert. Each system consists of a grand staff (treble and bass clefs) with a figured bass line in the bass staff. The figures are written in a shorthand notation, often with numbers 1-5 and letters indicating chords. Harmonic analysis is provided below the figures, with chords color-coded: green for C#m, purple for D#b5, pink for F#dim, blue for E, and orange for B7. The first system includes a 'Tonicization C#m' annotation. The second system includes a 'Back to Emaj' annotation. The third system includes a 'Tonicization C#m a tempo.' annotation and the tempo markings 'appassionato.' and 'poco riten.'. The piece is in 4/4 time, as indicated by the '4' in the bottom left corner.

System 1:

- Figured Bass: 5 4, 2 3 4, 5 3 2, 4 3 2, 5 4 3 2 1, 4 3 2 1, 5 4 3 2 1, 4 3 2 1
- Chords: C#m, D#b5 G#7, C#m, F#dim C#m, D#b5/C# F#dim, C#m/E G#7

System 2:

- Figured Bass: 4, 2 3 4, 5 3 2, 4 3 2, 5 4 3 2 1, 4 3 2 1, 5 4 3 2 1, 4 3 2 1
- Chords: C#m, F#dim C#m, D#b5 B7, E, D# B7
- Annotation: Back to Emaj

System 3:

- Figured Bass: 3 5 1 4, 2 3 4, 5 3 2, 4 3 2, 5 4 3 2 1, 4 3 2 1, 5 4 3 2 1, 4 3 2 1
- Chords: E, D# E, G#7 C#m, F#dim
- Annotations: Tonicization C#m a tempo., appassionato., poco riten., p

Figure 19. *Arizti, Cecilia*. Barcarola op. 6, bars 25-34²⁹

Afterwards, she wrote a modulation to **C major**, which is quite distant from the main tonality. In the transition, she used the second tone of the scale in a first inversion, then the root chord in the first inversion as well, which produces chromatism in the bass. Finally, she used the dominant chord of **C major**. An interesting aspect is that she uses G as a pedal note to create instability between **G7** and **C/G**.

29 Ibid

which I find very much to my liking. I think the result is powerful; it increases the tension. In addition, she wrote *accelerando* to support it.

Figure 20. Arizti, Cecilia. Barcarola op. 6, bars 47-52

After this comes the actual modulation, and it starts with the choral (Part B). This part lasts 16 bars and is very contrasting. Firstly, the measure changed from 12/8 to *Compasillo*. Secondly, the tempo changes from fast to slow. Lastly, the musical structure changed; she stopped the barcarolle movement to use chords and supported it with the expression *Religioso*, meaning in a religious manner. For me, this part is beautiful; it brings peace to the piece.

Figure 21. Arizti, Cecilia. Barcarola op. 6, bars 52-68

The piece continues with part C. It is in **C major**. This section features faster movement in 6/8 measure. It can be understood as the return of the barcarolle, but in a different time signature. The harmony here is quite simple, mostly using tonic and dominant chords. What I find most interesting is the use of octaves and polyphony, that I can also apply to my own composition.

The musical score for Cecilia Barcarola op. 6, bars 69-83, is presented in three systems. The tempo is marked 'Andantino. (♩ = 66.)' and the dynamics are 'p legato.' The key signature is C major. The score includes various chords and fingerings, with bar numbers 6, 73, 78, and 83 indicated. The chords are labeled below the staff: C, G7, C, G7, C, G7, G7 #5, C/E, C7 b13, F, F#b5, D9, C/G, G7, C, G7, C, G7, C, G7, G#5 #7, C/E, C7 b13, F, F#b5, D9.

Figure 22. Arizti, Cecilia. Barcarola op. 6, bars 69-83

Continuously, Part D starts in bar 85 with a modulation to **E minor**. I understand she uses this tonality as a bridge to go back to **E major**. This section continues the movement from part C, but increases the use of different chords and inversions. It also highlights the use of polyphony, which I incorporated into my interpretation of the piece. It is a compositional tool I like very much because it allows the music to generate a conversation on its own. In addition, the piece becomes interactive to the listener as it catches their attention. Therefore, it could be understood as a way of communication to the audience, which, according to my second interview, is one of the most important aspects for a composer to create a masterpiece. This characteristic had definitely to be present in my composition after the intervention.

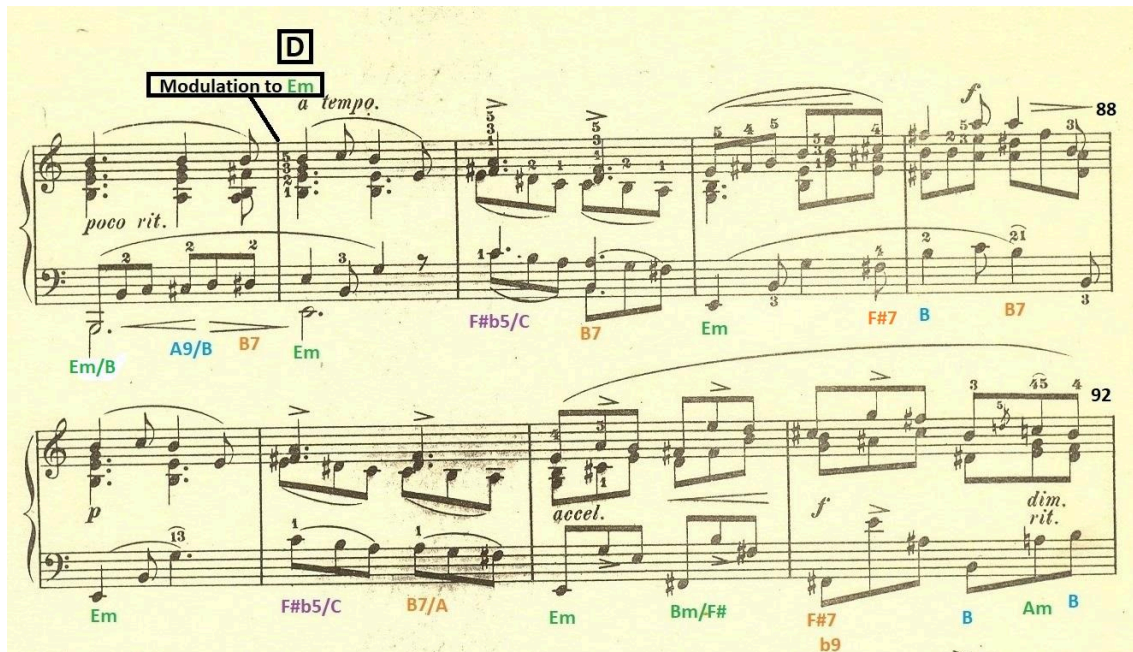


Figure 23. Arizti, Cecilia. Barcarola op. 6, bars 84-92

On bar 105 she returned to the *Barcarolle* movement in 12/8, using the dominant chord for **E major**. As I have observed in the last cycle, she commonly uses diminished and dominant chords for transitions between parts, which is logical to create tension. Then, she returns to Part A, but this time with some variations that I could also find in Vals Lento op. 8. For example, the left hand has one more note to play, which unifies the flow between both hands. Afterwards, she uses appoggiaturas and chromatism to make variations.

Figure 24. Arizti, Cecilia. Barcarola op. 6, bars 105-113

Lastly, the piece ends with a Coda. This time, it is a calm section. The *Barcarolle* is only played with the left hand, and the right hand stays with one chord per bar. The chord progression is quite similar to what she used during the piece. Something interesting is the **D major** chord in bar 129, which in my opinion has to do with the chromatism she writes in the right hand. The last two chords represent a plagal cadence, which creates a softer tension. In my opinion, this coda feels like a return to calmness, considering that *barcarolle* refers to the movement of the sea. It stays with the movement in the left hand, without a clear melody in the right hand, only the chords.

Figure 25. Arizti, Cecilia. Barcarola op. 6, bars 105-113

The melody

This piece presents a more complex structure with contrasting parts. According to the melody, it is well-developed, although the main theme (Part A) lacks a clear melody, in my opinion. I could find the common use of polyphony in all the sections, where 3 or 4 voices interact simultaneously. She uses thirds and sixths as frequent intervals, as in the Vals op. 8.

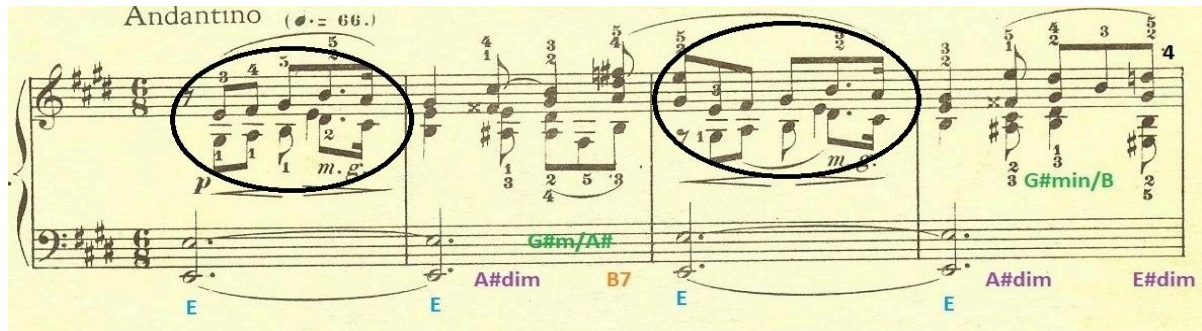


Figure 26. Arizti, Cecilia. Barcarola op. 6, bars 1-4

The main theme starts with the *Barcarolle* movement. We can only see the first beat of each bar highlighted with an accent, and from bar 13, she writes a melody with some variations. This is a characteristic I would like to address in a different way. In my opinion, the *barcarolle* accompaniment lasts too long, and the melody could benefit from more contrasts. In addition, I also think that the melody of a piece is one of the most important components for it to be unique, expressive, and beautiful. Therefore, I focused carefully on my composition, looking for a clear melody to identify the piece.

Figure 27. Arizti, Cecilia. Barcarola op. 6, bars 9-16

I could analyse that she frequently uses ascendant and descendant arpeggios. This was also a characteristic of the piece I analysed during the past cycle. However, she combines the arpeggios with chromatism, which creates a more interesting melody and better conduct. Moreover, in this piece, it is essential to incorporate the ascendant and descendant movement due to the genre itself.



Figure 28. Arizti, Cecilia. Barcarola op. 6, bars 21-24

During the first climax of the piece, this movement can take on larger dimensions. For example, in the next figure, we can see that she uses a higher register and returns to the middle one to amplify the movement.

Figure 29. Arizti, Cecilia. Barcarola op. 6, bars 43-49

According to the melody, the most interesting part is the section in **E minor**. This is due to the use of polyphony, which allowed her to master the voice conducting, creating effective communication and interaction between the voices. The pianist could highlight a different voice each time, and it would remain attractive to listen to. This characteristic is definitely something I experimented with during my intervention process.

List of findings:

1. I can maintain an open mindset during my intervention, avoiding limitations to certain rhythms or structures.
2. In my opinion, melodies are very important; therefore, I should pay attention to them during my intervention.
3. The use of polyphony is an essential resource in the piece.

4. Tonicizations, modulations, and pedal notes are common resources of the piece.

3.2.5 Interventions / practical application

My intervention started with the experimentation and composition of the new piece. I wanted to write it in B major because it is quite similar to E major, the tonality of the Barcarola op. 6. In addition, I played with the measures and found a nice accompaniment for the main theme.

Firstly, I composed the introduction. Arizti's Barcarola op. 6 introduction was quite simple and repetitive, so I wanted to try something different. I decided to refer to Chopin's Barcarolle op. 60, the first two bars are a clear homage to his piece, which I have played and like very much. In bars 3 to 6, I develop this musical idea using diminished chords, a common feature in Arizti's style. In the last four bars, I clearly recreate the line she uses in bar 6 as a reference.

Figure 30. Blanco, Lisa Maria. Punto de barcarola bars 1-11

07 Experiment on Introduction Barcarola.mp4

Afterwards, I began creating the main theme and especially the accompaniment, which is essential in a Barcarolle. I wanted to recreate her accompaniment but with added rhythm contrast, so I combined the idea with the Cuban genre "punto guajiro", which is country music featuring a singing melody accompanied by plucked string instruments.

For the main theme, I sought a distinctive rhythm. I started improvising several accompaniments, recreating the style and composition of Arizti but adding more syncopation and varying the accentuation of the measure.

08 Improvisation on barcarolle rhythm.mp4

Then I chose the one I felt was more convincing and composed a melody in thirds and sixths, as it is common in Arizti's music, but using syncopation in combination with the left hand.

Figure 31. *Blanco, Lisa Maria*. Punto de barcarola bars 7-25.

As Cecilia did in her Barcarola, I wanted to start the theme with only the left hand; in this case, it is very useful because it introduces the rhythm and character of the piece. On bar 15, the right hand begins, with a clear melody supporting the measure changes. As I concluded from my intervention, the melodies are a very important part of music, and the Barcarola composed by Cecilia lacked clear melodies. Throughout my intervention process, I worked thoroughly on this aspect.

09 Experiment on Main theme of Punto de barcarola.mp4

During Part A, I did a tonicization in G# minor, the minor relative of the main tonality, B major. In my composition, I wanted to keep the modulations and tonicizations directly related to Cecilia's Barcarola op. 6. During my intervention, I had a second focus, which was the pedal notes she used several times in her piece. I used it as well, especially when composing bridges between parts. During the composition of the transition to part B, which leads to G major, I began creating the bass line and the chord progression.

10 Experiment 01 on transition to choral in Punto de Barcarola.mp4

Then, I worked on increasing the musical tension by using ascendant and descendant lines, gradually enlarging the register bar by bar. This is a characteristic I appreciated during the score analysis, especially in the transition to part B as well. Afterwards, I came up with the final version.

11 Experiment 02 on transition to choral in Punto de Barcarola.mp4

52

F#

D7

Edim/G

F#dim/C

F#+5

b9

Emaj7

D7/A

55

C#

D7

cresc. - - - -

59

D7

rall. - - - -

Modulation to G major

$\text{♩} = 85$

molto legato

G

Figure 32. *Blanco, Lisa Maria*. Punto de barcarola bars 52-63.

The piece continues with part B, which is also the choral part. I wanted to try something different, so I composed it in 4/4. For the next part, I wanted to develop this musical idea, so I found it interesting to introduce some *cinquillos* in the left hand to give the *danzón* feeling, which is another Cuban genre from the 19th century. Part B is quiet and legato, mainly with chords, and Part C introduces a new melody with a cantabile character. According to the harmony, I start with tonic, subdominant, and dominant chords. From bar 66, I use mainly diminished and dominant chords to create tension and movement. Although she used mainly major and minor chords in her choral, I decided to go for more tension and contrast.

Figure 33. *Blanco, Lisa Maria*. Punto de barcarola bars 59-75.

The next part is harmonically simple, primarily consisting of tonic, subdominant and dominant chords. I focused on the melody, which developed with time. It started with a line, but afterwards I added some voices to create polyphony, which is very common in Cecilia's style as well. In this section, I introduce a pedal note for the first time in the transition to part D.

Figure 34. *Blanco, Lisa Maria*. Punto de barcarola bars 70-80.

Another important aspect of this part is the use of a pedal note as transition to the main theme. Moreover, I wanted to create a smooth transition to the main theme, but I encountered a notable challenge: the measure change. Then, I tried giving a similar movement to the left hand, introducing it in bar 96. I used similar arpeggios and articulation, using staccatos. Parts B, C and D had been quite legato, so I needed to introduce some staccatos to return to the main theme. Furthermore, the right hand plays longer notes in each bar and returns to the middle register. This resource is also present in Cecilia's piece. In bar 101, the main theme returns and is introduced by the left hand, as it was at the beginning. This time, the right hand has some variations in the rhythm and melody to create contrast with part A.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part at the top and a piano accompaniment below. The score is divided into three systems, each with a measure number (86, 90, 95) and a key signature change (F# to B minor, then back to B major). The guitar part features various chords and a melodic line. The piano part includes a "cantabile" section and a "Pedal note" section. The score is annotated with various musical terms and symbols, including "Modulation to B minor", "Back to B major", "Tempo I", and "rit.". The guitar part is marked with "D" and "Em" chords, and the piano part is marked with "F#", "Bm", "F#7", "Bm/F#", "F#b5 7/A", and "B". The score is presented in a clear, legible format with a white background and black text.

At the end of the piece (Coda), I decided to return to the barcarolle feeling as a direct reference to Cecilia's piece. Additionally, the right hand becomes calmer with longer notes, and the left hand plays legato. In my piece, I did not want to create a lengthy coda that contrasts with Arizti's. The idea of the ending was to have a clear connection with her piece and evoke her style. In my case, I preferred to use major chords only to keep the light colours and the character of the piece. The last three chords are like a joke; I play them staccato and piano to suddenly interrupt the legato and long lines. They represent the playful character of the piece and the pleasure of experimenting with music.



Figure 36. *Blanco, Lisa Maria*. Punto de barcarola bars 117-129.

During the meeting with my main subject teacher, she helped me clarify some aspects I still needed to work on after my intervention. The first one was the melodies in parts C and D, and the second one was about the concept of the piece. As a result of the meeting, I came back to the piece and made several changes. The first one was in the last two bars of the choral, where I added more notes to continue the line with the chords.



Figure 37. *Blanco, Lisa Maria*. Punto de barcarola bars 69-71.

The second one was in part C, where I was not very sure about the transition to part D. Therefore, I added three new bars to have a better transition, especially harmonically. In the meantime, I added several voices to the melody using 3rds and 6ths as Cecilia used in her piece. Additionally, I incorporated chromatism in bars 88-90, drawing inspiration from her style.



Figure 38. *Blanco, Lisa Maria*. Punto de barcarola bars 79-92.


The last important change I did to the piece was in part D. I added 3rds, 6ths to create more polyphony and interaction in the melody. After 93 I added two more bars to help establish the new tonality (B minor).

Figure 39 shows the musical score for 'Punto de barcarola' by Lisa Maria Blanco, bars 89-104. The score is in B minor and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Annotations include 'D' at bar 89, 'cantabile' at bar 89, '6ths' at bar 90, '3rds' at bar 96, and '6ths' at bars 101 and 102. The tempo/mood is marked 'cantabile'.

Figure 39. *Blanco, Lisa Maria*. Punto de barcarola bars 89-104.

This is the final recording of the piece, completed.

 12 Reference Recording 04 (Lisa Maria Blanco) (Punto de barcarola).mp4

 Punto de barcarola - Full Score.pdf

3.2.6 Outcomes

The main outcome of this cycle is the piece I composed, titled "Punto de barcarola". It has been a very enriching process because I approached Cecilia's piece in a deeper and focused way to really feel her style. Furthermore, I allowed myself the freedom to add my own style and experiment with different rhythms and genres in the same piece. In my opinion, the result has been very valuable to my artistic development.

3.2.7 Feedback, reflection and conclusion

The first feedback I received, according to my composition, was from Nino Gvetadze. She helped me visualize two important aspects of the piece where I needed improvement. The first one was the title itself, because it referenced a Barcarolle, which was not the intended feeling of the piece. She felt it more like a danza. Therefore, I needed either to change the character of the piece or the title. As I really liked the idea of the rhythm in the main theme, I decided to change the title to "Punto de barcarola", which makes reference to the Cuban popular genre "punto guajiro" and also to the barcarolle feeling itself. The barcarolle feeling, in my opinion, is what unifies the piece. Although the main theme does not have the traditional accompaniment, it was created from that reference. Moreover, I clearly use it in the last bars of the piece, playing legato as Cecilia did in her piece.

In reflecting on this research cycle, I believe it has been both enriching and challenging for me as a pianist and composer. First of all, the piece I chose is more difficult and developed compared to the Vals op. 8 from the first cycle. Therefore, it required further work in terms of analysis, which was later incorporated into the composition process. During the intervention, I enjoyed playing and creating each part of the piece; it always began with the piano and it felt like the instrument was guiding me on what to play. I am very happy with the process and look forward to continuing the research with my favourite piece composed by Cecilia. It was also helpful to draw on the experience from the first cycle, which led to a better work, paying attention to details such as notation and score editing. This cycle also helped me realize the importance of research and to look at a topic from different perspectives.

Additionally, I asked for feedback from Mercedes Estéves. She liked my composition very much and recognized the Cuban elements I used, such as *punto cubano*. In her opinion, it is well-elaborated pianistically. Then, Professor Ileana García, who is a teacher of harmony at the University of Arts in Havana, also loved my piece, even commenting that she liked it more than Cecilia's Barcarola.

3.3 Third Research Cycle

3.3.1 Overview of third research cycle

The third research cycle started with my recording of *Reverie op. 16* by Cecilia Arizti, dedicated to Adolfo de Quesada, Cuban pianist and composer of the 19th century. This is my favorite piece of her compositions because of its melody. In my opinion, it is unique and beautiful.

The research strategies I applied were: case study of the piece, consisting of interviews, recording analysis, score analysis, and experimentation. This time, I added the analysis of [Habanera del Ángel](#), composed by José María Vitier, to gain insight into the vision of a contemporary pianist and composer who combines Western music with Cuban popular music.

Case study:

- **Interviews:** The aim of these two semi-structured interviews is to gather information about their personal experiences as pianists and composers with European academic influences. During the data collection, I interviewed Aldo López-Gavilán and José María Vitier.
- **Recording analysis:** As part of the Data Collection, I analysed the recording of *Reverie op. 16*, recorded by Noema Fernández³⁰.
- **Score analysis:** Arizti, Cecilia. *Siete obras para piano, Reverie op.16*. Music Department of the José Martí National Library, La Habana, 1962.

Quasi - Experiment: After listing my findings during data collection, I initiated the intervention with quasi-experiments that utilized the characteristics of melody and harmony analysed in the score.

Intended outcome: For this third cycle, the intended outcome was to further develop my own compositional voice, influenced by *Reverie op. 16*.

3.3.2 Reference Recording

This was the first recording of the cycle and continuation of the research:

- 14 Reference Recording 05 (Lisa Maria Blanco) (Reverie op.16)
- Score: Cecilia Arizti. Siete obras para piano, Reverie op.16. La Habana. Music Department of the José Martí National Library. 1962
- Reverie op.16 dedicated to Adolfo de Quesada by Cecilia Arizti
- Date of performance: January 29th, 2025/(1867-1930), line-up: solo piece, names of performers: Lisa Maria Blanco
- Date of the recording: January 29th, 2025/(1867-1930), 04:08 min
- I chose this piece to conclude the research because it is my favorite of hers; it is very intimate, lyrical and touching.

3.3.3 Feedback and reflection

The first feedback I received was from Mercedes Estévez. She liked my interpretation very much and had no suggestions to make. She said it was very well interpreted.

³⁰ Fernández, Nohema. *Serenata Cubana*, Reverie op. 16 published in 2004

Secondly, Nino Gvetadze said that it was very beautiful in general; the phrasing is very good, and the differences in dynamics are notable. Sometimes she advised giving the music a little more easy flow. She suggested that I should not be too concentrated on every note. In her opinion, sometimes it's best to let it go. In part A' (bar 45), she suggested going really soft after the allargando as it was a memory. Then, in the middle part, she thinks the color change is good, but it could be even more with every harmonic change. She would like to hear more colours. For example, when I play the theme for the last time (bar 79), it should sound different from the beginning, as if you have lived through this already and now it is just a little memory of the beginning. According to the tempo mark, it is marked as andantino; therefore, she thinks it can flow a little bit more evenly. She commented that the melody in the top voice is curly and flows nicely, but sometimes it's also good to lead with the middle voices and leave the melody as a shadow. In conclusion, she advised me to add more colours, some shadows, and play with timing, just to give myself a little bit more freedom, like I was improvising.

In my opinion, it is a piece I enjoy and have a clear idea of how I want to perform. After reflecting on these opinions, I feel very inspired to continue experimenting with the music itself and creating more contrast. Nino's feedback is always very accurate; she has a large imagination and creativity. I think she discussed two focus points that were very useful for my intervention. The first one is colours, and the second one is improvisation. Keeping those ideas in mind led me to a creative, free way of composition.

3.3.4 Data collection & data analysis

Media review

Reverie, definition and context

According to the Oxford Dictionary,³¹ the word "reverie" comes from French and represents a moment or period of being lost, pleasantly, in one's thoughts, a daydream. It reflects the imaginative world of a composer in a deep way. Some composers as Debussy, Mussorgsky, Bottesini, Scriabin, Chopin and Casals, have created pieces using this name.

In Cecilia's score, we can find a dedication to Adolfo de Quesada, who was also a pianist and composer at that time. Quesada was born in 1830 in Madrid, but moved to Cuba when he was 6 years old. Ramírez in his book *La Habana artística, apuntes históricos*³² describes Adolfo's piano works as original; one of them was selected for the piano competition in the Conservatory of Madrid.

As Ramírez referred:

...Lastly, "Reverie" for Mr. Quesada, a delicate thought that, like the previous ones, reveals her brilliant imagination, her tenderness, and her exquisite kindness....³³

During this research, I have observed that Cecilia used to dedicate her piano works to her colleagues, pianists whom she admired and shared professional life with. Some of the examples include her father, Fernando Arizti; her piano teacher, Nicolás Ruiz Espadero; and pianists such as Hubert de Blanck, Pablo Desvernine, and Adolfo de Quesada, among others. In my opinion, it is a way of recognition and homage to them.

³¹ Oxford English dictionary

³² Ramírez, Serafín. *La Habana Artística. Apuntes históricos*, La Habana, 1891 page 503

³³ Ramírez, Serafín. *La Habana Artística. Apuntes históricos*, La Habana, 1891, "Cecilia Arizti", page 75

Score analysis Reverie op. 16³⁴

Reverie, in my opinion, is the most beautiful of her piano compositions. I can imagine it is related to a love story or deep admiration for someone (maybe Adolfo de Quesada). Although I could not find any close relationship between Cecilia and Adolfo, I do recognize the lyrical character of the piece.

Reverie has an ABA'CA'D(Coda) structure typical of rondo form, and it is in G sharp minor. It is the only piece in this research that does not have an introduction (Vals Lento and Barcarola started with an introduction). However, it has a Coda, which I could also observe in Barcarola. Part A represents the main theme and consists of 16 bars. The harmony is quite simple; she mainly used minor chords, contrasting them with some dominant and diminished chords. It is interesting that she used the 5th major chord in bar 12 but ended up with the 7th (C#), which makes the chord dominant. Therefore, the colours we can see in this part are green, orange and purple.

The image shows a page from a musical score for 'REVERIE' by Cecilia Arizti, Op. 16. The score is for piano and is in G sharp minor, 3/4 time, with a tempo marking of Andantino (M.M. 104). The score is divided into three systems of music. The first system contains bars 1-6, the second system contains bars 7-12, and the third system contains bars 13-19. Chords are labeled below the staff in various colors: green for G#m, orange for D#7/A#, purple for E#dim, blue for D#/Fx, and yellow for G#m/B. The score also includes markings for 'p' (piano) and 'espress.' (expressive).

Figure 40. Arizti, Cecilia. Reverie op. 16 bars 1-19.

The piece continues with a small transition of 4 bars to what I consider the second theme and Part B. This part starts in B major, the relative key of G sharp minor, although from bar 25, Cecilia returns to the minor tonality. The theme is played twice, and part B has 24 bars in total. It is more contrasting in terms of harmony because of the tonicization in B major during bars 21-24, 33-36 and 44.

³⁴ Score: Cecilia Arizti. *Siete obras para piano*. Reverie op.16. La Habana. Music Department of the José Martí National Library. 1962

Figure 41. Arizti, Cecilia. Reverie op. 16 bars 20-30.

Then it proceeds to part A', which is identical in terms of harmony. The main difference is in the melody and the polyphony she creates by adding a middle voice in the right hand. On the left hand, she also wrote longer notes in the bass, which can also have a melodic interpretation.

Figure 42. Arizti, Cecilia. Reverie op. 16 bars 43-60.

Afterwards, she starts a new and contrasting part (C) in Ab major, which is the parallel major of G# minor. Harmonically, it is quite simple using major and dominant chords. In bars 63-65, she performs a

tonicization in Eb major, followed by one in F minor. It is interesting that in this part, the left hand has arpeggios and even melodic lines, which add polyphony to the music.

The image shows a musical score for Cecilia Arizti's 'Reverie' (op. 16), specifically bars 61-70. The score is written for piano and is in 3/4 time. It is divided into two systems. The first system (bars 61-65) begins with a section marked 'C' and includes the instruction 'con anima'. It features a 'Tonicization' section starting at bar 63. The second system (bars 66-70) includes the instruction 'animato' and another 'Tonicization' section starting at bar 68. Chords are indicated below the staves: Ab, Ab/C, Bb7/F, Bb7, Eb, C7/E, Fm, G7/D, Ab/Eb, Eb7, Ab, and Ab/C.

Figure 43. Arizti, Cecilia. Reverie op. 16 bars 61-70.

In bar 79, she returns to the main theme (Part A') with some variations, as I have analysed during all this research. She mainly uses new voices to create small changes in the melody and some interactions in the left hand. From bar 95, it starts what I consider a Coda or Part D. In my opinion, it gradually brings calmness to the piece. It starts in the high register and gradually descends until the end. It is interesting that she employs a counterpoint in bars 95 and 96 between the right and left hands, which produces a sense of conversation that culminates in bar 97 with both hands playing the same rhythm. In bar 101, she uses note repetition as an expressive resource. In my opinion, it is related to the heartbeat, which gradually turns calm and released with a sparkle of hope in the last chord.

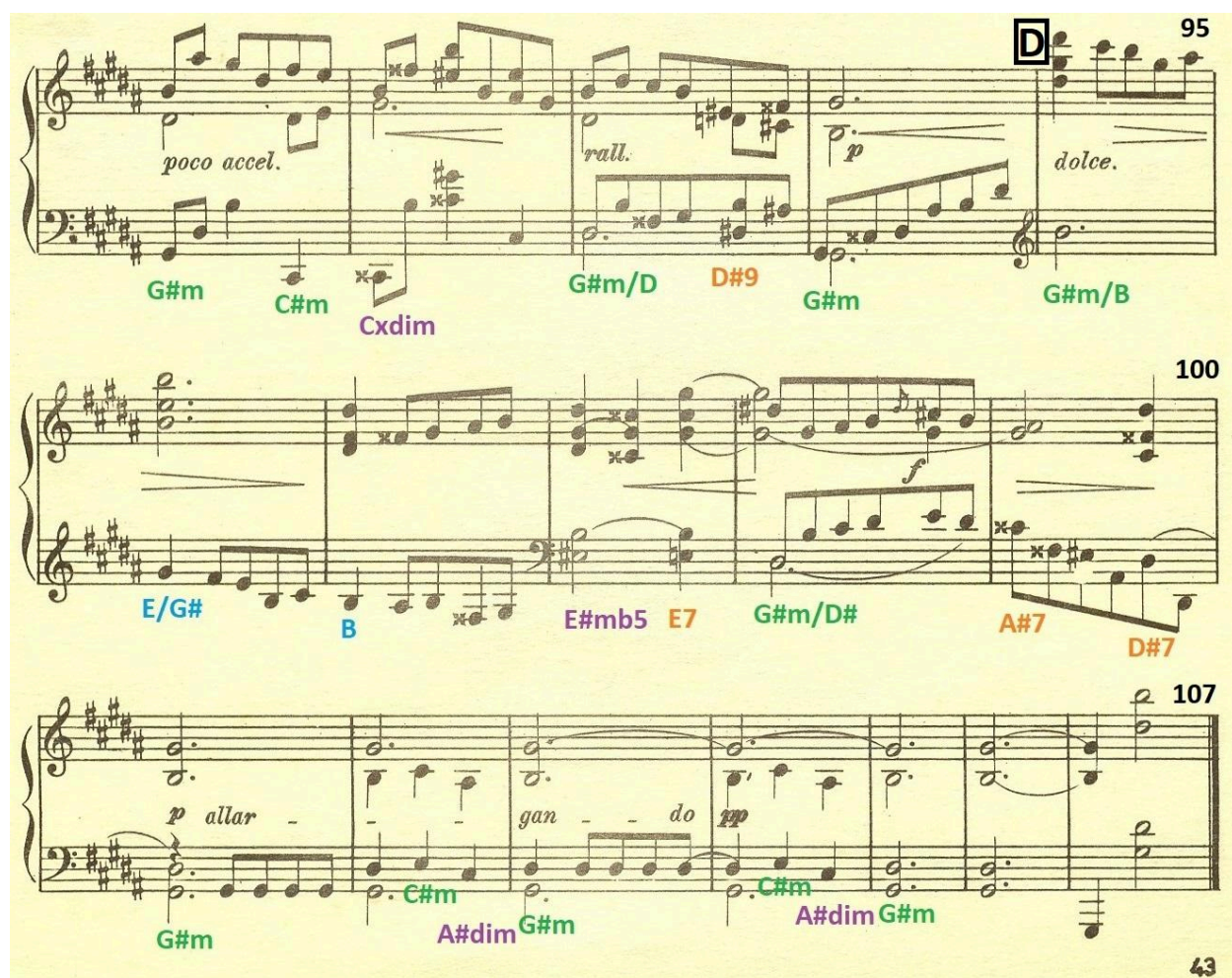


Figure 44. *Arizti, Cecilia*. Reverie op. 16 bars 91-107.

Melody

Reverie, in my opinion, stands out because of its beautiful melody. Therefore, I focused on analysing it thoroughly. The piece has three main melodic phrases, one for each part A, B, and C. In this analysis, I used a similar annotation, following the colours I used for the harmony. I wrote numbers to indicate each interval and the colours for their function (major, minor, augmented, diminished). Additionally, I illustrated the direction of the intervals with a graphic line under the melodies to clearly see when they are ascending or descending.

The main theme has a melancholic character in my opinion (minor tonality), making reference to a memory, something from the past, a daydream. The melody features major and minor intervals, frequently structured in 1 ascending and 2 descending intervals. In bars 7 and 8, the melody transitions directly from ascendant to descendant and back to the original tune. In my opinion, this helps create tension that is resolved in bar 9 with the tonic chord.

The first interval of each melody is something interesting to stand out because all of them start with an ascending octave. Moreover, I circled the augmented and diminished intervals because they produce a special contrast in the colour of the melody. It is an important characteristic that I decided to experiment with in my intervention.

a Adolfo de Quesada

REVERIE

Op. 16

Cecilia Arizti
(185- 1930)

Andantino (M.M. ♩ = 104)

Piano

p

espress.

rit.

a tempo

6

12

19

G#m D#7/A# G#m G#m/B

E#dim D#7 G#m E#dim D#/Fx D#7

G#m Cxdim G#m/D# D#7 G#m C#mG#m C#m G#m C#m G#m D#7/A#

Figure 45. Arizti, Cecilia. Reverie op. 16 bars 1-19.

The melody changes significantly in part B, taking on a positive character with movement and utilizing scales in the right hand. The left hand shifts from a steady accompaniment to become a second voice with its own melody. In part B, she uses some ornaments in the right hand, which was also common in the other two pieces analysed in previous cycles. Furthermore, I could also find diminished and augmented intervals in the melody.

Figure 46. Arizti, Cecilia. Reverie op. 16 bars 20-36.

Lastly, part C introduces a new melody in major tonality. To me, it has a nostalgic character; it is also a memory, but a positive one. The left hand does the second voice. In this part, the rhythm is more active, featuring mainly 8th notes in both melodies. The beginning of the melody is the octave interval, followed by chromaticism and scales in bar 62. Additionally, she uses augmented and diminished intervals more often, especially in the left hand. Something to remark is the use for the first time of a 10th interval in bar 62, which is repeated in the next bar by left hand.

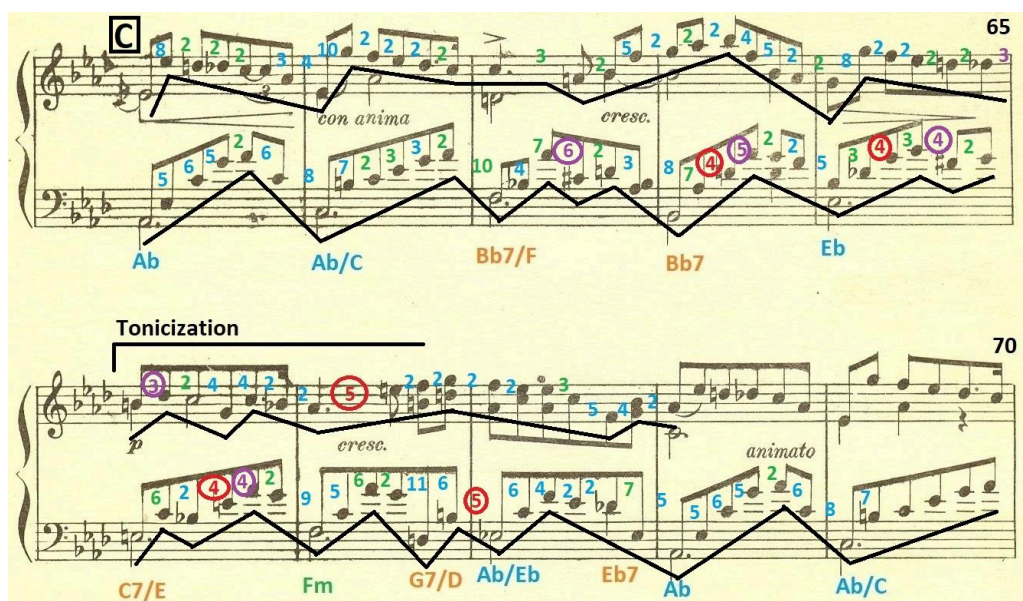


Figure 47. Arizti, Cecilia. Reverie op. 16 bars 61-70.

Recording analysis of *Reverie op. 16* by Nohema Fernández³⁵

Nohema Fernández, a Cuban-American pianist born in 1944, released the album "Serenata Cubana" in 2004. During the research, I attempted to contact her, but I was unable to obtain any further information. As part of her album, we can find her recording of *Reverie op. 16*. When I listened to it, my first impression was related to the tempo. She played it at a slow tempo (80 bpm, *Andante*), whereas the score indicates 104 bpm and *Andantino* in the expression mark. In my opinion, she could have chosen this tempo, maybe to find a quieter character.



Figure 48. Arizti, Cecilia. Reverie op. 16 bars 1-6.

According to the dynamics, she has a wide range, so I can appreciate pianissimos as well as large fortes with a beautiful sound. The interpretation is very sensible; she creates contrasts with the different colours of touching. Additionally, she did a great job highlighting the polyphony of the piece. I can feel the interaction between the three and four voices, especially in part A'.

³⁵ Fernández, Nohema. *Serenata Cubana*, Reverie op. 16 published in 2004

I noticed an interesting aspect in the agogic she used in the piece. During the analysis, I annotated the score with the following meaning. Red colour for notes played with *accelerando*, and Blue for notes played with *ritardando*. The rest I did not colour, are played *a tempo*.



Figure 49. Arizti, Cecilia. Reverie op. 16 bars 1-19.

After analysing the annotated score, I noticed a pattern in the interpretation. The first note of each bar is played with *ritardando*, which can help emphasise the half note. In the meantime, the last part of the bars is played with *accelerando*. The left hand supports the melody.

As a reflection, the agogic indications she uses helps make the phrases shorter (per bar), which is actually indicated in the score because there are no slurs. Nevertheless, I prefer to think of longer phrases (per two bars) because it gives the music more flow and is easier to follow. For example, in my opinion, the first phrase of the theme spans bars 1-2 and concludes with the first note of bar 3. Afterwards, Cecilia wrote a long note at the beginning of each bar, but instead of doing *ritardando*, I think it is just to prolong the first note. By doing *ritardando* in each long note, it becomes exaggerated and stops the melody flow.

Surprisingly, there are two moments in the piece where it is written *agitato* and *con anima* and Fernández played with *rubato*. The first one is at the end of the first part.



Figure 50. Arizti, Cecilia. Reverie op. 16 bars 55-60.

The other example is in the second part of the piece, which is in a major tonality (Ab major), contrasting with the original (G# minor). This part, in my opinion, brings joy and light to the piece; therefore, it is logical to play it at a faster tempo. Nevertheless, I could analyse several moments where Fernández plays *ritardando*. There is an interesting pattern I observed in this part, which is the tendency to play the end of each bar faster. This interpretation contrasts with what I observed in the first part, where most of the bars ended with red colour.



Figure 51. Arizti, Cecilia. Reverie op. 16 bars 61-70.

The last seven bars are surprising as well. In the score, *allargando* is written for all the bars; however, she accelerates the endings. In my opinion, she could be following a pattern where the first beat is sustained. It may be related to the 3/4 time signature. This interpretation contrasts with my own idea of the ending. For me, it should be played stably according to the rhythm, and gradually slow down until the end.



Figure 52. Arizti, Cecilia. Reverie op. 16 bars 101-107.

In conclusion, I appreciated the pianist's sound quality. Moreover, I liked the dynamic contrasts she did in accordance with the score. Another remarkable aspect is the clarity of each melodic line, which allowed me to distinguish the different voices. However, I do not agree with the way she treats the agogic. In my opinion, it affects the accuracy of the rhythm, contradicting the indications in the score. It also affects the character of the piece, which I think is melancholic, evoking a memory.

Score analysis of "Habanera del Ángel" by José María Vitier

For the last research cycle, I was advised to include an expert who already had experience in combining European music with Cuban music. Vitier is a recognized pianist and composer. He was winner of the National Music Award (2021) and a Maestro de Juventudes Award recipient (2024). His work spans a wide spectrum, having composed music for various media, including television, theater, film, and radio³⁶.

Habanera del Ángel is a piece that I have played several times in concerts. I appreciate that he has his own style with influences from Chopin or Bach. Therefore, I analysed this piece to learn from his compositional resources while mixing classical and popular styles.

While analysing the two pieces, I realized that they have a very similar accompaniment. The only difference is the rhythm, which in this case is *habanera*. Almost without noticing, I had already found the rhythm I would use in my composition during the intervention.

The *Habanera* is structured as a theme with variations. It has a melancholic character, in my opinion, which is also present in *Reverie op. 16*. The theme spans 16 bars, developing throughout the piece until the end, with a climax in bar 81.

One of the interesting aspects of this piece is the harmony. From the beginning, he uses 9th, 11th and 13th chords. In the melody, he surprisingly does not use so many notes; most of them are quite long. However, I like very much that he always uses the 9th, 11th or 13th in the melody. That allows me to listen clearly to the interval colour. Additionally, he employs scales to create tension in bar 16. However, the interesting aspect is that it is an Em scale, which corresponds to the next chord in bar 17. This is something I also wanted to experiment with.

³⁶ Vitier, José María. Ecured

Habanera del angel

Tpo. Habanera.
♩ = 55

Chord symbols (from left to right):
 System 1: Em9, G#11, Gmaj7, Em11 9
 System 2: Em7, A9, A9/G, D/F#, D7
 System 3: G, Em #13, Em7/D, C#mb5
 System 4: F# 13, B11, R7, Fm

Figure 53. Vitier, José María. Reverie op. 16 bars 1-17.

From bar 32, the composer introduces a new variation. It is in B major, the dominant of E minor (main tonality), and in my opinion, it sounds in a baroque style. The theme can be appreciated in the notes with portamento. It reminds me of a 2 voice Bach Invention. Vitier keeps the *habanera* accompaniment, but in the right hand, he recreates a melody with scales, short repetitive motives, and even trills. In the transition to the next part (bar 40), he uses arpeggios in both hands, which produces a wider range of sound and helps create tension.

Figure 54. Vitier, José María. *Reverie* op. 16 bars 30-41.

Another technical aspect I could learn from is the use of note repetition to create tension (bars 75-78). In Cecilia's *Reverie*, she used this resource at the end of the piece (bars 71-73) to create a completely opposite feeling (release). In this case, Vitier uses the left hand to create tension and the right hand to utilize 9th and 11th intervals. I have tried both of them during my intervention.

Figure 55. Vitier, José María. *Reverie* op. 16 bars 75-78.

In bar 81, Vitier starts a new melody in E major. This part is the climax of the piece; therefore, it is full of large arpeggios and octaves. Cecilia does not use fast octaves or arpeggios at that frequency; instead, she uses shorter intervals, such as thirds and sixths, in a slower tempo.

During my intervention, I decided to experiment with octaves and large arpeggios to create more resonance and tension.

Meno mosso e con fuoco
♩ = 80

Figure 56. Vitier, José María. *Reverie* op. 16 bars 79-94.

The final part of the piece reintroduces the main theme in E minor (bar 105) with a melancholic character. It shares something in common with Cecilia's *Reverie*: the rhythm slows down until the end, and it features *allargando*. However, Vitier uses distant registers on the keyboard, which produces a deep colour in the basses and brilliance in the melody. The chords are played in the middle register. I think it creates an incredible diversity of textures, which I would like to experiment with in my creation process.

Tpo I Habanera
♩ = 55

Figure 57. Vitier, José María. *Reverie* op. 16 bars 105-113.

In conclusion, this analysis highlighted various ways to utilize scales and arpeggios in both hands to create tension, release, or as ornamentation. Furthermore, the use of octaves and note repetition in a

larger register, as well as the inspiration the piece gave me to incorporate the *habanera* rhythm into my own piece.

Interviews, reflection on the interaction of piano performance and composition

Aldo López-Gavilán

As part of the data collection, I decided to interview two Cuban pianists who are recognized not only for their high-level performance skills but also for their compositions. López-Gavilán has been a pianist I admired since I was a child. He comes from a family of musicians; his mother was a great piano teacher, and his father is a renowned conductor and composer. Nowadays, he performs in concerts around the world, featuring a repertoire that includes classical music, jazz, Cuban music and his own compositions³⁷. In this interview, I wanted to learn about his experiences as a pianist and composer, his thoughts on the importance of composition for a pianist, and his own composing process. He mentioned:

...I truly believe that having some knowledge of composition and composing—even if just for your own pleasure and in private—greatly enhances your overall interpretation of any piece you choose to play. Understanding harmonic passages and phrasing ideas takes on a different dimension when approached from a broader and deeper perspective. More and more, I realize how much it helps me to create my own vision of what other composers have put on paper—of course, always respecting the stylistic principles and the intentions of the composer within their historical context.³⁸

To me, this paragraph is essential because he points out that the pianist's musical vision shifts from that of a performer to a co-creator. Furthermore, I would say I feel the music is now closer to experimentation, open to endless possibilities of interpretation. However, López-Gavilán emphasized the importance of respecting the stylistic principles in the historical context, which I think is crucial for achieving a more accurate performance.

According to the relationship between composition and piano performance, he said he is unable to compose without a piano. For me, it is the same. Although I can have a melody in mind, I need a piano to develop it and give it a structure. Whenever I sit on the piano, all ideas flow.

In the fifth answer he discusses his compositional process, which is very interesting. In his case, he began with improvisation, although he notes that it can vary from piece to piece. Sometimes, he works with specific structures or frameworks he wants to experiment with. In my case, it is an exploration. Typically, it begins with an idea in mind, which develops through experimentation and imagination. About the influences he described, they are essential in his music. He not only finds inspiration in other composers but also in the musicians he plays with. That is a very interesting reflection because I have experienced it myself as well. It is common to compose with a style or a specific musician in mind. You want them to play your piece because of their sound and artistic personality. Moreover, while playing with other musicians, you can get inspiration from their performance, or in the context of jazz, from their improvisations.

In conclusion, the interview with López-Gavilán has served as a means of connection and a reference point to highlight the importance of composition, experimentation and imagination in music. It inspires me to remain open-minded during my intervention, as I experiment with my findings in score analysis and data collection.

José María Vitier

³⁷ [López Gavilán, Aldo. Official website](#)

³⁸ Interview with Aldo López Gavilán Junco

I had the opportunity to interview the Cuban composer and pianist. As I had no prior contact with him, I used social media. He was very kind to respond to my message, and despite his tight schedule, Vitier found time to answer my questions regarding his compositional style, with a focus on *Habanera del Ángel*.

Vitier discussed the origins of the piece, which was composed for the 1988 film *Un señor muy viejo con unas alas enormes*, directed by the Argentine filmmaker Fernando Birri and inspired by the short story of the same name by Gabriel García Márquez, who collaborated in the film's production. That year, the soundtrack won the award for Best Film Music at the Venice Film Festival. About the idea of the piece, he said that it came from an aesthetic decision linked to the character of the "Angel", the protagonist of the story. The piece aims to evoke both lyricism and a sense of ambiguity and innocence, drawing reference in Satie's compositions.

According to his musical influences, he stated that Baroque and Romantic periods are a constant presence in his work. More specifically, Scriabin and Cuban composers like Saumell and Cervantes. In addition, his inspirations span a broad spectrum of styles, featuring figures such as Villalobos, Keith Jarrett, and Morricone. Additionally, he highlighted his deep connection to Cuban *trova* music from all eras.

When asking him about the presence of Cubanness in his music, he said:

"...Cubanness is my way of creating because it is my way of being. It is not something premeditated; rather, it is both instinctive and inevitable."

As a reflection, this interview has been an opportunity for me to gain more specific information about *Habanera del Ángel*, as well as Vitier's artistic thinking. In addition to the references he mentioned for his music compositions, I would like to highlight the last phrase he said. In my opinion, it is a way of summarizing the subjective concept behind my research. Initially, I attempted to convey the significance of Cuban rhythms in my music while blending them with Cecilia Arizti's style. It started as an experiment to challenge the idea of romantic European music in Cecilia's compositions versus Cuban music while combining them. It turned out that I did not need to explain why Cuban rhythms were so important to me. On the contrary, they were a natural expression of my self being, my identity. I didn't have to plan it; I just felt it and let it go.

As a reflection on the collected data, I concluded with the following list of findings:

1. The melody was the main focus during my intervention. I worked on creating a beautiful melody for my composition, experimenting with the intervals Arizti used in *Reverie* op. 16.
2. As I did in previous cycles, I decided to maintain *Reverie*'s structure in my piece to help organize the musical ideas.
3. The harmony in *Reverie* is very similar to that of the other two pieces I have analysed before. Therefore, I decided to add some chords, scales, and arpeggios inspired by *Habanera del Ángel* and Vitier's style.
4. After analysing all the collected data, I decided to compose a habanera.
5. As a result of the research process, I would like to dedicate the last piece to Cecilia Arizti as a tribute and a gesture of gratitude for her musical inspiration.
6. After conducting interviews with López-Gavilán and Vitier, I reflected on my identity and the importance of freedom in my compositions.

3.3.5 Interventions / practical application

My intervention began by creating harmony for the habanera rhythm in the left hand. As *Reverie op. 16* is in G# minor; I chose a similar tonality for my piece, C# minor. Then, I experimented with creating a melody with a similar structure to the one Arizti used in *Reverie*. Initially, I wanted to start with the 9th note in the melody. This idea came from the analysis of *Habanera del Ángel* by Vitier. It began with an improvisation, trying to imitate Arizti's style.

[15 Improvisation on the main theme](#)

For me, it was not convincing enough. Afterwards, I improvised a melody starting with the 5th of the chord (G#) and experimenting with minor and major intervals, as well as ascendant and descendant, as I analysed in the *Reverie* score.

[16 Habanera main theme 1st version](#)

In my opinion, the melody was beautiful; it shared similarities with *Reverie* but also had its own distinct identity. Then, I decided to start with the second theme. It should be contrasting as Arizti did, so I chose E major, which is the third grade. In part B, I used some arpeggios and scales inspired by Vitier's style. Moreover, the left hand plays arpeggios to add activity and breadth to the music. In contrast, the melody in the right hand has longer cantabile notes.

The musical score for 'Habanera para Cecilia' bars 17-25 is presented in two systems. The first system (bars 17-20) shows a piano accompaniment with arpeggiated chords in the left hand and a melody in the right hand. The second system (bars 21-25) continues the piano accompaniment and melody. The score includes markings for 'mf cantabile' and 'Inspired by Vitier's style'. The chords are labeled as C#m, E9, C#m9, F#m/A, B, and G# C#m F#m A.

Figure 58. Blanco, Lisa María. Habanera para Cecilia bars 17-25.

[17 Habanera para Cecilia part B](#)

Part B of the piece felt quite concise for me, but when I came back to the main theme, I realised that it needed extra bars to complete the structure. The first version seemed too short. Therefore, I wrote 8 more bars to have the final version of the main theme.

Habanera para Cecilia

a Cecilia Arizti

Lisa Maria Blanco Muiño

A $\text{♩} = 50$

p expresivo

C#m C#m D#mb5 G#13 C#m

6 C#m/E D#mb5/A G#7 C#m C#m

11 D#mb5 G#13 C#m F#m/A D#mb5 G#7

17 **B** *mf cantabile*

C#m E9 C#m9

Figure 59. Blanco, Lisa María. Habanera para Cecilia bars 1-21.

[18 Habanera main theme complete](#)

Then, I decided to continue with the next part. It had to be contrasting, and it would be in C# major, following Arizti approach in *Reverie op.16*. Part C is more akin to a *Contradanza*; the left hand plays a variation of the *Habanera* rhythm. In the right hand, I started with a combination of scales, thirds, and sixths. In the meantime, I play with the intervals to create two voices that interact between each other. According to the harmony, I use different colours adding 9ths, 7ths and 6ths.

53

58

62

C

8

8

G#7 **C#** **C#9** **D#m7** **G#9**

C#7 **F#6** **D#mb5/A** **C#/G#**

G#7 **C#** **D#m** **G#7** **C#7**

Figure 60. Blanco, Lisa María. Habanera para Cecilia bars 53-66.

[19 Habanera Part C](#)

Afterwards comes the Coda. As it is the final part of the piece, I wanted to make a musical reference to *Reverie op. 16*, so I wrote it using longer rhythms and played with a conversation between the two hands. It also starts in the high register of the keyboard and gradually falls to reach the bass. However, as it is my personal homage to Cecilia Arizti, I wanted to end the piece with a positive feeling of gratitude. For that reason, I decided to finish in C# major at the last chord of the piece.

5

87 8 D(CODA)

G#7 C#m F#m9/A F#m6 C#m

93 B#dim E/B F#m/A G#7

100 C# 8

Figure 61. Blanco, Lisa María. Habanera para Cecilia bars 87-104.
[20 Habanera Part D \(Coda\)](#)

The main theme was the focus point for the intervention. I composed it, trying to find sound similarities with *Reverie*, but not focusing too much on using the same intervals. After analyzing the melody I composed for *Habanera para Cecilia*, I realised that the first three intervals and the last two of the melody were the same Arizti used in *Reverie*. They were just inverted in direction. It was interesting because those were the only intervals I used the same, the rest are very different in direction and colour. My melody features minor intervals (especially bars 1-4), although I also employed two augmented and one diminished intervals, as she did.

Habanera para Cecilia

a Cecilia Arizti

Lisa Maria Blanco Muiño

A

$\text{♩} = 50$

p expresivo

C#m C#m D#mb5 G#13 C#m

C#m/E D#mb5/A G#7 C#m C#m

Figure 62. Blanco, Lisa María. Habanera para Cecilia bars 1-10.

Finally, I combined the characteristics of Arizti's composition and mine in a similar table to see the differences and similarities between them.

	Harmony		Melody	
Structure	Reverie op. 16	Habanera para Cecilia	Reverie op. 16	Habanera para Cecilia
Part A	G sharp minor. Tonic and Dominant chords are predominant. Use three diminished chords.	C sharp minor. Tonic and Dominant chords are predominant. Two dominant chords have the 13th. Four semi diminished chords.	(Main theme 16 bars) Melancholic character. Major and minor intervals frequently structured in 1 ascending and 2 descending. Starts in the 5th tone of the scale. The first interval is an octave. Use of augmented and diminished intervals.	(Main theme 18 bars) Major and minor intervals frequently structured in 1 descending and 2 ascending. Starts in the 5th tone of the scale. The first interval is an octave. Use of augmented and diminished intervals.
Part B	Starts with a tonicization in B major (relative	Starts with a tonicization in E major (relative	(24 bars) Positive character, with movement. Starts	(24 bars) It starts with the tonic followed by a 5th

	key). More variety of chords (major, minor, diminished, semi diminished)	key). More variety of chords (major, minor, diminished, semi diminished and dominant). Use of 9ths.	with the tonic followed by an octave. Use of scales in the right hand. The left hand becomes a second voice. Use of ornaments. Several diminished intervals, one augmented.	interval. Use of scales in the right hand. The left hand has arpeggios. Use of chords, 4th and 5th intervals.
Part A'	Same as in part A.	Same as in part A.	(16 bars) Same as part A, with some note variations. Use of polyphony, four voices texture.	(18 bars) Same as part A, with some note variations. Use of polyphony, three voices.
Part C	Ab major (parallel major of G sharp minor). Tonicization in Eb major and F minor. Tonic and dominant chords.	Db major (parallel major of C# minor). Tonicization in Gb major. Tonic and dominant chords using 9ths and 6ths. The rhythm of the left hand is like a <i>contradanza</i> .	(18 bars) Nostalgic character. Starts with the 5th note of the scale followed by an octave. Use of chromaticism and scales. Use of augmented and diminished intervals more often in both hands. Use of tenth.	(17 bars) Starts with the 3th note of the scale followed by a 16th interval. Use of scales, thirds, 5ths and 6ths. Use of augmented and diminished intervals more often in both hands.
Part A'	Same as in part A.	Same as in part A. The rhythm of the left hand changes, it is similar to Part C.	(16 bars) Same as part A, with some note variations.	(18 bars) The beginning is the same but from bar 74 it varies. Use of polyphony.
Part D	Minor, major and dominant chords. Uses one semi diminished and one diminished chord.	Mainly minor chords. Uses one diminished, one dominant and two major chords.	(Coda 13 bars) Counterpoint between the two hands. Two voices. Note repetitions. Long notes, chords.	(Coda 15 bars) Counterpoint between the two hands. Two voices. Long notes, chords.

3.3.6 Outcomes

The outcome of this research cycle was my composition of "Habanera para Cecilia". It is a piece inspired by *Reverie* op. 16 and also influenced by Vitier's piece "Habanera del Ángel", which I analysed as part of the data collection.

- Habanera para Cecilia by Lisa Maria Blanco Muiño
- 21 Reference Recording 06 (Lisa Maria Blanco) (Habanera para Cecilia)

3.3.7 Feedback, reflection and conclusion

In several moments, I practiced my composition to be more familiar with the music and the technical passages. During this process, I realized that I was missing a few important specifications in the score regarding dynamics, agogics and notes.

As part of the feedback, I asked Nino Gvetadze for her opinion about the piece. First, I played it for her during our usual lesson, and then she commented on both the composition and the performance. It was very interesting to listen to her advice, as she has a wide cultural background and rich musical imagination. She liked the piece very much, and most of her advice was about writing and editing. Initially, she enjoys playing the left hand as a *Habanera* style (referring to the opera *Carmen* by George Bizet) using staccato in the final two notes.



Figure 63. Blanco, Lisa María. Habanera para Cecilia bar 1.

In my opinion, this changes dramatically the character of the piece and turns it into a danza with more movement. However, that is not what I am looking for with this piece; I want a character similar to *Reverie*, a daydream cantabile. Therefore, I want to keep the long pedal without using staccato. Secondly, Nino recommended writing all the phrases in the melody starting with the slur at the second note. That was advice I agreed with from the first moment because it makes it easier for other pianists to understand the phrase and interpret it more effectively. In part C, she suggested writing it in Db major instead of C# major, which, in her opinion, helps to feel the colour change of the music. I think that is also very useful to facilitate the reading process for a pianist who is starting to learn the piece.

According to the Coda or part D, she recommended using the habanera rhythm to give the part more flow, which I totally agree with. Indeed, in my mind, I was still feeling the habanera rhythm, but I was looking for similarities with *Reverie*. Nevertheless, I liked to use the habanera rhythm in the left hand during several measures to gradually lead to the end.

Secondly, I asked Mercedes Estévez to comment about my composition. She loved the piece from the first moment and commented that she was delighted with the Habanera. In her opinion, it is beautiful with some lovely contrasts. According to the harmony, she commented that it has contemporary chord changes.

4 Research findings and outcomes

4.1 Documentation and explanation of the research outcomes

The first cycle

In my research process, the three cycles have a piano composition as an outcome. The first cycle concluded with the piece "Vals Cubano", inspired by "Vals Lento" op. 8 by Cecilia Arizti³⁹.

- 05 Reference recording 02 (Lisa Maria Blanco) (Vals Cubano)
- Score: Vals Cubano

This composition was the result of an investigation about the Vals Lento op. 8, which I recorded and asked my teachers, Bart van de Roer, Mercedes Estévez and Nino Gvetadze, for feedback on my interpretation. Then, I began a case study of the piece by consulting Lapique's book *Cuba colonial. Música, compositores e intérpretes 1570-1902*⁴⁰ and Mikowsky's *Ignacio Cervantes y la danza en Cuba*⁴¹. Those books helped me understand the historical context in which Arizti lived and composed her music. In addition, I contrasted the information with the books *La música en Cuba* by Carpentier,⁴² *Cecilia Arizti la Avellaneda de la Música* by Barnet,⁴³ and *La Habana Artística. Apuntes históricos* by Ramírez,⁴⁴ where I found specific data about Cecilia, her compositions, and her life.

Afterwards, I analysed the score of the Vals Lento, focusing on the melody and harmony. Upon closer examination of the score, I discovered that it was dedicated to Hubert de Blanck, a Dutch composer and pianist who resided in Cuba during the 19th century.

Consequently, I began the intervention by composing the piece using the information collected beforehand. My first decision was to use the same musical structure of Vals Lento in my piece. Secondly, I wanted to experiment with the vals accompaniment of the left hand in combination with Cuban rhythms in the right hand.

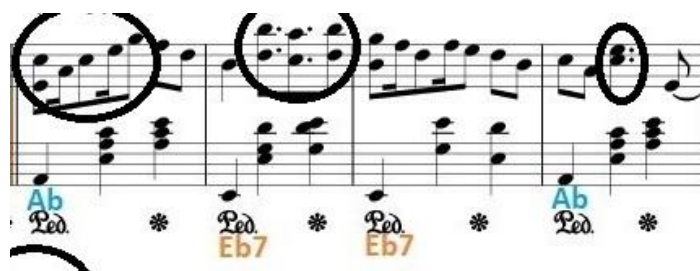


Figure 64. Blanco, Lisa María. Vals cubano bar 14-17.

The result was very surprising to me because it sounded like a *Contradanza*, which was the genre recognized as the beginning of the Cuban musical identity⁴⁵.

³⁹ Arizti, Cecilia. *Siete obras para piano, Vals Lento op. 8*. Music Department of the José Martí National Library, La Habana, 1962.

⁴⁰ Lapique, B. Zoila. *Cuba colonial. Música, compositores e intérpretes 1570-1902*. Boloña Editions. Editorial Letras Cubanas. Page 79.

⁴¹ Mikowsky, S.G. *Ignacio Cervantes y la danza en Cuba*. Ediciones Boloña. Colección Raíces. ISBN: 978-959-294-043-7. La Habana, Cuba. 2013. Page 27.

⁴² Carpentier, Alejo. *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972.

⁴³ Barnet Miguel. *Cecilia Arizti la Avellaneda de la Música*, La Gaceta de Cuba No 144, 1976.

⁴⁴ Ramírez, Serafín. *La Habana Artística. Apuntes históricos*, La Habana, 1891.

⁴⁵ Carpentier, Alejo. *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972. Page 165.

According to the harmony, I decided to stay close to what Arizti did in *Vals Lento* and apply the same modulations and tonicizations, but in a different tonality. In the melody, I experimented with Cuban rhythms, including *cinquillo*, *tresillo* and *guajira*.

The image shows a musical score for a piano piece. It consists of a grand staff with two staves. The first staff contains a melody with various rhythmic values (eighth, sixteenth, and quarter notes). The second staff contains a bass line with chords. The chords are labeled below the staff: Eb, Gm, Ab, C/G, and Fm. A bracket above the last two chords (C/G and Fm) is labeled 'Tonicization Fm'. The time signature changes between measures: 6/8, 3/4, 6/8, 3/4, 6/8, and 3/4.

Figure 65. *Blanco, Lisa María. Vals cubano* bar 30-34.

It was an intervention that demanded focus because I wanted to stay very close to Arizti's piece, but also experiment with rhythms and colours. I think it was easier to do in the Introduction, as it is quite free. At the end of the cycle, I felt pleased with the composition. The feedback I received from Bart van de Roer, Mercedes Estévez, Daniel Torres, and Jorge Amado was very useful to continuing the research. Subsequently, I received feedback from Codarts coaches during my first exam. They advised me to add freedom to my compositions and not focus too much on trying to recreate Arizti's style. In my opinion, that was essential for the upcoming research cycles, and it improved the results I achieved in my pieces, while also helping to smooth the composition process.

The second cycle

The second cycle outcome was the piece *Punto de Barcarola*:

- 12 Reference Recording 04 (Lisa Maria Blanco) (Punto de barcarola).mp4
- Punto de barcarola - Full Score.pdf

This cycle had a similar path. I started recording *Barcarola op. 6*⁴⁶ ([06 Reference Recording 03 \(Lisa Maria Blanco\) \(Barcarola op. 6\)](#)) and asking for feedback from Mercedes Estévez and Nino Gvetadze. Then, I did a case study of the piece, approaching it from different perspectives. As I had already consulted the available literature about Cecilia Arizti and her music, I decided to analyse one of the few existing recordings, although it was the interpretation of a different piece (*Scherzo op. 10*, recorded by Moutouzkine⁴⁷). It was useful to analyse performance aspects such as tempo, phrasing and voicing. Afterwards, I continued the data collection with two semi-standardised interviews, the first one was with Aleksandre Moutouskine (Pianist, Head of the Piano Department at Manhattan School of Music) and the second with Jorge Amado (Cuban composer and violinist). Both interviews helped me gain a broader understanding of Cuban music and the composition process. Moutouskine reflected on the diversity of Cuban music and its importance, while Amado commented on his compositional process, the importance he gives to rhythm, and the connection every musical piece needs to have with the audience. Afterwards, I continued with the score analysis of the piece, focusing on the melody and harmony. While analysing the score, I realized that the melody in *Barcarola op. 6* was not particularly relevant, whereas the barcarolle texture gave the piece movement and flow. Something I found distinctive in the score was the use of polyphony, which was very present during my intervention.

⁴⁶ [Score: Cecilia Arizti. *Siete obras para piano*. Barcarola op. 6. La Habana. Music Department of the José Martí National Library. 1962.](#)

⁴⁷ Moutouzkine, Alexandre. [Rusia ante la rítmica cubana](#), *Scherzo op. 10*, published in 2014.

After contrasting the information, I began my intervention with the experiments on the barcarolle accompaniment. I wanted to create a rhythmic accompaniment but also keep the movement of the barcarolle. As Arizti's piece was in 12/8, I wanted to experiment with it and add a measure change between 3/4 and 6/8, which is common in the *guajira* genre from Cuba. In the right hand, I experimented with 3rds using syncopation.

Figure 66. Blanco, Lisa María. Punto de barcarola bars 12-21.

According to the structure, I decided to use the same structure in my composition, which helped me organize the creation process. During all the intervention, I adopted a broader approach to music, allowing my imagination to flow freely. I experimented with measured changes, different rhythms, and genres (part A uses *Punto cubano*, while part C is a *Danzón*), as well as diverse chords to create a varied piece. As a result, the whole compositional process was pleasant and fluent, as well as the positive feedback I received from teachers and coaches later.

The third cycle

The last cycle of the research had as an outcome the composition of *Habanera para Cecilia*:

- [Habanera para Cecilia by Lisa Maria Blanco Muiño](#)
- [21 Reference Recording 06 \(Lisa Maria Blanco\) \(Habanera para Cecilia\)](#)

This time I followed a similar path, but focusing on *Reverie op. 16*⁴⁸.

- [14 Reference Recording 05 \(Lisa Maria Blanco\) \(Reverie op.16\)](#)
- [Score: Cecilia Arizti. Siete obras para piano. Reverie op.16. La Habana. Music Department of the José Martí National Library. 1962](#)

The cycle started with the recording of the piece and the feedback from Nino Gvetadze and Mercedes Estévez. They both had a positive reaction to my interpretation of the piece. Then, I continued collecting data for the case study and began contextualizing the *Reverie* as a musical piece, as well as providing some information about Adolfo de Quesada, a Spanish pianist whom Cecilia dedicated the piece to. Cecilia used to dedicate her pieces to musicians she admired. Therefore, it also inspired me to dedicate my last composition to her, as a way of recognition and gratitude for her music. Afterwards, I analysed the score of the piece to gain a deeper understanding of the use of harmony and melody. In *Reverie op. 8*, the harmony was quite similar to what I observed in the other two pieces, but the melody had a unique characteristic that makes it special: its beauty. Indeed, that was the main reason

⁴⁸ [Score: Cecilia Arizti. Siete obras para piano. Reverie op.16. La Habana. Music Department of the José Martí National Library. 1962.](#)

why I felt connected to the piece from the first time. Therefore, it was a focus point during my analysis and later in my intervention. I analysed each of the intervals and their direction.

Figure 67. Arizti, Cecilia. *Reverie* op. 16 bars 1-12.

Subsequently, I analysed the recording of the piece by the Cuban pianist Nohema Fernández.⁴⁹ It was interesting to listen to a very different interpretation of *Reverie* op. 8. Fernández played the piece in a slower tempo than indicated in the score and did accelerando or ritardando in the melody phrasing. As part of my analysis, I mentioned that in terms of interpretation, I like to look closely at the score and play what is written according to the tempo and agogic indications. Something I liked to use from Fernández's interpretation was the voicing and polyphony.

In the last cycle, I aimed to delve further and explore composer-pianists who combined European classical music with Cuban popular rhythms. I analysed *Habanera del ángel*, a composition by José María Vitier (Cuban pianist and composer), interviewed him, and Aldo López-Gavilán (Cuban pianist and composer). The score analysis of *Habanera del ángel* was very useful for gathering new ideas about harmony (using 9th, 11th and 13th chords), the genre itself, which ultimately inspired me to compose a *Habanera*, and some technical resources, such as scales, and arpeggios.

⁴⁹ Fernández, Nohema. *Serenata Cubana*, *Reverie* op. 16 published in 2004

Habanera del angel

Tpo. Habanera.
♩ = 55

The musical score for "Habanera del angel" by José María Vitier, bars 1-17, is presented in a piano arrangement. The tempo is marked as 55 beats per minute. The score is written in 2/4 time. The key signature is one sharp (F#). The melody is primarily in the right hand, with a bass line in the left hand. Chords are indicated below the staff: Em9, G#11, Gmaj7, Em11 9, Em7, A9, A9/G, D/F#, D7, G, Em #13, Em7/D, C#mb5, F# 13, B11, R7, and Em. A section of the score is circled and labeled "Scales".

Figure 68. Vitier, José María. Habanera del ángel bar 1-17.

Consequently, I interviewed him to have a closer idea of his compositional process. Vitier said:

"...Cubanness is my way of creating because it is my way of being. It is not something premeditated; rather, it is both instinctive and inevitable."

In my opinion, that phrase resumes my journey during the research process. Initially, I focused on incorporating Cuban rhythms to make the music feel more authentic to Cuba. However, as long as I moved forward, I realized that I just needed to add freedom in order to create my music. Cubanness would flow easily as an instinct or necessity without premeditation.

During my interview with López-Gavilán, I learned about his personal approach to composition. It is closely related to improvisation, which made me reflect on my own experiences. Since I was studying music at school, I was surrounded by improvisers. Although I have never considered myself as an improviser, I do feel the relationship between improvisation and composition. My compositions begin with improvisation on various ideas I have in mind, and over time, I develop them until I feel satisfied.

Then, I was ready to compose the Habanera during the intervention. I selected some chords I liked and started improvising a melody using similar intervals Arizti used in *Reverie*. In *Habanera del Ángel*, Vitier started the melody with the 9th of the chord. In my opinion, that sounds incredibly good, so I wanted to

experiment with that too. I tried some melodies starting with the 9th, but I did not feel convinced with them, so I decided to start with the 5th of the chord. Suddenly, I felt it was just what I wanted. In *Reverie*, Cecilia began with the 5th, which is a common point in both pieces. In part B of my piece, I experimented with the scales and arpeggios I identified through the analysis of *Habanera del Ángel*.

Figure 69 shows a musical score for piano and bass. The top system (bars 17-21) includes a section labeled 'B' with a circled melodic line in the treble staff. Chord labels below the bass staff are C#m, E9, and C#m9. The bottom system (bars 22-25) includes a circled melodic line in the treble staff. Chord labels below the bass staff are F#m/A, B, and G# C#m F#m A. Annotations include 'mf cantabile' and 'Inspired by Vitier's style'.

Figure 69. Blanco, Lisa María. *Habanera para Cecilia* bars 17-25.

In this cycle, I followed the structure of Arizti's piece, as I had in previous pieces. This time, I allowed myself to compose with freedom, guided by harmony, melody, rhythm and texture. One important aspect of the intervention was the use of polyphony, which Arizti employed in *Reverie op. 8*. I experimented using different voices and textures, especially in part A'.

Figure 70 shows a musical score for piano and bass. The top system (bars 34-38) includes a section labeled 'A'' with a circled melodic line in the treble staff. Chord labels below the bass staff are Cdim E F#dim E, F#mb5, Gb9, C#m, and C#m. The bottom system (bars 39-43) includes a circled melodic line in the treble staff. Chord labels below the bass staff are D#mb5, G#7, C#m, C#m, and D#mb5/A. Annotations include 'p' and '2nd voice'.

Figure 70. Blanco, Lisa María. *Habanera para Cecilia* bars 34-43.

After I finished the composition, I asked for feedback from Nino Gvetadze, Mercedes Estévez, and Ileana García. The general opinion was positive and useful for refining the piece according to edition and writing.

4.2 Self-assessment of the research outcomes and expert feedback

The feedback gathered from relevant experts has been an essential part of this research, as it brings different perspectives to the process. In general, the experts have had a positive reaction to my compositions. They liked them from the beginning and commented on details to improve. In the first cycle, the advice from Bart van de Roer was very helpful. He was the first expert I consulted when I still had my handwritten composition sketch. He pointed out that the third part of my piece needed more notes in the left hand to keep the flow and contrast with the waltz accompaniment of the main theme. Afterwards, I returned to my composition and added notes not only in the left hand but also in the right hand to create balance.

Secondly, I asked Jorge Amado (composer and violinist) to provide some suggestions in the score, which were very useful, although I did not apply all of them after my reflection.

Lastly, I wrote to Daniel Torres (singer and composer), who questioned the genre itself, which, in his opinion, did not sound like a waltz but a danza or contradanza. Indeed, that was the same feeling I had when I started to combine the waltz accompaniment with Cuban rhythms. However, Torres pointed out that the combination of the waltz with Cuban rhythms fits together very well. Moreover, he suggested paying close attention to the score and being accurate with the edition details to clearly show what I want as a composer. This last advice was usefully present in my compositional process during the second and third cycles.

In the second cycle, I consulted my teacher, Nino Gvetadze. She commented on the title of the piece because I named it *Barcarola en su punto*. Nino explained that if I called the piece like the genre, then I had to change the articulation of the left hand to make it feel like a barcarolle.

Nevertheless, I realized that I wanted to keep the articulation in the left hand because it was similar to the *punto guajiro* (a Cuban genre from the countryside). As a result, I changed the name to *Punto de barcarola*, which references the barcarolle (inspired by Barcarola op. 6 by Cecilia Arizti⁵⁰) but clearly shows its similarity to the *punto guajiro*.

In addition, I contacted Mercedes Estévez and Ileana García, two teachers I had during my university studies. They both loved the piece and found it well written.

In the third cycle, the process was very similar. I played my composition, *Habanera para Cecilia*, for my teacher, Nino Gvetadze, and she liked the piece from the first moment. She even asked me to send her the score so she can play it too, which is an honour for me. During the session, she mainly focused on details regarding the score edition. Nino provided me with suggestions on phrasing and articulation. According to the music itself, she advised me to maintain the habanera rhythm in the Coda, which I agreed to, as it helped give the piece a coherent ending.

Then, I sent the piece to Mercedes Estévez, who loved it and pointed out its beauty.

⁵⁰ Score: Cecilia Arizti. *Siete obras para piano*. Barcarola op. 6. La Habana. Music Department of the José Martí National Library. 1962.

4.3 Conclusion

This research sought to explore how I could draw inspiration from the melodies and harmonies of Cecilia Arizti, a 19th-century Cuban composer, to create my own piano compositions. By analyzing her works *Vals Lento Op. 8*, *Barcarola Op. 6*, and *Reverie Op. 16*, and supplementing this analysis with literature, expert interviews, and historical recordings, I gained valuable insights into Arizti's distinctive musical style.

Beyond a deeper understanding of her music, this project became a personal journey of artistic discovery. Initially, the research aimed to inform and inspire my piano compositions, allowing me to learn from Arizti's work to shape my own. Over the course of two years, I also delved into Cuba's 19th-century historical context, which reinforced the cultural importance of Cuban music. Interviews with prominent figures such as Ulises Hernández, Cecilio Tíeles, Aleksandre Moutouskine, Jorge Amado, Aldo López-Gavilán, and José María Vitier enriched my perspective and deepened my appreciation for the richness of Cuban musical heritage.

The research process also prompted me to reflect on my evolution as both a composer and a performer. In the early stages, I experimented by blending Arizti's style with Cuban rhythms, leading to the creation of *Vals Cubano*. Although this approach was instructive, I soon felt the constraints of a closed structured method in the creative process.

As the research progressed, I embraced a freer approach, allowing my creativity to flow uninhibited. This shift in focus resulted in the compositions *Punto de Barcarola* and *Habanera para Cecilia*, where I fully explored my own musical language, drawing on the insights from my analysis while giving more room to my individuality as a composer.

In conclusion, this research has been a transformative experience, one that began with the fusion of influences but ultimately led to a more authentic expression of my musical identity. The three final compositions—*Vals Cubano*, *Punto de Barcarola*, and *Habanera para Cecilia*—represent not only a homage to Arizti's legacy, but also my own creative journey toward establishing a unique voice within the universal piano repertoire.

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Articles

- Guerra, Mirna. [In memoriam, Cecilia Arizti](#), World Wide Cuban Music, published on July 13th, 2016. This is the article I find most interesting because it is wide and brings some references and opinions of important people in that time.

- Rodríguez de la Torre, Fernando, Cecilia Arizti Sobrino, Real Academia de la Historia, published in 2018. This article talks about her musical life.
- Valdés Cantero, Alicia. Arizti (Sobrino) Cecilia, Oxford Music Online. Published on April 19th, 2004. This is a general description of the composer but also important to contextualise.

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- Lu, Madeline. Nocturne op. 13, recorded in 2006. This is a Youtube video I found of a Cuban pianist based in Florida, USA.
- Moutouzkyne, Alexandre. Rusia ante la rítmica cubana, Scherzo op. 10, published in 2014.
- Oyarzábal, Antonio. El fin del Silencio, Nocturno op. 13, published in 2023. This is one of the few audio references of Arizti's music.

6 Network

- Bart van de Roer (my main subject teacher during the first year)
- Cecilio Tieles (Cuban pianist who has studied and recorded the music written by Nicolás Ruiz Espadero who was one of the main music teachers of Cecilia Arizti)
- Daniel Torres Corona (Cuban composer)
- Jorge Enrique Amado (Cuban violinist and composer)
- José María Vitier (Cuban pianist and composer who has combined Cuban rhythms with classical music and jazz)
- Juan Piñera (Cuban composer who has a wide cultural background of Cuban music)
- Miriam Escudero (Cuban musicologist who has done research about Cuban music in the XIX century)
- Aleksandre Moutouzkin (Russian-American Classical pianist and Piano department co-head in Manhattan School of Music)
- Nino Gvetadze (my main subject teacher during the second year)
- Rob Hudson (Assistant Director, Rose Museum and Archives of Carnegie Hall, New York)
- Ulises Hernández (Cuban pianist, Head of Piano Department in the University of Arts in Havana. He has studied, recorded and played Cuban music from XIX century)
- Yanet Chacón (Cuban pianist who did research about Hubert de Blanck)
- Aldo López-Gavilán Junco (Cuban pianist and composer who has combined Cuban rhythms with classical music and jazz)

7 Appendices

Appendix 1: List of all self-produced AV media included in report

1. [01 Reference Recording 01 \(Lisa Maria Blanco Muiño\) \(Vals Lento op. 8\)](#)
2. [02 Experiment 01 on Vals cubano](#)
3. [03 Experiment 02 on Vals cubano](#)
4. [04 Experiment 03 on Vals cubano](#)
5. [05 Reference Recording 02 \(Lisa Maria Blanco\) \(Vals cubano\)](#)
6. [06 Reference Recording 03 \(Lisa Maria Blanco\) \(Barcarola op. 6\)](#)
7. [07 Experiment on Introduction Barcarola](#)
8. [08 Improvisation on Barcarolle rhythm](#)
9. [09 Experiment on Main theme of Punto de Barcarola](#)
10. [10 Experiment 01 on transition to choral in Punto de Barcarola](#)
11. [11 Experiment 02 on transition to choral in Punto de Barcarola](#)
12. [12 Reference recording 04 \(Lisa Maria Blanco\) \(Punto de Barcarola\)](#)
13. [13 Reference recording 05 \(Lisa Maria Blanco\) \(Reverie op.16\)](#)
14. [14 Improvisation on the main theme of Habanera](#)
15. [15 Habanera main theme 1st version](#)
16. [16 Habanera part B](#)
17. [17 Habanera main theme complete](#)
18. [18 Habanera part C](#)
19. [19 Habanera part D \(Coda\)](#)
20. [20 Reference recording 06 \(Lisa Maria Blanco\) \(Habanera para Cecilia\)](#)

Appendix 2: Critical media review

1. **Cecilia Arizti's Vals Lento op. 8 score**⁵¹

The starting point for my research is to analyse the score of Cecilia Arizti's Vals Lento op. 8. When I see and play this score, I can firstly notice a strong influence from Chopin's piano works, speaking about genres and phrasing. This one is a Waltz, in $\frac{3}{4}$ in E flat major. It begins with a twelve-bar introduction, which is quite ambiguous in tonality, primarily featuring dominant and diminished chords. Then, the waltz starts in bar 13. The melody bears a slight resemblance to the Nocturne in E flat major No. 2 op. 9 by Chopin, but it has its own unique style. She includes the accents to give a special sense of movement to the tempo. An important aspect of her music is the use of multiple voices that interact with one another. This part extends to 16 bars. In bar 29, she starts with a completely new theme in B flat major (the fifth note and dominant of E flat major). This one, with longer notes, gives the sense of going forward. It is also structured in 16 bars and primarily features a beautiful melody in the right hand, accompanied by the left hand. Then, in bar 45, the main theme starts again. This time, with fewer ornaments. In bar 61, she reintroduces the second theme, albeit with some left-hand interventions. In bar 77, she completely changes the character of the piece, introducing a new theme in G minor, which adds drama to the music. After this section, she uses the main theme for the last time. It begins at bar 95, and she develops it with numerous ornaments, particularly in the middle voice. The last three bars are very virtuous, and it ends with two wide chords in forte.

2. **Article titled *Cecilia Arizti, In memoriam*, from World Wide Cuban Music blog written by Mirna Guerra, published on July 13th, 2016**⁵²

The second review is about an article on the World Wide Cuban Music blog. The article, written by Mirna Guerra, presents interesting information about Cecilia's life. The author states that Cecilia was highly admired by all the prominent Cuban artists of that time, including Manuel Sanguily, Nicolás Ruiz Espadero, Miguel González Gómez, Anselmo López and Serafín Ramírez. However, the writer considers her music to be quite unknown nowadays. The article talks about her beginnings in music. Her father was Fernando Arizti, a renowned pianist and piano teacher who introduced her to the world of music. At the age of 8, she wrote her first compositions. Later, she began studying with Nicolás Ruiz Espadero, who taught her the romantic style of the time, particularly the use of small pieces for piano. Her music played in medium-class meetings, including those attended by writers, artists and art critics. She stayed with the technical and artistic patterns of European music in her compositions. The writer stands out for her Piano Trio, and it is recognized as one of the best of its kind composed in the 19th century in Cuba. Cecilia was also recognized as a great pianist, although she preferred to play at small halls most of the time. In 1896, she performed at Chickering Hall and Carnegie Hall of New York to raise funds for the Cuban War of Independence. Cecilia also dedicated herself to teaching, writing a Piano Technique Manual with exercises to practise on the instrument. The author concludes the article by stating that Cecilia Arizti is the foremost figure in 19th-century Cuban female composition. I think this article helps me picture her musical life and her importance in Cuban music history.

⁵¹ [Vals Lento op. 8 by Cecilia Arizti](#)

⁵² World Wide Cuban Music, [In memoriam. Cecilia Arizti](#), Mirna Guerra, published on July 13th, 2016

3. Recording of Antonio Oyarzábal from the album *El fin del Silencio*, *Nocturno op. 13*, published in 2023⁵³

The third review is about the recording of *Nocturno op. 13* by Antonio Oyarzábal. In general, I like the interpretation. What I find interesting is that he highlights the different voices each time. That is a characteristic of her music, and he does it very well. The climax is not convincing to me because he takes too much time at the beginning of each bar, which loses the tension, the crescendo, the *agitato*, and the *accelerando*. The coda is nice; he plays it by integrating the melodies between the left and right hands, and also gives that feeling of ending and peace.

4. Recording of Nohema Fernández from the album *Serenata Cubana*, *Reverie op. 16*, *Scherzo op. 17*, published in 2004

In her 2004 recording of *Reverie Op. 16*, featured on the album *Serenata Cubana*, Cuban-American pianist Nohema Fernández presents an interpretation marked by expressive sensitivity and a distinctive approach to tempo and agogic phrasing. While the score indicates an *Andantino* tempo at 104 bpm, Fernández chooses a significantly slower pace (around 80 bpm), likely to enhance the piece's reflective and intimate character. Her dynamic range is broad, with clear contrasts between delicate pianissimos and full, resonant fortes, and her touch brings out the polyphonic texture, especially in section A'. A notable feature of her performance is the frequent use of *ritardando* at the beginning of each bar, followed by *accelerando* towards the end; an agogic pattern that, while expressive, occasionally disrupts the flow of longer phrases and deviates from the score's more stable rhythmic indications. This pattern continues even in sections marked *agitato* and *con anima*, where one might expect more forward momentum. In the contrasting major section, Fernández maintains this expressive rubato, although the brighter character might call for a steadier tempo. Her treatment of the final bars (accelerating instead of adhering to the written *ritardando*) also departs from the expected interpretation. Overall, her performance demonstrates refined artistry, particularly in tonal quality and voice clarity, though her rhythmic liberties at times challenge the structural and emotional intent suggested by the score.

5. Book by Alejo Carpentier, *La música en Cuba*. 1st ed. Mexico: Fondo de cultura económica, 1972.

Argeliers León's *La música en Cuba* served as a foundational source for this research, offering a comprehensive overview of Cuban music history. However, his assessment of Cecilia Arizti is notably critical, describing her style as restrained and overly influenced by European figures, such as Rubinstein, and suggesting that she suffered from an inferiority complex that limited her creative potential. While León praises her *Nocturne* for its delicacy, he views much of her work as lacking the virtuosity typical of her era. In contrast, based on my own experience recording of Arizti's piano works, I find her music to be richly expressive and of significant artistic value. Her Romantic European style was an unexpected and meaningful discovery that broadened my understanding of Cuban music's diversity. Rather than discouraging, León's critique deepened my interest in this repertoire and reinforced the idea of Cuban music as a complex and multifaceted cultural legacy.

6. Book written by Zoila Lapique. *Cuba colonial. Música, compositores e intérpretes 1570-1902*. Boloña Editions. Editorial Letras Cubanas.

⁵³ Antonio Oyarzábal, *El fin del Silencio*, [Nocturno op. 13](#), published in 2023

Zoila Lapique's *Cuba colonial* provides valuable insight into the origins and evolution of the **contradanza** in 19th-century Havana. As public dance venues flourished in the early 1800s, numerous orchestras emerged, often performing contradanzas (the popular dance form introduced by Spanish colonization). While structurally similar to its European counterpart (typically 32 bars in 2/4 time, divided into two parts), the Cuban contradanza began to evolve with a distinctive **habanera bass rhythm**, which gave the genre its unique identity and marked the beginning of a Cuban musical voice. The earliest known Cuban contradanza, *San Pascual Bailón*, reflects this blend of European form and emerging local flavor. Over time, composers like **Manuel Saumell** and **Ignacio Cervantes** elevated the contradanza into a more refined piano genre, solidifying its role as a foundational form in Cuban music history.

7. Article written by Miguel Barnet. Cecilia Arizti la Avellaneda de la Música, La Gaceta de Cuba No 144, 1976 pages 5-8.

Miguel Barnet's article in *La Gaceta de Cuba* (1976) offers valuable context about **Cecilia Arizti's intellectual and musical environment**. Through his writing, we learn that Arizti was deeply embedded in an elite cultural circle fostered by her father, Fernando Arizti, and her mentor, Nicolás Ruiz Espadero. Her home served as a salon for chamber music, where works by Beethoven, Chopin, and Rubinstein were performed, reflecting her European influences. Barnet celebrates her as the most significant female figure in 19th-century Cuban music. He also discusses the broader musical landscape of the time, highlighting composers like **Manuel Saumell** and **Ignacio Cervantes**, whose Danzas and Contradanzas (often named after events or people) began to incorporate **Afro-Cuban rhythms**. According to Barnet and other scholars, **rhythmic innovation** was the defining trait that gave 19th-century Cuban music its national identity.

Appendix 3: Full feedback on reference recordings

About the first recording

According to the experts' feedback, I asked my teacher, Mercedes Estévez, from my Bachelor's degree program, to listen and comment on the recording. She liked my interpretation very much and suggested some details to refine. Most of them, according to changing the tone colour for more expression. Furthermore, she commented on listening better to the conversation between the right and left hands in the B'. In my opinion, this feedback is very important for me because I really appreciate the details that help improve my playing each time.

On the other hand, I had a class with Nino Gvetadze, piano teacher at Codarts. In general, she likes the way I play the piece, including the phrasing and expression. She provided me with several suggestions regarding the interpretation. Her suggestion is to emphasise accents, making it more interesting. Secondly, in the melody, play the first beat precisely in sync with the bass, so it contrasts with the moments where it is not written. Furthermore, she suggested moving the B parts and breathing at the beginning of each phrase. At the C part, she told me to play it dramatically, thinking about Chopin Intermezzos. The final phrase has to be *forte* and wide for her. In conclusion, I really appreciated all her points and will surely incorporate them into my interpretation.

Additionally, I asked my main teacher, Bart van de Roer, for feedback. Even though we work on this piece together, and he helped me with the interpretation, he always finds some interesting things to comment on. I strongly agree with all of his suggestions, and they are quite similar to the others. He told me to play the rhythm and pulse clearly in the introduction. Moreover, he likes the interpretation of the Vals, and finds a good balance between melody and accompaniment. Furthermore, he would like to feel the character more melancholic, as if it were referring to something in the past. According to dynamics and timing, he thinks I could make more differences in each part.

During the Intervention

The first expert I consulted during my intervention was my main subject teacher, Bart van de Roer. Firstly, he liked the piece I composed and suddenly recognized the influence of the Vals Lento op. 8. He also liked the introduction and the main theme of the piece. According to the second and third themes, he suggested using more rhythms in the left hand and contrasting with the waltz accompaniment of the main theme. He also suggested that I could experiment with the structure, but that is something I would try in further cycles because, in my opinion, the result would be more distant to Cecilia's style. Another idea he mentioned to me is to use different registers, especially high register. This could be also included in the next research cycle, but register is another important characteristic I appreciated during the score analysis.

Secondly, I asked the Cuban composer Jorge Enrique Amado, who is currently doing a master's degree in Chicago, USA. Currently, he is one of the best Cuban composers of the younger generation, and his criteria are highly relevant to me. He even made some annotations in my score during the intervention, providing suggestions and ideas. Moreover, he asked me about the use of the criolla/guajira rhythm in the second theme. He wanted to know why I used it partially, rather than always the same way. In fact, I wanted to stay close to the combination with the waltz, which is why I didn't decide to use it all the time.

However, after his comment, I confirmed that I needed more rhythm and contrast in the second theme, so I used more *síncopas* and emphasised the 6/8. In addition, he recognized the influence of Cecilia's Vals in my composition and liked the piece very much. Following, I share some of his suggestions. I liked them very much and tried them all, although I was not pleased with the suggestion about bar 80.

Has intentado con do en vez de si bemol?

Bar 56

Si sustituyes este ritmo tendrías un 80° sembre jejeje

Bar 80

Creo que podría ser interesante que se prolongue ese mi bemol

Bar 93

Afterwards, I consulted my piano teacher at the university in Cuba, Mercedes Estéves. She was involved in the initiation of this research cycle and provided feedback on the first recording. I thought it was important to know her opinion about the piece. Firstly, she liked it very much. She thinks that the rhythm is nice, but it can be enriched with harmonies in the left hand in the main theme, to make them less consonant. It would also help to create variation in the piece. The second theme, with a guajira rhythm, is nice for her, but she thinks it could also be more daring, according to harmony.

Lastly, I asked Daniel Torres Corona, a young Cuban composer who graduated from the University of Arts in Havana. He is very well-known in Cuba, and I greatly admire his work. His feedback was very detailed, and it helped me contrast and confirm my own thoughts. The first comment he made was about the genre itself. In his opinion, the waltz typically has a moderated tempo, as it is written to be danced to. In contrast, Cecilia Arizti's Vals is named *Lento* (slow in Spanish) with a BPM=116. Another characteristic of the waltz he mentioned was that the second beat is usually accentuated and has the same importance as the first one. As my composition has a BPM=80 he believes that the essence of the waltz is lost, and he feels the piece is more akin to a Danza or Contradanza. Moreover, he thinks that the combination of a waltz accompaniment and Cuban cinquillo and tresillo fit very well together and is coherent. He recommended using second voices to accentuate the Cuban feel in the music, especially to give importance to the voice leading. Furthermore, he commented that the third theme does not sound as Cuban, and is more similar to the Vals Lento. He suggested that this part could be enriched with voices and rhythms. In the second theme, he recognized the reference to the guajira and also to the Afro-Cuban music due to the use of rhythmic juxtaposition. The last remark was to be very precise and detailed with the score, to write expression and articulation marks to clarify the interpretation of the piece.

In my opinion, all the feedback about the composition was very useful. I found many common points with my own thoughts, as well as new ideas to analyse and experiment with. During the composition process, one of the ideas that came to mind was that the main theme of the piece sounded like a Danza or a Contradanza, a notion also commented on by Daniel Torres. However, he does not find the feeling of a waltz, but in my opinion, it is implicit in the accompaniment. Whenever you mix two or more things together, the result will have similarities with the components but will be different from them. That is why I feel it is a waltz but also a Cuban dance. In addition, I applied all the comments to my own practice and

finished the cycle with a composition that I feel pleased with. As a reflection, I feel more confident and clear about the interpretation of both pieces. The data collection and the intervention process allowed me to delve deeply into the music itself and pay attention to the details in the pieces, enabling me to achieve a better composition and interpretation.

During the second cycle

The first feedback I received, according to my composition, was from my main subject teacher. She helped me visualize two important aspects of the piece that I needed to work on. The first issue was the title itself, as it was referenced as a Barcarolle, which did not accurately convey the piece's intended feeling. She felt it more like a danza. Therefore, I needed either to change the character of the piece or the title. As I really liked the idea of the rhythm in the main theme, I decided to change the title to "Punto de barcarola" which makes reference to the Cuban popular genre "punto guajiro" and also to the barcarolle feeling itself. The barcarolle feeling, in my opinion, is what unifies the piece. Although the main theme does not have the traditional accompaniment, it was created from that reference. Moreover, I clearly use it in the last bars of the piece, playing legato as Cecilia did in her piece.

In reflecting on this research cycle, I believe it has been both enriching and challenging for me as a pianist and composer. First of all, the piece I chose is more difficult and developed compared to the Vals op. 8 from the first cycle. Therefore, it needed further work in terms of analysis, which was later addressed during the composition process. During the intervention, I enjoyed playing and creating each part of the piece; it always began with the piano, and it felt like the instrument was guiding me on what to play. I am very happy with the process and look forward to continuing the research with my favourite piece composed by Cecilia. It was also helpful to have the experience from the first cycle, which led me to better work, paying attention to details such as notation and score editing. This cycle also helped me realize the importance of research and to look at a topic from different perspectives. In my opinion, I should also revisit these two outcomes after completing my third cycle and conduct a final revision of the pieces.

Additionally, I requested feedback from two teachers I had in Cuba. The first one was Mercedes Estéves. She liked my composition very much and recognized the Cuban elements I used, such as the *punto cubano*. In her opinion, it is well-elaborated and pianistic.

The second professor was Ileana García, a teacher of harmony at the University of the Arts in Havana. She also loved my piece, even commented that she liked it more than Cecilia's Barcarola.

Third cycle

Feedback about *Reverie op. 16*

Nino Gvetadze: Okay, generally very beautiful, the phrasing is very good, and you really feel the differences in dynamics, that's also good. Sometimes I will just give it a little bit more easy flow. Don't be too concentrated on every note, yeah? It's very expressive, very nice; sometimes it just needs to go.

Because we hear it so many times, the theme. When it's a big forte in the first part, after allargando here, you can really go soft afterwards. You know, like really like a memory. Then, in the middle part, the color change is good; you can do it even more with every harmonic change. Just think a little bit more about colours. Because we also heard it many times, the last one on the last page should sound different than the beginning. As if you've lived through this already, and this is just a small memory of the beginning.

The tempo is andantino; I think it can flow a little bit more evenly. The melodies in the top voice are curly, and they flow nicely, but sometimes it's also good to lead with the middle voices and let the melody serve as a shadow. You played very beautifully; everything is there, but now you can add some colours, some

shadows, and some timing, just to give yourself a little bit more freedom. It's almost as if you're improvising.

About Habanera para Cecilia

In several moments, I practiced my composition to be more familiar with the music and the technical passages. During this process, I realized that I was missing a few important specifications in the score regarding dynamics, agogics, and notes.

Nino Gvetadze: She liked the piece very much, and most of her advice was about writing and editing. Initially, she enjoys playing the left hand in a *Habanera* style (referring to the opera *Carmen* by George Bizet), using staccato in the final two notes.



Nino recommended writing all the phrases in the melody, starting with the slur at the second note. In part C, she suggested writing it in Db major instead of C# major, which, in her opinion, helps to feel the colour change of the music. According to the Coda or part D, she recommended using the habanera rhythm to give the part more flow.

Mercedes Estévez: She loved the piece from the first moment and commented that she was delighted with the Habanera. In her opinion, it is beautiful with some lovely contrasts. According to the harmony, she commented that it has interesting and contemporary chord changes.

Appendix 4: Transcription of interviews

a. Interview with: Cecilio Tieles (Cuban pianist who has studied and recorded the music written by Nicolás Ruiz Espadero who was one of the main music teachers of Cecilia Arizti) November 7th, 2023

1. How would you describe Cecilia Arizti's music? What influences do you find in it?

Well, I think that Cecilia Arizti is a representative of Cuban Romanticism. I believe she grew up in a high-level environment. Her music, in my opinion, is Cuban, but it's a kind of Cuban that is sometimes not understood in the same way as, for example, "La Bayamesa," or that type of music like the habanera "Tú." Her music is written with more "European" criteria, and I believe it captures the romantic piano style of that time. Of course, at that moment in Europe, if we want to make a comparison, music was perhaps being written with different resources, right? But, in summary, I believe it's Cuban romantic music. Regarding her influences, well, the main influence was Espadero, and I think there's a bit of Chopin in there. I believe Espadero also has some influences from Mendelssohn, in terms of writing; there isn't, let's say, the heavy "artillery" of tremolos like Liszt. And for Cecilia, I think it's in that Chopinian line, as Busoni would say, "feminine." I don't know if you're aware that Busoni divided literature into masculine and feminine. The feminine would be Chopin, Debussy, and the masculine would be Brahms, Liszt, Bartók, for example.

2. Can you tell me about your research on Nicolás Ruiz Espadero's music? How would you describe his music? What were the influences he had as a composer?"

My research on Nicolás Ruiz Espadero happened purely by chance because I met a student of Angelina Sicouret, and that sparked my interest in continuing that friendship, so I investigated him. What did I detect from the beginning? Well, that Espadero was not Eurocentric, as Alejo Carpentier claimed, but rather a type of music that captured the environment here. The atmosphere here was that of blacks making music, but it wasn't African music; it was Cuban music with a set of characteristics that didn't correspond to either African or Spanish. So, Espadero was fortunate to become acquainted with the work of Chopin, through Julián Fontana. Fontana initiated him, showed him the aesthetics of Chopin, based on the national, and on the other hand, the *métier*, as the French would say, the craftsmanship that represents the high level of what was being done in Europe at that time—Liszt, Chopin, even the Germans, creating music very close to the spirit, I believe they say in German, the 'Fall guys' of the romantics, the spirit of the soul of the people. So, his music is also romantic, based on national airs understood as music made fundamentally here in Cuba, taking advantage of the rhythms of those musicians. It's important to note that in the early 19th century and the late 18th century, which is what I am investigating now and will present in a conference, music was in the hands of the blacks. José Antonio Saco, in a work on Vagrancy in Cuba, talks about how Cuban blacks were able to penetrate and be welcomed into the homes of the rich aristocracy and bourgeoisie. So, I describe the music as Cuban Romantic. Within the framework of Spain, it is the first music of grand form with national airs, and the first to guide that music was Fontana with his works dedicated to Cuba. One is called 'La Habanne,' and the other is 'Recuerdos de la isla de Cuba,' which capture the spirit of the essence of transculturation, which is the blend of black and Spanish culture. Because there is also another very important thing, and that is that the first blacks arrived with the Spaniards, but they arrived already Hispanicized, so to speak; they didn't arrive as Africans. They arrived as people who were in the process of transculturation or already trans-cultured."

3. What is your opinion about the relationship between Espadero, Fernando, and Cecilia Arizti?"

The relationship between Espadero, Fernando Arizti, and Cecilia, I believe, was a very close friendship. Fernando recalls that he was also, in a certain way, Espadero's teacher. Fernando also went to study in Paris. In that Cuban environment, with a highly refined culture and a very professional musical culture, they formed a very close friendship. Of course, Espadero was a genius. He spent a short time with Fontana, but being such a brilliant person, he could grasp everything that Fontana could convey. They were a community of cultured individuals, very interested in culture. Espadero wrote articles about aesthetics in Spanish music.

4. What similarities and differences do you find in the piano music of Espadero and Arizti?

Well, similarities and differences, a bit that I have answered the question. In reality, my theme is not to study the difference between Espadero and Cecilia; rather, my focus has been more on the concept of the 'Euro Negro' or 'Euro Africano.' When I first proposed this, people would say these are Africans with European features. I would say no, they are blacks who are not African; at that time, I said they were European, now I say they are Cubans. It's up to you to study and pinpoint the differences. I believe that Cecilia's pianism, I can't tell you exactly, but it seems to me that it doesn't have the magnitude in terms of breadth, depth, and professionalism. The type of writing by Espadero is of great pianism. For example, Espadero has a work titled 'La muerte sobre la tumba de Gottschalk,' and the first work he did in grand form, the 'Fantasía Ballada' of 1858, are works of grand format and great technique, involving jumps.

5. Do you have any suggestions on what literature or documentation I can consult?"

The literature, of course, I have to talk about what I wrote. The big problem is that the approach to 19th-century music that I give is not the prevailing approach here, which has been insisted upon for reasons I say are more political than cultural. I have just read articles by Eduardo Sánchez de Fuentes. In Cuba, Cuban culture has been debated between African and Spanish influences, which I consider a false and intentioned debate because, in reality, transculturation is a concept of Fernando Ortiz that is valid—I understand that it is valid—and that we are all Cubans. So, the distinction between Afro-Cubans and Africans seems to me to be a misguided concept, but well, it responds to political issues. At that time (the 19th century), I understand that there was significant white immigration, and in Cuba, there were more mulattos and blacks than whites. Hence, there is a tremendous emphasis on Africanness, and if there are no drums, then it's not Cuban. The literature I have read tends to exalt and emphasise the black part, the suffering black, when at that time there were blacks who owned slaves. There were blacks who were rich. In the 19th century, that data was not accurate, which is why there was the repression that occurred in 1844. I can suggest, of course, Argeliers León and Alejo Carpentier.

b. Interview with: Ulises Hernández (Cuban pianist, Head of Piano Department in the University of Arts in Havana. He has studied, recorded and played Cuban music from XIX century) November 17th, 2023

1. How would you describe Cecilia Arizti's music? What influences do you find in it?

Having been primarily trained by Nicolás Ruiz Espadero and initially by her father, the important pianist and professor Fernando Arizti, who received a solid education in Paris with Kalkbrenner, her training was heavily influenced by the European Romantic style. This influence is evident in her piano works, the instrument for which she primarily composed. I believe there is a marked influence of F. Chopin and the romantic sentiment of the 19th century, which is seen in the genres she used for composing, the harmonic treatment, and expressive features of her music. This romantic influence stems from gatherings organised by her father and directly, I think, from Professor Nicolás Ruiz, a composer whose repertoire, despite never leaving Cuba, is distinctly European and romantic.

2. What can you tell me about Nicolás Ruiz Espadero and his relationship as Cecilia's teacher and a family friend?

In the first question, I respond to some of this. I believe Nicolás greatly influenced Cecilia with his very European style and the use of well-defined musical genres in Europe. If we want to find Cubanness in them, it is very aristocratic and marked by the presence of Spain as the colonising country of our island. From a very young age, at 8 years old, Cecilia showed an inclination for composition with a mazurka and an Ave Maria, something her father helped write and reflects his romantic and European artistic thinking.

3. What similarities and differences do you find in the piano music of Espadero and Cecilia?

Cecilia's work has a more delicate structure, with a distinctly feminine touch that sets it apart from Espadero's. I believe her creativity is more genuine, with more inspired proposals. She has far fewer works than Espadero, which also points to better selection as a composer, without diminishing the importance of Nicolás' work.

4. Do you think Arizti's music can be challenging for the capabilities of the pianist? Why?

Yes, of course, because it is an excellent piano work that forces the performer to work in the style of the 19th century and because it possesses a very special poetic quality, originating from the feminine perspective of a composer trained in Cuba, and due to the inherent beauty of the works, which will require the performer to demonstrate their capabilities.

5. What value do you find in this repertoire? Would you recommend or teach it to your students?

For all the reasons mentioned above, I recommend it primarily to Cuban pianists.

c. Interview with: Jorge Enrique Amado Molina (Cuban composer settled in Chicago)

1. In your opinion, what defines Cuban music?

I believe Cuban music is defined through the fusion of diverse cultures, particularly highlighting African and Spanish roots. However, Cuban music shouldn't be confined to traditional frameworks; it's a dynamic and evolving expression. Any creation composed by a Cuban, regardless of the absence of native rhythms or genres, remains Cuban. This is a complex question, as I've heard music that sounds authentically Cuban without being written by a Cuban, raising the question: what defines it? Cuban music, as well as the Cuban diaspora, has inspired people from other cultures; therefore, I think the shortest answer lies in the identity of the composer or the sound result that honours traditional Cuban music.

2. Can you tell me about your compositional process? What is it like? What are your inspirations, influences and stylistic paths?

My creative process is flexible; each piece I start has a distinct origin, making it impossible to employ the same techniques or resources. This origin often stems from improvising on one of the format's instruments, usually the piano, as it's present in most of my works and allows me to explore registers and harmonies without restrictions. In such cases, the piece must include piano during instrumentation, like when composing for string quartet, I improvise on violin or viola. However, improvisation isn't always my approach; sometimes I hum a motif with sufficient personality and adapt it according to what I hear in my mind. When composing, I often need an instrument nearby, thinking from the performer's perspective: "What would the musician like to do here?" "Should I include a pause or slower moment?" "Where can they make a natural page turn?" "How can I make this more interesting for the musician or conductor?"

I rarely compose by hand; I rely on technology, utilising music notation software to facilitate digitalization and extraction of parts. Music notation software is incredibly practical! I believe composers don't need direct physical contact with paper and pencil to be considered true composers; it's ridiculous in modern times to dismiss writers solely for using laptops. Times have changed! However, composers risk thinking that because something sounds good in MIDI, it will translate to real life. Human touch, instrumentation, and acoustic nuances cannot be replicated perfectly by software. Despite instrumental similarities, human interpretation is unparalleled. Software-generated sounds, even with extensive sound banks, fail to capture the subtleties of real-world music-making: balance, intensity, spatiality, and reverberation. If orchestration isn't skillfully managed, these limitations can result in 'creative missteps'.

Influences from other composers are inevitable, occurring consciously or unconsciously. Listeners often compare new compositions to familiar works by other composers (usually deceased). I believe 100% authentic music doesn't exist; there's always a similar reference, conscious or unconscious. Personally, I've been influenced by numerous composers throughout my life, and it's challenging to create something that doesn't evoke their styles due to my musical memory. I advocate for learning to shape these influences and transform them into something entirely new, as I believe this is the best way to earn respect as a composer and honour the legacy of the great masters who have shaped the art of composition.

Compositionally, I strive to be mindful of the musical language I'm creating for performers. Some have criticised me for this, arguing that composers shouldn't limit themselves in expressing their thoughts and beliefs. However, I believe it's selfish to impose something on the interpreter that I know they won't enjoy or feel comfortable with. This difficulty in categorization is something I share with many composers, including Claude Debussy, who disliked being labelled an "Impressionist." Nevertheless, my compositional explorations have encompassed minimalism, jazz, neo romanticism, serialism, and traditional Cuban music (conga, rumba, son, danzón, and Yoruba cultural elements). Notably, I'm fascinated by music for films and video games, which undoubtedly influences my work, making it cinematic in nature at times.

3. How important is rhythm in your music? Why?

Rhythm is, without a doubt, one of the aspects I enjoy working with the most, as Cuban music is highly rhythmic and offers an extensive variety of combinations. The pulse achieved through this allows me to explore the metre and add a modern touch, avoiding repetition. While extracting these rhythms from their

original context may evoke styles like minimalism, I don't believe it should be a constant rhythmic pattern or pulse throughout the piece.

Through the accents of traditional Cuban rhythmic cells, I can transform them by scaling them up (affecting metre) or changing the timbre typically associated with that rhythm.

I am deeply fascinated by the complex rhythms generated by Yoruba batá drumming. Although I don't aim for literal representation, I adapt these polyrhythms for diverse instrumental settings, such as string quartets or reed trios. This area warrants further exploration, yet some composers may have hesitated due to cultural sensitivities surrounding the Lucumí cult. In deference, I opt to reinterpret these rhythms in a unique way, typically by absencing batá drums from most of my works.

4. What about melody and harmony? Do you think they are relevant?

I don't consider myself a melody-centric composer; in fact, I usually compose harmony first and then focus on melody. There are certain melodies that I like to feature in my works because they symbolize a personal signature, akin to a musical fingerprint. I believe this defines my compositional identity. To avoid repetition, I sometimes employ basic techniques like melodic inversion or retrograde transformation.

5. What would you define as a great composition?

I believe there are three ways to define great compositions. Firstly, there are those that excel in erudition, meticulously crafted from start to finish, with coherent methods, error-free notation, and innovative editing. These compositions are often intended for analysis by fellow composers, making the visual aspect of the score and performance paramount.

Secondly, there are compositions that shine through communication. While not necessarily groundbreaking in language, they resonate with the audience and are well-received. This type focuses on the auditory experience, showcasing sound and timbral materials that convey a clear message; in other words, they possess the gift of satisfying the listener (which doesn't necessarily mean it has to be tonal music).

Masterpieces are those that masterfully balance erudition and communication. They innovatively convey a clear message to the listener. To achieve greatness, a composition must be coherent from start to finish, with impeccable dramaturgy, flawless notation, and, most importantly, leave an extraordinary impact on both the audience and critics.

d. Interview with: Aleksandre Moutouzkin (Russian-American Classical pianist and Piano department co-head in Manhattan School of Music)

Lisa: It was like five years ago when I recorded a CD with all of Cecilia Arizti's piano works. So, I know quite a bit of her piano repertoire. I am very familiar with them and decided to do some research about it and also my research includes the composition of three pieces inspired by some of hers.

Aleksandre: Yeah. Well, I mean, you know, I wish I could say the same that I'm so familiar with her music. I know some of it. I like her trio very much. I find it's actually one of the most special trios to me. It's really incredibly high quality music, music, her, her piano pieces I know some, but not all of them. When I came across her it was of course thanks to my teacher because I studied with Salomon Mikowski, who introduced me to a lot of Cuban music and I was very impressed with the quality of her writing and the

mastery with which she writes. There are many common elements, even, you know, I mean, of course, naturally I'm going back to Cervantes, who introduced to sort of classical, classical forms, classical Salon dances, Cuban rhythms, those Cuban rhythms in the field of Cuban, it's very, very, among many Cuban composers throughout the last three centuries, two and a half centuries. She was actually one of few people that I felt she didn't really, uh, do much with specifically Cuban rhythms or anything, but, uh, on the level of writing and imagination, you know, in the 19th century, she's a very, very special person. So, that's how I feel about her. So, yeah, I understand that. She, she really was very, very. Patriotic Cuban and she always lived and studied in Cuba. But uh, yeah, she really took on a lot of European forms and she really was one of the finest composers of her time. Definitely.

Lisa: And I also wanted to know a bit about your experience with Cuban music. Do you remember how that concert was? I was at that concert. It was very nice. It also became an album.

Aleksandre: Yeah. Very. Thank you. Well, Cuban music is very special. I love Cuban music mostly because, you know, Cuban culture in general has such incredible musicality and artistry within itself. And, there's so many incredible talents in Cuban culture. Every composer creates his or her own style, his or her own sort of existing manners of writing or they create their own. But the variety of styles is incredible. And what's very unifying is, is that feel of Cuban rhythms, Cuban folklore that most composers bring. It's a very special sort of side of folk music that should be much more looked at, and I believe it is nowadays, definitely in New York, where we see more and more Cuban composers being played.

Lisa: Great. And have you played that repertoire anywhere else, in other concerts?

Aleksandre: Of course, yeah. So I, we did this, the recital in Havana was recorded and released as a CD. And then several years later, I actually recorded another CD of Cuban music in New York at, uh, Steinway Recording Label. So there is, I have a second CD. And of course it's always a big part of my repertoire. Uh, it's also something that I always assign to my students. So we study, we play a lot of Cuban composers. So no, it's definitely a big part of my life.

Lisa: Yes. Very nice. And, and what is the response that you've gotten from the audience? Did they like it? I understand that you are, have played in New York also, right?

Aleksandre: Yeah, most definitely. People admire Cuban music and, you know, it's, it's really a culture full of geniuses. So it's easily recognizable when you're in the audience and it always takes a very special attention from critics, from audience. And it definitely is a memorable moment whenever you play Cuban music in concerts, yes.

Lisa: Okay, very nice. Um, and what about the rhythms? Do you find them, uh, because I was, I wanted to ask you something about what you think is like the definition of Cuban music? Would you relate it to the rhythms especially?

Aleksandre: Definitely. For me, a rhythmical foundation is sort of one of the most defining of, of, of Cuban rhythms, Cuban music. And, because different composers write in such different styles, there is no, I would, I wouldn't say there is a unifying style for Cuban composers. You really find representation of every imaginable, unimaginable, way of writing, way of thinking. So to me, it's really foremost. It's, it's the rhythms that give a sense of Cuban music is, you know, you look at, let's say one of the most interesting composers that people rarely know outside of Cuba is to me, it's, Caturla. And the way he writes, the complexity of it, it's, I don't think it's any, any easier than Stravinsky who was writing at the time or any

Dodecaphonic music. Then you look at one of the people that I consider a genius, Aldo Lopez Gavilán, who writes in the most sort of, in a style that is so near, so jazzy in a way, the both of them Cubans. If you listen to harmonies, if you listen to polyphonic writing, there's nothing in common, but it's the rhythms that really put them together more or less in the same direction as the Cuban folk or music, yeah.

Lisa: Do you have something else that you want to share with me about this topic?

Aleksandre: No, I just want to say that I applaud your initiative. It is a great idea to write, to do this, to bring much more this music, it deserves it, and, good luck. If you need any help or support, please feel free to always reach out.

Lisa: Thank you very much. I will probably share with you some recordings that I have to have your opinion on because you're a great pianist and I really appreciate all that you can advise me.

Aleksandre: Thank you very much. Absolutely. Please send it to me. And, I'd love to see your work once it's written. That would be very interesting. Of course. I already wish you all the best in the process. Thank you very much for all your kindness. Good luck, all the best.

Lisa: Thank you and nice to meet you, bye.

e. Interview with: Aldo López-Gavilán Junco (Cuban pianist, composer and professor with an international career in classical music and jazz)

1. When did you start composing music? Could you say composition had an impact on your performance?

I started composing as a child, around the age of five—of course, very simple pieces with many elements of improvisation. The first formal composition I played in a piano exam, and even in a competition, was dedicated to my teacher, Hortensia Upmann, when I was about eight years old. It had a section in the middle for improvisation and was titled "*De princesas, castillos y puntos suspensivos*". I still include it in my recitals today.

I truly believe that having some knowledge of composition and composing—even if just for your own pleasure and in private—greatly enhances your overall interpretation of any piece you choose to play. Understanding harmonic passages and phrasing ideas takes on a different dimension when approached from a broader and deeper perspective. More and more, I realize how much it helps me to create my own vision of what other composers have put on paper—of course, always respecting the stylistic principles and the intentions of the composer within their historical context.

2. Do you think your education as a pianist has influenced your compositions?

I am convinced that my training as a pianist has greatly influenced my compositions—in fact, they are deeply intertwined! I cannot compose anything without a piano.

3. How do you combine both activities? I know you also play classical music at concerts, that requires quite a lot of time.

Balancing concert commitments as a performing pianist—whether as a soloist with orchestras playing major works from the international repertoire—along with my time for composing and collaborating on

arrangements, not only for piano but also for various ensembles, including incidental music for dance, theater, and chamber music, has been one of the most challenging aspects of my career. It requires careful planning and organization to manage everything simultaneously. However, it is undoubtedly a challenge worth taking on, as each project has its own unique value and contributes to continuous learning, with each aspect feeding into the others. Over time and through experience, I have learned not to separate these different facets but rather to integrate them, allowing me to pursue all of them at once—a goal that has been far from easy to achieve.

4. Do you think it is important for a pianist to compose music? Why?

Composing is obviously not for everyone, and it can feel overwhelming, but I deeply believe that every artist has that potential—even if it sometimes lies dormant. Sometimes, all it takes is the willingness to try. Any musician, not just pianists, can benefit from exploring the world of composition. Even if it's done privately, without the intention of sharing it with an audience, practicing composition or improvisation fosters creativity in a unique way. It allows you to feel and understand music differently, which in turn enhances the way you interpret the pieces in your repertoire.

5. Describe how your compositional process is? Do you start with an idea in mind?

That's a difficult question to answer because the process is always different. Sometimes, I start with an idea in my mind; other times, it develops through improvisation. Sometimes, I simply let ideas flow, while in other cases, I work within specific frameworks or structures I want to explore. In the beginning, my compositions always emerged through improvisation, mainly for my own well-being. But as I gained knowledge and experience, I began seeking more effective methods.

6. How would you describe the influences of other artists in your compositions?

The influence of other artists in my compositions is essential—I believe this applies not only to me but to many musicians. Each artist brings a unique inspiration that enriches my creative process. I strive not to imitate anyone but rather to transform these influences into something personal and authentic. Though it's not always easy.

f. Interview with: José María Vitier (Cuban pianist and composer with a wide recognition in the film scoring field but also because of his compositions for piano and orchestra)

1. When did you compose *Habanera del Ángel*? Could you share a bit about the creative process behind the piece?

"Habanera del Ángel" is actually part of the soundtrack for the film *Un señor muy viejo con unas alas enormes* (1988), directed by the Argentine filmmaker Fernando Birri and inspired by the short story of the same name by Gabriel García Márquez, who collaborated in the film's production. That year, the soundtrack won the award for Best Film Music at the Venice Film Festival.

The idea for this *habanera* stemmed from an aesthetic decision linked to the character of the "Angel," the protagonist of the story. The piece aims to evoke both lyricism and a sense of ambiguity and innocence. My personal reference for this work was Erik Satie.

- 2. In my opinion, the piece has Baroque influences in one of its sections, but I also recognize hints of romanticism. Could you talk a bit about the influence of other composers on your music?**

Baroque and Romantic influences are a constant presence in my work. More specifically, I can point to influences such as Scriabin and Cuban composers like Saumell and Cervantes. My inspirations also span a broad spectrum, from the Spanish Golden Age to figures like Villalobos, Keith Jarrett, and Morricone. Additionally, I always acknowledge my deep connection to Cuban *trova* from all eras.

- 3. One of the characteristics I admire most about your music is its deep sense of Cuban. Could you tell me a bit about what that means to you?**

Cubanía is my way of creating because it is my way of being. It is not something premeditated; rather, it is both instinctive and inevitable.

Appendix 5: Transcriptions, (annotated) scores, analyses

1. Vals Lento op. 8 annotated score

A Hubert de Blanck
VALS LENTO
Op. 8

Cecilia Arizti
(1856-1930)

Allegro (M.M. ♩ = 160)
Intro

Piano *p Scherzando*

6

p rallen.

12

A **Moderato. (M. 116)**

p cantabile.

17

Tonicization

poco precipitato

a tempo.

23

10

Chord annotations (from top to bottom systems):

- System 1: Bb7/Ab, Gdim, Bb7/Ab, Eb/G, Bb7, Ab/Bb, Eb/Bb, Eb/Bb
- System 2: Bb7, Eb/Bb, Bb7, Bbdim, Bb7, #5
- System 3: Eb, Cm, Bb7, Eb, Bb13, 7, Eb
- System 4: D_dim, G7, Cm, Adim, Bb, Eb/Bb, Bb7, Eb, Bb7, Eb

Tonicization Cm B 29
elegante. *p*
 Gm/Bb Bdim Cm Famb5 Eb Bb7 Eb Bb Ebdim

Tonicization 35
p
 Bb/D_#5 G/B G7 Cm Cm G/D Cm/Eb Ebm6 Bb/F Cmb5

41
p *espress.*
 F7_#5 Bb Ebdim Bb/D_#5 G/B BdimG7 Cm Cm G/D

A 47
p cantabile.
 Cm/Eb Ebm6 Bb/F F7 BbAb/C Bb7 Eb Bb7 Eb

Tonicization 53
Sempre legato.
 Bb13_7 Eb Ddim G7 Cm Adim Bb Eb Bb7 Eb

11

Bb7 Eb Gm/Bb Bdim Cm Famb5 Eb/Bb Bb7

B

Eb Bb Ebdim Bb/D_#5 G/B G7 Cm Cm G/D

Cm/Eb Ebm6 Bb/F F9 F_9 F7#5 Bb Ebdim Bb/D D G/B Bdim G7

C

Cm Cm G/D Cm Ebm6 Bb/F F7 Bb Gm D7

12 Gm Cm/G D/F# D7 Gm A7/C# Gm/Bb

SCHERZO

Gm/D C#dim D Gm D7 Gm Cm/G D7/F# D7
 A/E D D13 Gm Eb Bb7
 Eb B13 B7 Eb Ddim G7 Cm Adim
 Bb Eb Bb7 Eb Bb7 Eb Gm/Bb Bdim
 Cm Famb5 Eb/Bb Bb7 Eb

p cantato.
p delicatamente.
brillante e accel. *f*

Vals cubano

Intro

$\text{♩} = 145$
8va-----

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Bdim C/E Fm

2

29 **B** Guajira rhythm Tonicization Fm

35

40 Tonicization Fm Bb7 Eb Gdim

45 **A**

51

57 Tonicization Fm **B**

Ab Red. * Eb Gm Ab C/G Fm

F7/A Bb Eb Gdim

Ab C/G Fm F7/A Eb/Bb

Eb7 Ab Red. * Eb7 Red. * Ab Red. *

Bbm C7 Red. * Fm Red. * Eb7 Red. * Ab Red. * Eb7 Red. *

Bdim C/E Fm Bb Red. * Eb7 Red. * Ab Red. * Eb

63 **Tonicization**

Gdim Ab C7/G Fm F7/A

68

Bb Bb7 Eb Gdim Ab

73 **Tonicization** **C**

C7/G Fm F7/A Bb7 Eb Cm G7 Cm/G

79

Cm/Eb Fm Bdim/D Cm/Eb Ab7 G7

85

G7 Cm G7 Cm/G Cm/Eb Fm Cm/Eb

91 **A**

Ab7 G7 Cm Ped. Ab * Ped. Eb7 * Ped. Eb7 *

3. Barcarola op. 6 annotated score

A Pablo Desvernine
BARCAROLA
Op. 6

Cecilia Arizti
(1896-1930)

E Major
Introduction

Andantino (♩ = 66.)

Piano.

A *Movimiento de Barcarola* (♩ = 60.)

sempre legato. *p*

Pedal note

rall. *p*

parlante.

20

p

E Db5 7/A E Db5 7/A E Db5 7/A E Db5 7/A

24

E Am/E B7 13/E B7/A E

Tonicization C#m

27

C#m D#b5 G#7 C#m F#dim C#m D#b5/C# F#dim C#m/E G#7

Back to Emaj

30

C#m F#dim C#m D#b5 B7 E D# B7

Tonicization C#m a tempo.

passionato. poco ritenu. p

34

E D# E G#7 C#m G#7 C#m F#dim

Back to E

38

C#m F#dim C#m/EG#7 C#m F#dim C#m B7 9 E D# F#m/A

42

E B7 E B7/A E A#7/E B E A#7/E B7

46

E/G# A#7 9 D#b5/A E/G# A#7 9 E/G# C/G

49

F#b5/A E/G#

Pedal note

Modulation to Cmaj

52

C/G G7 C/G Db5/Ab Gb9 C/G G13 7

5

più. f *accel.* *dim.* *molto espressivo.* *rallent.*

B

Lento. (♩ = 66.)

p Religioso.

59
C Am Dm G Em Am/C G/D Em Am7 D7 13 G Am7 G/B

pp *rallent. - molto.* *cresc.*

68
C Am Dm F#b5 G E7/G# Am C#7/G Fmaj Dm7/F# Dm Am Dm/F G7

C

Andantino. (♩ = 66.)

p legato.

74
C G7 C G7 C G7 C G7 #5 C/E C7 b13

78
F F#b5 D9 C/G G7 C G7 C G7

83
C G7 C G#5 #7 7 C/E C7 b13 F F#b5 D9

D
Modulation to **Em**

poco rit. *a tempo.*

88

Em/B A9/B B7 Em F#b5/C B7 Em F#7 B B7

p *accel.* *f* *dim. rit.*

92

Em F#b5/C B7/A Em Bm/F# F#7 B Am B

a tempo. *p*

96

Em F#b5/C B7/A Em F#7 B Am B7 13

accel.

100

Em F#5/C B7/A Em/G B/F# Am F#7 Em/B Em/B F#7 F#dim B7

appassionato.

agitato. *molto cresc.* *poco rit.*

104

Em A#dim F#dim Em C#mb5 B E/G# E#dim B D#m F#7 7

a tempo. *allargando. -* 107

B, F#dim Gdim B F#b5 B C#m7

Back to E
A

a tempo. 110

B A/E B7 E B7 E B7

113

E B7 E B7 E B7 E

espress. 116

Am#7 Am#7 B13/E D#dim/A B7

119

8 E B7 E B9 E F#m7 F#b5/C

122

f *dim.* *p*

E/B B13 B E A9 B7 E A B7

Coda

a tempo.

125

allargando.

E E#7/B A#dim B7/A E

128

un poco cresc.

E C#m A

131

dim.

D B7 E

137

allargando. *p*

E E Am E

9

4. Punto de Barcarola annotated score

Punto de barcarola

Introduction
B major

Lisa Maria Blanco Muño

molto espressivo

7

12

17

22

26

8 = 105

A Con grazia

B9

B7

F#7

A#dim

B G#dim

Am

F#dim

G Edim

Ab/Eb

Ddim

C#m7

Red.

8 F#7

Red.

B

A#b5

7

F#

B

A#b5

7

B

F#

B

A#b5

7

F#7

F#7

A#b5

7

B

B

2

30 Tonicization in G#m

35

40 Back to B major

44

48

52

Chord symbols and annotations:

- Measure 30: D, G#m, D#7 b9, G#m, D#7 b9
- Measure 35: G#m, D#7 b9, Cdim E, G#m, D#7, G#m/D# D#7, G#m
- Measure 40: F#9, B, A#b5 7, B
- Measure 44: F#, B, A#b5 7, B
- Measure 48: A#b5 7, B/F#, F#, B/D#
- Measure 52: F#, D7, F#+5 b9, F#dim/C, Ema7, D7/A

55 *cresc.* **B** Modulation to G major ♩ = 85

59 *rall.* molto legato

63 Am6 D7 G Am6 D7 G Ebdim G/D F/C C F#dim/C Bb7/Ab C7 F Bb5/D C/E F#dim/C

70 *rit.* **C** ♩ = 110 *Cantabile, como danzon*

76 G F#dim/A D7 G C/G G

Pedal note

81

86

90

95

100

104

cantabile

rit.

Back to B major

Tempo I

Chord symbols: C/G, D7/G, G, D, Em, C, C7, F#, F#7, Bm, F#7, Bm, Em, F#b5 7/A, D7, G, F#, F#7, Bm/F#, F#7, F#7, Bm/F#, F#7, B, A#b5 7, B, F#, B, A#b5 7, B, F#.

Annotations: Modulation to B minor, Pedal note, Back to B major.

109

B A#b5 7 B A#b5 7

113

F#7 B F#7 B

117

Coda

B A#b5 7 B A#b5 7 B

122

F# B C/G B C/G B

dim. pp

128

F#7 B

5. Reverie op.16 annotated score

a Adolfo de Quesada
REVERIE
Op. 16
Cecilia Arizti
(185- 1930)

A Andantino (M.M. ♩ = 104)

Piano

p *espress.*

rit. *a tempo*

f con anima

agitato

G#m D#7/A# G#m G#m/B

E#dim D#7 G#m E#dim D#/Fx

G#m Cxdim G#m/D# D#7 G#m C#mG#m C#m G#m C#m D#7/A#

B Tonicization

G#m C#m7 F# B F# B D#7 G#m

G#m A#dim/E G#m C#mb5

40

Tonicization

36

rall. *a tempo*

B/F# Cxdim B/F# C#m F#13 B Cxdim D# D#9

42

f

G#m D#9 G#m D#9 G#m A#dim G#m C#mb5

Tonicization A'

48

allarg *p a tempo*

B/F# Ddim F#7 B D#9 G#m D#7/A#

54

expressivo *p*

G#m E#dim D#7 G#m

60

agitato *rall.*

E#mb5 E#dim D#7/F# G#m C#m11 Cxdim11 G#m/D D#9 G#m

C 65

Tonicization

con anima *cresc.*

Ab Ab/C Bb7/F Bb7 Eb

Tonicization 70

p *cresc.* *animato*

C7/E Fm G7/D Ab/Eb Eb7 Ab Ab/C

Tonicization 75

f

C7/E Fm C7/G Ddimb13 Ab/Eb F7/Eb Bbm

A' 80

allarg. *gan.* *do* *p* *Tempo I.*

Eb b9 G#m G#m/B

85

ritard.

D#7/A# G#m G#m/B E#dim

90

a tempo

D#7 G#m A#dim G#m D# E#dim D# D7

95

poco accel. *rall.* *p* *dolce.*

G#m C#m Cxdim G#m/D D#9 G#m G#m/B

100

E/G# B E#mb5 E7 G#m/D# A#7 D#7

107

p *allarg.* *gan - do* *pp*

G#m C#m A#dim G#m C#m A#dim G#m

6. Habanera del Ángel annotated score

50

Habanera del angel

Tpo. Habanera.

$\text{♩} = 55$

5

9

13

17

21

p

m.i.

m.i.

Chords: Em9, G#11, Gmaj7, Em11, Em7, A9, A9/G, D/F#, D7, G, Em#13, Em7/D, C#mb5, F#13, B11, B7, Em, G#11, Em11, #9

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Esus4/B

25

A9

A9/G

D/F#

29

G

G/F#

Em #13

Em7/D

Poco più mosso

C#mb5

33

F# b13

F#7

B11

B

B7/A

E/G#

37

A #7

F#m

B11

E

41

C#m

F#

F# 11

F# 7

Bm

rk.....

70

60

poco rit.

p

rk.....

45

Em7 A9 Dmaj7 G#m b5

49

C# b13 F#11 F#7 Bm 9

legatissimo

legatissimo sempre

pp

52

#13 Bm 9

Tempo ♩ = 55 #13

55

B 11 b9 B b9 Em9

poco rit.

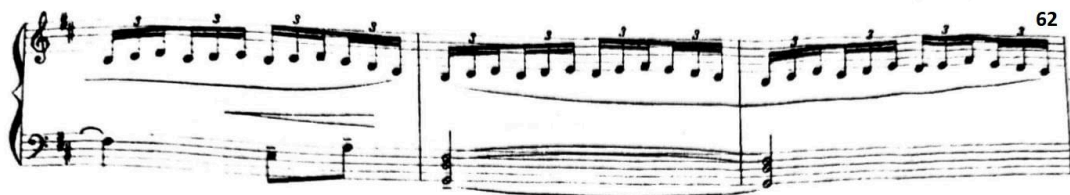
Piu Mosso

♩ = 90

59

Em9 A11 7 9 Bm

rit.....



Gmaj7



Bm

Gmaj7



Em

Cmaj7



Em

Cmaj7

C Lydian



B

B #11
9

B11

Em/B

Meno mosso e con fuoco

♩ = 80

rit.... molto e cresc. *ff*

82

B B #11 B11 Em/B E/B E/G# Am9

86

E Am9 E G#m/D# G#mb5/D C9

90

F#m G11 C9 F#m F#m/E

94

1. B B9/A G#m7 C#m7 F#m B7

2. F#m B7 E13 E#5 E13

leggerissimo

97

A piano score for a piece titled 'Meno mosso e con fuoco' with a tempo of 80 beats per minute. The score is written for piano and includes various musical notations such as triplets, slurs, and dynamic markings like 'rit.... molto e cresc.', 'ff', and 'leggerissimo'. The key signature has two sharps (F# and C#). The score is divided into systems, with measures 82, 86, 90, 94, and 97 marked at the beginning of new systems. Chord symbols are written below the bass staff in various colors: blue, orange, green, and purple. The piece concludes with a double bar line at measure 97.

100

F#7/E **D#m7** **G#m7** **C#m7** **F# b9**

Meno Mosso y poco a poco al Tempo

p *poco rit.*

B **Em/G** **B** **Em/G**

Tpo I Habanera

$\text{♩} = 55$ *m.d.* *mp*

Em9 **Bm7** **Em9** **A11** **A7** **Dm9**

A7 **Dm9** **G13** **Cm9**

113

allarg..... *p*

117

pp *perdendosi.....* *rit. molto...* *ppp*

7. Habanera para Cecilia annotated score

Habanera para Cecilia

a Cecilia Arizti

Lisa Maria Blanco Muiño

A $\text{♩} = 50$
p expresivo

6

11

17 **B** *mf cantabile*

22

C#m C#m D#mb5 G#13 C#m

C#m/E D#mb5/A G#7 C#m C#m

D#mb5 G#13 C#m F#m/A D#mb5 G#7

C#m E9 C#m9

F#m/A B G# C#m F#m A

2

26

E9 C#m9

30

F#m/A B B#dim C#m F#m C#m

34

Cdim E F#dim E F#mb5 9 Gb9 C#m C#m

39

D#mb5 G#7 C#m C#m D#mb5/A

44

G#7 C#m C#m D#mb5 G#13

49

C#m F#m/A D#mb5 G#7

53

G#7 C# C#9 D#m7 G#9

58

C#7 F#6 D#mb5/A C#/G#

62

G#7 C# D#m G#7 C#7

8

67

F#6 D#mb5/A C#/G# G#7

71

A

G#b13,b9 C#m C#m D#mb5

75

G#7 C#m C#m/E D#mb5/A

79

G#7 C#m C#m D#mb5 G#7

84

C#m D#mb5/A D#mb5

delicato

8

87 5

8 D(CODA)

G#7 C#m F#m9/A F#m6 C#m

93

B#dim E/B F#m/A G#7

delicato

100

C# 8