

Public Abstract

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Title:Mario Bauza: Swing Era Novelty and Afro-Cuban Authenticity

Introduced to jazz in his native Cuba, Mario Bauzá (1911-1993) immigrated to New York City in 1930 to take part in its active scene as an instrumentalist, and, by enhancing pre-existing musical practices with his arranging prowess, played an important role in the formulation of Afro-Cuban jazz. Since its inception in New Orleans, jazz performers and arrangers have assimilated Latin American musical practices. These treatments of South American rhythms and instruments were often watered down for American audiences, however. It is not until the 1940s, with the emergence of Afro-Cuban jazz, which was influenced by Bauzá, that authentic Latin practices were truly adapted in American popular music. The evolution of this process is evident in the music Bauzá created for Cab Calloway and heard in its mature form in the music Bauzá arranged for Machito and His Afro-Cubans. While his influence has been generally acknowledged, this study details the changes implemented by Bauzá with music and transcriptions. The impact of Bauzá's involvement in the creation of Afro-Cuban jazz is then made evident by the adoption of his arrangements by other jazz performers and the influence of this style of later artists.