

# REVISION

## FAMILIA VALERA MIRANDA

CANA QUEMA: SE QUEMA LA  
CHUMBAMBA & ALL AVA CANDELA



## Familia Valera Miranda: *Caña quema*

### CD 3 tracks 5–6

During the 19th century, African slaves were brought to Cuba by Spanish colonists to act as cheap manual labour for the burgeoning sugar industry. As a result, much Cuban music is a fusion of West African and European (mainly Spanish) influences. The African influences can be heard in the complex rhythms and the use of **call and response**, whereas the **tonality**, melody and harmony owe more to Spanish music. The Latin percussion section is largely made up of instruments of African origin and often includes **claves**, **bongos** and **congas**. The stringed instruments commonly used, such as guitar, **cuatro** and double bass, are all European.

Most Cuban music is designed for dancing as well as listening. The rhythmic foundation is provided by the **clave** – repeated interlocking rhythms with a metronomic pulse. The clave rhythm (not to be confused with the claves, an instrument) is made up of several one- or two-bar patterns each played by a different instrument. Different clave patterns are associated with different dances and styles of Cuban music. The layered texture is made up of melodic and rhythmic **ostinati**. This complex layering of rhythms creates **syncopations** and **cross rhythms** in much the same way as African drumming.

The instruments used on the album *Caña quema (Cane Burning)* (1997) are guitar, cuatro (a small eight-string guitar where the strings are tuned in pairs in octaves) and a small rhythm section of claves, double bass, bongo and maracas. Each instrumental part has a fixed role and plays basically the same pattern throughout, apart from some improvised elaborations.

### Following the scores

'Se quema la chumbambá' opens in full score where all the parts are notated. The double bass part and clave pattern are both repeated throughout the music so these parts do not appear again until the coda. The remainder of the score outlines the vocal parts and cuatro solo. Similarly, the score of 'Allá va candela' outlines all the instrumental parts in the opening **bolero** but then includes only the vocal line and the cuatro part until bar 39. Once the new double bass and rhythmic parts have been outlined the remainder of the score features just the solo parts until the final bars of the song.

### 'Se quema la chumbambá' (Our chumbambá is burning)

Both 'Se quema la chumbambá' and 'Allá va candela' date back to the early 20th century. They owe their origins to the **descarga** where musicians would meet and create songs collectively through **improvisation**. Both songs refer to incidents from the Valera's family history. 'Se quema la chumbambá' tells of a plot of land (a chumbambá) which caught fire. When the owner rushed out to tell his busy wife, she was not in the least interested.

'Se quema la chumbambá' is a **son** (plural: *sones*). In the 1920s *sones* became an important symbol of national identity in Cuba. *Sones* are usually in duple metre and are based on simple European-derived harmonic patterns (e.g. I–V, I–IV–V) starting with a strophic verse section.

'Se quema la chumbambá' uses a '**coro-pregón**' structure; a call-and-response section between the lead singer and the *coro* (chorus), which is found in many Cuban genres. The lead singer improvises both melody and lyrics, which are called **guía** or **pregón**. The *coro* is sung by a group and usually has two or three parts with a **homophonic** texture. It has a fixed melody and lyrics which are usually repeated unchanged. The *coro-pregón* forms the framework of this *son*.

### What to listen for

- Listen to the clave pattern which first appears at the end of bar 5 and describe the rhythm.
- Listen to bars 13–76. Which elements of the song are repeated?
- How is variety achieved in this section?

### 'Allá va candela' (There goes Mr Fire)

The lyrics of 'Allá va candela' describe the excitement of falling madly in love.

The first section of 'Allá va candela' is a **bolero** (bars 1–38) and the second section is a *son* (bars 39–161). The Cuban *bolero* is in duple time, differing from the more familiar triple-time Spanish *bolero*. The song opens with the *cuatro* playing broken chords before the vocals enter in bar 15. There is an *accelerando* into the *son* and the time signature changes from quadruple to duple time. Notice the call and response between the singer and the chorus.

'Allá va candela' is in E major and uses simple harmony. Several **chromatic** notes are introduced in the virtuosic *cuatro* solo, which also makes much use of complex rhythms including **triplets**, **syncopation**, **cross rhythms** and **polyrhythms**.

### What to listen for

- Listen to the *cuatro* solo. Notice the cross rhythms and polyrhythms it creates against the accompanying instruments.
- Listen to bars 1–46. How does the clave pattern of the *bolero* differ from the clave of the *son*?
- Listen to the final bars. Describe how the song ends.

### Wider listening

Listen to further examples of Latin American music such as Cuban-born Gloria Estefan's 1993 album *Mi Tierra*.



VERSE 8 bars

syncopated vocal entry

Pregón

improvised verses

4-bar riff continues in all instruments

10 D7 Gm

Lead Vocal *mf*

vocal start of dominant

Can - de - la

rhythmic polyphony / cross rhythms

14 D7 Gm

3 on the beat notes to anchor pulse every 4 bars

3:2 clave rhythm = latin american repetition of tonic pitch

je!., se que - ma la chum - bam - bá, (1,\*) Can - de - la  
(2.) Can - de - la

18 D7 Gm

Coro (chorus) 8 bars

tonic chord pitches

Backing Vocals

je!., se que - ma y no cues - ta na'...  
je!., se que - ma la chum - bam - bá.

Harmony music coro part

22 D7

Call + response effect between Pregón + Coro

Syllabic throughout

VERSE 8 bars

je!., se que - ma la chum - bam - bá, Pregón can - de - la

26 D7 Gm

Lead Vocal

coro mainly in 3rds, 6ths + dim 5ths some 4ths

je!., se que - ma la chum - bam - bá.) (1.) Ma - má que me es -  
(2.) Que se que - ma  
(3.) Ma - má que se

30 D7 Gm

Coro 8 bars

-to - y que-man - do, ma - má mi - ra que me que - mo,  
la sa - ba - na, se que - man los sa - ba - ne - ros, En no que-mán -  
que - me Em - i - lia, se que - man los sa - ba - ne - ros,

34 D7 Gm

Backing Vocals

-do - me yo, que se que-me el mun - do en - te - ro. (Can - de - la

percussion ideas repeated throughout - ostinato

MDH texture throughout STROPHIC - same content throughout

Syllabic vocal setting throughout

quite limited vocal range

18 D<sup>7</sup> Gm  
 ¡eh!, se que - ma la chum - bam - bá. can - de - la

Pregón verse 8 bars

22 D<sup>7</sup> Gm To Coda ⊕ Lead Vocal  
 ¡eh!, se que - ma la chum - bam - bá.) Que se - que - ma est -

46 D<sup>7</sup> Gm  
 - a fa - mi - li - a, que se - que - ma est - e tre - se - ro, En no - que - mán -

Coro chorus 8 bars

50 D<sup>7</sup> Gm Backing Vocals  
 - do - me yo, que se - que - me el mun - do en - te - ro. (Can - de - la

54 D<sup>7</sup> Gm  
 ¡eh!, se que - ma la chum - bam - bá, can - de - la

Pregón verse 8 bars

58 D<sup>7</sup> Gm Lead Vocal  
 ¡eh!, se que - ma la chum - bam - bá.) Ay, can - de - la

62 D<sup>7</sup> Gm  
 ¡eh!, se que - ma la chum - bam - bá, Can - de - la

66 D<sup>7</sup> Gm Backing Vocals  
 ¡eh!, se que - ma y no cues - ta na'. (Can - de - la

70 D<sup>7</sup> Gm  
 ¡eh!, se que - ma la chum - bam - bá, can - de - la

Cuatro Solo

74 D<sup>7</sup> Gm

es, se que - ma lu chum - bam - bá.)

Cuatro Cuatro Solo

chromatic lower auxiliary (C#)

78 D<sup>7</sup> Gm

slides

82 D<sup>7</sup> Gm

repeated pitches

86 D<sup>7</sup> Gm

disjunct leaps min 9th pert 8ve

90 D<sup>7</sup> Gm

wide range covered in solo

Triplets = cross rhythm against percussion

94 D<sup>7</sup> Gm

Rhythmic freedom = lots of triplets and syncopation

98 D<sup>7</sup> Gm

lots of quarter movement

102 D<sup>7</sup> Gm

false relation

106 D<sup>7</sup> Gm

Multistopping (playing more than 1 pitch)

110 D<sup>7</sup> Gm

dim 7 chord

Musical staff 114: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'dim 7 chord' with a green box and arrows pointing to a diminished 7th chord in the first measure.

Musical staff 118: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 122: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 126: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 130: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 134: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 138: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 142: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 146: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 150: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure. Below the staff, the text 'let ring' is written with a dashed line extending to the right.

Musical staff 154: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.

Musical staff 158: Treble clef, key signature of two flats, 4/4 time. Chords: D7, Gm. Includes a handwritten annotation 'grace notes' in an orange box pointing to a grace note in the 11th measure.



Repeat

(Repeat x 6 Bongo solo ad lib)

162 D7 Gm

166 D7 Gm

170 D7 Gm

174 D7 Gm Lead Vocal B. Vocals Can - de - la

*p* *f* 3

Repeat

178 D7 Gm

1. 2. D.º al Cod Lead Vocal

¡eh!, se que - ma la chum-bam - bá, can - de - la ay, can-de - la

Play main riff 2º

4 bar coda

Φ CODA

183 Gm D7 N.C. Gm

can - de - la ¡eh!, se que - ma la chum-bam - bá)

Cuatro

Guitar *acapella bar*

Double Bass

Maracas

Bongos

Claves

Song about the intense joys of love ♥

Caña quema (Familia Valera Miranda):  
Allá va candelá' more lyrical than son

Words and Music by Felix Valera Miranda

Cuban bolero 61-39  
Introduction 61-11

64-112 based on the vocal melody  
- Idea A =  
Triadic shapes with up + down motion

2-bar pattern continues in percussion ad lib. (The 2-bar pattern does not alter when the vocal phrase lengths are uneven.)

♩ = 160  
E

Cuatro  
Guitar  
Bass  
Maracas  
Bongos

mf guajeo flowing quaves syncopated chords (Guitar continues rhythmic pattern)  
monophonic 61-2 plucked pizz. remain the beat bass line  
E major throughout mf

wide range of chords used in this section  
- E + B<sup>7</sup> (I + V<sup>7</sup>) are varied with A + F#<sup>7</sup> (IV + VII<sup>7</sup>)

Eventually more throughout B<sup>7</sup>

Cuatro  
Double Bass

syncopation dotted bass line  
limited pitches in double bass - mainly tonic + dominant

anacrusis vocal idea A 615-23

13 E

Vocals mf

Ten-go la bo-ca co-mo lin-ter-

sync.

wide vocal range of 12th in bnero section

17 *syncopation* F#7 B7

- na. ten - go los o - jos co-mo un fa - rol. Que se que - ma - do - to - das las fib.

21 *syncopation* E

- ras que es - tán su - je - ta a mi co - ra - zón.

vocal idea B625-31

Syllabic throughout

25 *syncopation* E7

Co - ra - zón que sue - na co - mo u - na tum - ba que - ya re -

Rare subdominant chord

repeated pitches = beating!

vocal idea C632-38

29 A B7 E *melody covers wide range*

- tum - ba tu - cu - tu - cu - tu - cu - tá. Des - de los pi -

33 A

- es has - ta la ca - be - za

36 E B7

to - do mi cuer - po se ha vuel - to can -

Now in 2/2  
Tempo increase

balanced phrasing

vocal refrain b39-60

call + response texture

♩ = 90 poco accel.

like a beating heart!

falling 5th close phrase

octaves

repetition of note around major 3rd + B major 3rd

Cuatro

cuatro melody more distinct + uses melody notes in chords.

Double Bass

Bass line now more synchronized

Maracas

♩ = 96

son section b39-163

vocal range now more restricted

Back to simple tonic + dominant chords

(2-bar phrase sim.)

1. Al-lá va can-de-la mi-ra que me-que-mo,  
2. Mi-ra que me-que-mo, que me estoy que-man-do ma-

(2-bar phrase sim.)

123 | 123 | 12 | 123 | 123 | 12

3:2 pattern develops

que me es-toy que-man-do se que-ma el tre-se-ro,  
Y no hay quien me a-pa-gue. se que-ma la fi-es-ta, ma-

-ma, ma-ma,

1. se que-ma el ma-ra-que-ro, que se que-ma es-to, al-lá va can-

-ma, Que se que-ma es-to, ma-ma, ma-ma,

ma-ma,

2. se que-ma el ma-ra-que-ro, que se que-ma es-to, al-lá va can-

-de-la ma-ma, al-lá va can-de-la, ma-ma, Des-de los pi-

ma-ma,

repeat

62 **2E** B<sup>7</sup> E

Al - lá va can - de - la. ma - ma.  
ma - ma,  
ma - ma,

**Cuatro guajeos link 662-67**

**Cuatro**

**more disjunct melody**

**ring sixth**

65 B<sup>7</sup> E B<sup>7</sup>

ma - ma.  
ma - ma.)

let ring

**Cuatro no 668-119**

**triplets**

**chromaticism**

68 E B<sup>7</sup> E B<sup>7</sup>

**grace note**

**improvised melody**

**chromaticism**

**parallel 4ths**

72 E B<sup>7</sup> E B<sup>7</sup>

**triplets**

**creates cross rhythm against percussion**

**multistopped chords**

**spread chords**

76 E B<sup>7</sup> E B<sup>7</sup>

**triplets**

**chromatic scale**

**dom 11th mth min 9th**

80 E B<sup>7</sup> E B<sup>7</sup>

**syncopation**

**disjunct leaps**

84 E B<sup>7</sup> E B<sup>7</sup>

88 E B<sup>7</sup> E B<sup>7</sup>

92 E B7 E B7

96 E B7 E B7

let ring-----4

wide range covered Repeated pitches (chords)

100 E B7 E B7

104 E B7 E B7

108 E B7 E B7

lots of quarter movement

112 E B7 E B7

116 E B7 E B7

caitro guajeo link (6/120-123) Accompaniment bongo solo

120 E B7 E B7 (8° only)

(Ma -

repetition of a 2 bar idea

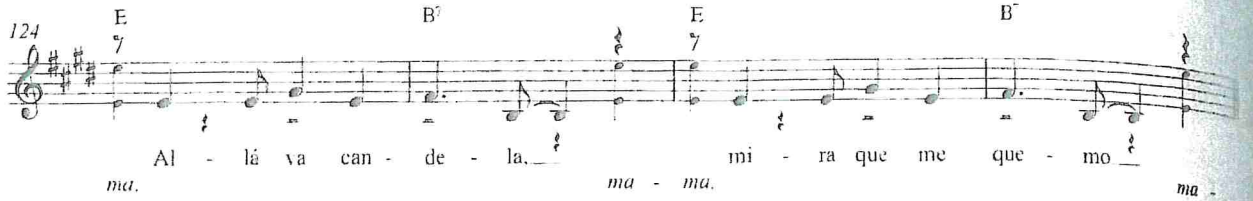
(Repeat x 8 Bongo solo ad lib.)

Repeat 8 times!

Vocal refrain b124-137 (first heard at end of b105)


(All instruments as before ad lib.)

124 E B7 E B7



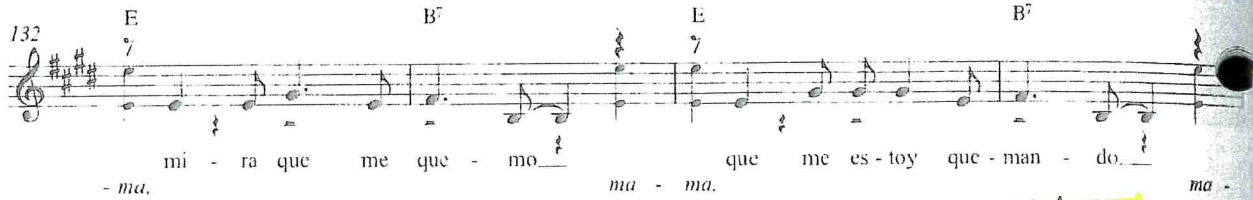
Al - lá va can - de - la, mi - ra que me que - mo - ma -

128 E B7 E B7



- ma, que me es - toy que - man - do, ma - ma, se que - ma el tre - se - ro, ma -

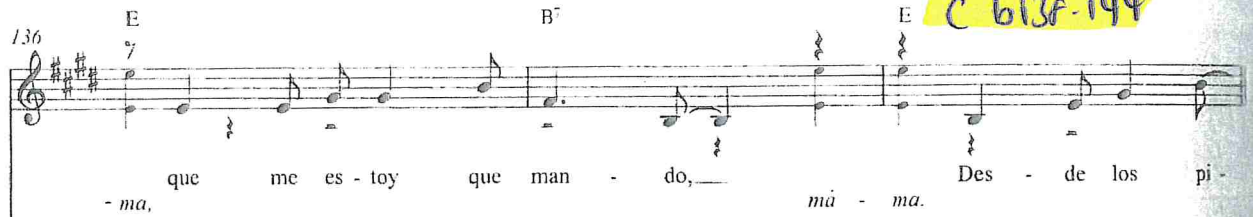
132 E B7 E B7



- ma, mi - ra que me que - mo, ma - ma, que me es - toy que - man - do, ma -

vocal idea C b138-144

136 E B7 E



- ma, que me es - toy que man - do, ma - ma, Des - de los pi -

Cuatro



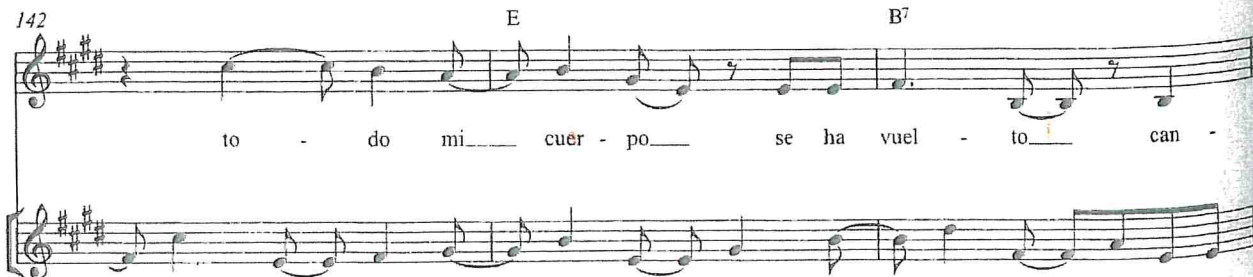
Subdominant

139 A



- es, has - ta la ca - be - za

142 E B7



to - do mi cuer - po se ha vuel - to can -

Vocal refrain 6145-163

45 E B7 E B7  
-de-la Al-lá va can - de - la (Ma - ma, que me es - toy que - man - do ma -  
sim.

49 E B7 E B7  
with vocal ad lib.  
- ma, ma - ma, ma -

53 E B7 E B7  
- ma, ma - ma, ma -

57 E B7 E B7  
- ma, ma - ma, ma -

61 E B7 E  
- ma, que me es - toy que - man - do, ma - ma.  
ma - ma.)

Cuatro

Guitar

Double Bass

Maracas

Bongos

Claves



## 'Allá va candelá' and 'Se quema la chumbambá' from *Caña Quemá* (La Familia Valera Miranda)

AREA OF STUDY 5: FUSIONS

### Context

- The two prescribed excerpts are examples of Cuban music from the Oriente region in the east of the country, which has Santiago de Cuba as its main city
- The fusion of styles here involves a blending of an essentially European (Spanish) element with Latin American features, some of which also had links with African music
- The Spanish element is evident in the use of guitars, cuatro and double bass, and the use of a functional harmonic language
- The Afro-Cuban influence is evident in the use of maracas, bongos and claves
- The two songs date back to the early part of the 20th century and were the work of earlier generations of La Familia Valera Miranda, the performers of the excerpts.

La Familia Valera Miranda (the Valera Miranda family) in the 19th century worked on the land, producing sugar cane and trees for timber; several members of the family were involved in the struggle against Spanish colonialists, culminating in the establishing of the independent Republic of Cuba in 1902.

- Cuban music is often intended for dancing and usually originated in improvisation
- Subject matter could be political, or humorous retellings of incidents in the life of the family:
  - ★ 'Se quema la chumbambá' ('Our land is burning') is concerned with the family patriarch's dismissive reaction to news that a fire had broken out on the Valera's farm
  - ★ 'Allá va candelá' ('There goes Mr Fire') mocks one of the members of the band who had fallen madly in love
- The band consists of vocalists, guitar, cuatro, double bass and percussion instruments (bongos, maracas, claves).

AREA OF STUDY 5: FUSIONS

### Notation

- Both songs are initially notated in full score in the Anthology
- Once basic patterns are established in the accompanying section, large parts of each song are given in reduced form - i.e. only the vocal part is given in 'Se quema la chumbambá' and vocal part with cuatro in 'Allá va candelá'
- Significant changes in the other instruments are notated when they arise, and the conclusions of both songs are given in full score
- The cuatro solos in both songs are notated in full
- Tempo indications are in beats per minute
- There are a limited number of traditional dynamic marks and accent signs.

### Dance types

Cuban music included such types of dance as habanera (see Debussy's 'La Soirée dans Grenade'), canción, son and bolero. 'Se quema la chumbambá' is a son (regarded as a forerunner of the salsa), while 'Allá va candelá' opens as a bolero before morphing into a son.

#### Son characteristics:

- Use of call and response
- Duple metre
- 3-2 son clave pattern forming a two-bar pattern with three notes in the first and two in the second:



- A limited harmonic scheme, typically of tonic and dominant chords
- Vocal part based on Spanish metrical patterns
- Strophic structure, perhaps with instrumental part-way through.

#### Bolero characteristics:

- Associated with romantic subjects
- Moderate duple time (as distinct from the European bolero in triple time)
- The bolero tends to be more lyrical than the son.

### Sonority

- Performing forces in both numbers are:
  - ★ Solo male voice (Pregón) and male-voice chorus (Coro)
  - ★ Cuatro (a guitar-like instrument with four 'courses' (sets) of two strings)
  - ★ Guitar

- Plucked double bass
- Maracas, claves and bongo.

## Texture

- Melody-dominated homophony predominates in both songs
- The coro in 'Se quema' is homophonic (homorhythmic), with the two parts singing in 3rds, 6ths, diminished 5ths and perfect 4ths
- In 'Allá va candelá', the coro is confined to interjections of two notes in octaves
- Monophony (cuatro) can be heard at the opening of both songs
- The cuatro solos in both songs involve some multi-stopping.

## Tempo, metre and rhythm

### 'Se quema la chumbambá'

- Brisk duple time
- 3-2 son claves (see example above in 'son characteristics')
- Constant quavers on bongo
- Syncopation (e.g. cuatro solo, bar 83)
- A three-crotchet rhythm every fourth bar of vocals
- Triplets in passing in cuatro solo.

### 'Allá va candelá'

- Moderate duple time, typical of bolero-son at start
- An accelerando at bar 39 leads into the brisker son
- Flowing quavers on cuatro at start
- Anacrusis in vocal part
- Dotted rhythms
- Syncopations (cuatro, bar 5).

## Melody

Both numbers are characterised by **balanced phrasing**.

### 'Se quema la chumbambá'

- Vocal lines draw on first six notes of G minor scale
- The lead vocal's line begins on the dominant
- Cuatro introduction uses broken chord patterns
- Chromatic elements and bigger leaps appear in cuatro solo.

### 'Allá va candelá'

- Vocal lines draw on all notes within the scale of E major
- Solo vocal line spans a 12th (B-F#)
- Falling 5ths at ends of phrases
- Rapidly repeated notes represent a feverishly beating heart
- Cuatro's solo is marked by 'chromaticism (bars 75-76) and ornamentation (acciaccaturas and slides).

## Harmony

A limited range of chords is used in both songs.

### 'Se quema la chumbambá'

- Tonic and dominant 7th chords
- Additional Eb on cuatro creates a brief dominant 9th and outlines of diminished 7th chords
- C major is touched on in the cuatro solo at bars 89-90.

### 'Allá va candelá'

- Tonic (with occasional added 6th) in cuatro and dominant 7th (plus 9th)
- Harmony expanded with reference to subdominant (e.g. bar 29)
- Cuatro ranges more widely with parallel 4ths (bar 75) and V'' (bar 79)

## Structure and tonality

### 'Se quema la chumbambá'

- G minor without modulation
- Alternating verse and refrain, broken at one point by an extended cuatro solo.

### 'Allá va candelá'

- E major without modulation
- The structure is less regular than that of 'Se quema', as follows:
  - Introduction and bolero material ('Tengo la boca' and 'Corazón'), which is not subsequently repeated
  - 'Desde los pies' (bars 32-38)
  - Allá va candelá chorus – solo vocal and coro (repeated)
  - Extended cuatro solo
  - Truncated reference to chorus (bars 124-138) followed by repeat of 'Desde los pies'
  - Repeat of 'Allá va candelá' chorus (solo vocal and coro) with solo vocal improvisation.

*Because there is no functional harmony, tonality is not so important a feature in the structuring of this piece. It starts and ends in B major and it has a contrasting section in the middle, which seems to touch on minor keys and perhaps has a touch of the whole-tone scale about it.*

*This piece paved the way for other explorations of oriental music, such as Messiaen, e.g. Turangalila Symphony.*

### Examiner's points

This essay was well supplied with AO4 context and references to works by other composers. It included valid comments on tonality and harmony, though it would have been possible to mention other harmonic features.

#### Evaluate sonority and texture in La Familia Valera Miranda's 'Se quema la chumbambá' and 'Allá va candelá'.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

### Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answer that follows.

### Indicative content

Answers should show in equal proportions an ability to apply musical knowledge [AO3] and to offer evaluations and critical judgements about the music [AO4]:

Credit will be awarded for establishing historical context, background and stylistic features which indicate that these songs are examples of Cuban music. Other works by composers influenced by music of this region or South America in general should be mentioned.

### Sonority

- Performing forces in both numbers are:
  - Solo male voice (Pregon) and male-voice chorus (Coro)
  - Cuatro, a four-course guitar-like instrument (with eight strings)
  - Guitar
  - Plucked double bass
  - Maracas, claves and bongo.

[AO3, with AO4 credit for commenting on the function or role of each performer.]

### Texture

- Melody-dominated homophony predominates in both songs
- The Coro in 'Se quema' is homophonic (homorhythmic), with the two parts singing in 3rds, 6ths, diminished 5ths and perfect 4ths
- In 'Allá va candelá', the Coro is confined to interjections of two notes in octaves
- Monophony (Cuatro) can be heard at the opening of both songs
- The cuatro solos in both songs involve some multi-stopping [AO3] for display. [AO4]

### Sample answer

Mark this answer yourself, commenting on its good points and whether these satisfy AO3, AO4 or both. In addition, make a note of any aspects that could have been improved. Check your assessment against the examiner's comments that follow, after completing your marking.

*Resources and resulting sonorities are typical of the music of Cuba.*

*The group in question comes from the Eastern region of the island and the performers have long-established connections with nationalists and freedom-fighters over the last century and a half. Their music often reflects their work as farmers, e.g. 'Se quema la chumbambá' refers to the burning of sugar cane on the land. Other songs are more general in subject matter with 'Allá va candelá' being about one member of the group falling in love.*

*Both songs were composed or improvised at musical sessions in the early years of the last century, and they are cast in typical forms of Cuban music, e.g. son in the case of 'Se quema la chumbambá' and bolero-son in 'Allá va candelá'. The son is a call and response type of song, and often employs*

## SAMPLE MATERIALS: FUSIONS

typical son-claves rhythmic patterns. The general style of both numbers is a fusion of Afro-Cuban with Spanish elements, the Spanish for a long time being the rulers of the island. The so-called bolero is interesting because its rhythmic scheme is quite different from the sort of triple time dance patterns associated with the European version, being in duple time. It is usually more song-like than the son. In actual fact, this song is only a bolero for the opening section, and turns into a son part-way through.

The Afro-Cuban elements, mentioned above, are most evident in the percussion instruments used in both songs, chiefly maracas, bongos and claves. Once established these instruments keep to the same patterns all the way through, and prominent among them is the son-clave rhythm with three notes in one bar and two notes in the next (in 'Se queena' only). Obviously, these instruments keep the beat throughout. Other accompaniment instruments are the double bass, inherited from Spanish music. This instrument is plucked and provides an essential harmonic support, i.e. tonic and dominant for the most part, rarely going beyond basic chords. The cuatro also has a prominent solo in both songs, for display purposes. Chords are provided on the cuatro, a guitar-like instrument with four double courses. The remaining sonorities are vocal, with a solo voice answered by the two-part coro (chorus).

Moving on to texture, both songs are essentially homophonic, with clearly defined melody and accompaniment. Antiphony is especially prominent in 'Se queena', which consists of a constant alternation between solo voice and the coro. There are brief passages of monophony at the start of both songs.

### Examiner's points

It seems that the writer here was distracted from the given brief as, given the limited time available for producing an essay, it was only well into the essay that the subjects of sonority and texture were addressed. It is true that there was some useful background and context, but it may have been more helpful to focus on additional aspects of sonority and texture, and also to have given particulars of other works revealing Latin-American features.

## SAMPLE MATERIALS: FUSIONS

## New directions

### Evaluate rhythm and texture in the first of Cage's Three Dances for two prepared pianos.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

### Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answer that follows.

### Indicative content

Answers should show in equal proportions an ability to apply musical knowledge [AO3] and to offer evaluations and critical judgements about the music [AO4]:

Credit will be awarded for establishing historical context, circumstances of composition and specific stylistic features that indicate that this work was by Cage and his contemporaries. Other avant-garde works should be mentioned. [AO3/4]

### Texture

- Texture is mainly contrapuntal, with the two piano parts frequently working independently
- Generally, a two-part texture is used for each piano
- Other features to note include:
  - Monophony (bar 14 in phrase 5)
  - A sort of melody-dominated homophony (phrase 38)
  - Homorhythm (phrase 7) [AO3]

### Tempo, metre and rhythm

- Tempo is a fast duple time (♩) throughout, at 88 minims per minute
- Note values are largely quavers and crotchets
- Duple metre is disrupted through cross-rhythms, mainly groupings of three quavers at a time (see opening, piano 1)