

REVISION

FAMILIA VALERA MIRANDA

CANA QUEMA: SE QUEMA LA
CHUMBAMBA & ALL AVA CANDELA



Familia Valera Miranda: *Caña quemada*

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 quemada* (*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 quemada 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 quemada la chumbambá' (Our chumbambá is burning)

Both 'Se quemada 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 quemada 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*.

About an incident when the family's land caught fire.

Caña quema (Familia Valera Miranda): 'Se quema la chumbambá' Mountain son

Words and Music by Felix Valera Miranda

→ rural origin
→ semi improvisation near end

Introduction 61-12

syncope

descending sequence

melody built on 3rds

$\text{♩} = 109$

Gm

D7

Gm

Cuatro

mf
quajeo - most repeated melodic pattern in introduction

Guitar

G minor throughout
regular 2 bar phrasing

Guitar provides chordal accompaniment

mf

Double Bass

Simple dupe

Monophonic 61-4

plucked

pizz

mf

Bongos

Anticipation
bass - tone
note of chord comes
in early

Limited chords - just I and V⁷ in a regular 4 bar pattern (Gm-D⁷-D⁷-Gm)
use of b^{\flat} in D⁷ chord = minor 9th feel

6

Dim 7 outline
syncope

Limited pitches in double bar line - mainly tonic + dominant

Latin American percussion + European (Spanish) guitars

Maracas

continuous quajeos in bongos

Bongos

Claves

VERSE 8 bars

synopated vocal entry

Pregón

improvised verses

Lead Vocal m^f

4-bar riff consists in all instruments

10 D⁷

Gm

Can - de - la

14 D⁷

3:2 clave myihm = latin muerca

3 on the beat notes to anchor pulse

eh!, se que - ma la chum - bam - bá. (1. 8) Can - de - la (2.) Can - de - la

18 D⁷

Gm

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

Call + response effect between Pregón + Coro

Harmony music Coro part

Backing Vocals

22 D⁷

8

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

Syllabic throughout

VERSE 8 bars

Lead Vocal

26 D⁷

Gm

eh!, 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

-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 - man - que - me Em - i - lia. se que - man los sa - ba - ne - ros,

CORO 8 bars

34 D⁷

Gm

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

Backing Vocals

percussion ideas repeated throughout = ornamental

MDH texture throughout STROPHIC - same content throughout

Syllabic vocal setting throughout

quite limited vocal range

38 D7 Gm

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

Pregón verse 8 bars

42 D7 Gm To Coda ⊕ Lead Vocal

¡eh!, se que - ma la chum - bam - bá.) Que se que - ma est -

46 D7 Gm

- a fa - mi - li - a, que se que - ma est - e tre - se - ro, En no que - mán -

Coro chorus 8 bars

50 D7 Gm Backing Vocals

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

54 D7 Gm

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

Pregón verse 8 bars

58 D7 Gm Lead Vocal

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

62 D7 Gm

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

66 D7 Gm Backing Vocals

¡eh!, se que - ma y no cues - ta na'. (Can - de - la

70 D7 Gm

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

Cuatro Solo

74 D⁷ Gm

es, se que - ma la chum - ham - bá)

Cuatro Cuatro Solo

chromatic lower auxiliary (C#)

78 D⁷ Gm

slide

82 D⁷ Gm

repeated pitches

86 D⁷ Gm

disjunct leaps

90 D⁷ Gm

wide range covered in solo

Triplets = cross rhythm against percussion

94 D⁷ Gm

Rhythmic freedom = lots of triplets and syncopations

98 D⁷ Gm

lots of quarter movement

102 D⁷ Gm

Multistopping (playing more than 1 pitch)

110 D⁷ Gm

dim 7 chord

The musical score consists of ten staves of music, numbered 114 to 158. The key signature has one flat (B-flat), and the time signature is 3/4. The score is written in treble clef. Chords are indicated by letters above the staff: D7 and Gm. Handwritten annotations include:

- dim 7 chord* in green at the top, with arrows pointing to specific notes in measures 114 and 115.
- grace notes* in yellow, with an arrow pointing to a note in measure 122.
- let ring* with a dashed line, located below measure 150.

Measures 114-115: D7, Gm. Measure 116: D7, Gm. Measure 122: D7, Gm. Measure 126: D7, Gm. Measure 130: D7, Gm. Measure 134: D7, Gm. Measure 138: D7, Gm. Measure 142: D7, Gm. Measure 146: D7, Gm. Measure 150: D7, Gm. Measure 154: D7, Gm. Measure 158: D7, Gm.

Repeat

(Repeat x 6 Bongo solo ad lib)

162 D⁻ Gm

166 D⁻ Gm

170 D⁻ Gm

174 D⁻ Gm Lead Vocal
B. Vocals Can - de - la

p *f* *3*

repeat

178 D⁻ Gm

1. 2. D.8 al Coda Lead Vocal

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

Play main riff 2°

4 bar coda

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 II about the intense joys of love ♡

Caña quema (Familia Valera Miranda): Allá va candelá' morelyncal Mar San

Words and Music by Felix Valera Miranda

Cuban bolero 61-39
introduction 61-15

64-12 based on the vocal melody

- idea A =
Tritonic 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 *mf* Guajeo

Guitar *mf* Monophonic 61-2
syncopated chords (Guitar continues rhythmic pattern)
plucked pizz. remain the beat bass line

Double Bass *mf*

Maracas *mf* Almost ♩, more like 3/2

Bongos *mf*

Claves *mf*

wide range of chords used in this section *mf*
- E + B7 (I + V) are varied with A + F#7 (IV + VII)

5 **Cuatro** B7

Double Bass

limited pitches in double bass - mainly tonic + dominant

9

anacrusis vocal idea A 615-23 sync.

13 **E** *Vocals mf*

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

sim.

Wide vocal range of 12th in blues section

Syncope

17

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

Syncope

21

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

vocal idea B b 25-31

Syllabic throughout

Syncope

25

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

vocal idea C b 32-38

melody covers wide range

29

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

33

es has - ta la ca - be - za

36

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

Now in 3/2
Tempo increase

vocal refrain b39-60

call + response texture

♩ = 90 poco accel.

39 E B7

like a beating heart ?!

repetition of notes around E major triad + B major triad

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

Double Bass

cuatro melody more distinct + uses melody notes not in chord.

Maracas

Bass line now more syncopated

♩ = 96

43 E B7 E B7

son section b39-163

vocal range now more restricted

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 -

Back to simple triad + dominant chords

(2-bar phrase sim.)

(2-bar phrase sim.)

47 E B7 E B7

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 -

51 E B7 E

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,

Repeat

56 B7 E B7 E B7 E

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

62 E

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

Cuatro guajeo link b62-67

more disjunct melody

ring sixth

65 B7 E B7

ma - ma.
ma - ma.)

Cuatro no b68-119

chromaticism

let ring-----

68 E B7 E B7

grace note

improvised melody

parallel 4th

72 E B7 E B7

triplets *creates cross rhythm against percussion*

76 E B7 E B7

synchopation

chromatic scale

80 E B7 E B7

disjunct leap

84 E B7 E B7

88 E B7 E B7

Musical staff 92-95. Chords: E, B7, E, B7. Includes triplets.

Musical staff 96-99. Chords: E, B7, E, B7. Includes a 'let ring' instruction.

wide range covered

Repeated pitches (chords)

Musical staff 100-103. Chords: E, B7, E, B7. Includes triplets and repeated chords.

Musical staff 104-107. Chords: E, B7, E, B7. Includes triplets.

Musical staff 108-111. Chords: E, B7, E, B7.

lots of quarter movement

Musical staff 112-115. Chords: E, B7, E, B7. Includes triplets.

Musical staff 116-119. Chords: E, B7, E, B7.

caño guajeo link (b120-123) Accompanie, bango solo

Musical staff 120-123. Chords: E, B7, E, B7. Includes '(8° only)' and '(Ma -'.

repetition of a 2 bar idea

(Repeat x 8 Bongo solo ad lib.)

Musical staff 124-127. Includes a 'Repeat 8 times!' instruction.

Repeat 8 times!

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

(All instruments as before ad lib.)

124

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

128

- ma. que me es - toy que - man - do se que - ma el tre - se - to. ma.

132

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

136

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

vocal idea C b138-144

Cuatro

139

es has - ta la ca - be - za.

142

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

vocal refrain 6145-163

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

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

153 E B7 E B7
- ma, ma - ma, ma -

157 E B7 E B7
- ma, ma - ma, ma -

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

Cuatro

Guitar

Double Bass

Maracas

Bongos

Claves

'Allá va candela' and 'Se quema la chumbambá' from *Caña Quemada*: (La Familia Valera Miranda)

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 matriarch's dismissive reaction to news that a fire had broken out on the Valera's farm
 - 'Allá va candela' ('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).

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 candela'
- 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 candela' 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 candela', 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 candela'

- 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 candela'

- 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 candela'

- 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^{II} (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 candela'

- 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 candela 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 candela' chorus (solo vocal and coro) with solo vocal improvisation.