

## 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*.

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

Words and Music by Felix Valera Miranda

$\text{♩} = 109$

Gm D7 Gm

Cuatro *mf*

Guitar *mf* pizz.

Double Bass *mf*

Bongos *mf*

6 D7 Gm

Maracas

Bongos

Claves

10 D7 Gm Lead Vocal *mf* 4-bar riff continues in all instruments

Can - de - la

14 D7 Gm

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

18 D7 Gm Backing Vocals

jeh!, se que - ma y no cues - ta na.  
jeh!, se que - ma la chum - bam - bá. (Can - de - la

22 D7 Gm

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

26 D7 Gm Lead Vocal

jeh!, 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-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

38 D7 Gm  
 jeh!, se que - ma la chum - bam - bá, can - de - la

42 D7 Gm To Coda ⊕ Lead Vocal  
 jeh!, 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 -

50 D7 Gm Backing Vocals  
 - do - me yo, — que se — que - me el mun - do en - te - ro. 7 (Can - de - la

54 D7 Gm  
 jeh!, se que - ma la chum - bam - bá, can - de - la

58 D7 Gm Lead Vocal  
 jeh!, se que - ma la chum - bam - bá.) Ay, — can - de - la

62 D7 Gm  
 jeh!, se que - ma la chum - bam - bá, Can - de - la

66 D7 Gm Backing Vocals  
 jeh!, se que - ma y no cues - ta na'. 7 (Can - de - la

70 D7 Gm  
 jeh!, se que - ma la chum - bam - bá, can - de - la

74 D<sup>7</sup> Gm

es, se que - ma la chum - bam - bá.)

Cuatro Cuatro Solo

78 D<sup>7</sup> Gm

82 D<sup>7</sup> Gm

86 D<sup>7</sup> Gm

90 D<sup>7</sup> Gm

94 D<sup>7</sup> Gm

98 D<sup>7</sup> Gm

102 D<sup>7</sup> Gm

106 D<sup>7</sup> Gm

110 D<sup>7</sup> Gm

114 Gm

118 Gm

122 Gm

126 Gm

130 Gm

134 Gm

138 Gm

142 Gm

146 Gm

150 Gm

let ring-----

154 Gm

158 Gm

162 D<sup>7</sup> Gm (Repeat x 6  
Bongo solo ad lib.)

166 D<sup>7</sup> Gm

170 D<sup>7</sup> Gm

174 D<sup>7</sup> Gm Lead Vocal

B. Vocals Can - de - la

178 D<sup>7</sup> Gm 1. 2. D. & al Coda  
Lead Vocal

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

Play main riff 2°

♩ CODA

183 Gm D<sup>7</sup> N.C. Gm

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

Cuatro

Guitar

Double Bass

Maracas

Bongos

Claves



# Caña quema (Familia Valera Miranda): 'Allá va candela'

Words and Music by Felix Valera Miranda

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

$\text{♩} = 160$   
E

*mf* (Guitar continues rhythmic pattern)

pizz.  
*mf*

*mf*

*mf*

5 Cuatro B7

*mf*

*mf*

9

*mf*

*mf*

13 E Vocals *mf*

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

*mf*

sim.

17 F#7 B7

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

21 E

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

25 E7

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

29 A B7 E

- 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 -

♩ = 90 poco accel.

39 *f* E B7 E B7  
 -de - la, Al - lá va can - de - la, (Ma - ma, Al - lá va can - de - la, ma -

Cuatro

Double Bass

Maracas

*f* sim.

♩ = 96

43 E B7 E B7  
 1. Al - lá va can - de - la mi - ra que me que - mo,  
 2. Mi - ra que me que - mo, ma - ma, que me estoy que - man - do ma -

(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, ma - ma, se que - ma la fi - es - ta, ma -

51 E B7 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,

56 B7 E B7 E B7 E  
 - de - la ma - ma, al - lá va can - de - la, ma - ma, al - lá va can - de - la, Des - de los pi -  
 ma - ma.)

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

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

Cuatro

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

ma - ma.  
ma - ma.)

let ring-----|

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

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

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

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

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-----

100 E B7 E B7

104 E B7 E B7

108 E B7 E B7

112 E B7 E B7

116 E B7 E B7

120 E B7 E B7 (8° only)

(Ma -

(Repeat x 8 Bongo solo ad lib.)

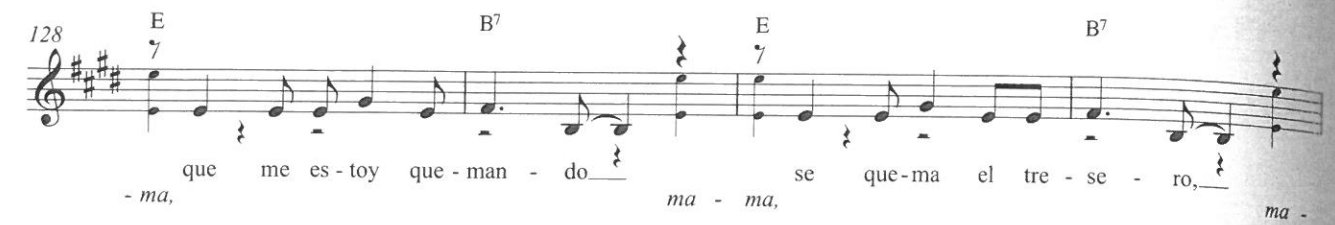
(All instruments as before ad lib.)

124 E B7 E B7



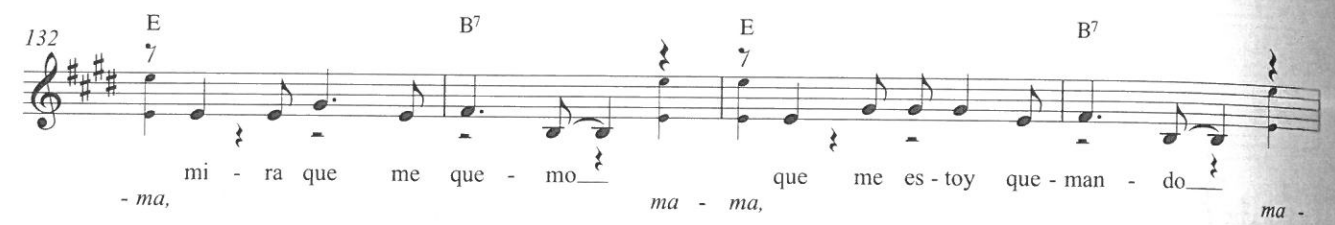
Al - lá va can - de - la, ma - ma, mi - ra que me que - mo - ma -

128 E B7 E B7



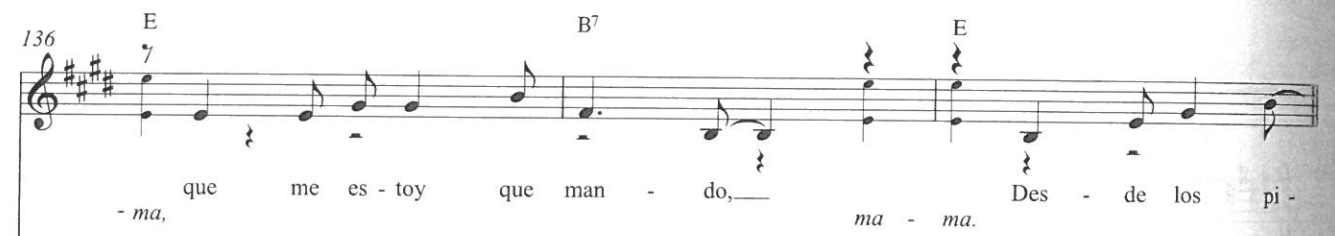
- ma, que me es - toy que - man - do ma - ma, se que - ma el tre - se - ro, ma -

132 E B7 E B7



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

136 E B7 E



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

Cuatro

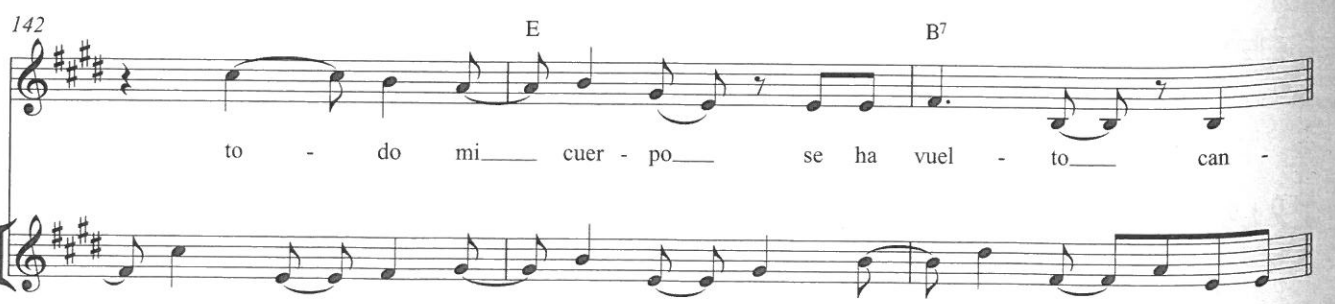


139 A



- es has - ta la ca - be - za

142 E B7



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

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 B7 E B7

with vocal ad lib.

- 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