Points of interest

* Traditional Son & Bolero music of Cuba.
* The relationship of the Pregon & Coro.
* The fusion of Spanish and Cuban traditions.
* Cuban traditional instruments.

Cana Quema

‘Se Quema La Chumbamba’ & ‘Alla Va Candela’.

Familia Valera Miranda 1997.



**Most commonly used time signatures**

**4/4 - 4 crotchet beats in a bar.**

**3/4 - 3 crotchet beats in a bar.**

**2/4 - 2 crotchet beats in a bar.**

**6/8 – 6 quaver beats in a bar.**

Fusion Music

Set Work 3

**Harmony & Tonality**

* In *Cana Quema* the harmony is functional throughout.
* *Se Quema* is in G minor and does not modulate

Chords are limited to the tonic and dominant 7th. (Occasionally the dominant is extended to the 9th). The cuatro solo however, features parallel chord progressions.

* *Alla Va Candela* is written in E major with no modulations. There is a wider variety of chords used in the Bolero than the Son. The cuatro solo features chromaticism.
* *Se Quema La Chumbamba* begins with a four bar introduction presented as a guajeo. This is followed by eight pregon verses alternating with coro choruses. (Each being eight bars in length). A cuatro solo provides contrast.
* *Alla Va Candela* is divided into two distinct musical styles, the Bolero & the Son. The Bolero is characterised by its slower tempo and cuatro solo. The structure of the Son alternates between vocal refrains and instrumental solos.

**Melody**

* Call ‘n’ response is pivotal to the structure of the music and forms the link between the pregon and coro.
* In *Se Quema* the cuatro solo is characterised by balanced phrases featuring falling 3rds. Unprepared 7ths & 9ths are used in the vocal line which is mostly syllabic and conjunct.
* *Alla Va Candela* is made up of a triadic melody with stepwise sections. The vocal range covers an octave.

**Structure**

* Texture in both songs takes the form of melody dominated homophony.
* Repeated octaves are used in the coro writing.
* Arpeggaic patterns are used in the cuatro & guitar writing.
* Block chords are often played in a syncopated fashion.
* The coro writing is always homophonic.
* A guajeo ostinato is heard in the cuatro part.

**Social & Historical Context**

**Sonority**

**Texture**

**Rhythm, Metre & Tempo**

* The Familia Valera Miranda are descended from Andalusian immigrants.
* The Cuban son is a fusion of musical elements from the Spanish who colonised Cuba and from the African slaves whom they imported.
* The Son is a traditional Cuban song form often performed at a Descarga (group improvisation session).
* The Cuban Bolero is a variation of the Spanish dance.
* Traditional Cuban instruments are used; cuatro, acoustic guitar, maracas, claves, bongos & vocals.
* The lead vocal is the pregon and the chorus vocals the coro.
* There is a narrower vocal range in *Se Quema* than there is in *Alla Va Candela*
* The vocal writing is always syllabic.
* The cuatro solos are always more virtuosic than when the vocals are singing.
* The Cuatro solos cover the whole range of the instrument.
* *Alla Va Candela* also features a bongo solo.
* Typical features of the Cuban Son & Bolero include; the Son Clave rhythm – either 3:2 or 2:3, chordal accompaniments and syncopated block chords. The pulse is often maintained by continuous maraca quavers.
* *Se Quema* features and anticipation bass, triplet rhythms and syncopation.
* Alla Va Candela uses a 2:3 Clave rhythm, syncopation, triplets and hemiola patterns. Sometimes the Clave rhythm is reversed.

Wider listening: *Sound Magic –* Afro Celt Sound System, *Abriendo Puertas –* Gloria Estafan, *A Toda Cuba La Gusta ––* Afro Cuban All-stars