The Analysis of Salidas and Romanzas in Cuban Zarzuela

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THE ANALYSIS OF SALIDAS AND ROMANZAS IN CUBAN ZARZUELA

By

Raquel Castaneda Rubi

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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The Analysis of *Salidas* and *Romanzas* in Cuban Zarzuela

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This doctoral study analyzes some of the most representative *salidas* and *romanzas* of Cuban zarzuela. The study examines the multicultural elements of the new style of composition after 1927 with the evolving *zarzuela grande* in Cuba, the Afro-Cuban and popular rhythms, as well as the European musical patterns that can be found in these pieces. The translation and IPA of the scores will be also provided. This compilation is the first one on the field since most of the pieces have never been published or musically analyzed.
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I express my gratitude to the performers and experts on the field who helped me to narrow the selection of the most representative pieces for this study. I had the privilege of corresponding with one of the experts on the field, Enrique Rio Prado, who also suggested to me some bibliography, as well as José Ruiz Elcoro, who helped me in many ways all through this process. Special thanks to the soprano Hilda del Castillo, who provided me with many of the manuscripts and photocopies of the pieces, and my Cuban professor, María Eugenia Barrios, who trusted me with her doctoral paper and her signed publication of Rio Prado’s *La Venus de bronce*. My study would not have been possible without their help.

I would also like to thank my family, my mother for her unconditional support, and my daughters Alicia and Andrea for being my inspiration of life.
CHAPTER 1
INTRODUCTION
Background

The Cuban zarzuela has not received the study it deserves by musicologists, even though it is a very rich musical genre still performed in Cuba and around the world. When musicologists have analyzed the topic, it has been usually as a chronicle of its history, its chronological compositions, premieres, and theaters, rather than analyzing it musically. Like the arias in opera, the romanzas and salidas in zarzuela demand great vocal skills and easily captivate the attention of the audience. Most of these pieces eventually become part of standard concert repertoire. This study displays the work directly with the scores, provides lyrics translation and International Phonetic Alphabet (IPA), and analyzes the most important romanzas and salidas of the Cuban zarzuela.

In developing my selection criterion, the opinion of important performers and connoisseurs of the genre was solicited, considering their publications, research, and vocal careers in the field of Cuban zarzuela. It was intended to make a compilation of these representative scores, many of which are unpublished. Unfortunately, the copyrights of these works are in the hands of the families of the composers in Cuba, or in possession of companies such as Edward B. Marks Music, that does not permit the reprint of the scores for this study. Therefore, only musical examples to support the findings are provided. The excerpts were transcribed, and only those that have already been transcribed by authorized companies are reproduced. This study has used primary manuscript sources, most of which have never been edited, and examined some scores from the Cuban Heritage Collection of University of Miami (CHC). However, the
sources used are mainly photocopies and manuscripts from Cuba received through the assistance of Cuban friends and teachers, which are part of my personal score collection.

With the transculturation phenomenon in Cuba, which coincidently emerged at the same time as the development of the genre in the island around 1920, the fusion of African and European elements developed a unique Cuban style. This study provides a musical and dramaturgic analysis of these Afro-Cuban elements, addresses their origins and compares them with previous vocal-instrumental European models such as the opera and operetta arias, and Spanish *romanzas de zarzuela*.

**Overview of Chapter**

Understanding the origins and evolution of the zarzuela in Cuba is the foundation of this research. The complex process of transculturation in Cuba greatly influenced the arts, and specifically the Cuban lyric theater. This chapter explains the beginnings of the genre, the multicultural background that accompanied the creative process, the evolution of the zarzuela in Cuba, and the selection criterion for this compilation and analysis.

The principal problem of political and cultural isolation and the lack of publications in Cuba and the world will be addressed as well as the research questions that guided this study. I provide elements of relevancy regarding the authors and their works, definitions of terms, and an outline of my research. In addition to exploring the Cuban rhythms and their performances, the worldwide significance of Cuban vocal music to support the relevance and applicability of this study is addressed, especially now that the island is gradually opening to exchange with other cultures and accepting external collaborations.
Zarzuela Origins and Evolution

The Origins of the Zarzuela Genre in Cuba

Zarzuela is originally a Spanish lyric-dramatic genre that alternates spoken and sung scenes. It was first performed in Spanish courts in the mid-seventeenth century, but it was later, in nineteenth century, when nationalist composers trying to develop a national operatic product reinvigorated the genre in Spain.\(^1\) The zarzuela production increased dramatically in the 1840’s in Spain and gradually spread into the other Hispanic countries. Latin-American countries such as Argentina, Chile, Uruguay, Venezuela and Mexico as followers of the Hispanic traditions developed a *criollo* theater, defined by the researcher José Ruiz Elcoro as “teatro criollo de corte sainetesco y revesteril” (*criollo* theater with elements of genres such as *sainetes* and *revista musical*).\(^2\)

In Argentina the *sainete criollo* was developed; Venezuela and Mexico also developed their own zarzuela tradition, and even in New Mexico hundreds of scores were discovered by Manuel Areu in 1952, a collection that is available at the Center for Southwest Research of University of New Mexico.\(^3\) Furthermore, other countries such as Philippines adopted the genre, also known there as *sarsuwela*. In Cuba the genre grew and developed with national characteristics that made it unique.\(^4\)

The lyric art in Cuba began in the second half of the eighteenth century with the construction of the first theater in Havana, the *Coliseo de la Habana*. By the end of the

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\(^4\) Ruiz Elcoro, 65.
century, the first known zarzuela in the island, *El alcalde de Mairena* by Joseph Fallotico, was premiered in 1791. Even though many authors would not consider this and other similar early works as part of the zarzuela repertoire, these compositions (even when most of these pieces did not survive) marked the origin of the genre.

The main difference from the Spanish zarzuela was the introduction of Afro-Cuban elements. In the process of finding its identity, Cuba experienced a transculturation. This term was created to define the phenomenon of merging and converging cultures. In Cuba, cultures from different countries such as Spain, the African regions such as Senegal, Guinea, Congo, and Mozambique, as well as other cultures to a lesser degree, were involved in a complex process of acculturation and deculturation. The phenomenon was the result of many factors such as wars, ethnic conflicts, racism, multiculturalism, interracial sexual relationships, and many other sociological factors that finally merged into a homogenized and genuine *criollo* culture.

From its inception the African rhythmical patterns and black characters such as the *negrito* and the *mulata* were introduced into the plots. Therefore, new language and pronunciation elements, social and racial conflicts, and finally formal and compositional influences permeated and made it uniquely the Cuban version of the lyric genre.

**Vernacular or Bufo Theater**

From the beginning of the nineteenth century, Francisco Covarrubias, who is considered the father of the vernacular theater in Cuba, among other authors of that period, cultivated “*sainetes provinciales*” in parallel to the very popular Spanish

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6 Río Prado, 17.
tonadillas in the capital, Havana. Later on, Los Bufos Habaneros\(^7\) would continue with this tradition inspired by those early works. The structure of these works included the sinfonía (an overture that opened the spectacles, either operatic or dramatic) and three one-act pieces with musical intermissions between the scenes. The first section, the overture, became a succession of dances within the Cuban bufo theater, while the intermissions included a variety of Cuban popular genres of the time. The very popular guaracha, and other criollo rhythms as danza, danzón, and rumba were performed during those intermissions with typical Cuban popular instruments.\(^8\) Sainetes, and many other varieties such as parodia, revista, apropiósito, including even the zarzuela as a sub-genre were developed by many companies with great success. However, the political separatists’ influences made them disappear from the theaters in 1869.\(^9\) When political calm was re-established, the zarzuela re-started its presentations. Spanish zarzuela was also part of the regular repertoire of the lyric theater in Cuba from its beginnings, and around 1880 new bufo companies continued to thrive until the end of the century when a new era of the genre was marked by the Alhambra Theater: The “alhambresco period”.\(^{10}\)

\(^{7}\) Ibid., 19.

\(^{8}\) Ibid., 35

\(^{9}\) Ibid., 24.

\(^{10}\) Ibid., 41.
The Alhambra Theater

The Alhambra Theater opened in 1890, was dedicated to the performances of Spanish zarzuela initially, and later to a huge repertoire of Cuban theatrical lyric expressions. More than a thousand titles were written specifically for the Alhambra\textsuperscript{11} with the particularity of being performed just for men. After years of success, political and economic factors plunged the island into one of the more profound crises under the leadership of President García Menocal from 1913, and later, President Zayas Bazán in 1921. The cheaper productions with minimal entry fees to make the theater an affordable option for low class audience contributed to the decadence of the genre. Simultaneously, the irrelevance and vulgarity of performances in the Alhambra Theater resulted in a remarkable disconnect with the audience. Finally, the birth of sound cinema offered

\textsuperscript{11} Río Prado, 44.
competition to the theatre, which had been unique with the use of spoken texts. Composers, librettists, performers and impresarios tried to fill the growing demand of family and specifically female bourgeoisie entertainment. Therefore, the zarzuela acquired a new direction and dimension after 1927 with the auspicious opening of the Regina Theater, which would become the most important location for an important collaboration within the genre: the Cuban composer Ernesto Lecuona and his librettist Sánchez Galarraga.12

**New Type of Cuban Zarzuela**

The zarzuela *Niña Rita* by Ernesto Lecuona, in 1927, marked the beginning of a new era in Cuban zarzuela. It was premiered for the opening of the Regina Theater in Havana and would lead to a series of works that showed a shift to a higher level of Cuban lyric and drama, considered by many the real birth of Cuban lyric theater.13 The genre’s evolution was in relation to an intellectual necessity of creating a national lyric product, or national opera.14

The transculturation process and other factors such as the amount of talented female performers brought a gendered and racialized expression in the arts.15 Cuban zarzuela became one of the ideal vehicles of expression for those sociocultural transformations with new and more elaborate product known as *zarzuela cubana de nuevo tipo*.16 The evolved genre brought new characteristics, themes and characters.17

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12 Thomas, 34.
14 Thomas, 1-9.
15 Ibid., 26-39.
16 Río Prado, 91.
The well-known *bufo* characters such as *mulatas*, *negritos*, and *gallegos* were relegated to secondary parts in the plot. New principal characters such as white aristocratic characters representing the Cuban bourgeoisie were introduced. However, poor characters and the *mulatas* continued to be used as principal characters within the racial thematic plots.

Many multicultural elements were incorporated in the music and drama such as the use of a colonial historic context for the settings, the introduction of melodrama for the principal characters, and the opening of the social spectrum of issues, previously limited to low and underclass plots.

Musically, the new type of zarzuelas had specific characteristics: The use of Cuban traditional rhythms, more elaborated harmonic and instrumental treatment, the use of lyric forms close to the opera, completely defined lyric vocal interpretation, and more relation between the music and the plot.  

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**Selection Criteria**

**Género chico, Género grande**

Regarding the word *zarzuela*, the term, as a genre, has been a topic of discussion. The word *zarzuela* described originally the sung theater with spoken dialogues in the Spanish courts around the middle of the seventeenth century. In Cuba, the term has been controversial since it is applied to describe a general practice of musical theater as well as a label for specific works. *Zarzuela*, and many other labels used for small one-act pieces, considered within the category of *género chico*, such as *sainete, revista, juguete, operetta*, and *comedia lírica*, generally served as a dramatic description rather than

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17 Río Prado, 210.

18 Ibid., 213.
providing specific taxonomy of the pieces. Regarding this issue of classification the
musicologist Susan Thomas wrote: “One of the greatest difficulties in understanding the
practice of genre classification is that the nomenclature solidified after the fact; it is the
product of analytical critic rather than artistic forethought.”

In order to unify criteria, the term has been defined by the Cuban researcher
Enrique Río Prado as any manifestation of Cuban lyric art with alternating spoken and
sung scenes, regardless of genres and designations of the different musical parts.
Therefore, the zarzuela is set apart from the opera, which is an eminently sung
expression, and includes a wide range of formats within the género chico. Even though
the genre grew and developed after 1927, with the great productions where the well-
known features of Cuban zarzuela emerged, the two preliminary stages defined by Río
Prado as “bufo theatre” and “alhambresco genre” cannot be excluded when analyzing the
evolution and crystallization of the genre.

These early stages (from around the second half of the nineteenth century) are
undeniable history of the zarzuela in Cuba, even though they are far from the aesthetics
of the third period. This one is defined from 1927 until 1959, and it is considered by
many authors as the moment of the birth and development of the genre. This stage was
called: Cuban Zarzuela of a new type, finally reaching the category of género grande.
This category refers to bigger works with several movements and more elaborated plots.
However, some of the titles selected for this study are composed as a single act; being the

\[19\] Thomas, 22.

\[20\] Río Prado, 12.
complexity of the plot and the aesthetics of composition are what makes them part of the big genre in Cuban zarzuela repertoire.

This study will focus on this generation of works, considered by many authors and researchers as the real and genuine Cuban zarzuela. It had specific characteristics described by Rio Prado in his fifth chapter about the Cuban Zarzuela of new type. The works of that third period in the evolution of the genre have transcended through the years and have been performed by several generations of Cuban singers around the world.

**The Relevance of Salidas and Romanzas de Zarzuela within the Genre**

*Romanzas de zarzuela* and *salidas*, like the arias in opera, are the most acclaimed selections of the zarzuelas. These pieces have been regularly performed separately in concerts in Cuba and many other countries, becoming part of the standard Cuban lyric repertoire. Both, *romanzas* and *salidas*, generally demand greater vocal skills and captivate the audience. Besides, the cost of zarzuela productions, accessibility and permissions to perform orchestra scores, and the lack of publications, make more frequent the individual performances of these pieces with piano accompaniment rather than with the whole orchestra. The level of difficulty of these pieces is moderately high, due to the required maturity in vocal legato line, the range, and in some cases the complex rhythms. Therefore, *romanzas* and *salidas* are appropriate for any professional or graduate student recital. I intend to offer a reference guide for students and professors who are willing to explore this Cuban genre.
Statement of the Problem

Lack of Publications

Due to the economic issues and the isolation of Cuba, national printing companies have been limited or closed. In addition, international publishers have not had access to most of the Cuban musical repertoire. Specifically in zarzuela, there is no publication of any work, neither the small genres within the zarzuela chica nor the prominent works of the evolved zarzuela grande.

For years, music copyists in Cuba wrote versions of the original manuscripts. Several orchestrations were made as well, and more recently, photocopies of those versions have been the material for performers and music directors. That situation has not been an obstacle in maintaining the practice and performance of the zarzuela repertoire. In Cuba, and even in other countries, conductors have found ways to perform the most important exponents of the genre. In concert music, this practice is even more evident since Cuban performers have included the most relevant parts of these works, such as romanzas and salidas, into their standard lyric repertoire all over the world. However, access to these scores is very limited, becoming an obstacle to promote Cuban lyric music. In order to preserve and keep alive this unique legacy of Cuban culture, a compilation, musical analysis, and publication of these works are necessary.

Lack of Formal Analysis, Translation and IPA

The musicological study of the Cuban zarzuela, as a general line, has been focused on the historical and chronological development of the genre through their performances. The life and work of its composers have been also included in several biographies and studies. However, the musical analysis of this repertoire has been only
partially mentioned by a few researchers such as Susan Thomas in some chapters of her book *Cuban Zarzuela: Performing Race and Genre on Havana’s Lyric Stage*.

One of the most relevant aspects of these works is the presence of Afro-Cuban elements in the music. African patterns and elements of the Cuban popular music are blended within the European lyric structure of the musical and vocal parts. There is no previous work which analyzes those structures, neither translation nor IPA to approach the repertoire without the challenge of the understanding and diction of the Spanish language and linguistic peculiarities.

**Research Questions**

**Research Question 1**

How will this study help resolve the lack of publication and knowledge of the Cuban zarzuela repertoire?

There is a double issue regarding the lack of publications and thus, the knowledge about this repertoire. The tradition of performing zarzuela in Cuba and other countries, more specifically *zarzuela grande*, has been kept alive to the present time. Cuban conductors and musicians have preserved manuscripts of the most important zarzuelas for generations. However, the problem is the very limited access to these manuscripts made by musical copyists, and photocopied throughout the years. Besides, the lack of a guide about range, style, and background of this repertoire, keep the pieces inaccessible for new generations of students and professional singers of other countries.

My intention of transcribing and providing the compilation of the principal works within the genre is not possible in this study since the agencies and families in charge of the copyrights do not allow me to reproduce these pieces. I present the musical analysis, dramatic background of the selections, and translations and IPA of the lyrics, as a first
attempt of a repertoire reference guide of the principal Cuban salesas and romanzas de zarzuela. My intention, in the future, is to expand this repertoire guide to an actual catalogue of the pieces.

**Research Question 2**

What are the specific patterns of African and popular music in Cuban zarzuela?

Different patterns in the accompaniment and in the vocal parts are identified. The sources of rhythms are documented, providing examples of the patterns, and analyzed their dramatic function within the plot.

The reduced orchestral versions for piano and voice were used for analysis. Once the patterns were identified, I proceeded to compare the similarities within the catalogues of Cuban folklore music, the dictionary of Cuban Music, and other publications. The most important sources included several books of the writer and musicologist Alejo Carpentier, his musical research about the origins of Cuban music, ethnomusicology and Afro-Cubanism, as well as the *Catalogue of instruments of the folkloric-popular music in Cuba by the Centro de Investigación de la Música Cubana* (CIDMUC).

**Research Question 3**

What are the rhythmic and melodic elements from different cultures incorporated in this repertoire?

The variety of elements that formed the new Cuban zarzuela resulted in a very unique and authentic criollo style of composition. This research recognizes the African and European patterns that were standardized by the Cuban musical culture. Rhythmic
and melodic elements are analyzed as to how they are incorporated in the new Cuban genres making them part of the Cuban musical essence.

Besides the music, some other cultural elements after the Cuban process of transculturation became essential parts of its lyric and theatrical tradition such as new criollo characters, elements of the Cuban language, and dramatic aspects within the plots. Some of these elements remained as part of the Cuban culture and idiosyncrasy. Included in the analysis are these sociological elements. Since the zarzuela genre was one of the vehicles in the process of assimilation and appropriation of multicultural elements to create a genuine Cuban genre, the musical and sociological analysis of this genre is an important discussion for a better understanding of the repertoire by performers.

Purpose of the Study

As a Repertoire Reference Guide

After a careful selection of the most representative romanzas de zarzuela and salidas, this reference guide of this repertoire, provides the range, tessitura, key, tempo, difficulty, and dramatic background reference for an appropriate repertoire selection. The translation and IPA of the lyrics are also provided. Therefore, this repertoire is presented accordingly organized by composers, and accessible to vocal students, teachers and performers.

As a Musicological Analysis

The compilation includes a general formal analysis of every romanza de zarzuela and salida selected, providing the basic musical and structural analysis, underlining the more relevant compositional elements. It also provides the roots of the assimilated patterns from the African and European cultures present in the music, as well as the
elements from popular music that conform to the new *criollo* musical style after the transculturation process in Cuba. The analysis includes a comparison with other genres such as operetta, opera arias and Spanish zarzuela, in the style of the Cuban composers.

The Cuban transculturation process has been studied by the anthropologist Fernando Ortiz and specifically in music by the musicologist Alejo Carpentier. The influence of this process in Cuban zarzuela has not been studied or documented in literature. This study includes the analysis of the musical and sociological Afro-Cuban elements that marked the new generation of zarzuelas, which are present in the characters, the theme of the plots, the language, and the music elements.

**Relevance of the Repertoire**

The evolution of vocal music in Cuba was first documented in the second half of the eighteen-century with the sacred vocal compositions by Esteban Salas y Castro, as a representation of the late Baroque movement in the Americas. However, several years elapsed before one could actually find substantial creativity by specific performers and composers of the vocal art. Around 1800, composers such as José Manuel (Lico) Jiménez, Sánchez de Fuentes, Guillermo Tomás, José Mauri, among others, developed the *canción* genre, under the influence of Italian Opera and Spanish zarzuela.  

The genre would evolve in steady proliferation until the end of the nineteenth century with the creation of the lyric Cuban art song.

From the first attempts to develop Cuban lyric theater and zarzuela compositions, the genres absorbed all kind of popular rhythms and *pregones*. Popular genres such as the *canción* were part, indeed, of the zarzuela genre. The *canción* was one of the genres

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that would lead to the creation of the romanza in the zarzuela grande. Very famous titles were originally included in early zarzuelas. An example of this is the international well-known piece “Siboney” by Ernesto Lecuona, originally written for La tierra de Venus, a colorful revista premiered with La Niña Rita in 1927 on the opening night of the famous Regina Theater in Havana. This is an example of how Cuban melodies and rhythms have been immortalized by performers around the world and which still remain in the repertoire of successful singers such as Plácido Domingo.

Despite the fact that after 1950 new zarzuelas were no longer regularly composed in Cuba, and the economic limitations decreased the productions, the principal zarzuelas of the important trilogy of Cuban composers of the genre, Ernesto Lecuona, Gonzalo Roig and Rodrigo Prats, have continued to be performed in Cuba and several countries. This is evidenced in the most recent performances of María la O by Ernesto Lecuona at the Chamber Opera Chicago (2010), Cecilia Valdés by Gonzalo Roig at Toronto Operetta Theater (2003), at the Bilingual Foundation of Arts in Los Angeles (2010), and at the Miami Dade County Auditorium (2011). Specifically, the company Pro Arte Grateli, which produced this latest performance, has kept the zarzuela productions alive for more than forty years in Miami, staging the most relevant Cuban and Spanish zarzuelas. One of its most recent productions was the Cuban zarzuela Amalia Batista by Rodrigo Prats in 2012, also at the Miami Dade County Auditorium.
On the other hand, performing concert versions of Cuban *romanzas de zarzuela* and *salidas* has become a regular practice in Cuba, Spain, as well as in many Latin-American countries, and cities all over the world where Cuban artists have a cultural space to perform and captivate with their music.
Scope of Study

Educational

The analysis of these pieces allow students from all over the world to access and study one of the most important parts of the Cuban lyric repertoire. The lyricism and vocal demand of these pieces place the Cuban *romanzas de zarzuela* and *salidas* in a similar category as opera arias with its vocal demand and drama. Additionally, the sociological and ethno-musical value of this repertoire, with the blend of cultural roots, makes it even more interesting for a multicultural and cosmopolitan generation of contemporary artists for both performers and researchers. There is also a huge field for further investigation on Cuban zarzuela. This research is intended to open new horizons for young musicologists interested in Afro-Cuban music.

Professional

Cuban music has always been globally present because of the unique talent of its composers, the rich blending of cultures intrinsic in it, and the quality of its performers. In classical music, this phenomenon is not an exception. Great composers such as Ernesto Lecuona composed high level works comparable to the most renowned works of his contemporaries in Europe and the United States.\(^\text{22}\) Unfortunately, economic and political factors have built a barrier between Cuban musical exponents and the world. As a musician, I feel the responsibility of promoting the music of my country. The aim is to make this repertoire accessible to performers, and encourage the creation of new zarzuela companies to cultivate and renew the genre with contemporary productions.

\(^{22}\) Martínez, 63-68.
Definitions of Terms

Afrocubanismo: Black-themed trend in Cuban culture around the nineteen-twenties.

Apropósito: Small theatrical piece of circumstances featuring music.

Canción: Cuban genre meaning song.

Cabildo: Association of black slaves or former slaves according to their ethnic origin or nationality. Those organizations were called “cabildos de nacion.”

Cinquillo: Typical Cuban and Caribbean rhythmic cell formed by five notes used in Contradanza and Danzón.

Contradanza: Popular dance music genre developed in Cuba in the nineteenth century, rhythmically based on African motives.

Criollo: The term was born in the Colonial era to define natives of the Americas, descendents of the Spanish. It was a common term in the Caribbean, and could be translated as creole. In Cuba it is also applicable to many areas such as music, tobacco, or food originally from Cuba as a result of the heritage and fusion of other cultures. There is also a specific genre of countryside Cuban music or música campesina called criolla.

Danzón: Musical genre and dance that evolved from the contradanza.

Género chico: Originally Spanish genre of short and light single-act zarzuelas with everyday subjects.

Género grande: Also from Spain, the term refers to bigger works of two or more movements with more complex dramatic or comic situations.

Guaguancó: The most common sub-genre of Cuban rumba, combining percussion, voices and dance.
*Guajira:* As a style, it refers to “country music” in Cuba, evoking a rural ambience through specific instruments, poetical lyrics, and improvisation. As a form, it is rural musical genre that originated from the east of the island, usually written as de décima, a ten-line stanza of poetry.

*Guaracha:* Dance and vocal-instrumental genre of Cuban popular music, with rapid rhythm and humorous lyrics.

*Habanera:* Creolized form which developed from the contradanza.

*Parodia:* Mocked melodramas by appropriating the music but introducing a new plot that ridiculed the original story line.

*Pregones:* Street vendor’s cry.

*Revista:* Musical comedy originally from Spain, considered as an inferior genre.

*Romanza de zarzuela:* The equivalent of the aria in the opera. The romanza is a solo piece, generally slow and lyrical to express deep emotions by the principal characters of the zarzuela.

*Rumba:* In Cuban music, rumba is a genre that combines percussion, voices and dance. The three main forms of the rumba complex are: yambú, guaguancó, and columbia.

*Sainete:* One-act dramatic vignette with music in vernacular style, with comic and low class plots.

*Salida:* Musical piece to introduce the principal female character of the zarzuela, usually with the presence of other characters and the chorus. It could be translated as aria entrance.
**Syncretism:** The combination of different forms of belief or practice, and also applies to the artistic blend of cultures.

**Tresillo:** Triplet.

**Tonadillas:** Short satirical musical comedy. The genre evolved from a Spanish song into a miniature opera with everyday characters and vernacular language.

**Outline of the Study**

First of all, I present an overview of the origins and evolution of the zarzuela, its significance within the Cuban culture and the relevance of its *salidas* and *romanzas* within the genre is presented. The principal issue to access the repertoire and the necessity of publication, translation and IPA are presented in Chapter I as well as the three research questions that guide the work and the scope of the study. Chapter II focuses on the analysis of the bibliography, starting with differente criteria about classification of the genre and the literature that covers the phenomenon of transculturation in Cuba. Later, this includes a discussion of the sources of comparison to identify the Afro-Cuban patterns of the music and the few specific publications on Cuban zarzuela. Chapter III presents the methodology of this research. The sources that guided the criterion of selection, the method for translation and IPA, as well as the analysis and comparison of the pieces are introduced. Chapters IV and V summarize the findings of the research, divided in sub-chapters by composers, and the conclusions, respectively. I provide the more relevant portions of the biography of the composers, translation and IPA of the selected *romanzas de zarzuela* and *salidas* are provided, presenting a formal analysis of each selection. The conclusions summarize the general patterns of African
and European models found throughout this research that characterize the new *criollo* music.

**Summary**

The significance of the genre zarzuela within the Cuban culture is undeniable, and sharply contrasts with the scant attention and study dedicated to it. Possibly, the blend of popular and classical elements that characterized the genre from its origins, among other factors, marginalized the genre in comparison to others like the elite opera, for instance. The truth is that neither the opera, nor any other genre in Cuban lyric theater developed in importance, was as prolific as the zarzuela.

Making this repertoire more understandable and attractive to young singers and performers from different cultures helps to promote the work of one of the most talented generation of Cuban composers. Their works compressed the rich transculturation process that took place on the island, creating an authentic portrait of Cuban idiosyncrasy through its music and drama.
CHAPTER 2
LITERATURE REVIEW

Chapter Organization

“La historia de la zarzuela cubana está aún por escribirse. Este libro representa un acercamiento inicial al tema.”23 (The history of Cuban zarzuela has not been written yet. This book represents an initial approach to the theme.) With these opening words the Cuban researcher Enrique Río Prado starts one of the most recent and in-depth publications on the subject. Cuban zarzuela, as one of the most prolific genres in the history of Cuban music and one of the lesser studied, has not received the attention, analysis and research it deserves.

This chapter forms the basis of the research analyzing the different perspectives that have guided the authors when approaching the genre. The historical background that accompanied the transculturation process in Cuban culture is explored through its literature, the principal composers of the genre and their bibliographies, and the most recent studies about Cuban zarzuela.

Historical Background

Disagreements between authors regarding the zarzuela genre

The term zarzuela has been a source of disagreements between different writers and researchers who have tried to make a distinction between bufó genre and zarzuela, or vernacular theater and lyric theater. Some authors have considered them to be closely related, but, nevertheless, independent genres. Such is the case of Janet L. Sturman, who

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23 Río Prado, 11.
addresses the issue in her chapter “A Side Trip to Cuba,” and Susan Thomas who considers bufo theater and vernacular theaters, especially the movement of the Alhambra theater, to be antecedents of the development of the Cuban zarzuela. The Cuban journalist Eduardo Robreño also encloses these first artistic approaches into the vernacular theater, without evidence of belonging to the lyric art, although he mentions them in the subsequent evolution of the Cuban zarzuela theater genre and its significance. Finally, the Cuban musicologist Orlando Martínez clearly describes this evolution of the vernacular theater and the rise of zarzuela genre in his book Ernesto Lecuona.

However, more recently, the researcher Enrique Rio Prado in his book related to the Cuban zarzuela defines the genre as any manifestation of lyric art with alternating spoken and sung scenes, regardless of genre and names of the various parts and musical scenes. Therefore, the name zarzuela also includes a variety of genres such as sainete, operetta, revista, juguete, aproposito, among others. It is true, though, that the genre developed after 1927 with the great productions of zarzuela grande, in which emerged the well-known features of the Cuban zarzuela. However, there are two preliminary stages that cannot be excluded when analyzing the evolution and crystallization of the

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25 Thomas, 12-18.
26 Eduardo Robreño, Historia del Teatro Popular Cubano (Havana: Oficina del Historiador de la Ciudad, 1961), 44.
27 Martínez, 73-74.
genre. They would be the stages recognized by Rio Prado as *teatro bufo* and *género alhambresco*.”

**The Transculturation Process**

Transculturation is the process described by the anthropologist Fernando Ortíz as the phenomenon of merging and converging different cultures. In the arts the process brought a revolutionary effect. After the extermination of the indigenous, the authentic natives of the island, occurred a convergence of traditions, religions, and cultural manifestations, including those from Spain, primarily, from several regions of the Atlantic coast of Africa, from Mozambique on the other coast, and from other cultures to a lesser degree. From the end of nineteenth century the roots of a phenomenon that would be recognized as *Afrocubanismo* started to be present in the arts. The novel *Cecilia Valdes* by Cirilo Villaverde, rigorously analyzed by Reinaldo Gonzalez, is one of the most important and early exponents of the “blackness” in Cuban literature, which later becomes a marker of a new Cuban national literature. Rodrigo Prats used the novel later as a plot for the homonymous zarzuela, the masterpiece of the Cuban zarzuelística. The novel of Reinaldo Gonzalez helps one to understand the transculturation process and paints a portrait of the Cuba of the first half of the nineteenth century.

The musicologist Alejo Carpentier studied the Afrocubanismo trend in his literature around 1920. In music, the trend caused a backlash from the adversaries of the black race, but found a weak opponent in the *guajira* music, since the latter, rich in poetic

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28 Río Prado, 12


tradition lacked of variety of melodies and rhythms.\textsuperscript{31} Rhythm was one of the most relevant characteristics of the African music. The slaves brought that rhythmic sense to all their common activities. The power of syncopation, tresillos (triplets) and cinquillo came to enrich the Cuban sonority and developed new criollo rhythms which became authentic seal of Cuban music. More information regarding these African rhythms can be found in the literature of Fernando Ortiz.\textsuperscript{32}

The transculturation had crystallized and its presence in the music and drama became more and more frequent. Lecuona's zarzuela \textit{El cafetal} in 1929 was one of the first and most important works that reflects the sociological effect of this transculturation. For the first time, black characters were included in the central plot stripped of all bufo treatment. Later, with his zarzuela \textit{María la O}, Lecuona would introduce the mulata character. After several years of bufo representation of a superficial and stereotyped mulata, this new protagonist showed a refined image, captivating the attention of composers, librettists, and finally the audience. Even when distant from the bufo representations of the negrito and mulata, these characters continued the tradition of coloring the face of the performers when necessary, although in Cuba this never had the pejorative connotation of the American black face phenomenon in United States. In his \textit{Venus de Bronce}, Río Prado reproduces a polemic between two chroniclers from 1928 regarding those authentic criollo characters, an intrinsic part of Cuban culture, familiar to the Cuban audience, yet exotic and incomprehensible for others.\textsuperscript{33} The article \textit{Pieles}


\textsuperscript{32} Fernando Ortiz, \textit{La africanía de la música folclórica cubana} (Havana: Publicaciones del Ministerio de Educación. Dirección de Cultura, 1950).

\textsuperscript{33} Río Prado, 211.
Blancas, Mascaras Negras, (White skin, black masks) by Madeleine Camera in a compilation of literary essays about Cuban art in the exile,\textsuperscript{34} discusses the difference between that practice of the Cuban theatrical tradition and the black face issue in United States. These racial issues have been discussed by authors such as Susan Thomas in Cuban zarzuela’s chapter three about the mulata and salidas,\textsuperscript{35} and the negrito and negro trágico.\textsuperscript{36} Also, the national blackness and afrocubanismo is deeply analyzed by the American writer Robin Moore in his book Nationalizing Blackness.\textsuperscript{37} All these sociological aspects are important to consider by a performer when approaching a mulata romanza or salida, for instance.

**African Music and Cuban Popular Genres Catalogues**

The musical analysis of African and Cuban Popular Genres is a difficult task since there are scarce sources of comparison. In order to do a formal analysis, musicologists and researchers should possess a vast Cuban musical knowledge in order to recognize the patterns and, later, support the criteria justifying the findings with previous literature, dictionaries or catalogues. This study explores the field to provide an analysis of the most representative salidas and romanzas de zarzuela.

There are a few, but important sources of comparison for research. Some general literature about the genres, such as the book La música y el pueblo by Maria Teresa


\textsuperscript{35} Thomas, 40-48.

\textsuperscript{36} Ibid., 90-94.

Linares helps to understand the general traces of the African elements and Hispanic elements in Cuban music,\(^{38}\) as well as the genre *guaracha*,\(^{39}\) *contradanza*,\(^{40}\) and *habanera*,\(^{41}\) but without providing musical examples or rhythmic patterns of the genres. Some other sources are more specific. Helio Orovio’s *Diccionario de la música cubana*\(^{42}\) and Robin Moore’s *Music in the Hispanic Caribbean*, present the concepts and basic patterns of the principal Cuban popular rhythms. For the African rhythms, the catalog about instruments and rhythms of folkloric Cuban music, by the musicologist Victoria Eli Rodriguez and the Center of Investigation and Development of Cuban Music (CIDMUC)\(^ {43}\) was consulted.

**History and Evolution of Vocal Genres in Cuba**

Starting with the European origin of the vocal genres, the Grove Dictionary and the *Diccionario de la zarzuela*, are excellent sources to understand the birth and evolution of the *romanza*\(^ {44}\) as a genre and the zarzuela in Spain\(^ {45}\). *España desde la ópera a la zarzuela*\(^ {46}\) is another good document that reviews the nineteenth century zarzuela in


\(^{39}\) Ibid., 35.

\(^{40}\) Ibid., 25.

\(^{41}\) Ibid., 41.

\(^{42}\) Helio Orovio, *Diccionario de la música cubana* (Havana: Letras Cubanas, 1992).


Spain, helping to understand the evolution and influence of the genre in other countries. In America, Cuba was one of the first Spanish colonies where the opera was present from the late eighteenth century. The historic evolution of the genre in the island as well as the European presence in Cuban operatic productions is described in Tolón and Gonzalez’s *Operas cubanas y sus autores*, a publication from 1943 that constitutes one of the few and more complete sources about this genre. Of course, all that early operatic movement in Cuba influenced the origin and development of the most prolific lyric art in the island: the zarzuela genre. An essay about this evolution can be found in the publication by Rowland J. Bosh, *Veleidades musicales.* Janet Sturman also reviews this process in his book about zarzuela. In chapters two and three she focuses on the expansion of the genre into the Americas, and specifically in Cuba, respectively. Susan Thomas and Río Prado also address this evolution and will be discussed separately due to their significance on the Cuban zarzuela field.

**Political Influences on the Cuban Culture**

Cuban identity emerges from a complex and continual process of transculturation that resulted in a mix of elements from different cultures. The first stage of deculturation occurred with the Indians and Spaniards; the latter came and imposed their religion and culture, the former disappeared unable to adapt. Later on, the necessity of the workforce made Spaniards bring slavery from Africa, adding a new culture to the spectrum. The

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49 Sturman, 28.

50 Ibid., 46.
syncretism between Spaniards and Africans from different regions, and some other immigrant minorities from various origins such as Jews, Portuguese, North Americans and Chinese, finally formed the characteristic *cubanismo* in the arts of the first half of the twentieth century. By that time, the arts started showing the traces of an authentic Cuban culture. Cuba’s economy was basically focused on sugar production, and in a more minor scale on the café, and tobacco. Fernando Ortíz’s masterpiece, *Cuban Counterpoint: Tobacco and Sugar*, published in both Spanish and English, is the most important work in the understanding of the Cuban political economy and the formation of its identity.\(^{51}\)

*The Cuba Reader* is a compilation of works about twentieth century Cuba from multiple perspectives, including songs, poems, short stories, and speeches, among other cultural manifestations. The works are organized chronologically in relation with the politic and cultural events that did lead to the evolution of the nation and its decadence within the Castro government. It chapter III, *The Struggle for Independence*, describes how slavery in Cuba was abolished late in comparison with other areas in America, and it did not solve the racial and economic divergences in Cuba. Instead, the Ten Year’s War from 1868 to 1878 plunged the island in a profound economic crisis. The efforts for independence and freedom were mutilated with the intervention of United States in 1890. Therefore, the new century arrived with a more radical nationalism movement in the arts.\(^{52}\)

Other articles within this compilation describe the posterior evolution of the nation. With the mandate of President Gerardo Machado from 1925 to 1933, the political

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\(^{51}\) Fernando Ortíz, *Contrapunteo cubano del tabaco y el azúcar* (Havana; Editorial de Ciencias Sociales, 1983).

and economic situation became worse. The struggle against Machado’s dictatorship brought a larger and deeper movement in the arts, an explosion of nationalism. Painters, poets and musicians initiated a trend: The Afro Cubanismo. In that context emerged the zarzuela grande in Cuba, which would be affected by the consequent struggle against Presiden Fulgencio Batista, and later the Cuban revolution in 1959 and the Cold War, which isolated the island for more than fifty years.\(^{53}\)

**Cuban composer’s biographies**

The composer who marked the beginning of the new generation of zarzuelas in 1927 was Ernesto Lecuona. The Cuban composer was inspired by the Spanish zarzuela that was also revitalized with the premiers of great works such as *Doña Francisquita* by Amadeo Vives and *Los gavilanes* by Jacinto Guerrero in 1923, and *La leyenda del beso* by Reveriano Soutullo and Juan Vert in 1924, all of them performed in Cuba a few months later than their world premieres in Spain.

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\(^{53}\) Chomsky, 333.
Lecuona, in collaboration with the Cuban composer Eliseo Grenet premiered the zarzuela *Niña Rita* in 1927. The evidence of a higher aesthetic level of the composition was clear, even when the composers were not totally aware of the historic significance of their work. This premier opened the door to a series of similar works, where many composers like Grenet and Jorge Anckermann, and librettists like Galarraga continued these steps to develop the genre. However, the Cuban composers who excelled with Lecuona were Gonzalo Roig and Rodrigo Prats. I explore the bibliographies and works of these three composers, who constitute the prominent trilogy of composers of the Cuban zarzuela.

The Cuban musicologist Orlando Martínez published in 1989 the first biography of Ernesto Lecuona, as a result of a personal collaboration and friendship with the actual
composer for more than thirty years. Interesting details about his zarzuelas can be found in the chapter about creation, in section B, *Teatro.* Also, the important collaboration with the librettist Gustavo Sánchez Galarraga, who shared the creation of all his important works, has a special attention in Río Prado’s chapter about *zarzuela cubana de nuevo tipo*, specifically in its section: *Un binomio autoral: Galarraga-Lecuona.*

Figure 4. Gonzalo Roig.

The Cuban journalist Dulzila Cañizares, on the other hand, wrote the biography of Gonzalo Roig, between 1971 and 1975. The book was published in a deluxe edition in 1978 including pictures, musical manuscripts, and personal letters of the Cuban composer who wrote the Cuban lyric masterpiece, the zarzuela *Cecilia Valdés*. Among the sources that form the poetic atmosphere of the writing, are the testimonies of Cuban artists such

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54 Martínez, 73-77.
55 Río Prado, 119-127.
as the guitarist, conductor, and composer Leo Brower and the writer and connoisseur of Cuban culture Juan Marinello, among others.\textsuperscript{56}

Unfortunately, there is no published biography of the third composer of the trilogy, Rodrigo Prats, but his life and works are present in several publications including Río Prado’s book. The \textit{Diccionario enciclopédico de la música en Cuba} presents Prats’ biography,\textsuperscript{57} as well as all major Cuban composers and performers of the genre.

**Most Recent Research**

**Susan Thomas**

Considered the first non-Cuban writer to address the topic of Cuban zarzuela in a book, Susan Thomas’ \textit{Cuban Zarzuela: Performing Race and Gender on Havana’s Lyric Stage} offers a wonderful approach to the most important works and composers, and the


\textsuperscript{57} Radamés Giro, \textit{Diccionario enciclopédico de la música en Cuba} (Havana: Letras Cubanas, 2007), Vol III, 259.
relationship between music, gender and race in an unusual thematic organization. Besides that, this pioneering work analyzes for the first time through musical excerpts the different sections and characters of the Cuban zarzuelas, constituting the only comprehensive musicological analysis of the genre to date.

The first chapter describes the trajectory of lyric theater in Cuba from the nineteenth century while the second examines the gender and genre relationship where the feminine demands and talents played an important role in this evolution. Chapter three is dedicated to the mulata character and their salidas. Later, Thomas dedicates a chapter to the black masculinity in zarzuela, addressing the history of black face in Cuban theater and the legendary negrito character, his variants and evolution. Chapter five is dedicated to the white femininity in zarzuela. These characters, different from mulatas, but no less controversial, such as the prostitute protagonist of Rosa la china are analyzed in this chapter. Also, the naïve characters counterpoint to the mulata protagonists and the genre romanza is included. The last chapter, discusses the character types of the young white men, or galán, of the plots, who were invariably sung by a tenor.

In a brief epilogue, Thomas debates some contemporary issues such as the lack of modern productions, the contemporary crisis of the zarzuela and as a consequence to the destiny of the genre. Her perception, even though she is not a Cuban native, fits perfectly on the principal issues and covers, at least partially, a lack of musical analysis and attention to this important chapter of Cuban lyric music.

**Enrique Río Prado**

*La Venus de bronce: Una historia de la zarzuela cubana* was the first serious work that focused on the history of Cuban zarzuela. First published in Spain, in 2002, the
book chronicles the performance history of the genre through its theaters and premiers, its composers and performers, from its inception until the second half of twentieth century. The second edition was published in Cuba, in 2010, revised and amplified.

The book is divided in three major sections. The first one comprises seven chapters of socio-historical analysis of the four periods he divides the history of the genre in the island: *bufo*, *alhambresco*, *zarzuela de nuevo tipo*, and *última etapa*. Río Prado’s history of the zarzuela occurs mainly in Cuba, only mentioning toward the end the foreign companies that also cultivated the genre in exile. The second two sections are devoted to documents and annexes related to the zarzuela.

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58 Río Prado, 15.
59 Ibid., 41.
60 Ibid., 91.
61 Ibid., 249.
CHAPTER 3

METHOD

Overview

The purpose of this study is to catalogue some of the most relevant *romanzas* and *salidas* of Cuban zarzuela. In order to create such a work, the criterion of connoisseurs and experienced performers of the genre to include the most relevant exponents of these pieces were explored. Then, the works were transcribed, translated, provided the International Phonetic Alphabet (IPA), and formally analyzed the musical scores.

As part of my analysis, historical and sociological elements that exerted influence on the interpretation of the scores are included. The introduction of the *mulata* character through the *salidas* and her treatment within the new plots, the relationship between white and black characters, the vision of slavery through the music and drama, and the African influences in the Spanish language are some of the points underlined within the analysis.

The purpose of this chapter is to describe the research methodology of the study. First, the sources of the scores and the selection criteria are explained, describing also the procedure used in transcribing the old manuscripts and photocopies. Then, the process of translation and IPA are reviewed. Finally, the procedure of collecting and analyzing the data within the scores is explained.

**Sources of Compilation**

The compilation of scores is problematic in Cuban zarzuela, due to the fact that none of these scores are published. The political restrictions that have kept the island barred from interaction with other publishers, the economic limitations, the time and
weather conditions have played a role in the dispersal and, in some cases, the disappearance of scores and libretti.

Due to the lack of sources, and taking into consideration the relevance of the genre after 1927, with the premier of the first zarzuela of the new type, Niña Rita, the selections are made from this date to the 1940s, where new zarzuela productions drastically declined. Therefore, the most important works within the Cuban zarzuela grande are selected.

Photocopies and manuscripts from Cuba are transcribed and analyzed. The selection specifically of salidas and romanzas de zarzuela was a decision based on the relevance of those pieces within the parts of the zarzuela. Both of them have emerged to become part of the standard repertoire of lyrical Cuban music, as have the most relevant arias within the opera.

In developing my selection criterion of what specific romanzas would be included, the opinion of important performers and experts of the genre such as the Cuban sopranos Hilda del Castillo and María Eugenia Barrios, the musicologist José Ruiz Elcoro, and the writer Enrique Río Prado were solicited.

**Catalogue of the Scores**

Some of the sources of the pieces included in this compilation are manuscripts and photocopies that have been passed hand-to-hand for many years in Cuba and also have spread all throughout foreign countries where Cuban emigrant musicians perform the genre. Sometimes, the sources are illegible or in bad condition, making the transcription process more difficult. The scores, before transcription, look as follows in the example below.
During the research process, notification was received that some of the Lecuona and Roig pieces had been already transcribed. E.B. Marks Music Co. holds the copyrights, and has disallowed me to reprint the scores for my study. Only fragments of those proofread transcriptions and examples transcribed using Finale Music Notation Software are used for the other excerpts. Therefore, the catalogue presents the basic information of key, range, tessitura, tempo recommended, and dramatic background of the character to understand the context for the appropriate interpretation.
Translation and IPA of the Lyrics

The translation is a laborious process considering that these pieces include words not only from the Spanish language, but also those from other cultures such as the African dialects and criollo elements, resulting from the transculturation process. For instance, the word Mayombe, mentioned in Amalia Batista’s salida, has its origin in the Congo tradition, and is a title of honor meaning superior chief, used to name their magicians. Such words cannot be translated. However, explanations of the words are provided. All the IPA and translation of the pieces are included in appendix A.

For the IPA, the source by Nico Castel on Spanish lyric diction was used. Presenting the book, which is dedicated to the English speaking singer, the author said: “It is designed to help the singer acquire the necessary diction skills to make his singing as authentic and idiomatic as possible.” The translation and IPA of Cuban romanzas de zarzuela and salidas will allow the English singer to approach these pieces within the zarzuela repertoire with confidence and understanding. Moreover, the IPA will be useful for all languages. The whole process of translation and IPA is accessible for me because of my Spanish background, Spanish being my first language. The phonetic system used is not the Castilian, which is specifically used for Spanish repertoire, since the pronunciation in Cuba does not include those specific sounds. Instead, the appropriate Cuban pronunciation is used, as in other Latin American countries, also discussed in Castel’s publication. Also, any criollismo or Africanism is provided with an explanation. As a reference for other pieces refer to the chart on Nico Castel’s chapter two.63

63 Castel, 11-18.
Musical Analysis of the Scores

The most challenging task of this research is the musical analysis of the zarzuela scores. Several reasons make this process difficult, such as the lack of previous analysis and bibliography, and most importantly, the lack of musical material to compare and support the findings. Cuban popular rhythms and African rhythms, to a lesser extent, are generally described in dictionaries and music books; what is rare is to find a source with visual musical patterns of the genres. As mentioned in chapter two, the Spanish edition of Orovio’s *Diccionario de la música cubana* and Moore’s *Music in the Hispanic Caribbean* was used for the popular rhythms, and the CIGMUC’s Catalogue of instruments of the Cuban folkloric-popular music for the African patterns.

The process starts with the visual and aural recognition of the patterns within the solo line, chorus, or accompaniment. My Latin background played a fundamental role at this stage. Once identified the African or popular patterns, the next step was to proceed to find them within the sources mentioned. Therefore, the study proves and provides the possible original source of some specific rhythmic pattern. Finally, the formal analysis of the whole piece is presented: the harmonic basic analysis, the description of the conventional elements (heritage of the European tradition), and the new multicultural additions.

The musical analysis required working closely with the Cuban Heritage Collection at the University of Miami Libraries. Part of the bibliography and catalogues could be physically found only at this source. The detailed work of the original African patterns to match the Afro-Cuban rhythms within the scores required many hours due to the volume catalogued African rhythms and dances.
Methodological Assumptions

African Patterns

The African patterns that form the Afro-Cuban elements found in Cuban music are generally recognized by the use of syncopation, irregular rhythms such as tresillos and cinquillos. Some of these rhythms evolved from Cuban popular rhythms such as the contradanza, the habanera and the danzón. In the new criollo music of the Afrocubanista trend we find these, but also more pure rhythms that migrated directly from African dances and rhythms such as abakuá dances, or guaguancó rhythms as part of the rumba complex. The different patterns of Cuban clave are a clear example of the incorporation of African rhythms to Cuban music, which can also be found in zarzuela with the inclusion of Cuban percussion in the orchestra. This study starts from these rhythmical patterns and matches them with the original sources of African genres.

European Patterns

We usually recognize as European patterns the conventional harmonization, orchestration, and structure organization of Western culture or “classical music.” The use of conventional instruments and families within the orchestra is another important element in the zarzuela genre. Formally, the zarzuela was close to the Spanish zarzuela model, but more innovative use of a variety of genres and rhythms were included within the parts. The use of bel canto to perform the vocal lines of the genre, regardless of the African themes, black characters, or African elements incorporated in the language, is clear evidence of the primacy of European elements in the Cuban zarzuela.
**Compositional Patterns**

One of the patterns that unifies the composers and librettists of the third generation of zarzuela, or *zarzuela de nuevo tipo*, was the use of the *mulata* as a principal role in their productions, together with the practice of introducing her through the *salidas*. Those were common denominators that marked that generation of works. The use of popular rhythms in zarzuela as a blend of high elite music with low class scenarios and entertainment was common in zarzuela from its inception. This generation of composers also continued with the tradition of including popular rhythms into their “classical” compositions. The *Afrocubanismo* trend was present in all the arts in the 1920s, but specifically in music, the Cuban zarzuela is a faithful exponent of the movement.

**Formal Patterns**

The new type of Cuban zarzuela, or *zarzuela grande*, had a lot of formal elements in common with the Spanish zarzuela. The use of *romanzas* as arias for solos, the big duets, chorus parts, and the whole structure by movements was similar to opera or Spanish zarzuela. Simple structural forms as binary, or ternary were used in the pieces. Within the forms of the zarzuela parts, one of the most complex is the *salidas* since they are not solo forms; instead, they could include characters other than the principal female voice (invariably a soprano), such as the tenor *galán* of the plot, and the chorus. Also, the *salidas*, included a variety of sections and rhythms organized similar to a medley structure. This research study provides a formal diagram for each *salida* in order to understand the compositional structure.

This analysis compares the structures with previous models such as opera, operetta, and Spanish zarzuela to provide points in common between the zarzuela
phenomenon in Cuba and the European vocal-instrumental genres. Since both structure and drama are closely linked, the analysis also considers similar prototype characters and dramaturgical moments.

**Time Line of the Study**

**Transcription, translation and IPA of the scores**

The transcription process was made using Finale software simultaneously with the analysis displaying their most relevant elements. For the translation and IPA, interpretation of the text, word-by-word translation when possible, and with idiomatic alterations are provided. My principal goal was to make the Spanish lyrics understandable in English, considering the idiomatic differences. The principle of the IPA is to provide one letter for each distinctive sound; therefore, the singer can master the diction of the foreign sounds, Spanish in this case, when approaching the repertoire. That complex step required detailed work and accurate revision.

**Analysis of the scores**

The work was divided between the Cuban Heritage Collection at the University of Miami Libraries and my personal catalogues. Extensive time was dedicated to find the original African patterns to match the Afro-Cuban rhythms within the scores, due to the plethora of African rhythms and dances catalogued.

**Review**

The review process of the catalogue and analysis constitutes the most important phase, in my opinion, in order to control the accuracy of the findings. I expended two months to review my work with the help of my music advisors. The translation and IPA needed close revision for consistency throughout the lyrics.
Summary of Method Chapter

The study of the most representative romanzas and salidas of Cuban zarzuela is crucial to the promotion of the Cuban culture, and specifically the zarzuela genre. The detailed work of cataloging, translating, and providing the IPA to these pieces required much time and focus. Additionally, the formal analyses of the musical scores had not been done previous to this investigation. There are a few sources of comparison of African rhythmical patterns, but no previous musical analysis of these pieces had been done, which make this research more necessary.

The research with the zarzuela works was reviewed and completed in the Spring semester of 2016. The final selection of salidas and romanzas was my first goal with the help of experts in the field. The pieces are cataloged by composer, presenting all the useful specifications for performers, and analyzed. The comparative analysis, in conclusion, with European genres signifies also an important task. The timeline includes approximated times for each step of the process.
CHAPTER 4

FINDINGS

Overview

The selection of the most important salidas and romanzas in Cuban zarzuela has been a challenge due to the plethora of pieces included into the genre. The final selection excludes the first periods of Cuban zarzuela due to the diversity of genres and taxonomy. The selections are narrowed to the new type of Cuban zarzuela, composed after 1927. In order to justify the criteria of relevance and popularity of some romanzas and salidas, known connoisseurs and performers of the genre were contacted. In this chapter, I will present a brief biography of these consultants and a table with their designated selections. The chapter also includes a brief analysis, IPA, and translation of the fourteen selected pieces. For this analysis, either the transcriptions provided by E.B. Marks Music, or personal transcriptions from photocopies and manuscripts of the pieces by Rodrigo Prats are used. The pieces are organized by composer, chronologically.

Selected Specialists in Cuban Zarzuela

Hilda del Castillo

The Cuban soprano and professor Hilda del Castillo has a successful vocal career that includes opera, operetta, and zarzuela. Her experiences with the zarzuela genre began at an early age in Matanzas, Cuba, and continued developing for many years in the island and other countries. The coloratura soprano worked directly with the composer Rodrigo Prats when he modified the first version of the zarzuela Amalia Batista in 1952. According to del Castillo, the composer wrote the romanza “Eres rayo de sol” especially for her. For many years, she performed the principal roles of opera and zarzuela in Cuba
and other countries as a member of the company *Opera Nacional de Cuba*. Del Castillo continues performing the genre with the Hispanic American Lyric Theatre Pro Arte-Grateli in Miami until today. She has performed the zarzuela repertoire in other Latin American countries, and as a professor, she devotes her labor to teaching how to perform the Cuban genres to young generations of Cuban immigrant singers.

**Enrique Río Prado**

Enrique Río Prado is an author and researcher living in Cuba. In addition to his most recent second edition of his book about Cuban zarzuela, *Venus de Bronce*, Río Prado is an active researcher of Centro *Nacional de Investigaciones de las Artes Escénicas* (CNIAE) in Cuba. Among his research about Cuban zarzuela and Cuban culture in general, he has several publications in journals such *Art Experience: New York City*, *Cuba Escena*, CNIAE.

The documents revealed and transcribed by Río Prado in his book *Venus de Bronze* about Cuban zarzuela, such as newspapers, magazines, programs, and other documents, constitute one of the most valuable contributions to the history of Cuban zarzuela. His vast experience in the field is more than reliable. For this reason, I rely heavily on his contribution for this study.

**María Eugenia Barrios**

The prestigious Cuban soprano, María Eugenia Barrios, was a disciple of Maestro Gonzalo Roig, working directly with the composer and being conducted by him in several performances. In 1966, she started singing with the *Opera Nacional de Cuba*. As a soloist of the company, she performed the principal roles of the standard operatic repertoire, as well as roles in Cuban zarzuelas, such as *Cecilia Valdés* by Gonzalo Roig,
Amalia Batista and Rosa la China by Rodrigo Prats, among many other Spanish zarzuela and Viennese operettas. She is the director of the vocal department at the Instituto Superior de Arte, ISA, in Havana, Cuba. She was also my first voice professor in Cuba, and I have a special gratitude for her collaboration.

José Ruiz Elcoro

Active historiographer, writer, musicologist, pianist, and lover of the Cuban zarzuela, José Ruiz Elcoro is another who helped me to clarify the priorities of my selections. Elcoro is considered a specialist not only in Cuban zarzuela, but in Ibero-American music. He has offered conferences and lecture-recitals about Cuban music at international conferences and universities around the world.

Among his publications, are many articles in journals from Spain, Argentina, and Mexico. He has written literary essays such as El teatro musical de Ernesto Lecuona, and Surgimiento y desarrollo de la zarzuela cubana: Estructura morfológica y análisis. To complete his background about Cuban música and zarzuela, it should be noted that Elcoro was, for twenty years, the principal reference librarian of Museo Nacional de la Música in Havana, Cuba.

Table of Selection

The table below is a comparative list of salidas and romanzas de zarzuela from the Cuban zarzuela repertoire. The selections are limited to the zarzuela of the new type after 1927 and include all voice classifications. The criteria of the researchers are in the order I received their lists respectively. The zarzuelas are organized chronologically and the coincidences are underlined. Three coincidences are underlined with the cells in blue,
four coincidences are underlined with the cells in yellow. The conclusions and the list of selections will be provided following the table.

**Table 1. Selections.**

<table>
<thead>
<tr>
<th>Zarzuela</th>
<th>Hilda del Castillo</th>
<th>Enrique Río Prado</th>
<th>María Eugenia Barrios</th>
<th>José Ruiz Elcoro</th>
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<tr>
<td>Niña Rita/Lecuona (1927)</td>
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<td>Romanza de Niña Rita/ Soprano</td>
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<td>La tierra de Venus / Lecuona (1927)</td>
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<td>Siboney/Mezzo-Soprano</td>
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<td>Los grandes de cuba/J. Anckermann (1928)</td>
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<td>El quitín/Soprano</td>
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<td>Un bolero en la noche/Tenor</td>
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<td>La Virgen morena /Grenet (1928)</td>
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<td>Lamento esclavo / Baritone</td>
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<td>El cafetal/Lecuona (1929)</td>
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<td>Romanza de Niña Flor/ Soprano coloratura</td>
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<td>Romanza de Africa/ Lyric soprano</td>
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<td>Romanza del Niño Alberto/Tenor</td>
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<td>Romanza/Soprano</td>
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<td>Romanza José Inocente/ Baritone</td>
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<td>Escucha el ruiseñor/Soprano coloratura</td>
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<tr>
<td>Zarzuela</td>
<td>Hilda del Castillo</td>
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<td>Romanza Vuelvo a ti/ Baritone</td>
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<td>Soledad/ Prats (1931)</td>
<td>Romanza como las flores /Lyric soprano</td>
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<td>Soledad/Tenor</td>
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<td>La reforma del calendario/ Grenet (1931)</td>
<td>Lamento cubano/Soprano</td>
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<tr>
<td>Cecilia Valdés by G.Roig (1932)</td>
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<td>Dulce Quimera/ Baritono</td>
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<td>Rosa la China / Lecuona (1932)</td>
<td>Romanza Rosa la China/Soprano</td>
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<td>El Clarín/Roig (1932)</td>
<td>Las coplas del Clarín /Tenor</td>
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<td>Romanza de Azucena/ Soprano coloratura</td>
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<td>La Habana que vuelve/ Prats (1932)</td>
<td>Pobre corazón/ Lyric soprano</td>
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<td>Sutil hechizo/ Tenor</td>
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<tr>
<td>La hija del Sol/Roig (1933)</td>
<td>Matanzas querida/ Soprano coloratura</td>
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<td>Aves y flores/ Soprano coloratura</td>
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<tr>
<td>Zarzuela</td>
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<td>Enrique Río Prado</td>
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<tr>
<td>María Belen Chacon/Prats (1934)</td>
<td>Romanza Ma Belen Chacón/ Lyric soprano</td>
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<td>Lola Cruz/ Lecuona (1935)</td>
<td>Damisela encantadora/Lyric soprano</td>
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<td></td>
<td>Romanza de Lola Cruz/ Soprano coloratura</td>
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<tr>
<td>Amalia Batista/Prats (1936)</td>
<td>Salida/Soprano</td>
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<td>Romanza de Alberto: Recordar es volver a vivir/ Baritone</td>
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<td>Que es lo que tengo en el alma/ Tenor</td>
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<td></td>
<td>Romanza de Amalia Batista/Soprano</td>
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<td>Rayo de sol / Soprano</td>
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<tr>
<td>El cimarrón/ Roig (1936)</td>
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<td>Es mi vida su querer/Tenor</td>
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<td></td>
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<td>Lamento negroide/ Mezzosoprano</td>
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<td>Ay Mama Inés/Soprano</td>
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<tr>
<td>La Plaza de la Catedral /Lecuona (1944)</td>
<td>Habanera/ Soprano</td>
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<tr>
<td>El Bravo/Prats (1965)</td>
<td>Nubes tristes/ Baritone</td>
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</table>
Conclusions of the Selection

All the titles in the table are representative of the Cuban zarzuela and will be analyzed for their relevance within Cuban music. According to the findings in the table, the principal romanzas and salidas are summarized into the trilogy of Cuban composers: Ernesto Lecuona, Gonzalo Roig and Rodrigo Prats. Other composers cultivated the genre, but evidence indicates that these were the most representative. They have been the most acclaimed by critics and remembered by the audience. Another observation is the predominance of pieces for female voices, sopranos, and specifically for the mulata character. The use of female voices and the mulata as a principal character became a distinctive characteristic of the Cuban zarzuela and the Afrocuban plots in the zarzuela of new type after 1927. My final selection includes 14 pieces, 3 salidas and 11 romanzas de zarzuela.

List of Selection of Salidas and Romanzas de Zarzuela

From El Cafetal by Ernesto Lecuona, 1929.
- Romanza de Africa (lyric soprano)
- Romanza de Lázaro: “Triste es ser esclavo” (baritone)

From María la O by Ernesto Lecuona, 1930.
- Salida de María la O (soprano)
- “Escucha el ruisseñor” (soprano coloratura) 64
- Romanza de María la O (soprano)

From Cecilia Valdés by Gonzalo Roig, 1932.
- Salida de Cecilia (soprano)

64 This piece was not originally part of the zarzuela, it was included in and it has been traditionally performed since then, captivating the audience as one of the favorite pieces of de genre.
- Marcha Habana (tenor)

From *Rosa la China* by Ernesto Lecuona, 1932.

- Romanza de Rosa la China (soprano)

From *La hija del sol* by Gonzalo Roig, 1933.

- “Matanzas querida” (soprano coloratura)

From *María Belén Chacón* by Rodrigo Prats, 1934.

- Romanza de María Belén Chacón

From *Lola Cruz* by Ernesto Lecuona, 1935.

- Romanza de Lola Cruz

From *Amalia Batista* by Rodrigo Prats, 1936.

- Salida de Amalia Batista (soprano)

- Romanza de Amalia Batista (soprano)

- Romanza de Carmita: “Eres rayo de sol” (soprano)
ERNESTO LECUONA

Ernesto Lecuona is considered the most internationally acclaimed Cuban composer. His music has been performed and recorded in many countries, acquiring universal recognition.\(^6^5\) Despite this undeniable significance, the creations of Lecuona have always been subject of controversy. His “romantic” works were always better received by popular audience than by the elitist audience and his contemporary composers, who were immersed into the new twenty-century tendencies. His music presents pure roots of nationalism and Cuban popular culture. It is comparable to universal composers such as George Gershwin, Franz Lehar, and Johan Strauss.\(^6^6\)

Musicologist Adolfo Salazar (1890-1958), defined his musical essence in the newspaper *El Sol*, Madrid of 1932: “En Ernesto Lecuona se aúna un intenso amor a la canción criolla, a la música del rico pasado nacional, con un palpitante interés por los ritmos cubanos ó afrocubanos” (In the person of Ernesto Lecuona there are blended together his intense love for the criollo song, the rich national music of the past, and an exciting interest for Cuban or Afrocuban rhythms) “…Lo que Lecuona consigue es un tipo de obra que participa de lo popular y del arte de concierto, en hábil proporción.” (…What Lecuona does is a type of work that combines the popular and the concert art in clever proportions.) “…No popularista; sin embargo, fácilmente accessible…” (Not being popular, however easily accessible…).\(^6^7\)

Lecuona’s music has a defined personality and his versatility is present as part of his personal seal. He is considered one of the finest melodists of Cuba and the world. It

\(^{6^5}\) Martínez, 63

\(^{6^6}\) Ibid.

\(^{6^7}\) Ibid., 65.
has been superficially said that his big talent damaged his creation. His vocal compositions are melodically rich, while his harmonic structure is more simpler. Nevertheless, we find rich and original harmonizations within his music. The lyrics were not always the best addition to his music. Lecuona frequently worked with the poet Gustavo Sánchez Galarraga, especially in his first stage, with themes mainly about love. Galarraga cultivated with fine humor the plots of secondary, comedic characters, such as the old gossip woman, among others, which were usually performed by actors with minimum or non-singing skills. The most advanced elements in his music and also in the vocal production are in the rhythm, as a result of his interest in the Afrocuban music. Lecuona expressed about himself: “Mis danzas negras inician lo afrocubano. Yo llevé por primera vez el tambor de la conga al pentagrama y al teclado…” (My black dances began the Afrocubanism. I brought for the first time the conga drum to the musical staff and the keyboard…).

The musical production of Lecuona has an important section dedicated to the lyric theater. His first work was the revista Domingo de piñata, composed and premiered in 1919. The purpose of this play, that included musical numbers, was primarily entertainment. It would be later, in 1927, when Lecuona acquired for his zarzuela and revista company the renewed Regina Theater, that his works would evolve into the zarzuela grande. His zarzuela, Niña Rita or La Habana en 1830, premiered for the inauguration of the theatre opened the door to a new era in the genre. Many titles were

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68 Martínez, 66.
69 Ibid., 69.
70 Ibid., 67.
71 Ibid., 74.
composed and performed in the Regina Theater. The new genre kept the comic characters of the vernacular theater such as the gallego (Spaniard)\textsuperscript{72} and negrito (blackface character). Also, new and revised characters were introduced such as the calecero (coachmen), the negro esclavo (black slave), the galan (young white men), the damisela (upper-class white woman), and finally the beautiful mulata (mixed race woman).

One of the principal formal contributions to the Cuba lyric theater was the Cuban romanza, which is a binary form where the first part has an introductory function in a recit style and the second is the actual body of the romanza with a defined and consistent rhythmic pattern.\textsuperscript{73} The other important formal convention, established in 1930 by Lecuona with his zarzuela María la O, was the salida. As a note about the peculiarities of the Spanish language, the exact translation of the term salida would be ‘exit’ instead of ‘entrance.’ However, in Spanish, the entrance to the stage is usually said as ‘salida a escena’ not ‘entrada’ (‘exit to the stage’ not ‘entrance’), being that the latter term is reserved for the ‘entrance’ of instruments or voices in a specific measure or part of the score. Therefore, the salida was the introductory aria of the principal role, who coincidently was a mulata in the principal salidas of the Cuban zarzuela. About the salidas, Susan Thomas wrote:

“Similar in function and structure to the operatic cavatina, salidas typically begin with an onstage chorus announcing the mulata’s entrance. Because salidas almost invariable occur at large public events onstage, events such as dance and parties, the choral introduction provides an excellent opportunity for the composer to create local color by showcasing local rhythms and popular dances genres.”\textsuperscript{74}

\textsuperscript{72} In Cuba, the term gallego was used to refer not only people from Galicia, but from any region of Spain.

\textsuperscript{73} Martínez, 76.

\textsuperscript{74} Thomas, 46.
The *salida* and the romanzas analyzed below are some of the most representative titles of Lecuona’s zarzuela creation. The selections will appear chronologically in the order of numbers of the zarzuela to which they belong.
Romanza de Lázaro: “Triste es ser Esclavo”

From: El cafetal (1929)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: G minor / (G major)

Voice Classification: baritone

Range: D2 – G4

Tessitura: D2 – F4

Level of vocal difficulty: Moderate-High

Excellent legato and breath management are required. Rhythm is slow, but includes syncopation. It requires a powerful high register for a baritone.

Tempo recommended: A \(\mathbb{J}=58\) (rubato), B \(\mathbb{J}=60\), \(\mathbb{J}=75\) (free cadenza)

Dramatic background:

Lázaro is a black slave married to another slave, Africa, but in love with Niña Flor, the daughter of the white master. The plot is set in the first half of the nineteenth century in a coffee plantation near Havana, property of José, the father of Niña Flor. This romanza is a lament for being a slave and living without love. Sadness and hope for freedom are the feelings of Lázaro in the romanza, which is sung as an introduction of the character at the beginning of the zarzuela.
Analysis and performing suggestions for “Triste es ser esclavo”

This romanza is composed in a complex binary form. The macro structure is:
Intro || A | B ||. However, the section B has intrinsic a ternary form. The romanza begins with four bars of introduction. The slave, Lazaro, is singing with abandon the sadness of his life. Section A presents a sixteen bar theme; the first eight bars are repeated instrumentally and includes new lyrics on the second half, for a total of thirty-two bars. The function of this first section is introductory, as typical in Lecuona’s formal structure of romanza and in general in Cuban zarzuela where this section has been described as a recit. 75 The second section in the major version of the key presents the body of the romanza. The slave continues his sad speech, but we feel some traces of hope in the music. The major key reflects his dreams, the presence of love even when it is not reciprocated and the desire of liberty. This section has its own two-bar introduction and thirty-two-bar of “a” theme, also repeated. Continuing with this micro structure, section “b” presents 16 bars of a contrasting danzón theme, where Lazaro mentions his “niña ideal” (ideal girl). The music is more danceable, continuing with the idea of his dreams and mixed feelings. Then, two-bar bridge and going da capo to section “a,” instrumental first and re-exposing with the same lyrics until the end, to finish with a small coda.

In this romanza Lecuona uses rhythmic and melodic elements of the African culture. Syncopation is present from the first melody line of the voice and duplicated by the accompaniment.

75 Rio Prado, 214.
Example 1. Syncopation in “Triste es ser esclavo,” mm. 5-8.

The body of the song, section B, is written with a combination of African and Cuban popular rhythms, showing the perfect blend of Cuban music, so well received by the audience. The first sub-section “a” has elements of a rhythm known as ‘afro’ in the left hand, while the right hand has consistent off-beat eighth notes, together producing a sense of African drums or toques. The syncopation is also present in the melody. The vocal line, on the other hand, is built with syncopation of Cuban cinquillo. The following example shows the patterns of vocal line “a” and accompaniment:

Example 2. Pattern of section B - “a” in “Triste es ser esclavo,” mm. 39-41.

The sub-section “b” presents a danzón rhythm, a genre that was very popular in the nineteen-twenties in Cuba.\(^{76}\) The left hand resembles the figures of the bass in a

\(^{76}\) Radamés Giro, Vol II, 9.
Cuban typical orchestra or band, while the right hand doubles the melody and covers the common windwood instrument ornamentations of the genre.

Example 3. Sub-section B - “b” danzón rhythm, mm.71-73.

Section A should be free, flexible in tempo, expressive and legato. Percussion instruments such as congas and timbales can be use as part of the accompaniment in section B, the firsts in subsection “a” and the seconds in the danzón “b” respectively. The tempo could also be slightly moved in the danzón part, even though there is no change indicated in the score. The rhythm ‘afro’ for the percussion additions in “a” has an African base and it is present in many Cuban pieces to the present day. This rhythmic pattern can be found in toques makuta. Specifically, it is found in toque guagua from cabildo Congo Kunalungo.

Example 4. ‘Afro’ rhythm, from toque guagua from cabildo Congo Kunalungo

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**Romanza de África**

From: *El cafetal* (1929)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: F major

Voice Classification: Soprano

Range: C4 – A5

Tessitura: C4 – F5

Level of vocal difficulty: **Moderate-High**

The romanza tessitura lies on the middle-low register of the soprano. Excellent legato, control and breath management are required for the pedal notes and *moderato* tempo. Vocal flexibility and unified registers are also necessary for the wide melodies that move from low to high register. Syncopation is present in the rhythm of this dramatic romanza.

Tempo recommended: $j=58$

Dramatic background:

Africa, the wife of Lázaro, is a slave. For the first time, black characters have principal roles in zarzuela. The romanza is sung at the beginning of the zarzuela, presenting the black character. In this case, Africa laments that her husband, being a slave as well, does not show any interest in her. At this point she does not know that he is in love with the white daughter of the master, Niña Flor, but her laments anticipate the fatalism of her love.
Analysis and performing suggestions for *Romanza de África*

This *romanza*, also known as “*Lamento Africano*” (African Lament), has a binary form: Intro A ||: B :|| Coda ||. The introduction and A section are very flexible in tempo and expression. From the first words, Africa reflects a mix of feelings, the proudness if her roots, her skin color, her temperament, and the sadness of her enslave condition. She expresses the pain of an unrequitable love. B section, being more rhythmical and stable, though in slow tempo as well, continues narrating the pains of the slave life. The thematic motive for sections A and B are both syncopated. The introduction also has elements of this African pattern.

a. Intro piano melody

![Intro piano melody](image)

b. Section A vocal line

![Section A vocal line](image)

c. Section B vocal line

![Section B vocal line](image)

Example 5. Syncopated motives in introduction, A and B themes.

These musical elements are present in several African dances and gave birth to the typical ‘afro’ rhythms so commonly used in popular music until today. It gives the African flavor to many melodies of this period in Cuban zarzuela and lyric art in general.
In the following examples, a *rumba* rhythm written in two four time is shown and the lyrics are added for comparison with the *romanza’s* syncopation.

Example 6. Syncopation in *toque de guagua* over the conga’s resonance box or with the *caja china.*

Example 7. Same rhythm with superposed lyrics of vocal line, section B.

The performer should pay attention to the ‘calm’ tempo, but keeping the African cadence of the accompaniment, *senza rubato* in section B. The legato line should not be interrupted by the rhythmical syncopation of the melody. Also the indication of *senza rit* at the end of the piece is usually performed moving the tempo forward toward the end to help the singer with the sustained high note. Therefore, both singer and accompaniment finish together. There is also an optional high A that makes the end of the *romanza* more brilliant.

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78 Eli Rodriguez et al., Vol I, 75.
Salida de María la O

From: Zarzuela María la O (1930)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: G major / C major / F major

Voice Classification: Soprano

Range: C4 - A5 (C6 optional)

Tessitura: C4 - A5

Level of vocal difficulty: Moderate-High

It demands vocal agility and flexibility for the rhythmic melodies, alternating with mastered legato lines for the more lyric moments. It requires stamina since it is a big scene formed by different pieces.

Tempo recommended: Intro $J = 105$ / María entrance $J = 75$ / Dulce bien $J = 70$ (piu mosso $J = 80$)

Dramatic background:

María la O is a mulatto woman in nineteenth century colonial Cuba. This mulata character was a symbol of desire. Her principal attribute is her exotic beauty, the result of an illicit sexual union between a white men and a black woman. The salida is the entrance to the stage of this character. The character enters during the birthday celebration of her friend, the mulata Caridad. When María la O enters, everybody is celebrating and dancing. All the guests recognize and show her admiration. They call her ‘la reina del manglar’ (queen of the neighborhood “El Manglar”) for her beauty and the many suitors she inspires. Niño Fernando, a white wealthy young criollo, who is also courting María, is at the party. The lovers express their feelings singing together in this salida.
Analysis and performing suggestions for *Salida de María la O*

First of all, the *salidas* are not ‘solo’ numbers in Cuban zarzuela. These pieces are essentially a collage of different rhythms and songs, with bridges and contrasting sections, which make them similar to a medley. Therefore, in the IPA and translation section, the lyrics of the chorus parts are complete. However, in performance, those parts could be regularly played instrumentally by the piano accompaniment. Particularly in this *salida*, not only is the chorus present, but also another important character in the plot, Niño Fernando, who sings in duet with María. Fernando de Alcazar is a white Spanish aristocrat who courts María la O, but finally gets married to another white aristocrat, Niña Tula.

The *salida de María la O* is a succession of different dances and rhythms for a colorful showcase of the character’s entrance, showing from its first chords the influence of African rhythms that highlight the racial mix of its protagonist. The short orchestral introduction presents, in a fanfare style, syncopated rhythms in ascending sequences in crescendo to reach an orchestra *tutti* and chorus acclaiming "*la bella del manglar*" (the beautiful girl of the Manglar\(^\text{79}\)). The chorus at the beginning of the section alternates binary and ternary times, producing a hemiola effect, which is typical of some African slave dances. This rhythmic pattern has similarities with some Cuban idiophones instruments such as the *guataca* in some variants of *toques de caja*.\(^\text{80}\) Also, it is found in the ogán line of toques Arará, yet transcribed in twelve-eight in its entirety.\(^\text{81}\)

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\(^{79}\) Former Havana’s neighborhood, renamed as Jesús María.

\(^{80}\) Eli Rodríguez et al., Vol I, 209.

\(^{81}\) Eli Rodríguez et al., Vol I, 240.
Example 8. Chorus part, mm.19-20.

Example 9. Excerpt from ogán pattern in toques Arará.

María la O comes to the stage with this choral introduction and sings a slow tempo section giving thanks to the crowd, with a sudden transparency in the orchestration and pedal harmonization. The responsorial style between chorus and soloist, which is also characteristic in the African chants, will be maintained all throughout the salida. In this first section, María la O notices the presence of her lover, the Spanish aristocrat Fernando de Alcazar (a tenor), also called niño Fernando, and he reciprocates her love with a romantic phrase. A short introductory instrumental dance with a brief vocal cadence in the soprano voice leads to the first main theme of the salida: María la O, bella como flor (Maria la O, beautiful as a flower), this first theme has a binary structure, A || B:||, and rhythm of the danzón. The first section of this song is syncopated and rhythmic, while the second is more danceable and melodic, with chorus repetition and alternating with the tenor. For the first time, African elements are included in the voice of the refined mulata, who sings about her attributes and the love she inspires in men. The use of contractions such as to’o or p’a, instead of the correct pronunciation of todo or para

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82 It was common to call niño or niña by the slaves to the son or daughter of the master, even when they were young adults.
respectively, as well as the coquettish way she is talking about herself, denotes low class and remarks her African roots. The orchestration includes percussion (the timbales of the charanga típica) that can be used in a concert version as well. This theme has a very sensual duet repetition with niño Fernando. They sing to each other about their growing feelings and the passions she inspires in him.

Each transition between the parts of the salida is well differentiated with tempo licenses such as ritardando or pauses, becoming opportune moments for ornamentation or small cadenzas for the soprano. After a new bridge formed by the soprano solo and Fernando, another piece comes in the voice of María la O: Dulce bien. The Cuban cinquillo is present in the clave de danzón, the rhythm of both pieces of the salida. This syncopated pattern was introduced to the island by African slaves and it was assimilated by the Cuban culture to become the basic pattern of many popular genres like the contradanza, which became dance, and later gave birth to the danzón. This rhythm is present in this first slow section that sings the soprano, where she is declaring her love. Then, there is a contrasting and rhythmical short bridge by the chorus, and again the danzón rhythm is present in the repetition of the first section, a love duet with the tenor and the chorus. It concludes with a small coda duet between Maria and niño Fernando with chorus. As it is common in all Cuban lyric art songs, as heritage of the European operatic tradition, the final measures show the vocal power of the soloists with sustained high notes and orchestral tutti. Musically, this salida does not anticipate elements of tragedy; it rather goes in an atmosphere of dramatic and tonal harmony.
Romanza “Escucha el ruiseñor”

From: Zarzuela María la O (1930)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: E♭ major

Voice Classification: Soprano coloratura

Range: E4 – E♭ 6

Tessitura: G4 - E♭ 6

Level of vocal difficulty: High

Coloratura piece that requires agility and flexibility skills in high register. Dramatically simple.

Tempo recommended: \( j = 94 \) (colla voce)

Dramatic background:

This romanza was intended for a moment of showcasing the naïve character of NiñaTula. It is not in relation with the plot. Therefore, it can be performed in concert without losing any dramatical implication.
Analysis and performing suggestions for “Escucha el ruiseñor”

This romanza is composed as a binary form, A | B ||, in Italian bel canto style, with cadential motives right from the introduction. The voice shows its extension in an initial cadenza with a trill and glissando ‘a capricho’ (a piacere) to introduce the first theme in three-four time. The pattern for the melody is the alternancy between verses and vocal ornamentation imitating the singing of the bird (nightingale), giving flexibility to the tempo of this first section. Section B changes to common-time, having the impression of more movement, although keeping the ornamentation between the phrases that slightly slows down the tempo.

There are no African or criollo elements in this romanza. It is more similar to an opera aria of the bel canto than to compositions of the Afro-cubanism trend in Cuba. Harmonically, the piece is predictable and easy on the ear. The only suggestion to follow is the tempo and phrasing indications provided by the composer in order to achieve the flexibility and coherence required for performing this romanza. The challenge for the soprano is to imitate the natural and crystal clear sound of the bird.
Romanza de María la O

From: Zarzuela María la O (1930)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: E♭ major / (E♭ minor)

Voice Classification: Soprano

Range: B♭ 3 - B♭ 5

Tessitura: B♭ 3 - A♭ 5

Level of vocal difficulty: Moderate-High

Excellent legato and breath management are required. It demands vocal flexibility and unified registers to perform wide intervals form low to high register. Rhythm is slow, but includes syncopation. It requires stamina for the sustained legato phrasing and high notes. It presents high dramatic demand.

Tempo recommended: \( \text{j=94} \)

Dramatic background:

As already described on page 75, María la O is a mulatto woman in nineteenth century colonial Cuba. This mulata character was a symbol of desire. Her principal attribute is her exotic beauty, the result of an illicit sexual union between a white man and a black woman. In this romanza the romantic and tragic character collapses before the fact of losing her love, a white man that promises love to María la O to finally get married with his white and wealthy fiancé. The artistic and dramatic values of this romanza make it the most acclaimed piece from this zarzuela, as well as the most performed in concert. This is the romanza insignia of María la O, even more famous than her salida.
Analysis and performing suggestions for *Romanza de María la O*

In *Romanza de María la O* Ernesto Lecuona combines elements of the African rhythm with a refined European vocal lyricism to create one of the most dramatic *romanzas* within the Cuban zarzuela. Frequent syncopation is present in the melody line. The basic rhythmic pattern of the accompaniment has elements of the popular rhythm known as *afro*. As already mentioned in other pieces, this rhythmic pattern can be found in *toques makuta*, specifically, in *toque guagua* from *cabildo Congo Kunalungo*.\(^{83}\) Essentially, the same rhythmic pattern is used in the bass line, in slow motion, and the alternation with the off-beat eighth notes of the right hand gives the impression of African membranophone percussive instruments in the piano accompaniment. As an important clarification, since the tempo marked by the composer is Moderato (in 4), the time signature of the romanza could be seen as common time in relation to the *afro* rhythm, or the *afro* rhythm could be understood as compressed into one measure.

\[
\begin{align*}
\hat{\bullet}\hat{\bullet}\hat{\bullet}\hat{\bullet} & \quad \hat{\bullet}\hat{\bullet}\hat{\bullet}
\end{align*}
\]

Example 10. Afro rhythm, from toque guagua from cabildo Congo Kunalungo.

\[
\begin{align*}
\hat{\hat{\bullet}}\hat{\hat{\bullet}}\hat{\hat{\bullet}} & \quad \hat{\hat{\bullet}}
\end{align*}
\]

Example 11. Pattern of the accompaniment in María la O.

\(^{83}\) Eli Rodríguez et al., Vol I, 208.
In this *romanza*, María sings in pain after the death of her love, feeling that her life is over. The *romanza* is built in binary form with repetition of the second section: Intro A | B | B' ||. This formal pattern is common in all Cuban lyric song. Section A is short, while section B is longer and more elaborate. Both sections are strophic, presenting two verses each. Formally, the section A could be seen as the body of the *romanza*, while section B recalls a refrain. Section A is melodically and harmonically simple. After the introduction in E flat major freely presenting the main theme of the *romanza*, the music turns melancholically into the minor version of the key in section A, where she sings hopelessly about the end of her life, to return to the major key later in section B. The melodic draw opens up with the use of wide intervals within the melody simultaneously to the harmonic ‘open’ of the modulation. There is a sense of madness in the harmonic approach of this section, very intense, very dramatic, but in a major harmonic context. Cuban syncopated rhythms are present in both sections.

Example 12. Syncopation in María la O, mm.15-17.

Another common practice in all lyric Cuban music is the instrumental bridge before the repetition. The voice resumes on the second strophe building a slightly different ending as a final cadence with high notes. Singing higher notes toward the end of the *romanza* is optional, though it is highly recommended since it is one of the stylistic
features of lyric Cuban music, as mentioned by one of my colleagues, Rebecca Henriquez, in her study about the Cuban lyric song.\footnote{Rebecca Henriques, "Performance Guide to the Songs of Eduardo Sánchez de Fuentes" (DMA Thesis, University of Miami, 2014), 46-47.} Moreover, the fermatas in high notes and pauses, as well as the use of \textit{rubato} and \textit{ritardando}, are appropriate for the style. In general the piece should be performed with flexibility on the rhythmic values of the melody, while maintaining the stable rhythmic basement. The fine style of Cuban lyric art song performance is very subtle and personal. However, it would depend on the cultural background, and the emotional and artistic balance of the performer to avoid over-acting or showing off the singer’s volume and stamina without dramatic support.\footnote{Eugenia A. Barrios Acosta, “La interpretación de la Canción Lírica Cubana” (Doctoral Thesis, Instituto Superior de Arte, Havana 2005), 118.}
Romanza de Rosa la China

From: Zarzuela *Rosa la China* (1932)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: E major

Voice Classification: Soprano

Range: B - B5

Tessitura: B - B5

Level of vocal difficulty: **Moderate-High**

Excellent legato and breath management are required. It demands vocal flexibility and unified registers to perform wide intervals form low to high register. Middle-low register has strong performance in this romanza and also has sustained high notes for a dramatic ending. Rhythm is slow, but including syncopation.

Tempo recommended: \( j = 88 \)

Dramatic background:

Rosa la China is not a Chinese girl as her name indicates; instead, she is part of a mixed race group formed by Chinesse and African people in Cuba. She is a passionate *mulata*, victim of her husband, Dulzura, a pimp who exploites her as a prostitute. She detests this life and loves the young José. They all live in a typical Havana *solar*\(^6\) where they are subject to the gossip of the old women and loiters of the place. The plot happens in different Havana locations, in a low class environment. This romanza is sung in *‘el Puente de la Lisa,*’ a popular bridge in a Havana neighborhood where the two men have a meeting. There is a tragic ending to the story. Knowing about his secret intentions of assassinating José, Rosa kills Dulzura with his own knife before he arrives. The couple escapes and returns to the *solar*, but soon the police officers come, and she is arrested. This is her last romaza at the end of the zarzuela.

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\(^6\) *Solares* are buildings transformed into mass housing, usually in extreme poverty and very crowded.
Analysis and performing suggestions for *Romanza de Rosa la China*

This tragic zarzuela is one of the three major fruitions of collaboration between Lecuona and the librettist Gonzalo Galarraga. According to the plot and characters, it is close to the Italian *verismo*. This is a binary composition that repeats the same model once again: Intro A | B | B' ||. The solo melody introduction already has the African spirit, given by the syncopation that is present during the whole piece. Rosa sings with melancholy about a dreamed, unrequited love. The short section A, like in most of the lyric Cuban song, has an introductory function, leading to the principal section B, which is repeated instrumentally the first half, to finish with a powerful display ending.

Example 13. Syncopation in Rosa la China, mm. 11-13.

The piano accompaniment pattern in the low register for A section is formed by two cells—the steady bass rhythm and a syncopated counter-line that provides motion, and a sense of rush to the accompaniment.

Example 14. Piano accompaniment pattern for Rosa la China, section A, mm.11.

The accompaniment in section B changes to an arpegiated chord that provides the same movement to the pattern but with a steady and basic bass. Rosa narrates in third person her own misfortune, asking herself the reasons for her dream.
Example 15. Pattern of accompaniment section B, Rosa la China, mm. 27-28.

The aesthetics of these, and many other patterns in Lecuona and other Cuban composers’ music, reflect the assimilation of the African culture, not being clearly defined any specific African rhythm or dance according to my research. The result of many years of transculturation in Cuba provided the composers with a musical and poetic background, with the sounds and rhythms of different cultures, to finally engender a unique and criollo language that emerged in their compositions. In many cases we can hear, through the different layers of the piano accompaniment, the counterpoint sound of the African drums, or reminiscences of African melodies as a poetic interpretation of those rhythms, a stylization of the Afrocuban universe.

Harmonically, the piece is rich in modulations, yet in a conventional environment. The most relevant aspect of this romanza is the use of the pentatonic scale for the principal melodies, blending a Chinese taste to the African rhythmic patterns. The E pentatonic scale, which has coincident tones with the E mayor key, is used for the introduction and themes of both sections. In the example below you can observe how the principal melody of this romanza is perfectly built with the pentatonic tones.
Example 16. Pentatonic vocal melody of section B, mm. 26-27 (E Pentatonic scale)

Finally, percussion accompaniment is also suggested as in other Cuban *romanzas*, with the already mentioned “toque afro.” This is a common practice in lyric art songs with orchestra, and it is also optional with piano or small ensemble in concert versions. The origin of this pattern has already been documented in the analysis and performing suggestions for “*Triste es ser esclavo*,” page 63.
Romanza de Lola Cruz

From: Zarzuela Lola Cruz (1935)

Music: Ernesto Lecuona

Lyrics: Gustavo Sánchez Galarraga

Key: B♭ minor / B♭ major

Voice Classification: Soprano

Range: C♯3 - B♭5

Tessitura: D3 - B♭5

Level of vocal difficulty: Moderate-High

Excellent legato and breath management are required.

Tempo recommended: $\frac{J=42}{J=56}$

Dramatic background:

The plot is set in the Havana of 1878, at the end of the 10 years war of independence. Within a political context, there is a love story between Lola and Ricardo (a baritone), who under a different name courts Lola Cruz. When she discovers the real identity of Ricardo, who is involved in separatist political actions, she breaks the engagement. Several years after, they meet again, but even though she still loves him, she confesses that she would never marry him, because he was responsible for the death of her brother in a duel. Then, she sings this romanza, a sweet but sad remembrance of an impossible love.
Analysis and performing suggestions for *Romanza de Lola Cruz*

This *romanza* has a binary form A ||: B :||. Section A, written in a minor key, as mentioned in other *romanzas*, has a free and introductory function, such as the *recit* to the *aria*. Lola Cruz is singing metaphorically about the remembrances of an old love. It should be performed with flexibility, and the use of fermatas is appropriate. Section B, in the major version of the key, forms the body of the piece, with danzón rhythm as principal pattern. In this section, Lola sings in third person about her unforgettable love. The clave de danzón is recommended for this section, yet optional.

![Example 17. Clave de danzón](image)

Rather than the danzón rhythmic pattern of the syncopated accompaniment, there are no other popular or African elements. The instrumental repetition is standard in these *romanzas* and in all the lyric Cuban songs, with the entrance of the voice in the middle of the section, as well as the high notes on the second ending. During this instrumental bridge of section B, there were texts to be spoken. The tradition of spoken texts is in decline today, and it is totally optional for the performer.

Dramatically, the piece is expressive, but reflects the limits of a naïve character. It does not have the dramatic power of the *mulata* temperament. In general, this zarzuela has no racial elements in its plot, or mulato characters. Lola is a white, high class young girl, and the drama turns more toward the political situation of the island during the Cuban wars of independence against Spain.

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87 Moore, Music in the Hispanic Caribbean, 125.
GONZALO ROIG

The composer and conductor Gonzalo Roig, creator of the masterpiece of the zarzuela genre in Cuba, Cecila Valdés, brought to Cuban culture, with special sensibility and refined spirit, the most beautiful musical compositions. His solid background and experience as founder and conductor of the Havana’s Symphonic Orchestra in Cuba consolidated his artistic creation. For fourteen years Maestro Roig conducted the most important Cuban and European works, including opera, oratorio, ballet, and symphonic works. As a composer, he cultivated many vocal genres with wide taxonomy such as barcarola, berceuse, bolero, Cuban song, guajira song, Afrocuban capricho, clave, conga, couple, criolla, criolla-bolero, Cuban danza, danzón, Cuban fantasia, guajira, guaracha, guaracha-pregón, punto guajiro, romanza, rumba, son, son-rumba, tango, tango congo, tarantella, vals, teatro lírico, juguete cómico, revista musical y zarzuela.88

After several attempts of finding a composer and a librettist who would bring to the theater the famous Cuban novel Cecilia Valdés or La loma del angel by Cirilo Villaverde,89 Gonzalo Roig starts working on the libretto written by Pepito Sánchez Arcilla and Agustín Rodriguez. The plot was close to the original novel. Roig himself relates that he composed and orchestrated Cecilia Valdés in a month and a few days, putting all his energy and focus totally into the project.90 The success of the premier was extraordinary. The audience and the critics were touched by the work, reaction that made

89 Río Prado, 151-152.
90 Cañizares, 77.
the composer really satisfied and happy.\textsuperscript{91} The work was in the theaters for two consecutive months, having a special display on its fiftieth performance.\textsuperscript{92} The zarzuela *Cecilia Valdés* has been performed, acclaimed, and remains popular until nowadays.

![Poster of the premier of *Cecilia Valdés*](image)

Figure 7. Poster of the premier of *Cecilia Valdés*.\textsuperscript{93}

\textsuperscript{91} Cañizares, 80.
\textsuperscript{92} Río Prado, 156.
\textsuperscript{93} Cañizares, 81.
Salida de Cecilia

From: Cecilia Valdés (1932)

Music: Gonzalo Roig

Lyrics: José (Pepito) Sánchez Arcilla and Agustín Rodriguez

Keys: D major/ G major/ C major/ Bβ major/ G major

Voice Classification: Soprano

Range: E4 – D6

Tessitura: E4 – B♭5

Level of vocal difficulty: High

The salida has a comfortable tessitura for the soprano voice. It requires stamina and a high performance level to assemble the different parts and rhythms in a coherent musical discourse. Excellent legato, control, and breath management are required for the flexible melodies and sustained high notes. The last high D is optional, but strongly recommended since it is very distinctive of the well known piece. Versions in a lower key are acceptable.

Tempo recommended: \( \text{J}=58 \)

Dramatic background:

Cecilia’s entrance to the stage should captivate the audience. She is a beautiful and attractive mulata, with racial mix in her blood, but white appearance. The graceful Cecilia is also refined, well educated, and her merry personality makes her “beautiful as a flower.” As the lyrics mention, she is always singing and laughing, and men go chasing her to smell the “flower scent.” In this scene, she is entering to a party of the colonial Havana of 1830. People are dancing and acclimating Cecilia, “the soul of del Angel neighborhood.” As a general background, it should be said that Cecilia is in love with a wealthy white man, Leonardo de Gamboa, who is in fact her half-brother, due to an extramarital relationship between her Spanish father and a beautiful mulata criolla. Nevertheless, the salida does not make any reference yet to this relationship.

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94 According to Evan House edition by Edward B. Marks Music Company of the score Salida de Cecilia.
Analysis and performing suggestions for *Salida de Cecilia*

Once again the *mulata’s* entrance has similar characteristics to the *Salida de María la O* by Lecuona; Cecilia enters within fanfares and being cheered by the crowd with her name. The small introduction resembles the *contradanza’s* introductory with the sequence of short values, eighth notes, used to organize the dancers. The alternating between the six-eight and the three-four times produces a hemiola. The chorus promptly introduces the soloist. This *mulata*, a soprano again, enters deliberately, displaying all her beauty, a mix of innocence and femininity, also a mix of races, with a simple line: “Yes, I am Cecilia Valdés.” The introduction continues with the chorus, in responsorial style, reinforcing the solo line of the soloist to introduce the character into the plot, to finish with Cecilia’s short vocal candenza *a piacere* that gives way to the first theme of the *salida*.

Differently from *salida de María la O*, Roig’s *salida* has longer and more defined sections that grant a more solid structure to the piece. The first section, “*Hierve la sangre en mis venas,*” has a binary form and shows the refinement of this Cuban *mulata*. Its melodies, in voice of the soprano, are finely ornamented with *rubato habanera* rhythm, while narrating the nature of her mixed race. The dance appears on the second section with the African rhythm cell of the *contradanza* in the accompaniment. After a slow *rubato* bridge with a modulation in a cadenza *a piacere* with several fermatas, “*Mis amores son las flores*” (my lovers are flowers) is presented in B♭ major.

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95 See Analysis of Salida de María la O, page 76.
Example 18. African rhythmic cell of Cuban *contradanzas.*

Example 19. Accompaniment of “Mis mores son las flores,” mm. 58.

After the choral repetition with improvisional lines in the soprano voice, the rhythm and key change suddenly to the *marcato* rhythm of Guaracha Antigua in G major. Lively music in six-eight invites once again the African ancestries with a hemiola between the binary time and the three quarters of the bass line.

Example 20. Accompaniment of “Mis mores son las flores,” mm. 58.

On this theme, Cecilia explains her own virtues as a graceful dancer and inspiring passion to all her friends. Gonzalo Roig masterfully moves the soprano’s melodies into different styles, musically showing the rich and variety of her roots. Now, the rhythm of *danza* is combined in this section, demonstrating her endowments for dancing, heritage of her African ancestries. The new rhythm has the pattern of Cuban *cinquillo*: the other cell

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96 Ortiz, *La africana de la música folklórica de Cuba,* 165.
of Cuban contradanza, classified by Fernando Ortiz in the African rhythmic cells. The section is repeated by the chorus to finish with a *coda* which alternates once again the soprano soloist with the chorus, keeping the same rhythmic pattern.

Formally this *salida* has more structural cohesion. Its formal diagram could be:

Intro | A | B :|| C | Coda ||, although as a general view it could be seen as a succession of small simple forms inside of a macro structure.

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97 Ortiz, *La africania de la música folklórica de Cuba*, 165.
**Romanza Marcha Habana**

From: *Cecilia Valdés* (1932)

Music: Gonzalo Roig

Lyrics: Agustín Rodríguez and José Sánchez Arcilla

Key: G major/(G minor)\(^98\)

Voice Classification: Tenor

Range: G3 – A4

Tessitura: G3 – A4

Level of vocal difficulty: **Moderate-High**

> The romanza has a demanding tessitura and requires excellent phrasing and legato line.

Tempo recommended: \(j=120\)

Dramatic background:

Leonardo de Gamboa is a young wealthy man, boyfriend of Isabel and lover of Cecilia. The father of Leonardo, the Spaniard Don Cándido Gamboa, had an extramarital relation with the *mulata* María del Rosario (Charito). They had a daughter, Cecilia, fruit of this relationship, who was captured from her mother at her birth. Therefore, Cecilia and Leonardo have an incestuous relationship since they are in fact brother and sister. In this romanza, Leonardo sings to his beautiful city, Havana.

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\(^{98}\) The key signature marks an F sharp for G major. However, the accidentals, present all throughout the piece, correspond to G minor.
Analysis and performing suggestions for Marcha Habana

This is a short romanza, rhythmic and martial as its name indicates. A chorus piece known as “Coro de estudiantes” (Student chorus) precedes this romanza and the chorus is present singing again in the repetition doubling the soloist. The presence of the chorus in these romanzas of the galán character became a regular practice within the Cuban zarzuelas. However, the performance of the romanza alone is totally acceptable. In this specific romanza, the chorus criticizes Leonardo, who has no passion in his heart, only a willingness to seduce young girls. Suddenly, he evades the theme and simply focuses on the beauty of his city, Havana.

There are no African influences in this piece. There is a strong Spanish influence in this romanza. The piece is built over a conventional march form with a binary time and tonal treatment. Formally, it has a section A with introductory function built on a triple pattern. It continues with a stable section B and B¹, which is repeated by the chorus until the end. Even though B and B¹ are different, the musical material is similar, it could be seen as a development of the theme, as in the classical march form.

There is a contrast between the martial approach of the accompaniment and the melody, which has the features of the lyric criollo song, with chromaticism and modulations, tempo flexibility, and fermatas in the upper register. Therefore, the vocal line should be performed in legato and expressive way as any lyric Cuban art song.

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99 Thomas, 156-157.
Romanza “Matanzas querida”

From: *La hija del sol* (1933)

Music: Gonzalo Roig

Lyrics: Agustín Rodríguez y José Sánchez Arcilla

Key: F major

Voice Classification: Soprano

Range: B♭ 3 – C6

Tessitura: C4 – F5

Level of vocal difficulty: **Moderate-High**

The romanza has a comfortable register for the coloratura soprano voice. There are some optional melodies in the low register. Excellent legato, control and breath management are required. Vocal flexibility and unified registers are also necessary as well as a depurated high register quality for the sustained melodies in the upper register. Syncopation is present in the rhythm of this romanza.

Tempo recommended: \( \text{♩} = 70 \)

Dramatic background:

The zarzuela was defined by his composer as a musical rhapsody due to its musical preponderance within the drama.\(^{100}\) *La hija del Sol* compiles the most popular Cuban rhythms of the time with symbolic representations of the beauties of the different Cuban cities and provinces. This romanza narrates the beauties of the city of Matanzas.

\(^{100}\) Rio Prado, 176-178.
Analysis and performing suggestions for “Matanzas querida”

*Matanzas querida* is a perfect romanza to display all the beauties of the soprano voice. After a sonorous introduction, the first section has once again an introductory or *recit* function. This section should be performed freely and expressively to give entrance to the more rhythmical section B in *tempo de danza*. The basic pattern of the accompaniment in the contradanza, later in the *danza* genre, and finally in the *danzón*, is the Cuban *cinquillo*, an African rhythmic cell.101

![Example 21. Cuban cinquillo.](image)

That is the pattern we find in the left hand accompaniment in section B, together with the four eighth notes, also typical of these *danzas*. The right hand doubles the melody adding some lines and embellishments using also the Cuban *cinquillo* between phrases. The time changes from three-four to two-four and the tempo slightly moves and becomes more stable while she describes the beauties of her city, *Matanzas*.

![Example 22. Cuban Cinquillo in the accompaniment in section B.](image)

The repetition of section B is compressed, presenting a short instrumental bridge followed by the last twelve bars of the vocal line that goes this second time to a signal, with a high C and fermatas, for an effective and brilliant ending of the *romanza*.

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101 Ortiz, *La africanía de la música folclórica cubana*, 165.
RODRIGO PRATS

The composer and violinist Rodrigo Prats began his musical studies as a disciple of his father Jaime Prats, a flautist and composer from Sagua la Grande, Cuba. Later, Prats continued studies in the conservatory Orbón and concluded his musical education in the conservatory Iranzo. As a member and director of many orchestras and bands his experience as a conductor and composer developed as well as a pedagogue of several institutions. Prats had also the opportunity of being close to the lyric theater, with Jorge Anckerman, and to the opera genre, as a founder and director of Sociedad de la Opera de la Habana (Opera Society of Havana, Cuba).¹⁰²

Among his works, Prats cultivated several Cuban rhythms such as: canción, criolla, criolla-bolero, danzón, guaracha, pregón, sainete, and zarzuela. One of his first important compositions at a young age was the zarzuela María Belén Chacón in 1934. Later, in 1936, Prats would compose his masterpiece, the zarzuela Amalia Batista, when he was only twenty-seven years-old. The librettist, Agustín Rodríguez, had strong differences with Prats during the creative process that affected the famous Cuban soprano Rita Montaner, who was the original inspiration for the principal role. Nevertheless, the zarzuela was premiered in 1935 with a last minute change, the soprano Maruja González as Amalia Batista.¹⁰³

Amalia Batista, with libretto by Agustín Rodríguez, is replete with Cuban idiosyncrasies. Roig recreated in this work the prints of the vernacular theater and its typical characters. The mulata is presented with a new treatment, now victim of racial

¹⁰² Radamés Giro, Vol III, 259.
¹⁰³ Río Prado, 204-206.
and social prejudices. Amalia Batista uses her beauty to seduce and prefers the wealthy men who pay for her life, a character type which has also been used in opera, such as Violetta Valery of *La traviata* by Puccini. Sensuality and fatalism surround these characters, to whom the true love, when it is finally found, always becomes impossible. Musically, this zarzuela is rich in Cuban elements such as *pregones*, the Cuban typical percussion instruments included into the classical orchestra, and the variety of Cuban rhythms used within the numbers.
Salida de Amalia Batista

From: Amalia Batista (1932)

Music: Rodrigo Prats

Lyrics: Agustín Rodríguez

Key: C major/ B♭ major

Voice Classification: Soprano

Range: C4 – B♭ 5

Tessitura: C4 – B♭ 5

Level of vocal difficulty: Moderate-High

This salida demands a powerful tessitura from middle-low to high register. It requires stamina in the high register for slow legato phrases. The salida is rich in dramatic contrasts; there are several mood changes, slow phrases with cadenzas as well as dynamic dances.

Tempo recommended: \( \text{\textit{j}}=100 \) / \( \text{\textit{j}}=60 \) / \( \text{\textit{j}}=100 \)

Dramatic background:

Amalia is a beautiful mature mulata who lives under the benefits of a wealthy old man, Alberto. He is the father of a young girl, Carmita. Amalia is entering the birthday party at her house that Alberto prepared for her with all her friends, and there she meets the young Julio, Carmita’s boyfriend. Amalia and Julio feel attraction to each other at the first glance, while she sings how people say that she has powers to attract and ‘kill’ men, who die of love for her… Everybody is dancing, drinking and having a good time.
Analysis and performing suggestions for *Salida de Amalia Batista*

The *Salida de Amalia Batista* happens in the middle of Amalia’s *santo* (saint) party. All her guests are waiting for her and when she finally enters, she is acclaimed by her friends and admirers. The rhythmic introduction with the chorus has elements of the *conga* and the *contradanza*. It is built over the *triplet* and *cinquillo*, both rhythmic Afrocuban cells.

![Example 23. Introduction, mm. 8-12.](image)

The rhythm that follows to introduce the soprano solo alternates between the binary and ternary times producing hemiola effect, typical of the African rhythms.

![Example 24. Hemiola, mm. 25-26.](image)

Syncopation is present in all this first solo presentation in the voice of the soprano, denoting the presence of African roots in this character. Also, the use of words

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104 It is called *santo* (saint) in Cuba to the day of the onomastic birthday of the Catholic religion, which may or may not coincide with the actual date of birth. That tradition has been declining, but it was popular by the time of the zarzuela plot.

105 Ortíz, La africanía de la música folklórica de Cuba, 164-165.
as Mayombe\textsuperscript{106} to describe herself, is an indication of Africanism. Next, a slow and lyric contrasting section as a bridge tells how she inspires all the men, showing the beauty of the high register of the refined \textit{mulata} to introduce a new rhythmic and harmonically rich \textit{guaracha} theme: “\textit{Amalia Batista sí, Amalia Batista no.” This playful section shows the cheerful character of the \textit{mulata}. Once again the responsorial style between the melodies and the chorus is present, adding on top an improvisatory line in the voice of the soprano, which embellishes the piece using popular music resources. The final \textit{tutti} with the unison chorus breaks the lightness of the piece adding dramatic weight to the salida and to the character to finish with the conventional, yet powerful ending with the soprano’s high notes.

Formally, this \textit{salida} is similar to the previous ones in the succession of different musical themes into a unique scenic concept. It can be presented as: Intro | A :|| B (slow bridge) | C :|| Coda.

\textsuperscript{106}Mayombe, symbol of power, is the person who practices the Mayombe or Palo Monte Afrocuban religion.
Romanza de Amalia Batista

From: Amalia Batista (1932)

Music: Rodrigo Prats

Lyrics: Agustín Rodríguez

Key: D minor / D major

Voice Classification: Soprano

Range: D4 – B♭5

Tessitura: D4 – A5

Level of vocal difficulty: Moderate-High

This romanza has wide intervals for a beautiful display of a dramatic soprano tessitura. The melodies move from the low register to the high demanding flexible phrasing and unified registers.

Tempo recommended: \( \text{J}=55 \)

Dramatic background:

Amalia, who used to be maintained by a rich man, is now in love with the young student Julio, who at the same time is engaged and in love with his girlfriend Carmita. Amalia is singing with sadness how her life has changed. Nobody wants to conquer her love and a man is laughing at her. This is the romanza of the tragic mulata, that when she finally finds real love, it is not reciprocated.
Analysis and performing suggestions for *Romanza de Amalia Batista*

The *romanza* begins with the leitmotiv that identifies Amalia’s character in the accompaniment. It is a syncopated theme with a foundation in the Cuban *cinquillo*, original elements from the African roots, as already mentioned in other pieces.¹⁰⁷ These patterns in a harmonic minor environment provide strength and also envision the fatalism of this mestizo woman. The form is the typical binary, A ||: B :||, with repetition on the second section after the instrumental intermission and variations toward the end of the repeated vocal part.

![Example 25. Amalia’s leitmotiv.](image)

Section A is an introspective analysis of Amalia’s life, she realizes how her youth and her courage are gone, and the admiration she used to inspire in men is also in the past, even a man is laughing at her (referring to Julio who is lying to her and playing with her love to finally get married to his girlfriend Carmita). It has a *habanera* rhythm in the accompaniment and triplets, another Afrocuban cell¹⁰⁸ also typical of the *habanera* genre, in the melody of the soloist. All these rhythms are part of the African diaspora incorporated into the Cuban music and zarzuela, with reminiscences of the Spanish...

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¹⁰⁷ See pag.116.

¹⁰⁸ Ortiz, *La africana de la música cubana*, 164.
genres. Section B moves forward with bolero accompaniment,\textsuperscript{109} presenting more fusion with the popular genres of that time. The modal pattern combining minor and major keys in sections A and B, respectively, is present once again (Dm/DM). That modal combination is present in all the Cuban \textit{cancionística} and \textit{bolerística}.

\textsuperscript{109} Moore, \textit{Music in the Hispanic Caribbean}, 132.
Romanza de Carmita “Eres rayo de sol”

From: *Amalia Batista* (1932)

Music: Rodrigo Prats

Lyrics: Agustín Rodríguez

Key: F major

Voice Classification: Soprano

Range: D4 – A5

Tessitura: D4 – C6

Level of vocal difficulty: Moderate

The *romanza* tessitura lies on the high register of the soprano. Excellent legato is required. Vocal flexibility and unified registers are also necessary for the movable melodies. Cuban syncopation is present in the rhythm of section B. A high C is optional, yet recommended for the end of the *romanza*.

Tempo recommended: \( \text{\textnormal{\textL}} = 55 \) / Bolero \( \text{\textnormal{\textL}} = 65 \)

Dramatic background:

Carmita is a naïve young girl, the daughter of Alberto, a lover of Amalia. She is Amalia’s antagonist for being the girlfriend of Julio, the new conquest of the *mulata*. This is the typical ingénue *romanza* where the antagonist expresses her love and dreams about her boyfriend.
Analysis and performing suggestions for “Eres rayo de sol”

Carmita’s romanza, "Eres rayo de sol" is the typical ingénue romanza of the mulata’s antagonist character. She is young white daughter from a wealthy family, without experience in the field of love, who is engaged with Julio. Carmita, who is not aware of the secret love of her boyfriend with the ‘famous’ mulata Amalia Batista, loves him with hope and illusion and expresses in this romanza her deepest and purest feelings of love.

Formally, this romanza presents the typical binary form, A ||: B :||, with instrumental repetition of section B and conclusive alterations and high notes in the vocal part toward the end. Section A has elements of habanera, while B presents a danzón rhythm. This latest rhythm provides authentic cubanía to the piece, making a close link to the popular genres of that time. Prats knew how to combine the most popular Cuban rhythms with the lyric melodies and high notes of the classical style.
Romanza de María Belén Chacón

From: María Belén Chacón (1934)

Music: Rodrigo Prats

Lyrics: José Sánchez Arcilla

Key: E♭ minor / E♭ mayor

Voice Classification: Soprano

Range: E♭ 4 – C

Tessitura: E♭ 4 – B♭5

Level of vocal difficulty: Moderate-High

The romanza demands a powerful soprano voice. The melodies move from low to high register requiring excellent legato and unified registers. There are optional high C notes in forte dynamic for the second ending for a full voice display ending.

Tempo recommended: \( \text{\textit{j}} = 58 \)

Dramatic background:

In a contemporary setting (1930s), María Belén Chacón is the fruit of an extramarital relationship between a poor mulata and a wealthy man, Don Gaspar Villate. The young and beautiful girl has a lovely relationship with her father, and he reciprocates, even when social dogmas keep him away with his family. That relationship is damaged because of a misunderstanding where María’s moral gets compromised in a love relationship with a young man. She breaks with him when she realizes that he is having a relationship with her half-sister, Nena, the rich daughter of the master. When her father comes to his place, Maria hides her sister and pretends to be with the young man to avoid the annoyance of her father finding her other daughter there. He judges what he sees, is terrible deceived, and abandons her forever. She sings this romanza after this unfortunate event.
Analysis and performing suggestions for *Romanza de María Belén Chacón*

This powerful *romanza* has the spirit of the passionate Cuban *mulata*. The musical and dramatic treatment of this *romanza* reflects perhaps a more mature woman than a young girl, probably due to her life experiences and her acceptance in society. She expresses her deepest feelings of frustration for her boyfriend’s betrayal, and also the pain produced by her deception of her father, while she tried to prevent his suffering.

Formally, the *romanza* presents once again the same binary structure, A :||: B :||, with the instrumental repetition and a brilliant ending. There is a text intended to be spoke during the instrumental repetition. This tradition is not common today. Section A, in E flat minor, is rhythmic with accents that highlights the African syncopation of the accompaniment. It should be performed *a piacere*. It finishes with a major resolution to introduce the E major key for section B. Here, the tempo is established and the *bolero* rhythm provides movement to the piece and links it with the popular sonority of the time, still leaving room for the *rubato* interpretation, where fermatas and other tempo licenses are appropriate.
 CHAPTER 5

CONCLUSIONS

Overview

The Cuban Salida

The Cuban salida could be considered one of the most important additions to the zarzuela genre. After many years of buffo representation of a stereotyped mulata, negrito and gallego, the mulata character was introduced with a new romantic, naïve and ultimately tragic treatment, captivating the attention of the audience, librettists and composers. This mulata, symbol of beauty, had the femininity and sensuality of an idealized criollo female archetype. Her triumphant, acclaimed salidas to the crowd, between praise and genuine admiration, stole the attention of the audience and became the iconic center of Cuban zarzuelas after 1927, the golden era of the genre in Cuba. This way to introduce the main character, usually a soprano, was masterfully set by Ernesto Lecuona and his librettist Gustavo Sánchez Galarraga with the Salida de María la O.

After the precedent of the Salida de María la O, the salidas became a common way to introduce the central character of the plot when two years later the mulata Cecilia Valdés, in hands of the Maestro Roig, was introduced in a similar way. The racial mix of its protagonist was seen not only in her beautiful combination of features and skin colors, but in the musical genres that were masterfully combined taking from the most popular and Afro-Cuban elements with the more refined Western lyrical voice, with rubato melodies and ornaments in the upper register.

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110 Thomas, 62.
Analyzing the structure of these three *salidas*, there is a similarity of context and musical patterns that crystallized them as a form. They were made for introducing the principal female role, coincidentally *mulatas*. The racial distinction was not a trascendent element of the *salidas* as a structure, yet an important dramatic element. Besides, even though the unfortunate elements were involved in all these racial plots with the ‘tragic’ *mulata*, there is no anticipation of these elements in their *salidas*. The *salidas* in Cuban zarzuela take place in a festive, popular context. The *mulata*, in the principal role, presents solo thematic parts with possible interaction with other characters in the plot. The responsorial role of the chorus is a fundamental element in the *salidas*. Another characteristic is the use of popular themes in the solo parts, alternating with contrasting sections through bridges and slow lyrical cadences. Some other recurring characteristics are the merry character of the piece, and the use of danceable and rhythmic elements. Finally, the composition and orchestration is predominantly similar to the European-style, with vocal demand as the Italian bel canto tradition, but with plenty of African rhythmic structures that provide authentic *criollo* musical identity.

In general, the structure of the *salida* can be seen as a sectional form or a medley. More than a specific formal diagram, it becomes a succession of small pieces and musical bridges, with a preponderance of the main soprano solo and alternating with other characters and the chorus, giving the impression of a "musical scene," a complex form built of simple forms in a dramatic macro structure.

Finally, *salidas* were not intended uniquely for *mulata* roles in Cuban zarzuela. There are other salidas in the history of Cuban lyric theater; one of the most beautiful is the *Salida de Lola Cruz*, an upper-class white young woman. Therefore, the inclusion of
the *salida* form into the zarzuela genre is an undeniable distinctive plus to the Iberoamerican genre.

**The Cuban Romanza de Zarzuela**

As a general rule, the *romanza de zarzuela* in Cuba, different from the *salidas*, was designed for solo moments of the main characters, where they expressed their most intimate dreams, yearnings, hidden loves and disappointments. The tempo is slow in a simple binary or ternary form. The orchestration is treated with a romantic approach: melodic phrases on the strings duplicating the soloist lines. Usually, there are rhythmic patterns taken from popular music, not danceable, like the *habanera* or slow *danzón*, or we can find simple chordal accompaniment patterns. African elements are also found in Cuban romanzas, as well as the typical percussion accompaniment of “*afro*” pattern, which is optional.

As an interesting detail, we can see that Rodrigo Prats, different from Roig in *Cecilia Valdés*, used the *romanza* genre for all its main characters in *Amalia Batista*. We found in this zarzuela the *romanza* of the protagonist, two *romanzas* in the tenor voice (the young Julio), two *romanzas* of Alberto (the old and wealthy Amalia's lover), and the *romanza* of Carmita (the naive young girl who married Julio). All these *romanzas* were not part of the original work in two acts. The romance of Carmita was included in 1952 when the work was recast in a single act. The two *romanzas* of Alberto, a character who was initially designed for an actor, not a singer, were included in the final version of 1979, as well as the second romanza of the tenor. This fact reinforces the popularity of the genre in those years, and supports the trascendence of the genre throughout time.
Comparison with other European Genres

If Cuban *salidas* and *romanzas de zarzuela* are compared with similar models of the opera or the European Spanish zarzuela, we find that the salidas were a new phenomenon in the Iberoamerican *zarzuelística*, never seen before in Zarzuela, rather with points of contact with the Viennese operetta, where we find similar presentations. For example, the *salida* of the central character, Hanna Glawari in the operetta *The Merry Widow* by the Austro-Hungarian composer Franz Lehar, presents similar formal and dramatic elements, such as the solo alternation with the choir, the praise with which she is received by her male admirers, and her confidence and vocal skills shown in her first appearance on the scene. There are also coincidences in the way the principal characters introduce themselves. For instance, the mulatas says “Yo soy Cecilia Valdes” (I am Cecilia Valdes) or “A mi me dicen Mayombe” (I am called Mayombe), as Papageno in *Die Zauberflöte* in his introductory aria sais “I am a birdcatcher,” or in the zarzuela *La Gran Via* when Caballero sings “Caballero de gracia me llaman”(Caballero the gracia I am called).111

In the case of the *romanza*, with greatest similarity to the Spanish in formal structure, this piece is distinguished by its speech in solitary, unlike the Spanish *romanza* that can appear in any context. Often, these are equally intended for intimate moments of introspection of characters, though they are not necessarily alone. Also, these Spanish *romanzas* can be directed to a person or a group present in the scene, even with a small intervention of another character or chorus. Examples of this are the romances "Ay Mi morena," for the baritone in the character of Vidal, from the zarzuela *Luisa Fernanda* by

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111 Rio Prado, 214.
Mario Torroba, where he sings to his beloved in front of the choir, and the *Romanza of Rosalía*, from the zarzuela *La Bruja* by the Spanish composer Ruperto Chapi, also with presence and intervention of the vocal choir. These models of romanza española are more similar to the aria of the Italian and European tradition.

**General Conclusions**

After the analysis of the *salidas* and *romanzas de zarzuela*, we found formal basic patterns. First, the *salidas* were designed, as its name indicates, to introduce in scene the main character. They contained several sections or musical themes, showcasing the soloist, who could alternate or not with other characters, and with the choir in responsorial style. These themes varied in rhythms, often contrasting, sometimes taken from the Cuban popular music, such as *habanera, contradanza, danza, danzón, guaracha*, and *rumba*, and they were connected by cadences or tempo pauses. The *mulata*, the central character of these *salidas* specifically, was shown extroverted, self-confident, showing off her cheerful and contagious personality, her feminine attributes such as her beauty, her artifice to conquer the men, and her gifts and talents as a dancer. This egocentric characterization of the protagonist, perhaps a product of the extroverted personality of the *criollo*, and specifically a characteristic of the Cuban *mulata*, became a sign also of these *salidas*, very different to the intimate nature of the *romanzas*. In summary, the *salidas* of the Cuban zarzuela were distinctive by their cheerful nature and diverse formal structure and their assimilation of popular rhythms in their structure, some of them danceable, which permeated the piece with musical richness and movement. All these elements created a unique form within the zarzuelistic.
Cuban romanzas de zarzuela on the other hand were designed for intimate moments of the characters. The time of these pieces were slow or moderato and their structure was usually binary with repeat in the second section, which carried the weight of the romanza. As described by Susan Thomas in her chapter dedicated to the naive girls who usually appear in the antagonistic role in the Cuban zarzuelas, many of these romanzas were the vehicle of expression for these white ladies of society, love rivals to the mulata. However, not only did they perform the romanzas, also the mulata sang beautiful romanzas with an intimate sense, for instance in tragic moments in the climate of the zarzuelas, as well as other male characters who expressed their love or disappointments through these musical numbers. Similar to the salida, the romanza displayed links with the popular Cuban rhythms, usually slow rhythms of danzón, habanera, or bolero.

Finally, if we compare the three composers to each other, there are connections between them. The magistral Lecuona set a precedent with María la O. He introduced the salidas, and mixed like any other composer the African rhythms with the more strict compositional European school. Roig knew how to elaborate the elements presented by Lecuona, and gave them even more cohesion and dramatic coherence in his masterpiece, Cecilia Valdés. The most popular approach was given by Rodrigo Prats who developed both salidas and romanzas in wonderful and authentic criollo zarzuelas, rich in vernacular elements.

\[112\] Thomas,
The Future of Cuban Zarzuela Performances and Research

The Cuban zarzuela is a fertile field of research due to the vast number of works within the different stages of evolution of the genre. The lack of publications and the lost materials through the years makes the research more difficult. With this study new areas of interest have been opened to performers and musicologists. Only a group of these important salidas and romanzas were analyzed. However, many other important pieces might be included in the future, and even a whole study of the early lyric Cuban theatre, before 1927, is still waiting to be written.

The standard practice and performances of these treasures of Cuban music and culture will receive a benefit from a better understanding, translation, analysis, and performance suggestions of these pieces. The work of companies such as Pro-Arte Grateli, and the creation of new generations of directors and performers of the genre is valuable, and will maintain alive the Cuban zarzuela, not only in Cuba, but all over the world.
WORKS CITED


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MUSIC SCORES


APPENDIX A

IPA and Translation of Romanza de Lázaro

Romanza de Lázaro: “Triste es ser esclavo”

(romance of Lazaro “Sad is being a slave”)


[ke ‘tri ste____se re_s’kla vo ka ra ‘li]  

(how sad is being slave karabali113)

que tris – te y ne – gro si – no hay en mi.

[ke ‘tri ste j’ně grę ‘si nć a_je_mmi]  

(how sad and black destiny there is in me)

Por – qué Dios tu me_a – ban – do – nas en mi do – lor?

[p₀ ’rke ‘dů_jstu mea βa n’do na_____se_____mmi dč ‘lơ]  

(why God you abbandone me in my pain)

No ves lo que su – fre_y llo – ra mi co – ra – zón.

[nő ve___slo ke ‘su fęj ‘ḵo ra mi kć ra ‘슨]  

(don’t see how suffer and cry my heart)

Que do – lor es ser es – cla – vo ka – ra – ba – li,

[kę ḡo ‘lכ_____re_____re ‘skla vo ka ra ba ‘li]  

(what a pain is to be slave karabali)


[tu dē ’sti nō tu kō ‘nswe bo_____sō bō mć ‘rir]  

(your destiny, your comfort is only to die)


[‘tri ste____stu ‘bi da ka ra ba ‘li]  

(sad is your life karabali)

si sue – ñas con a – mo – res que no has de lo – grar

[si ‘swe ḡa__skć na ‘mć re_ske na____a_sđe lć ‘grar]  

(if dreaming with loves that (you)would not achieve)


[‘tri ste___sna ‘sē_____re_s’kla vo___ja_n’șjar]  

113 Also known as carabali, they were slaves originally from Calabar Cosat in Guinea Golf.
(sad is to be born slave and yearn)

con el co-ra-zón go-zo-so la li-ber-tad.

(with the heart joyfull the freedom)

Tris-te es la ví-da sin un a-mor

(sad is the life without a love)

que con-sue-le el al-ma de tan cruel do-lor

(that confort the soul of so cruel pain)

so-lo pien-so en el a-mor que ja-mas no-ha-bre de lo-grar

((I) only think (about) the love that never will not be achieved)

y que con la muer-te he de ol-ví-dar.

(and that with the death (I) would forget)

Pa-ra que quie-ro la ví-da sin ti, si mi-a-fan

(for what (I) want the life without you, if my eagerness)

mi so-lo pen-sa-mien-to es pa-ra ti ni-ná-i de-al

(my only thought is for you girl ideal)

¡Ay, que do-lor! ¡Ay! que tris-te pe-nar; es a-mar

(Oh! what a pain! Oh! How sad suffering is to love)

sin u-na-es-pe-ran-za que lle-var al co-ra-zón ¡Ah!

(without a hope to bring to the heart Ah!)

Tris-te es na-ces cla-vó y an-siar

(sad is to be born slave and yearn)

con el co-ra-zón go-zo-so la li-ber-tad

(with the heart joyfull the freedom)
(with the heart joyfull the freedom)

tris – te es la vi – da sin un a – mor
['tri ste________sla ‘b‘ da si__nun a ‘mor]
(sad is the life without a love)

que con – sue – le el al – ma de tan cruel do – lor
[ke kɔ_n’swe le____l’al ma dĆ ta__n’krwɛ_lĎ ‘lɔr]
(that confort the soul of so cruel pain)

so – lo pien – so en el a – mor que ja – más no ha – bré de lo – grar
[‘so lo ‘pjɛ nsɛ_ne__la ‘mɔ_rkɛ xa ‘ma__snɔ ‘brɛ dĆ lo ‘grar]
((I)only think (about) the love that never (I) would not achieve)

y que con la muer – te he de ol – vi – dar
[i ke kɔ_nla ‘mwe_rte____dɛć__lβi ‘dar]
(and that with the death (I) would forget)

que cruel pe – nar.
[ke krwe_lɛ ‘nar]
(what a cruel suffering.)
IPA and Translation of Romanza de África

Romanza de África
[rəˈmansa de afrika]
(Romance of Africa)

A – fri – ca – na soy, mo – re – na es mi faz
[a fri ‘ka na soj mo ‘re naɛ____smi fas]
(African I am, brunette is my face)

[je_mmi ‘sa_ngrea_i’dje_nте vaɛ__lvɔ_l’kan]
(and in my blood burning goes the volcano)

A – fri – ca – na soy, yo soy lu – cu - mi
[a fri ‘ka na soj jo soç_jlu ku ‘mi]
(African I am, I am lukumi114)

[ju_n’ʌu gɔ de_s’kla βa ’pe saɛ mmi]
(and a yoke of slave weigh in me.)

En mi co – ra – zón la – te u – na pa – sión,
[ɛ mmi kɔ ra ‘sɔn la te’u na pa ‘sjɔn]
(In my heart beats a passion)

pa – sión que ja – más pa – ra mi se - rá
[pa ‘sjɔn ke xa ‘mas pa ra mi se ra]
(passion that never for me will be)

Y_en mi cruel pe – sar mi con – sue – lo es
[je_mmi krwɛ_-lpe ‘sar mi kɔ_n’swe_lop es]
(And in my cruel regret my comfort is)

[sɔ ɔɔ ‘sa_re_nu_nka_n’ta____mri dɔ ‘ɔr]
(to sob in a singing my pain)

[ɔɔ ‘ra_re_dle_s’kla vɛ____sla ‘swɛ rte fa ‘tal]
(to cry of the slave is the luck fatal)

114 It is called Lukumi the person who practices lukumi religion, which was introduced in Cuba by Yoruba slaves, originally from the zone of Nigeria, Africa.
Suffering is the cross that to us (they) order to carry.

(Scape is the wish profound)

(of who that lives in the stock ferocious.)

To die is the only comfort lukumi.

(African I am I am lukumi.)

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115 Stocks and pillories were used in slavery for punishment and torture.
IPA and Translation of *Salida de María la O*

Salida de María la O
[ salida de marija la ɔ ]
(Entrance of María la O)

Chorus:
Vi - va vi - va siem - pre la rei - na del man – glar
[‘bi βa ‘bi βa ‘sjε_mprε la ‘re_jna de_lmaᵊn’glar]
(Long live long live always to the queen of the “manglar”116)

Vi - va vi - va siem - pre la be - lla Ma - rí - a la O,
[‘bi βa ‘bi βa ‘sjε_mprε la ‘βɛ ʎa ma’ri_ja la ɔ]
(Long live long live always the beauty Maria la O)

que_es en es - te bai - le la rei - na de la gra – cia
[ke_s e_n’e_stε ‘βa_jle la ‘re_jna de la ‘γa_sja]
(that is in this dance (ball) the queen of graciousness)

que_ale – gra con su can – to_el man – glar.
[ke’a_le gra kɔ_nsu ‘ka_nτε_lmaᵊn’glar]
(that makes happy with her singing the “manglar”)

Chorus:
[‘e_sɔ ‘ɛ ʎa es ‘ɛ saɛ̃sla βɛ_r’dad]
(That is what she is. That is the truth.)

Maria:
[‘gra_sja_smil jɔ nɔ me ‘re_skɔ ‘tɔ ʃɔ lɔ ke_sɛ]
(thanks thousand I don’t deserve all what I know)

Dul – ce es el tra – to que me dan.
[‘du_lse_s e_l’tra tɔ ke me dan]
(sweet is the treatment that to me (they)give)

Chorus:
Sa – bes tú que_eres la cre – ma y que_e – res la flor
[‘sa βɛ_stu ke_rẽsla ‘krɛ ma i ke_rẽsla flɔr]
((you)know you that(you)are the crème and that(you)are the flower)

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116 Neighborhood in Havana city, renamed nowadays as Jesús María. The name has its origins in the fact that the zone was originally covered by mangrove.
sin i–gual de las mu–la–tas hoy
[si̯ ni ‘ywa̯ lde la̯smu ‘la ta saj]
(like no other of the mulattas today)

Maria:
[pe rê_s̯a ‘ki e̯l’dwe njo ‘de saa rej na d̯e lma n’glar]
(but is here the owner of this queen of the manglar)

Fernando:
Dul–ce_a–mor, e–res la rei–na de mi co–ra–zón
[‘du søa ‘er e̯sla ‘re saa d̯e mi kɾa ‘so]
(sweet love (you)are the queen of my heart)

Chorus Spoken:
Viva María la O! Que viva el niño Fernando!
[‘biβa ma’rija la o ke ‘biβa el niŋo fernandɔ]
(Long live to Maria la O! long live to “the boy” Fernando)

María la O:
Y pa – ra ti sue–na mi voz
[i pa ra ti swe na mı ɾɔs]
(and for you (it)sounds my voice)

O – tra_no hay quien se_i–gua – le_a mi
[ɔ tranajo keŋsej ‘ywa lea mi]
(another there is not who matches me)

pues cau – so_a los hom–bres el fre – ne – si.
[pwe s’kaw səa lɔ_s ɛmbɛ_səl fre na ‘si]
(because (I)cause to the men the frenzy)

Soy mu – la–ta yo no lo nie–go
[səj mu ‘la ta jɔ nɔ lɔ ‘ŋje ɾɔ]
(I am a mulatta I don’t deny)

Ten – go fue – go p’a117 re–ga – lar
[‘te_nɡɔ ‘fwe ɾɔ pa rə ya ‘lar]
(I have fire to give)

117 Pa’ is a contraction of the word ‘para’ (for). Diferently to English, this is not a common in Spanish language; it is used between slavery and low class population.
Mi – ren to'o quién me ga – na a mi
[‘mi re ntu ko mmē ‘ga na mi]
(look everybody who wins to me)

cuan – do por el Pra – do ca – mi – no a – si!
[‘kwa ndo pō re l’pra dō ka ‘mi na si]
(when for the Prado
(I) walk like this)

con mi man – ta voy que me_en – ros – co a – si
[kš mmi ‘ma nta bō kē me n’ra scō ‘si]
(with my shawl (I) go that (It) twists me like this)

Y me di – cen to’o al pa – sar
[i me di se ntu a lpa sar]
(and (they) tell me everybody when passing)

Ma – rí – a la O be – lla co – mo flor
[ma ‘ri ja la ‘c bē ʎa ‘c mo flor]
(Maria la O beauty as a flower)

co – mo tú_en la Ha – ba – na nun – ca_hu – bo dos,
[‘kš mo tue nła ‘ba na ‘nun nka’u bo dōs]
(like you in the Havana never there were two

Ma – rí – a la O por go – zar tu_a – mor
[ma ‘ri ja la ‘c prō sa rtwa ‘mor]
(Maria la O for enjoy your love)

[te ‘djē raē npe ‘da sō smi kō ra ‘sōn]
(I’d give(you) in parts my heart)

Duet

Maria:
Lo – ca por tu_a – mor mu – la – ta sin par
[‘lo ka pō rtwa ‘mor mu la ta sī mpar]
(crazy for your love mulatta matchless)

Fernando:
Lo – co de pa – sión me tie – nes a mi
[‘lo kō dē pa sjē mmē ‘tē ne sa mi]
(crazy of passion (you) get me)

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118 To’o is a contraction of the word ‘todos’ (everybody). As in the previous example, it is not a common Spanish pronunciation; it is used in low class and slavery circles.

119 Famous promenade street in Havana city.
María:
Tu bo-ca de miel qui-sie-ra be-sar
(Your mouth of honey (I) would like to kiss)
Fernando:
Y tus be-sos son mi so-la i-lu-sión
(and your kisses are my only illusion)
Both:
Mi-ra me_u-navez con e-se mi-rar
(look at me once again with that look)
Que yo_e-sa mi-ra-da no_he de_ol_ví-dar
(that I that look would not forget)
María:
Pe-ro mi_a-mor pa-ra ti es oh dueño de mi co-ra-zón
(but my love for you is Oh owner of my heart)
Fernando:
Oh! Dul-ce rei-na de mi_a-mor
(Oh! Sweet queen of my love)
María
Dul_ce bien la_i-lu-sión e-res tú
(sweet well the illusion are you)
Y vi-vir yo sin ti fue-ra_i-gual que mo-rir
(and to live I without you would be the same that to die)
Y ja-más en los bra-zos de_ó-tra mu-jer po-drí-a yo ver-te
(and never in the arms of other woman could I see(you))
Pues mo-rir es me-jor que su-fri tal do-lor.
(since to die is better than suffering such a pain)
Chorus:
Ja–más se–rá tu ní–ño in–fiel a tu a–mor
[xa ‘ma____se ‘ra tu ní njí n’fje____la twa ‘mør]
(never will be your boy unfaithful to your love)
pues él te ha da–do su co–ra–zón.
[pwe se____lta ‘da dór su kó ra ‘sön]
(because he has given you his heart)
Fe–liz se–ras Ma–ría la O.
[fè ‘li____se ‘ra____s ma ‘ri ja la ‘ço]
(Happy you will be Maria la O)
Fernando:
Tú se–rás siem–pre mi a–mor
[tu se ‘ra____sjmpré mja ‘mør]
(you will be always my love)
mi due–ña del co–ra–zón.
[mi ‘dwɛ na de___lkɛ ra ‘sön]
(my owner of the heart)
Both:
Dul–ce bien la i–lu–sión e–res tú de mi a–mor
[‘du lsɛ bje_nla___lju ‘sj____nerɛ stu de mja ‘mør]
(sweet well the illusion are you of my love)
Y vi–vir ya sin ti fue–ra i–gual que mo–rir
[i βí ‘βi____rjo si_ntí ‘fwe ra___jwa___lkɛ mo ‘ríør]
(and to live I without you would be the same that to die)
(Both)
Maria:
Y ja–más en los bra–zos de o–tra mu–jer po–dria yo ver–te
[i xa ‘ma____se nlɛ s’bra so___sdeɛ tra mu ‘xe_rpo ‘drió a jo ‘βɛ___rte]
(and never in the arms of other woman could I see you)
Fernando:
Y ja–más en los bra–zos de o–tra_i–lu–sión po–drías tú ver
[i xa ‘ma____se nlɛ s’bra so___sdeɛ tra____lju ‘sjɔ npɔ ‘dria_stu βɛr]
(and never in the arms of other illusion could you see)
Maria:
Mo–rir es lo me–jor que su–frir do–lor
[mo ‘ri____slɛ me ‘xɔ____rkɛ su ‘fri____rdɔ ‘lɔr]
(to die is the best than suffering pain)
Por ti he de mo–rir por ti mi–a–mor.

(for you I would die for you my love)
IPA and Translation of “Escucha el ruiseñor”

Romanza “Escucha el ruiseñor”
[rəˈmansa ˈeskuʃa el ruisˈeɾɔr]
(Romance listen to the nightingale)

Ah!  Es – cu – cha_el   rui – se – ñor
[a_ ɛ_s’ku ʃaɛ_____lruj  se ‘ŋor]
(ah!  Listen to the nightingale)

su   sua – ve     mur – mu – rar
[su ‘swa βɛ mur mu ‘rar]
(its   soft   murmur)

Ah….  y   su   dul – ce     tri – nar,
[a___ I  su ‘du_lse tri ‘nar]
(ah! and its   sweet warble)

es – cu – cha   su   can – tar
[e_s’ku ʃa su  ka_n’tar]
(Listen to   its   singing.)

que_a – le – gra_el  co – ra – zón
[kəa ‘le γraɛ____lkɔ ra ‘sɔŋ]
(that makes happy the heart)

Ah…  su   can – to_ha – ce    na – cer
[a___ su ‘ka__ntɔ’a  se    na ‘ser]
(ah! Its   singing gives   birth)

en   mi_al – ma   la   pa – sión.  Ah…
[ɛ_mmiʃ’a__lma la pa ‘sjoŋ    a__]
(in   my soul   the   passion.   Ah!)

Su   can – to   lle – na – rá
[su ‘ka__ntɔ ʌɛ na ‘ra]
(its   singing will fill)

mi   al – ma   de_i – lu – sión.
[miʃ’a_lma de_ʃlo ‘sjon]
(my   soul   of illusion)

Ah…  y   vol – ve – rá_el   a – mor.
[a i  βɔ_lβɛ ‘raɛ_____la ‘mor]
(ah! And   (it will) return the   love.)
Can – ta	tu	 rui – se - ñor
[ka_ nta	 tu	 rwi se ‘ɲɔr]
(singing you nightingale)

Tu can – ción de_l a – mor y pa – sión Ah….
[tu ka_nsj’nde la ‘mɔr i pa ‘sjɔn a]
(your song of the love and passion, ah!

Rui – se – ñor can – ta ya
[rwi se ‘ɲɔr ‘ka_nta ʎa]
(Nightingale sing already (now))

La can – ción de mi_a – mor
[la ka_n’sjnde mja ‘mɔr]
(the song of my love)

can – ta a – sí Ah …
[‘kan ta ’si a _] 
(Sing like this… Ah!)

Tu can – tar ha – rá vol – ver mi_a – mor Ah…
[tu kan ‘ta ra ‘ra βɔ _ lβɛr mja ‘mɔr a]
(your singing will make return my love Ah!)

Rui – se – ñor en_ tu can – tar
[rwi se ‘ɲɔ re_n’tu ka_n’tar]
(Nightingale in your singing)

Haz que_al fin vuel – va a mi el a – mor Ah….
[as keal fi_n’vve lva mi e la ‘mɔr a]
(make that finally return to me the love Ah!)

Rui – se – ñor en – to – na ya tu can – tar.
[rwi se ‘ɲɔ re_ n’tɔ na ja tu ka_n’tar]
(Nightingale intone already your singing)
Romanza de María la O

Mu - la - ta_in – fe - li_z tu vi - da_a – ca - bó
[Mu ‘la tajn fe ‘lis tu ‘bi da ca βɔ]
(Mulatta unhappy your life finished)

De ri – sa_y gua - ra- cha se_ha ro – to_el bon - gó
[de ‘ri saj gwa ‘ra tʃa se _a ‘ɔ’̆ əl bɔj ‘ɔ]‘ɔ]
(of laugh and guaracha it has been broken the bongo)

que_o – i - as a - yer tem – blan - do de_a - mor
[keɔ ‘i as aʃer tem ‘blan dɔ dea ‘mor]
(that you heard yesterday trembling of love)

Y con i – lu – sión jun – to_a un hom - bre cruel.
[i kɔn i lu ‘ʃjon ‘ʃun bɔun ‘ɔm bre kru’el]
(and with hope along with a men cruel.)

Su_a – mor ya se fue de mi co – ra – zón
[sua mor ja se fue de mi kɔ ra sɔn]
(his love already is gone of my heart)

que_hoy ya la_a – bo – rre – ce por- que mi pa – sión
[keɔ] (ja la βɔ rre se po_r ke mi pa sjɔʃ]
(that today already her hate(hate her) because my passion)

que_hi – rió su tra – ición ya tan so – lo es
[kɔeʃ rʃu traj ʃon ja tan sɔ βɔ es]
(that hurt its betrayal already just it is)

[sed de ‘ber ʃal ‘fin ten ‘di dɔ mis ‘ʃʃes]
(thirsty of see him at the end lying at my feet.)

Ma – ri – a la O ya no más can – tar
[ma ‘ri ja la ‘ɔ ja na ‘mas kan ‘tar]
(Maria la O already no more singing)

Ma – ri – a la O ho – ra_es de llo – rar
[ma ‘ri ja la ‘ɔ ‘raès de βɔ ‘rar]
(Maria la O time is for crying)
De tus besos, que tan fugaz ya voló
(of your kisses that so fleeting already flew)

Ma – rí – a la O todo se acabo
(Maria la O everything is over)

Tu amor ya se fue de tu corazón
(Your love already is gone from your heart)

Y ya más él volverá
(and never he will return)

Ma – rí – a la O sueña en morir.
(Maria la O dreams to die.)
IPA and Translation of Romanza de Rosa la China

Romanza de Rosa la China
[ɾɔmansa de ˈɾɔsa la ʃiŋa]
(Romance of Rosa la China)

So – ñé la di – cha de_un a – mor tier - no
[sɔ ‘nε la ‘diʃa dɛw na ‘mɔr tiɛɾrɔnɔ]
((I) dreamed the joy of a love tender)

[’pɛɾɛ na si dɔ pa rɛlɔɾ] (but I’ve been born for the pain)

Pa – ra mi bo – ca nun – ca_ha – brá be - sos
[’pa rɔ mι ‘bɔ kɔ nɔnka ‘bra ˈbɛ sɔs] (For my mouth will never be kisses)

[’pa rɔ miʃˈbra sɔnka ‘bra kɔ ‘lɔ] (for my arms never will be warm.)

Ro – sa la Chi – na, mar – chi – ta ro – sa,
[ɾɔ sa la ‘ʃi na mɔɾʃi tɔ rɔ sə] (Rosa the Chinese faded rosa)

¿Por qué pen – sas – te que has – ta tu sen - da
[pɔɾrɛk pɛnsaʃte kɛɾaʃta tɔ ‘sɛnda] (Why did you think that even your path)

por fin ve – ní – a la blan – ca som - bra
[pɔɾɾiʃveˈniʃa ˈbɾa ‘baŋkə ˈsombra] (finally came to the white shadow)

del dul- ce a – nhe – lo de tu co - ra – zón?
[deʃˈludɛʃənaʃlo de tɔ kɔɾa ˈsɔn] (of the sweet longing of your heart?)

Ro – sa la Chi – na ¿Por qué so – ñas – te?
[ɾɔ sa la ‘ʃi na pɔɾɾɛk sɔ ɲaʃte] (Rosa the Chinese why did you dream?)

a – ve sin ni – do, ra – ma sin flor.
[’a bɛ siɲiʃdɔ rə ma ɲiʃfɔɾ] (Bird without nest, branch without flower)
Ro–sa la Chi–na tu_a–mor sue–ño e–ra,
[rɔ sa la ‘ʃi na twa ‘mɔ___r’sweɲ ‘ɛ ra]
(Rosa the Chinese your love a dream was)

Ro–sa la Chi–na da–le tu_a–diós.
[rɔ sa la ‘ʃi na ‘də le twa ‘djɔs
(Rosa the Chinese give (him) your goodbye.)
IPA and Translation of Romanza de Lola Cruz

Romanza de Lola Cruz
[romanza de lo la krus]
(Romance of Lola Cruz)

[ˈxu ntʃau na ˈmɔː̥ɹʃ ɾe ˈse_ɾbla_nka ˌʃo ɾe ˈʃja ˈʃer]
(Together with a love blooming white flowers (I)saw yesterday)

Su   blan – cor   e – ra   de   nie – ve   tro – ca – da_en   flor
[su bла_ŋˈkɔ ɾe ra de ɲe βe tra ˈka da_ənflor]
(its whiteness was as snow convert in flower)

En   sol – le – dad   vuel – ve_el   al – ma   hoy a   ver
[ɛ_ŋsɔ ɬe ɾa_ˈβe ɬe ɬmə ɾa_ja βer]
(in solitud returns the soul today to see)

blan – que – ar   e – sas   flo – res   de_a – yer.
[bla_nˈke ə ɾe sa_sflɔ ɾe ʃə ʒəra ˈʃer]
(whiten those flowers of yesterday)

Mas   me   ha – blan   hoy de   nos – tal – gias
[ma_ʒme ˈa bла_ŋ ɲe ʃə ˌʃa ʃə’ta_lxjas]
(but (they) talke(to me) today of longing)

dec nos – tal – gias   de_a – mor.
[de ɲə_ʃə’ta_lxja ʒərəmər]
(of longing of love.)

Lo – la   Cruz   to – do_a – yer   fue_a – le – gri – a
[lo la ˈkru_sˈtʃa ɾa ˈʃe ɾfʃə ɬə ˈɣiɹə]
(Lola Cruz everything yesterday was happiness)

[pe ɾo ˈʃa tu ˈʃi da ɬe ʃə ʃəz ɬa ˈʃor]
(but today already your life all is pain)

Ol – vi – dar   co – ra – zón   tu   qui – sie – ras
[ɔ_ˈʃi da ɾo ˈʃə nu ki ˈʃje rəs]
(to forget heart you would want)

[ma ˈʃə nˈʃja ɾi ke ɾe ɾa_ˈʃi da_ɾβa ɲə ʃə]
(but longing and wanting to forget vain it is)
Lo–la Cruz que i–lu–sión te a–lum–bra–ba
[‘lo la kru skelju ‘sjɔ nte ‘lu m’bra βa]
(Lola Cruz what illusion illuminated (you))

pe–ro ya que ti–nie–bla–a–ho–ra ves
[‘pe rɔ ‘ja ke ti ‘njε bla ‘ra βes]
(but already that darkness now (you)see)

Oh fa–tal so–ña–do–ra de un lo–co a–mor
[ɔ fa ‘ta lʃœ p a r œ dœ n’lœ kœ a mor]
(Oh fatal dreamer of a crazy love)

Lo–la Cruz se fue tu i–lu–sión
[‘lo la kru se fwe tu jlu ‘sjœn]
(Lola Cruz it is gone your illusion)

Spoken:
Blancas flores que vieron mi dicha, ven hoy mi dolor.
[blankas flores ke βεθn mi diʃa βen ɛj mi ɛβɾ] (White flowers that saw my happiness, (they) see today my pain.)

Florecieron bajo tiernas promesas de un tierno amor
[flœɾes’jεɾn ‘bæk ‘tʃern pɾ’mesas dœ un ‘tʃεɾn a’mor]
(Bloomed under tender promises of a tender love)

Y hoy no pueden sus pétalos blancos a mi lado ver,
[jɔj no ‘pwεdɛn sus ‘petəlœs βlæŋko a mi lədə βər]
(and today cannot its petals white with me see)

Al que ayer, junto a mí, las veía también florecer.
[al ke a’ʃer ‘ʃuntœ a mi las βε’ja tam’bɛn flœɾɛɾ]
(To (the one) that yesterday, with me, (he) saw them also blooming.)

(Singing)
Lo–la Cruz que cru–el es la suer–te
[‘lo la krus ke kru ɛlœслиa ‘swεɾ’tœ]
(Lola Cruz how cruel is the luck)

Tu i–lu–sión i–de–al te de–jó sin tor–nar
[tuj lu sjœ ni dœ al te dœ ‘ʃɔ si ntœ r’nar]
(your illusion ideal (to you) it left without return)

ne–gra no–che ya tu vi–da se–rá
[‘ne yra no ʃe ja tu ‘bi də se ‘ra]
(black night already your life will be)
pues tu sueñ no vol ve rá.

(pues tu sueño no volverá.

so your dream won’t come back)
IPA and Translation of Salida de Cecilia Valdés

Salida de Cecilia Valdés
[salida de səsilja βaldəs]
(Entrance of Cecilia Valdes)

Chorus:
Cecilia Valdés
[səsilja βaldəs]
(Cecilia Valdes)

Cecilia:
Si, yo soy Ce – ci – lia Val – dés!
[si jɔ sɔ__ise ‘si lja βa_l’des]
(yes I am Cecilia Valdes)

Chorus:
Del barrio del Angel el alma es.
[del bاردjo del ‘anxel el alma es]
(From “del Angel” neighborhood the soul she is)

Cecilia:
Yo soy Ce – ci – lia, Ce – ci – lia Val – dés!
[jɔ sxj se ‘si lja se ‘si lja βal ’dəs]
(I am Cecilia Cecilia Valdes)

Hier – ve la san – gre_en mis ve – nas,
[je_rbe la ‘sa_fyɾɾe mmi_s’be nas]
(Boil the blood in my veins)

soy mes – ti – za_y no lo soy.
[sɔ__jme_s’ti sjæ nɔ lɔ søj]
(I’m mestizo and (not) I am)

Yo no co – noz – co las pe – nas.
[jɔ nɔ kɔ nɔ__skɔ la__s’pe nas]
(I don’t know the pity)

Yo siem – pre can – tan – do voy.
[jɔ ‘sjɛ_mpré ka_n’ta_nYo βɔj]
(I always singing go)

Sien – to_en mi al – ma cu – ba – na
[sjɛ_n’toe_mmi ‘a_lmə ku ba na]
((I) feel in my soul Cuban)
la_a – le – gri – a de vi – vir.
[la le ‘yri a de βi ‘bir]
(the happiness of living)

[sɔ̃̃ika_ska ‘βe lsɔ̃̃ika_m’pa na]
(I am a shime I am a bell)

Yo no se lo que es su – frir.
[jɔ̃ nɔ se lɔ ke___su__frir]
(I don’t know what is to suffer)

Yo no co – noz – co las pe – nas.
[jɔ̃ nɔ kɔ ‘ɛ̃skɔ las pe nas]
(I don’t know the pity)

Sien – to_en mi al – ma cu – ba – na
[‘sj̩ɛ̃nto_ɛ̃m̩i ‘a_lma ku ‘βa na]
((I) feel in my soul Cuban)

la – ale – gría de vi – vir.
[la le ‘yria de βi ‘bir]
(the happiness of living)

Mis a – mo – res son las flo – res
[mi_ sa ‘mɔ rɛ__sɔ__nla__s’flo res]
(my lovers are the flowers)

que per – fu – man mi jar – din
[kɛ pẽ’fu ma mmi xa’din]
(that perfume my garden)

Y mi ri – sa cris – ta – li – na
[i mi ‘ri sa kri__sta ‘li na]
(and my lighting as cristal)

es un e – ter – no tin – tin.
[ɛ__su__ɛ ‘ɛ̃rɔ ti n’tin]
(it’s an forever “tin tin”120)

No hay en mi jar – din
[nwɑ̃̃je_mmi xa_rdin]
(There’s not in my garden)

120 “tin tin” is making reference to the sound of the bells
u–na  so–la  flor
[u na 'sə la 'flɔr] (one only flower)

que no se–a flor de_a–mor.
[kə nə 'sə eə fɫɔɾ ɹdəə 'mɔɾ] (that not being (a) flower of love)

Y los hom–bres van siem–pre tras de mi
[I bɔ s'ɔ mбрə sβa n'sje mʁɛ tra sΔ mi] (ans the men go always behind of me)

as–pi–ran–do_el ri–co_o–lor
[a spi ra ndəɾə l'ri kɔ 'lɔɾ] (smelling the good odor)

de la flor. Ah!
[də la 'flɔɾ a] (of the flower ah)

Ce–ci–lia Val–dés me lla–man;
[se 'si lja bɔl 'dɛs me 'ja man] (Cecilia Valdes (they) to me call)

[me nə 'mo rau n'ba fi 'ʃɛl] ((made me) fall in love a high school student)

Mis a–mi–gas me re–cla–man
[mi sa 'mi ɣə smɛ rɛ 'kla man] (My friends (to me) complain)

[j'a_lɡə 'də βə də te 'nɛɾ] (and something(I) should have)

Yo soy bai–la–do–ra fi–na,
[jɔ sə ŋpəβə la ra fi nə] (I am a dancing fine (dancing))

soy bai–lan–do la me–jor.
[sɔŋpəβə ɫəŋ la me 'ʃɔɾ] (I am dancing the best)
La danza mi me fas-cina
[la ‘da_za mi me fa’si na]
(the dance to (me (I) love)

soy bai-lan-do la me-jor
[sɔiβa_i’la_ŋɔ] la me ‘xor]
(I am dancing the best.)

Ce-ci-lia Val-des mi nom-bre-s
[se’si lja βal ’des mi ‘nombre_s]
(Cecilia Valdes my name it is)

pre-cur-sor de la_a-le-gría
[pretʃurǝdela_‘le˘rı̊ja]
(precursor of the happiness)

Yo can-to_y bai-lo_a por-fía.
[jɔ ‘ka_ŋɔβa’ilɔ] pɔ’rﬁa]
(I sing and dance as strive)

Yo soy Ce-cil-lia Val-dés!
[jɔ sɔjse’si lja βal ’des]
(I am Celicia Valdes)
IPA and Translation of Marcha Habana

Marcha Habana
[ɾɔmansa de marija la ɾ]
(Romance of Maria la O)

Oh! dul – ce_Ha – ba – na de mis a – mo – res,
[o ˈdu.lsə ˈba na de mi.sa ˈmo.ɾes]
(oh! sweet Havana of my love)

con – cha ro – ba – da por Cu–ba_al mar;
[ˈkɔ.ɾa ˈba da poɾɾˈku ˈba.l ˈmar]
(Shell stolen for Cuba to the sea)

lin – da sul – ta – na, jar – din de flo – res,
[ˈlinدا su.lˈta na xaɾˈdi ndə ˈfɾo.ɾes]
(cute sultana garden of flowers)

Yo tus be – lle – zas voy a can – tar!
[jɔ tu.ɾəsˈbe ˈle.ɾəs ˈvoj a ˈka.nˈtar]
(I your beauties I am going to sing)

Ma – ra – vi – llo – sa pa – va – na
[ma.ɾa ˈvi.llo ˈsa ˈpa ˈva.na]
(Wonderful pavan)

[enˈtɾe ˈlu.ɾəs de.o ˈɾo ɾə ˈse.da]
(Among lights of gold and silk)

es la que_o – fre – ce la_Ha – ba – na
[es lə kəɾe.ɾe ˈɾe.ɾe lə.ɾə ˈba.nə]
(is the one that offer the Havana)

[en ˈsu li.ɾi ˈka.ɾə.ɾa la.ɾe.ɾe ˈme.da]
(in its lyric Alameda\textsuperscript{121})

Por las tar – des en el Pra - do
[pɾо.ɾə ˈlaɾəɾə dés en el ˈpra.do]
(for the afternoons in the Prado\textsuperscript{122})

\textsuperscript{121} It refers to a famous promenade in Havana, the Alameda de Paula.

\textsuperscript{122} It refers to another famous promenade-street, El Prado.
hay des – fi – le de ca – rrua – jes;
[a___jde_ s’fi_ le de ka 'rrwa xes]
(there is parade of carriage)

Lo me – jor, lo más gra – na – do,
[lo me xco_____rlcó ma_syar 'na ño]
(the best the more distinguished)

lu – ce_a – llí jo – yas y tra – jes.
[lu sea ‘ãi ‘xco ‘àa_____si ‘tra xes]
(shows off there jewerly and costumes)

¡Ha – ba – na! lin – da sul – ta – na,
[a ‘βa na li_nánda su_l’ta na]
(Havana cute sultana)

[ko_____ña rœ ‘βa da pç_____r’ku βa_____lmar]
(Shell stolen by Cuba to the sea)

Ha – ba – na mi dul – ce_Ha – ba - na
[a ‘βa na mi ‘du_lsea ‘βa na]
(Havana my sweet Havana)

ya nun – ca mas te po – dré_ol – vi – dar!
[ja ‘nun_nka ma_ste po ‘dres_lβi ‘dar]
( never again I will (can) forget)
IPA and Translation of Matanzas querida

Matanzas querida
[matansas querida]
(Romance of Maria la O)

[ma ‘ta_nsas kə ‘ri da ñu ‘ka ño xe_n’til]
(Matanzas loved Yucayo kind)

[tje rra βen de ‘si da ku ‘βa no pe_n’sil]
(earth blessed Cuban garden)

A – qui ví la luz pri – me – ra
[a ‘ki βi la lu_spri ‘me ra]
(here (I) saw the light first (first light))

a – qui di – cho – sa vi - vi
[a ‘ki di ‘ʃa sa βi ‘βi]
(here happy (I) lived)

y quie – ro, cuan – do me mue – ra,
[I ‘kjɛ ɾɔ ‘kwa_nðɔ me ‘mwɛ ra]
(and (I)want when (I) die)

Que_en – tie – rren mi cuer – po_a – qui. ¡Ah!
[kɛ_n’tje _rrε_mmi ‘kwe_rɔa ‘ki a]
(that (they)bury my body here. Ah!

Yo que ví des – de la cum – bre
[ʌɔ ke βi de_sde la ‘ku_mbre]
(I that saw from the top)

en tu va – lle ful – gu – rar
[ɛнтu βa ðε fu_lgu ‘rar]
(in your valley to gleam)

del sol la pos – tre – ra lum – bre
[de lsɔ _lla pɔ_s’tɾε ra lu_mbre]
(of the sun the last light)

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123 Aboriginal tribe based in the Matanzas territory before the conquerors arrival.

124 It is a delicious garden.
an-tes de_hun - dir - se en el mar.

(before of sinking in the sea.)

Pue-do de_cir or-gu_llo_so

((I can say proud))

que lo más gran_dio_so ví.

(that the most great (I saw))

El.sol be-san_do a mo_ro_so

(The sun kissing lovelly)

el va_lle de Yu.mu_ri.\textsuperscript{125}

(the valley of Yumuri.)

\textsuperscript{125} An important river in the Matanza province.
IPA and Translation of *Salida de Amalia Batista*

Salida de Amalia Batista
[sa’lida de a’malja batista]
(entrance of Amalia Batista)

Chorus:
Ahí viene Amalia Batista.  Ahí viene Amalia Mayombe
[aj ñjenə amalja ñatista aj ñjenə amalja ma’ombe]
(There it comes Amalia Batista  There it comes Amalia Mayombe\textsuperscript{126})

La mulata, la mulata sandunguera que loco vuelve a los hombre
[la mulata la mulata sañduñera ke lôko ñweljëa los ñombres]
(the mulatta, the mulatta sandunguera\textsuperscript{127}) who crazy makes the men

Amalia Batista:
A mi me di-cen ma-yom-be
[a mi me ‘ði se____mma ‘mə_mbə]
(to me (they)call me mayombe)

y ma-yom-be-ra no soy
[I ma ‘mə_mbe ra nə səj]
(and mayombera I am not)

y si_a los hom-bres a-ma-rro
[i sja lɔ____ˈsə__mbrə__sa ‘mə_rə]
(and if the men (I) tie)

Los a-ma-rro por a-mor.
[lo__sa ‘mə_rə po__ra ‘məɾ]
(I tie them for love)

Tam-bién que_a los hom-bres ma-to van can-ta-do por ahi
[ta_m’bje_nkə lɔsə_mbrə__s’ma tə ñka_n’ta ndə po__rai]
(also that to men (I)kill (they) go singing over there)

y yo no ten-go la cul-pa de que se mue-ran por mi. Ah!
[iʃɔ nə te_yŋə la ‘ku_lpa de ke se ‘mwe raŋpə__mi ?a]
(and It’s not my fault that they would die for me. Ah!)

\textsuperscript{126} Mayombe, symbol of power, is the person who practices the Mayombe or Palo Monte Afrocuban religion.

\textsuperscript{127} Used in the popular Cuban slang, meaning graceful, popular, saucy.
Chorus:
A ella le dicen mayombe y mayombera no es
[to her (they) call mayombe and mayombera (she) is not]

Y si a los hombres amarra por amor debe de ser.
(and if to men (she) tie for love it should be)

También que a los hombres mata van cantando por ahí
(also that to the men (sh)kills (they) of singing over there)

Y tú no tienes la culpa de que se mueran por ti
(and it's not your fault that (they) die for you)

Amalia Batista:
Ma – yom – be - ra no soy
[Mayombera I am not]

pe – ro pla – cer y_a – mor yo doy
[but pleasure and love I give]

y se mue – ren por mi
(and (they) die for me)

Cuan – do me ven bai – lar a – sí
[when (they) see(me) dancing like this]

y yo no ten – go la cul – pa.
(and I (I'ts)not the (my)fault)

de que se mue – ran por mi. Ah!
[of that (they)'d die for me ah!]

Los hom – bres me ven y llo – ran
(the men me see(me) and cry)
por ser es-cla-vos del a-mor que mien-to
[pɔɾesɾeɾesklα ɓɔsdləˈmoɾrekəˈmjɛntɔ]
(for being slaves of the love that (I)lie)

y sue–len a–si_ex–cla–mar
[Iˈswɛlen aˈsjeksklaməɾ]
(and use to like this exclaim)

A–ma–lia me mue–ro por ti. Ah!
[aˈmaliamεˈmwerpentʃaˈtiəhə]
(Amalia die for you. Ah!)

[aˈmaliaˈbasiˈtastʃi]
(Amalia Batista yes)

A–ma–lia Ba–tis–ta no
[aˈmaliaˈbasiˈtastʃo]
(Amalia Batista no)

To–do_el mun–do me dis–cu–te
[tɔˈdɛlmunḍəˈmeˈdiʃkutʃa]
(Everybody to me claim)

y siem–pre_a–rrro–llan–do voy
[iˈsjemprerərroˈllandouj]
(and always arrollando128 I am going)

A–ma–lia Ba–tis–ta si
[aˈmaliaˈbasiˈtastʃi]
(Amalia Batista yes)

[aˈmaliaˈbasiˈtastʃo]
(Amalia Batista no)

A–ma–lia Ba–tis–ta tie–ne
[aˈmaliaˈbasiˈtastʃetʃeʃə]
(Amalia Batista has)

de la ca–ne–la la flor.
[dəlakaˈnɛlalafɔɾ]
(of the cinnamon the flower)

128 Dancing, the term applies to popular dances of the street.
Yo no sé sufrir
(I don't know to suffer)

yo no sé llorar
(I don't know to cry)

Ah! Sí señor!
(Ah! Yes sir!)

Yo me sé reír. Sí señor!
(I know to laugh. Yes sir!)

de los hombres y del amor.
(but longing and wanting to forget vain it is)

Amlia Batista soy
(Amalia Batista I am)

Y no tengo culpa algun corazón
(and It's not my fault if some heart)

por mi desdén muerte de amor.
(for my disdain die of love)

Chorus:
Amalia mayombe Amalia Batista
(Amalia mayombe Amalia Batista)

Yo soy Amlia Batista
(I am Amlia Batista)

Esa soy yo.
(that is me)
IPA and Translation of *Romanza de Amalia Batista*

Romanza de Amalia Batista  
[ˈɹəmansa ðə aˈmɔlaˈbaʃista]  
(Romance of Amalia Batista)

De bra–va_y de lis–ta  
[də ˈbra ˈbaj ðə ‘li_sta]  
(of brave and smart)

ya no ha–ces a–lar–de  
[ˈja nɔˈa se__sa ‘la_rðe]  
((already) don’t(make) boast )

A–ma–lia Ba–tis–ta  
[a ‘ma ˈja ba ‘ti__sta]  
(Amalia Batista)

te_has vuel–to co–bar–de.  
[tea____sˈvve_ltɔ kɔ ‘ba_rðe]  
((you) have turned a coward)

Ya na–die se_en–grí–e  
[ˈja ‘na ˈdje se__nˈgrí ˈe]  
(already) nobody get spoiled)

de_ha–cer tu con–quis–ta  
[deə ‘se__rtu kɔˈnˈki__sta]  
(of making your conquest)

Y_un hom–bre se rí–e  
[ju̯ˈn o̯mˈbre sɛ ‘ri ˈe]  
(and a man is laughing)

de_A–ma–lia Ba–tis–ta.  
[de a ‘maˈja ba ‘ti__sta]  
(of Amalia Batista)

A–ma–lia Ba–tis–ta  
[a ‘maˈja ba ‘ti__sta]  
(Amalia Batista)

Tu_al a–mor ju–gas–te  
[twa_la ˈmɔ˘rə nxu ‘ya stɛ]  
(you to the love played)
sin sen – tir a – mor
[si nse n’ti ra ‘mør]
(without feeling love)

y te bur – las – te del que fue tu a – ma – dor
[i te βu la ste de lke fwe tu ma ‘dorf]
(and you made fun of the one that was your lover)

A – ma – lia Ba – tis – ta
[a ‘ma lja ba ‘ti__sta]
(in solitud returns the soul today to see)

se bo – rró tu nom – bre,
[se βo ‘rrɔ tu no mbɛ]
(it’s erased your name)

tu re – ir ce – só
[tu re – ir se ‘sɔ]
(your laughing ended)

por – que ya un hom – bre de tu a mor se bur - ló.
[pɔɾ ke ñau n’ɔ mbɛ de twa ‘mɔ ɾse bu ‘lɔ]
(because already a man of your love (he) made fun)

A – ma – lia Ba – tis – ta
[a ‘ma lja ba ‘ti__sta]
(Amalia Batista)

cuan – do ya cre – í – as
[kwa ndɔ ña kre ‘i as]
(when already believed)

di – cha_y paz lo - grar
[di ʃa pa sɔl ‘yar]
(happiness and peace to achieve)

los ce – los vie – nen tu i – lu – sión a ma – tar.
[ɔse ɔs bɛ nɛn tu lɔ ‘sjo na ma ‘tar]
(the gelosy comes your ilussion to kill)

A – ma – lia Ba – tis – ta
[a ‘ma lja ba ‘ti__sta]
(Amalia Batista)
de un sue – ño i – de – al
[dɛu nswe ɲɔ i ɗɛ al]
(of a dream ideal)

Im – pía te a – rran – ca
[im pia tɛa a ‘rra ŋka]
(impious to you pull out)

Tu suer – te fà – tal.
[tu ‘swɛ rtɛ fa ‘tal]
(your luck tragic)
IPA and Translation of “Eres rayo de sol”

Romanza  “Eres rayo de sol”
[rɔmansa  eɾes  rαˈo  dε  sɔl]
(Romance “you are a ray of sun”)

E – res  ra – yo  de  sol
[ˈe rɛˈɾa ɔɾ  dε  sɔl]
((you)are a ray of sun)

Que_en  mis  ti – nie – blas
[kɛˈmɪ stiˈnɛðas]
(that in my darks)

raz – ga  la_os – cu – ri - dad
[ˈɾaɾa  lɑɾ ɾiˈdad]
(rip the darkness)

y  me  da  luz.
[i  mɛ dɐ lʊs]
(and me give(me) light)

E – res  mo – ti – vo  dul – ce
[ˈe rɛˈʃi βo ˈdulˌsɛ]
((you)are the reason sweet)

que_en  mi  vi – da
[kɛˈmɪ βiˈda]
(that in my life)

sua – vi – za  con  ter – nu – ra
[swaˈβi sa kɔntəˈnuɾa]
(soothes with tenderness)

mis  he – ri – das.
[mɪˈɾiˈdas]
(my wounds)

Y  me_ ha – ce  ser  fe – liz.
[i  mɛa  se  se  ˈfɛlɪz]
(and makes me to be happy)

E – res  el  ob – je – ti – vo  de  mis  di – as
[ˈeɾeˈʃiˈbok ˈtʃiˈvo dε mɪsˈdiˈas]
((you) are the goal of my days)
y_e – res de – pués de Dios lo que más quie – ro
[j’ɛ rɛ sdɛ spwe sdɛ ɖɛ slɔ kɛ ma skjɛ rɔ]
(and(you)are after of God the what (the most) I love)

y pa – ra mi no_hu – bie - ra di – cha ni en el cie - lo
[I ɬa ra mi ɲu ɬjɛ ra ɬi ʃa ɲɛ ɬʃɛ lsjɛ lɔ]
(and for me (it)would not be joy not even in the sky)

Si_a – llí fal – ta – ras tú.
[sja ɬi ʃa l’ta ra stʃ]
(if there would not be you)
IPA and Translation of *Romanza de María Belén Chacón*

Romanza de María Belén Chacón
[ɾɔmansa de marija la ŋ]
(Romance of María la O)

Al hom – bre que_a – mas – te
[al ‘o____bre kɛa ‘ma__ste] (To the man (you) loved)

a – mor tú le dis – te
[a ‘mɔ____rtu lɛ ‘di__ste] (love you (him) gave)

y_en pa – go tu – vis – te
[je__n’pa__ŋ tu_’bi__ste] (and in payment (you)got)

su trai – ción.
[su tra_j’sjɔn] (his betrayal)

El hom – bre que_a – mas – te
[ɛ____l’o____mbre kɛa ‘ma__ste] (The man that (you)loved)

hoy cruel te mal – tra – ta
[ɔj krwɛ_lте ma_l’tra ta] (today cruel (he) abuse (you))

Sa – bié – do que ma – ta
[sa ‘bje_n’dɔ kɛ ‘ma ta] (knowing that (he) kills)

tu pa – sión.
[tu pa ‘sjɔn] (your passion)

Ma – ría Be – lén Cha - cón
[ma ‘rja βɛ ‘le____ŋʃa ‘kɔŋ] (Maria Belen Chacon)

Des – pues de la trai – ción
[des ‘pwɛ__sðɛ la traj ‘sjɔn] (after the betrayal)
Di–cho–so no se–rá
[lucky won’t be]

nun–ca más ya tu co–ra–zón.
[never again(already) your heart]

Ma–ría Be–lén Cha–cón
[(Maria Belen Chacon)]

Su–pis–te del do–lor
[(you)knew about the pain]

in–men–so del sa–ber
[(huge of knowing)]

que no fué tu–yo su que–rer.
[(that did not be yours your love.)]

Ma–ría Be–lén Cha–cón
[(Maria Belen Chacon)]

tu po–bre co–ra–zón
[(your poor heart)]

na–ci–do pa–ra–a mar
[(born to love)]

hoy ten–drá que llo–rar.
[(today it will have to cry)]

Ma–ría Be–lén Cha–cón
[(Maria Belen Chacon)]
no po–drás ya ja–más can–tar
[wɔ̃ poˈdra̝s̥a xa ˈma̝ska̝ˌtar]  
(won’t be able already never to sing)

Tu co–ra–zón san–gró
[tu koɾa n̥aŋɾɔ̝]  
(your heart bled)