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Performance Guide to the Songs of Eduardo Sánchez de Fuentes

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UNIVERSITY OF MIAMI

PERFORMANCE GUIDE TO THE SONGS OF EDUARDO SÁNCHEZ DE FUENTES

By

Rebecca Henriques

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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A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

PERFORMANCE GUIDE TO THE SONGS OF EDUARDO SÁNCHEZ DE FUENTES

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The purpose of this study is to provide teachers, students, coaches and professional performers with a performance guide to the *habaneras*, *romanzas* and *canciónes* of Eduardo Sánchez de Fuentes. Sánchez de Fuentes wrote approximately 200 songs in his lifetime. His compositional style has proven to be appropriate for singers of all levels. Due to lack of accessibility, his music is not as well-known as other Spanish language composers.

This study includes a historical overview of the political relationship between the United States and Cuba and the history and development of Cuban music. The overview traces events relevant to Sánchez de Fuentes’ music. The biography is based on a compilation of available sources.

To assist the performers and teachers the songs have been categorized into three levels of difficulty: moderately easy, moderately difficult and difficult. Each song was also analyzed and performance suggestions were provided.

Appendices include a list of songs, an International Phonetic Alphabet for Spanish language, a *danza* lineage chart and the music scores of music not available through a publishing company or public domain.
Acknowledgements

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# Table of Contents

List of Figures ................................................................................................................... vii

Chapter 1: Introduction ................................................................................................. 1

Background ..................................................................................................................... 2

Issues and Opinions ...................................................................................................... 3

Need for Study ................................................................................................................. 5

Purpose & Research Questions .................................................................................... 5

Delimitations ................................................................................................................... 6

Chapter 2: Literature Review ......................................................................................... 7

History of Cuba: Political ............................................................................................. 7

History of Cuban Music: An Introduction ................................................................... 12

Religious Influence ....................................................................................................... 13

Contradanza .................................................................................................................. 15

Canción .......................................................................................................................... 18

Romanza ......................................................................................................................... 19

Instrumentation ............................................................................................................. 20

Definitions and Differences: Contradanza, Danza, Canción ........................................ 22

Influences on Eduardo Sánchez de Fuentes ................................................................. 24

Religious- Esteban Salas y Castro ................................................................................ 24

Manuel Saumell ............................................................................................................ 25

Ignacio Cervantes .......................................................................................................... 27

Biography- Eduardo Sánchez de Fuentes .................................................................... 29

Musical Works ............................................................................................................... 31
Racial and Political Views ................................................................. 32
Racial Views between U.S. and Cuba .................................................. 34

Introduction to Performance Guides .................................................. 35

Chapter 3: Methodology .................................................................... 38

Chapter 4: Musical Analysis ............................................................... 42

Guide to Spanish Pronunciation ......................................................... 42
Guidelines for Syllabic Division ......................................................... 42
Linking ............................................................................................. 44
Guidelines for Syllabic Stress ............................................................ 45
An Index of the Spanish Alphabet, and the Phonemes and Allophones of Most Dialects 46

Stylistic Features of Cuban Song ....................................................... 46

Musical Analysis- Habaneras ............................................................. 48
A Unos Ojos ...................................................................................... 48
Cuba ............................................................................................... 52
Dominadora ..................................................................................... 56
El Abanico ....................................................................................... 59
Ni Tú Ni Yo ..................................................................................... 62
Tú .................................................................................................... 65
Mirame Así ...................................................................................... 69

Romanzas y Canciones .................................................................... 73
Pero Te Amo .................................................................................... 73
Copo de Nieve ................................................................................ 75
Ensueño .......................................................................................... 78
Padre Nuestro ................................................................................ 81
La Canción del Camino ................................................................. 84
Todavía No ..................................................................................................................87
Envío ..............................................................................................................................90
El Telar de la Abuela ...................................................................................................94

Chapter 5: Summary and Conclusions .....................................................................99
Suggestions for Further Research ..............................................................................100
Bibliography ................................................................................................................102
Appendices ..................................................................................................................105
Song Listings ...............................................................................................................105
IPA Guide ......................................................................................................................108
Danza Lineage Chart .................................................................................................110
Habanera Scores ........................................................................................................111
## List of Figures

<table>
<thead>
<tr>
<th>Examples</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1    Basic Habanera rhythm</td>
<td>50</td>
</tr>
<tr>
<td>2    A Unos Ojos, mm. 39-42</td>
<td>51</td>
</tr>
<tr>
<td>3    Cuba, mm. 59</td>
<td>53</td>
</tr>
<tr>
<td>4    Cuba, mm. 37-40</td>
<td>54</td>
</tr>
<tr>
<td>5    Dominadora, mm. 71-72</td>
<td>57</td>
</tr>
<tr>
<td>6    El Abanico, mm. 1-4</td>
<td>61</td>
</tr>
<tr>
<td>7    Ni Tú Ni Yo, mm. 19-23</td>
<td>63</td>
</tr>
<tr>
<td>8    Tú, mm. 22-29</td>
<td>67</td>
</tr>
<tr>
<td>9    Mirame Así, mm. 31-33</td>
<td>71</td>
</tr>
<tr>
<td>10   Ensueño, mm. 1-3</td>
<td>79</td>
</tr>
<tr>
<td>11   Ensueño, mm. 28-29</td>
<td>80</td>
</tr>
<tr>
<td>12   Padre Nuestro, mm. 6-8</td>
<td>82</td>
</tr>
<tr>
<td>13   Padre Nuestro, mm. 27</td>
<td>82</td>
</tr>
<tr>
<td>14   La Canción del Camino, mm. 2-3</td>
<td>85</td>
</tr>
<tr>
<td>15   Todavía No, mm. 5-9</td>
<td>88</td>
</tr>
<tr>
<td>16   Envío, mm. 21-23</td>
<td>92</td>
</tr>
<tr>
<td>17   Envío, mm. 27</td>
<td>92</td>
</tr>
<tr>
<td>18   El Telar de la Abuela, mm. 42-47</td>
<td>96</td>
</tr>
</tbody>
</table>
Chapter 1

Introduction

The repertoire for voice students includes Italian, French, German, Spanish and English art songs. The wider inclusion of Spanish songs in the repertoires of voice students at the collegiate level became more prevalent when Cockburn and Stokes published a Spanish Song Companion in 1993.¹ This companion has approximately 300 songs by Spanish composers with texts, translations and publishing information on each of the songs. The exploration of Spanish language songs extends beyond composers from Spain to those from Spanish-speaking South American and Caribbean countries. Some recognition is given to Cuban composers, but the number of known Cuban composers is considerably less than other nationalities. This is likely due to the limited accessibility to music and historical records that result from the last 55 years of Cuba’s political isolation. In 1959, Fidel Castro led a group of revolutionaries in Cuba that overthrew President Fulgencio Batista’s government. Cuba began nationalizing U.S. owned properties and hiking taxes on American imports and, in response, President Eisenhower cut the import quota of Cuban sugar. By the early 1960s the United States had severed diplomatic ties with Cuba.² Ultimately, the actions escalated to a full economic embargo and severe travel restrictions between the two nations, many of which remain in place today.³

³ Lee, “U.S.-Cuba Relations”
The sounds of Cuban rhythms and beats, since the 14th century, have evolved to create a uniquely recognizable sound. Listeners are moved by these beats to dance or sing and this music has influenced cultures around the world. For the most part, listeners are moved by the rhythms associated with popular Cuban songs but few, outside of the Cuban culture, feel connected to the songs of Cuba from the late nineteenth century. There is a wealth of compositions that have not been explored as thoroughly as the songs from other countries. Some of these compositions were created by individuals who are considered music innovators of their time.

In his time, Eduardo Sánchez de Fuentes (1874-1944) was a compositional leader in Cuban music and songs. This document provides information on the songs of Eduardo Sánchez de Fuentes, specifically habaneras, romanzas, and canciones. It is intended to help singers understand and prepare these pieces for performance with the expectation that this knowledge can be applied to other Cuban songs of the same style.

The short length, subject matter and small vocal range of many of the songs being analyzed makes the songs appropriate for young singers; while the large vocal range and complex rhythm of others make those songs ideal for more mature singers.

Background

A distinctive Cuban nationality is thought to have emerged between 1790 and 1868 from the Spanish and African roots of settlers in Cuba. During this time, Italian

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opera and Spanish zarzuela were an important influence to the development of the Cuban genres of *contradanza* and *habanera*.\(^5\)

“The genres of Cuban traditional music divide into five complexes (*son*, *rumba*, *canción*, *danzón*, and *punto guajiro*), each comprising related musical genres based on common musical aptitudes and behaviors. These complexes are determined by style, instrumentation, and the makeup of traditional ensembles.”\(^6\)

The *canción*, written in the Italian style around 1800, had few distinctive Cuban features at first, except for text, but gave rise to the Cuban lyrical songs.\(^7\) It took about 50 years for the full development of the Cuban *canción* and lyrical songs.\(^8\) Many of the songs were written for two voices, most commonly performed with voice and guitar. The *canción* composition, for those knowledgeable in basic music history, ended up being most closely related to the *troubadours* of France, who would travel around accompanying themselves while singing. The movement has become weak today and given way to boleros and other forms of romantic songs within salsa music, like the *danza*.\(^9\)

**Issues and Opinions**

In 1997, Hardenbergh approached a relevant topic addressing a concern for many beginning American vocal students: the ability to sing properly when first learning vocal technique while struggling to sing in a non-native language. “Voice teachers work to develop voices that are recognized for the attributes of bel canto, which are the ability to sing in smooth line, produce an even and beautiful tone and interpret a song with

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\(^5\) Olsen and Sheehy, 121.  
\(^6\) Olsen and Sheehy, 123.  
\(^7\) Olsen and Sheehy, 125.  
\(^8\) Olsen and Sheehy, 125.  
\(^9\) Olsen and Sheehy, 126.
sensitivity and emotion.” Students are usually first assigned an Italian song in order to help achieve this aesthetic.

“However, in today’s voice studios, students often enter with very little vocal and musical training and rarely have been exposed to Italian, French and German languages. The assignment of the Italian song is often the first encounter an American voice student will have with the classical song genre in general, and the Italian language in particular. As a result, valuable studio time is used to help develop language skills rather than vocal skills.”

Hardenbergh found that English songs were an appropriate tool for teaching vocal technique to these American students. Yet in the melting pot that is 21st century America, English is not always a student’s primary language. The problem still exists for those Americans whose first language is Spanish, not English (the United States census bureau found that 35 million U.S. residents the age of 5 and older speak Spanish at home).

A solution to this problem for native Spanish speakers in America could be Cuban songs. There are a significant number of Latin American and Spanish songs available and being studied; but not many of the Cuban songs are as well known.

As previously mentioned, Cockburn and Stokes created a Spanish Song Companion. Included in this book are short biographies of Spanish song composers including relevant information on their compositions along with the text, poet, and translation of each song. This song companion provides insight into an approach to Spanish language repertoire.

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11 Hardenbergh, 15.
Need for Study

The song repertoire for the solo singer is extensive. In collegiate vocal training much of the same repertoire is repeatedly used and considered standard repertoire. These include “The 24-Italian Songs and Arias,” “The French Song Anthology,” and “The Art Song Anthology” to name a few. Voice teachers have better access to Latin American and Spanish songs through the “Anthology of Spanish Song” and “The Latin American Art Song” as repertoire for their students, but there are few Cuban songs among those. Given the worldwide popularity of Cuban rhythms, more Cuban art songs should be available for inclusion in the solo song repertoire\(^\text{13}\).

Purpose and Research Questions

The purpose of this study is to provide teachers, students, coaches and professional performers with a performance guide to the *habaneras*, *romanzas* and *canciones* of Eduardo Sánchez de Fuentes. The questions to be answered in this study focus on performance aspects and the incorporation of these songs in the solo voice repertoire.

1. What are the characteristics of the *habaneras*, *romanzas*, and *canciones* in Cuban music?

2. What information can a performance guide provide that will facilitate authentic performance execution?

3. Why are the songs of Eduardo Sánchez de Fuentes unfamiliar?

Delimitation

The repertoire that is studied in this paper will be limited to seven *habaneras* and eight *canciones* and *romanzas*. Several of the *habaneras* were published together, while the others were independently published. All the music will be for solo voice and piano. Since there is a significant amount of the Cuban song repertoire that is not accessible to the public, the final delimitation to this study is that all the music included is accessible to the public either through libraries or as an appendix to this document.
Chapter 2

Literature Review

Performance guides are a useful resource for performers. The songs of Cuban composer Eduardo Sánchez de Fuentes have not been previously researched for programmable and performance usage. As one of the key figures in Cuban musical history, having written over 200 songs some of which have been performed by renown artists like Enrico Caruso, his compositions are worthy of inclusion in the vocal repertoire. In studying his song compositions, the cultural influences and general history of Cuban music, as it directly relates to solo vocal music, will be explored in order to understand how and where Sánchez de Fuentes’ songs developed.

Although some of his songs have been internationally performed, the vast majority of his compositions are not well known and, because of Cuba’s political isolation, access to his original scores and historical data is not readily available.

History of Cuba: Political

Florida and Cuba have been closely tied since 1492 when Christopher Columbus explored both the northeastern coast of Cuba, establishing Spain’s claim of possession, and Florida. The distance between Cuba and the southern tip of Florida is only ninety four miles. And yet, for the past 55 years, tremendous tension has existed within that short distance. For the purpose of this paper, this author will focus mainly on the controversies between Cuba and the United States and how they may have affected access to information on Sánchez de Fuentes and his compositions.
Cuba’s importance was made clear when it was used as a stopping point for travelers who were seeking to explore new lands and grew more evident when Cuba was used as a trading port. Between 1762 and 1818 Cuban ports were opened for international trade.\textsuperscript{14} Between 1818 and 1898 the U.S. and Cuba had amicable relations and the U.S. was Cuba’s most important trading partner.\textsuperscript{15} During that time the United States accounted for 39\% of Cuba’s commerce and purchased 65\% of Cuba’s sugar (which was Cuba’s major export).\textsuperscript{16}

On February 24, 1895 the Cuban War for Independence from Spain began. After three years, in July 1898, the United States intervened and one month later Spain and the United States signed the Treaty of Paris. Sovereignty of Cuba was transferred to the United States.\textsuperscript{17} Over the next few decades, the United States intervened in Cuban affairs at its discretion by using military force or political pressure causing the Cuban desire for independence to never dissipate.\textsuperscript{18}

Between 1900 and 1959, when Fidel Castro took power, a number of cooperative agreements were signed between the United States and Cuba. Significant among these were the agreements entered into in 1903 between the United States and Cuba. The first of these agreements was The Permanent Treaty, which enacts the Platt Amendment\textsuperscript{19} into

\begin{footnotesize}
\begin{enumerate}
\item[16] Brown, 16.
\item[18] Brown, 98.
\item[19] The Platt Amendment amended the 1901 Army Appropriations Bill. It stipulated seven conditions for the withdrawal of United States troops remaining in Cuba at the end of the Spanish-American War and defined the terms of Cuban-U.S. relations; essentially, one of US dominance over Cuba. Perez, 142-144.
\end{enumerate}
\end{footnotesize}
a formal treaty relationship. The Permanent Treaty stipulated conditions for U.S. intervention in Cuban affairs and barred Cuba from entering into agreements with any other nation that would grant that nation power over Cuban affairs\textsuperscript{20}. In addition, it provided, among other things, for the lease of a Naval Station at Guantanamo Bay with the U.S. being granted complete jurisdiction within the leased area.\textsuperscript{21} Another important agreement, the Reciprocity Treaty, conceded a reduction of 20 percent from the regular tariff rates to Cuban agricultural products entering the U.S. market in exchange for reductions between 20 to 40 percent on U.S. imports into Cuba. During the first half of the twentieth century, Cuba was politically unstable and the U.S. was hesitant to intervene in Cuban affairs. There were a number of controversies with Cuban presidents, which caused rebellions within Cuba, but the United States’ main priority was to maintain economic stability. During the Batista regime 1940-1959, however, the United States and Cuba were free from strife.

Fidel Castro, along with his brother, Raul, began making attempts to assassinate Batista in 1957. Castro successfully ousted Batista in 1959 and became Prime Minister. Castro established diplomatic relations with the Soviet Union in 1960 and Cuba’s relationship with the United States began to decline. North American properties in Cuba were seized by the Cuban government, the U.S. imposed a trade embargo on Cuba, and by 1961 the U.S. and Cuba severed diplomatic relations.\textsuperscript{22}

\textsuperscript{20} Perez, 144.
\textsuperscript{22} Perez, 343.
By 1962 Cuba and the Soviet Union had developed a solid bond giving Castro not only military but also economic help. In October of that year, President Kennedy reported that the Soviet Union was building missile bases in Cuba that were capable of reaching urban centers in the Western Hemisphere. President Kennedy was planning to invade Cuba and rid it of missiles and the Castro regime, but was able to come to an agreement with the Soviet Union instead. President Khrushchev offered to remove the missiles in Cuba if the United States would guarantee that it would not participate in any further attack against Cuba. This agreement was upheld on both ends.

The Castro regime and revolution had proved in the 1960’s that it could stand the test of time and crisis. In the 1970’s Castro’s revolution adjusted its priorities and diplomatic relations began to improve, even with the United States. These improvements were short lived since in 1975 two events occurred. The first was Cuba hosting a Latin American conference which called for the independence of Puerto Rico from the United States. The second was Cuba’s military help in the civil war of Angola, which demonstrated to the U.S. that Cuba was still trying to spread its revolutionary message throughout the world. Cuba had been warned by the United States, prior to their military aid in Angola, that their involvement would threaten the ongoing talks between Cuba and the United States. Castro responded by saying that “Cuba would never relinquish its sovereignty as a means of re-establishing its relations with Washington.”

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24 Connolly, 46.
25 Connolly, 52.
26 Connolly, 76-77.
27 Connolly, 77.
These actions and remarks by Castro implied to the U.S. that he was not interested in mending fences.

When President Carter took over in 1976, he wanted to make changes and improve the relationship with Cuba. Carter suspended reconnaissance flights over Cuba, said he would not link Cuba-U.S. relations with Castro’s African policy, and let the travel ban to Cuba expire so that U.S. tourists were allowed travel to Cuba.\textsuperscript{28} Carter’s approach was that if the United States made an effort, then Cuba would meet them halfway, but both sides never agreed to the terms. The only agreement upheld was the release of political prisoners from Cuba. It seemed as though during Carter’s presidency there were attempts to repair relations on a number of occasions but there were many obstacles to achieving improved relations, mostly emanating from the inability to separate Cuba from the Soviet Union.\textsuperscript{29}

In 1979-80, Cuban exiles from Miami and New Jersey visited Cuba to reacquaint themselves with families and homeland. These visits helped the Cuban economy, but stories of a better life in the United States did little for the morale of some still living in Cuba. In 1980 more than 10,000 Cubans sought asylum and the United States accepted 3,500 of them under the Refugee Act of 1980, which was known as the Mariel Exodus (or the Mariel Boatlift).\textsuperscript{30} The U.S. ended up accepting refugees who arrived on small boats though Castro said this was in violation of the anti-hijacking accord. While Castro was blaming the U.S., the U.S. was blaming Castro for sending hardened criminals and mental hospital patients on the boats sent from Florida to pick up family members in Cuba who wanted to emigrate to the U.S. “When the Mariel Boatlift had ended more

\begin{flushright}
\textsuperscript{28} Connolly, 81. \\
\textsuperscript{29} Connolly, 86. \\
\textsuperscript{30} Connolly, 106.
\end{flushright}
than 129,000 Cubans had come to the United States. Some of these Cubans had left their homeland for political reasons while others were motivated by economic concerns."31 By 1987 Cuba and the United States signed a pact whereby Cuba agreed to accept the return of 2,000 “undesirables” who arrived during the Mariel boatlift and in return the U.S. would accept 20,000 new Cuban immigrants annually.32

The back and forth between Cuba and the United States continues to this day. In 2001 Cuba was authorized to purchase $30 million worth of agricultural products from the United States, the first commercial transaction between both countries in almost 40 years. Then in 2004 the George W. Bush administration announced new restrictions on U.S. travel to Cuba, including reduced Cuban-American family visits and the curtailment of remittances to the island.33

This political isolation, limited access and fluctuating relationship between the United States and Cuba may be reason why the work of composers like Sánchez de Fuentes is undiscovered by Americans. According to a few Cuban musicians known by this author, the name and music of Eduardo Sánchez de Fuentes is known in Cuba to this day. In a highly Cuban-immigrant populated city like Miami, his music is recognized among an older generation.

**History of Cuban Music: An Introduction**

Similar to that of other countries, music in Cuba evolved over the years. The island created a distinctive musical sound with its use of instruments like the conga drums; and rhythms such as *salsa, son, rumba,* and *habanera,* which are now enjoyed

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31 Connolly, 108.
32 Perez, 345.
33 Perez, 346.
internationally. “Cuba elaborated a sonorous and lively folklore of surprising vitality, receiving, meshing, and transforming diverse contributions, all of which led to the creation of new and clearly defined genres.” But there are significant influences from other countries that helped to create these unique sounds.

**Religious Influence**

The roots of Cuban music can be traced back to the religion of the indigenous people of the land in the 14th century. The Spanish and African diasporas that settled in Cuba had a notable impact on the musical development in the island, especially their religious music that travelled from city to city. Since Cuba became a stopping point for many of the travelers who came from Europe to the West Indies, some of these individuals would remain on the island for a variety of reasons. One such traveler, who became known as Comendador, was too sick to continue on his voyage to Santo Domingo (on the island of Hispaniola) and found shelter in Cuba with the natives of the town of Macaca. This ‘castaway’ brought with him a picture of the Virgin Mary and had a hut built in her honor. The natives soon began to praise this lady through song and dance, and their praise spread to nearby towns. This was just one of the many ways that religious song began to spread in Cuba.

In 1511, the city of Baracoa (where the first bishopric was built) was founded, followed by Santiago de Cuba in 1514. Religious movement had spread throughout Cuba

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35 Carpentier, *Transition*, 178-179
37 Carpentier, 66.
38 Carpentier, 66.
and musical instruments were integrated into religious praise through travelers like Hernan Cortes who brought these instruments with them from other countries.\textsuperscript{39}

In the beginning of the seventeenth century, Cuba had roughly twenty thousand inhabitants, consisting of whites, blacks, Indians, and mestizos.\textsuperscript{40, 41} The sugar industry had begun to develop and it demanded black slaves, who were brought by conquistadors. Because the sugar plantations were in close proximity to the city of Havana, that city became more important than Santiago de Cuba.\textsuperscript{42}

Despite their proximity, the islands surrounding Cuba, including the Dominican Republic and Haiti, had different histories. Buccaneers and French settlers had already populated Haiti before 1697.\textsuperscript{43} In 1697, Spain ceded Haiti to France in the Treaty of Ryswick and lost total control over an island that had been their operational center for discovery of the Americas.\textsuperscript{44}

In 1791 in Santo Domingo, slaves assembled and rebelled. According to Carpentier, the slaves poisoned the wells then disappeared into the jungles.\textsuperscript{45} In February 1793, the French National Convention abolished slavery in the colonies.\textsuperscript{46} Many fled to either New Orleans, if they found passage, or the Cuban coast.\textsuperscript{47}

\begin{flushright}
\textsuperscript{39} Carpentier, \textit{Transition}, 178-179.
\textsuperscript{40} Mestizos is a person of mixed blood.
\textsuperscript{41} Carpentier, 89.
\textsuperscript{42} Carpentier, 89.
\textsuperscript{43} Carpentier, 142.
\textsuperscript{44} Carpentier, 142.
\textsuperscript{45} Carpentier, 146.
\textsuperscript{46} Carpentier, 146.
\textsuperscript{47} Carpentier, 146.
\end{flushright}
Contradanza

Before the arrival of the French exiles, only the Cuban aristocracy danced the minuet, but the slaves who fled made it popular along with the \textit{passé-pied}, \textit{gavotte}, and the \textit{contredanse}:

“a fact of capital importance in the history of Cuban music, since the French \textit{contredanse} was adopted with surprising swiftness, staying on the island and transforming itself into Cuban \textit{contradanza}, cultivated by all the Creole composers of the nineteenth century, even becoming Cuba’s first musical genre to be triumphantly exported.”\textsuperscript{48}

As the Cuban nation was forming, Haitian and French customs arrived in Cuba. Many African slaves accompanied the French fleeing Haiti.\textsuperscript{49} The older generations of these French continued the song and dance traditions. The Haitian drums were used among these traditions. The French blacks also played an important role in the formation of Cuban music with a fundamental rhythmic element slowly incorporated into many of the island’s folkloric genres: the \textit{cinquillo} [one-two-three-one-two]: \includegraphics[width=2cm]{cinquillo.png}.\textsuperscript{50}

\textit{Cinquillo}, a rhythm that emanates from African voodoo rituals, is likely to have been used in Cuba before the “French blacks” arrived, but was probably contained to the slaves’ quarters.\textsuperscript{51} This \textit{cinquillo} rhythm was incorporated into the \textit{contradanza}.\textsuperscript{52}

The popular Cuban dance forms of today, like the salsa or the \textit{son} (\textit{sones}) developed from the \textit{contradanza}. The creole \textit{contradanza} was the most popular and characteristic dance music genre of Cuba in the 19\textsuperscript{th} century\textsuperscript{53} and it became the precursor

\textsuperscript{48} Carpentier, 148.
\textsuperscript{49} Carpentier, 148.
\textsuperscript{50} Carpentier, 148.
\textsuperscript{51} Carpentier, 149.
\textsuperscript{52} Carpentier, 149.
of several other Cuban music genres. “In an era of growing cultural nationalism, it was
the music idiom most celebrated as a quintessentially local and creole entity, with its
original synthesis of European melody and Afro-Caribbean rhythms.” It was binary in
form with typical length of eight measure phrases. The earliest *contradanzas* were
played by two different musical ensembles: the *charanga* (a Cuban popular music
orchestra consisting of two flutes, piano, *pailas, claves, güiro*, two *tumbadoras*, four
violins, and eventually a cello) and the *orquesta típica* “folkloric orchestra”. The
genres that derived from *contradanza* in six-eight meter include the *clave*, the *criolla*, and
the *guajira*. The more popular forms that came from the two-four *contradanza* were
the *danza*, the *habanera*, and the *danzón*. As a dance form, the *contradanza* had four
movements: *paseo* “walk”, *cadena* “chain” (linking hands to make a chain), *sostenido*
“holding of partners”, and *cedazo* “passing through” (some couples make arches with
their arms while others walk under them).56

When discussing the Cuban *contradanza* it is important to note that there were
two types that existed in the first half of the nineteenth century: Santiago’s and
Havana’s. The Havana *contradanza* was closer to the classical style, similar to the
minuet, which was later reflected in the *danzón*; the one from Santiago followed that of
its Haitian origin.57 “Moreover, since contradanza composers freely availed themselves
of popular tunes and rhythms, surviving contradanza scores, however incomplete,

54 Manuel, 190.
56 Olsen and Sheehy, 126.
57 Carpentier, 150.
provide uniquely illuminating, if often enigmatic, guides to vernacular music of the colonial era.  

With the number of black inhabitants in Cuba increasing, they played a large role in the development of the Cuban musical forms, including the *contradanza* forms. According to some, certain *contradanzas* had greater appeal when played by blacks. “Blacks and whites played the same popular music, but blacks added an accent, a vitality, something unwritten that ‘perked things up’. The black musician was inventive between notes.” They contributed to the evolving genre of the French *contredanse* by adding to the bass line accompaniments. A tradition was created through the habit of displacing accents and adding graceful intricacies.

One of the other music forms that developed out of the *contradanza* was the *habanera*. Carpentier refers to the *habanera* rhythm as “ill-named” because it already appears in the Cuban *contradanza*, without alteration, at the beginning of the nineteenth century. “The rhythm consists of an eighth note with a point of augmentation, a sixteenth note, two eighth notes.” In the mid 1800s the composer Manuel Saumell was one of the first to transform this music for concert-hall repertoire. “From the 1850s, some *contradanzas* - including several of Manuel Saumell (1817-1870) and all of those of Ignacio Cervantes (1847-1905) - were intended as light-classical piano works for the salon rather than the ballroom.”

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58 Manuel, 190.
59 Carpentier, 158.
60 Carpentier, 158.
61 Carpentier, 159.
62 Manuel, 191.
Canción

Another notable Cuban music genre is the canción meaning “song”. The canción is embodied in Afro-Cuban forms and styles of singing. Songs by Cuban composers appeared around 1800. The first songs were written in the Italian style and had few distinctive Cuban features except for text. Soon after, and reflecting the early development of Cuban music, the form began to evolve and took on its distinctive Cuban flavor.

Before 1850, Cuban music was primarily intended for listening. Things changed with the bolero, a genre of Spanish ancestry born in Cuba, which changed the idea of music from only listening to dancing as well. As with the contradanza, the canción developed into other forms. The criolla is a binary form of a canción. Criollas are songs written in urban forms and style, with texts referring to rural themes. The tempo of a criolla is slow and the meter is six-eight time with harmonies often being modal. A guajira is another form of canción written in alternating six-eight and three-four meter. It often includes musical affections portraying the plucked, stringed instruments similar to those used by the rural people. The text of a guajira portrayed the pastoral life of the beautiful countryside.

“The Cuban song is the only type of insular music that, by tradition, uses foreign lyrics or poems far removed from local concern.” The development of lyrical songs in
Cuba led to a new genre, the *habanera*, which became a prototype after Eduardo Sánchez de Fuentes wrote his popular habanera “Tu.”

Romanticism took form in Cuba through ballads. These types of songs that were being sung in the European salons of the time were brought over to Cuba. The form was more literary than musical and offered a greater challenge to the musicians. This soon changed as these ballads were adjusted to their environment. The sounds and rhythms evolved to sound more like the other songs that were popular in Cuba at the time. These were called *romanzas*.

**Romanza**

*Romanza* is a term that originated in the fifteenth century and referred to a ballad. It was a popular song in the Spanish speaking countries. “Since the 18th century, vocal and instrumental settings entitled ‘romance’ have continued to express these ‘romantic’ and lyrical qualities.”

There is debate as to their origin, but a general consensus is that they can be seen as folksongs possibly part of a longer poem or dramatic scenario. “The poetic form of these early *romances* was based on an octosyllabic quatrain with assonance (vowel-rhyme) in alternate lines, though some of the more cultured *romances* from the later 15th century have full rhyme.”

“The homogeneity of these tunes (almost certainly the superius in most cases) derives from several factors: they are all remarkably restrained, moving normally

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70 Olsen and Sheehy, 125.  
71 Carpentier, 170.  
72 Carpentier, 170-171 entire paragraph.  
74 Sage.  
75 Sage.
by step and jumping rarely by more than a 3rd; they all consist of four balanced phrases (ABCD), exactly matching the octosyllabic quatrain; they hardly ever indulge in any repeated or imitative passages or refrains; each phrase ends with a cadence often marked by a fermata; duple metres are used exclusively whereas other Spanish songs of the period indicate a variety of metres; most syllables are sung to one note, yet there is an equally characteristic fondness for expanded phrases, especially at cadences, of up to 12 notes per syllable.”

The romanza traveled from Spain to other countries and meant something different in each one. The romanzas of Latin America were performed by traveling fiddlers and some still survive today. In France and Germany the term came to refer to a strophic poem that either expressed sentimentality or love. The songs were usually simple and elements of folksong were integrated. Italy’s romance tended to be more towards the operatic and referred to a short tragic aria.\(^{76}\)

Instrumentation

Apart from the danzón (Cuban instrumental dance created by Miguel Failde in 1879\(^ {77}\)) and canción there is another music form that made an impact on Cuban music’s history. The punto cubano (punto guajiro) was a genre more popular in the rural areas of Cuba. This genre was combined with elements from other genres to create new forms such as the son\(^ {78}\) and canción.

Instrumental ensembles are a staple in Cuban music. They are the foundation of “Cuban sound.” The Cuban music had a distinct sound including the plucked stringed sounds of guitar and tres.\(^ {79}\) Spanish settlers also brought instruments that were used in

\(^{76}\) Sage.
\(^{77}\) Danzón is a genre which had origins in the early Cuban contradanza. It is an instrumental genre usually written in two-four meter. (olsen and sheehy, 124-6)
\(^{78}\) Son is a cuban song tradition forming a complex of genres. It is the combination of plucked strings and African-derived percussion instruments. (olsen and sheehy, 123-4).
\(^{79}\) tres is a small guitar with three double metal strings.
the rural areas like the *bandurria* and the *laúd*. These instruments, along with African derived percussion were added to ensembles. The Bongos, *claves*, *güiro*, maracas, the jawbone rattle, the *botija*, and the *marimbula* were all instruments added to ensembles.

The Cuban sound is also known for its percussive instrumentation. The most important percussive membranophones that developed included the *tumbadoras* (also called congas), *timbales* (big hemispheric drums played with two sticks covered with cloth or leather), and *pailas* (cylindrical metal drums played with two wooden sticks).

There are multiple combinations of instruments to create different instrumental groups. A *duo* is comprised of two guitars or a guitar and *tres*. There are two part melodic lines, called *primo* and *segundo*. This combination creates *boleros*, *canciones* *trovadorescas*, *claves*, *criollas*, and *guajiras*. Similar to the *duo*, but a form that took *son* and changed it into its repertoire is the *tríos*. *Tríos*, kept vocal lines and added a performer who sings while playing the *claves* or maracas. The addition of a fourth instrument, like a muted trumpet, used in mixed genres such as the *bolero-son* or *guajira-son*, was called a *cuarteto*.

As the groups began to expand, some of them became specific to a genre, such as the *septeto de son*. This group included guitar, *tres*, trumpet, maracas, *claves* (played by vocalist), bongos, and *marimbula* or *botija*, and they would play the *son* forms of music. The 1950s brought about a larger group, *conjunto* with piano, *tres*, guitar, three or four trumpets, bongo, bass, and singers, with repertoire including *boleros*, *guarachas*, and cha-cha-chas. An ensemble, no longer popular is the *orquesta típica*. This ensemble consisted of two clarinets, two violins, a string bass, a cornet or trumpet, a valve or slide

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80 Laúd is a small metal stringed lute-like instrument used in country music.
81 Olsen and Sheehy, 127.
82 Olsen and Sheehy, 128.
trombone, an ophicleide (*bombardino*), *pailas*, and a *güiro*. The repertoire of this type of ensemble included *contradanzas, habaneras, rigadoons (rigodones), lancers, danzas,* and *danzones*.  

The final ensemble was a choral ensemble based on the musical genre of *clave*, called the *Coro de clave*. The group was made up of singers who also held positions of hierarchy. A few of these positions included the *clarina*, a powerful voiced woman who stood out from the choir; the *decimista*, who composed the texts for the songs; and the *tonista*, who kept the group in tune. These *coros* disappeared at the beginning of the twentieth century.

**Definitions and Differences: Contradanza, Danza, Canción**

The name *contradanza* and *danza* are commonly used throughout this paper and it is necessary to point out the difference between the two. The origins of the *contradanza* can be traced back to the English *country-dance* and to the French *contredanse*, which traveled from Haiti to Cuba. The heritage and origins of the *danza* is a research paper in itself and was well documented in "The Nineteenth-Century Cuban Danza and its composers with particular attention to Ignacio Cervantes (1847-1905)" by Mikowski. In the paper, Mikowski gives a very detailed lineage of the *danza* and *contradanza* origins and also provides a lineage diagram of the Cuban *danza*, which is available in the appendix to this paper. The term *danza* seems to be the title given to the later forms of the *contradanza* music. In Mikowski’s paper it is referred to as, “The Cuban

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83 Olsen and Sheehy, 128.
84 Mikowski, 27.
**contradanza**, or **danza** as it was later called,“85 the difference being the time and
evolution of the **contradanza** form being creolized. **Contradanzas** were more commonly
played by an **orquesta típica** (“including one or more clarinets, violins, flute, trombone,
contrabass, **timbal**, and other percussion instruments”)86. Between 1820 and 1880 the
**contradanza**’s form was fairly standardized, the most important features being:

- “bipartite form, consisting of two sections of 16 bars each, with the whole being
  repeated indefinitely (as in modern contra dancing); the A section often has an
  introductory character and could be treated as a **paseo** in which dancers relax and
  promenade; the B section is often more animated, with creole syncopated
  rhythms; and

- In 2/4 meter, the use of the “habanera” (or “tango”) rhythm (dotted 8th-16th-8th-8th) as a bass or left-hand ostinato, especially in the B section, which often has an
  accordingly more creole and animated character; also common is the
  “amphibrach” pattern (16th-8th-16th-8th-8th) 87.

The **canción** is most closely related to the “troubadours” of France, who would
tavel around accompanying themselves. “Musicians like Sindo Garay, Manuel Corona,
José “Pepe” Sánchez, and Alberto Villalón shaped the musical genre that has become
known as the traditional **trova**.”88 This genre of music distinguished itself within the
Cuban culture and became associated with the singers, who moved around accompanying
themselves on a guitar and singing about whatever they wanted.89

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85 Mikowski, 64.
86 Manuel, 191.
87 Manuel, 191.
88 Olsen and Sheehy, 125.
89 Olsen and Sheehy, 125.
Influences on Eduardo Sánchez de Fuentes’ Music

Religious - Esteban Salas y Castro

The music of Cuba originated with religious praise. Although not an art song, composer Esteban Salas y Castro brought a new development to religious music by focusing on the voice. Religious music is the root of Cuban music.

One of the key innovators in religious music was Esteban Salas, a late baroque Cuban colonial cathedral composer. Salas was born in Havana in 1725 and died in Santiago de Cuba in 1803 where he worked as chapelmaster for 29 years. According to Cabrera, he is “responsible for putting art music in the Cuban consciousness” ⁹⁰, although his music was overtaken by the influential Italian opera trends of the late nineteenth century.

“Though he later passed into obscurity, his religious compositional output during his tenure as chapelmaster at the cathedral of Santiago de Cuba is quite significant, and impacted subsequent Santiago de Cuba chapelmasters as well as those who served in what later became the new Cuban capital cathedral in Havana” ⁹¹.

Sixteenth century Cuba had dueling capitals in Santiago (Santiago de Cuba is commonly referred to as Santiago) and Havana. Havana had a geographical advantage over Santiago and ships traveling to South America would stop there. As a result, Havana grew in population and importance, surpassing Santiago and its music scene.

Salas began his musical career as a boy chorister in 1734 in Havana’s San Cristobal cathedral. He studied in Havana where he undertook his general musical

⁹¹ Cabrera, 1.
studies in the greater parish and learned the organ, plainsong, and composition. He later worked as the choir director and organist under chapelmaster Leureano Fuentes. Cuban bishop Morell de Santa Cruz appointed Salas as chapelmaster to the Santiago de Cuba cathedral in 1763, instructing Salas to improve the musical image of the national cathedral in Santiago. The tasks Salas had as chapelmaster in Santiago included “composing appropriate repertoire for the worship services and feast days, to find funding to buy and copy scores as necessary, to train young and current musicians for the cathedral, and to lead musical performances during worship and in the community.”

In March 1790 Salas himself became ordained a priest. “At the time of his death, the Santiago de Cuba Capilla de Música enjoyed a growing and vital musical life, and the cathedral was primed for Salas’ successors during the nineteenth century.” His most famous work was his Misa de Difuntos, a Requiem mass most likely performed for funeral masses of important members of the community. This mass setting was and is valued enough to be in the Museo Nacional de la Música in Havana. Salas was a classic Cuban composer who established connections with European music of his time, imposed certain enduring disciplines, and brought certain lasting stylistic characteristics to the island.

Manuel Saumell

In his time, Saumell was a master of contradanza. Saumell came from a poor

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92 Carpentier, 108. 93 Cabrera, 4. 94 Carpentier, 111. 95 Cabrera, 4. 96 Soloman Gadles Mikowsky, "The Nineteenth-Century Cuban Danza and its composers with particular attention to Ignacio Cervantes (1847-1905" (Columbia University, 1973). Cabrera, 6. 97 Carpentier, 117. 98 The conservatory of music in Santiago de Cuba is named after Salas “Conservatorio Esteban Salas".
family and taught himself the basics of music as a child. In 1832 when pianist Juan Federico Edelmann settled in Cuba, Saumell became his pupil. Most of Saumell’s compositions were *contradanzas* and being the popular form of dance at the time, there was always a demand for new music, so it was readily published.\(^99\) Of the forty-four available *contradanzas*, Saumell was able show variety in his music while following the traditional structure of the *contradanza*. His “A” and “B” sections were very distinct and different. He showed a classical tone in the first part, “A” section, of his *contradanzas* in pieces such as *La Territorial, La Josefina, La Suavecita, La Caridad, Los Chismes de Guanabacoa, and La Dengosa* with qualities that resemble Mozart, minuets, or canons.\(^100\)

“This quality is not achieved only through the use of those basic figures… but also through the wide variety of subtly rhythmic combinations which impose the greatest demands on the performer”.\(^101\) A few of his *contradanzas* show that the composer intended them to be for a concert hall instead of a dance hall because of the idiomic pianism with which they were written.\(^102\) The second part of the *contradanza*, “B” section, he established the Creole quality for which he was known.\(^103\)

“These *contradanzas* exhibit taste and restraint; the strict economy of resources utilized in them contrasts sharply with the more fashionable showiness and virtuosity of many of his contemporaries. The simplicity of Saumell's pianistic writing, however, did not prevent him from displaying enormous variety. Within the confining structure of the *contradanza* form, each of the fifty-one Saumell's *contradanzas* is melodically and rhythmically unique.”\(^104\)


\(^100\) Ruben E Pelaez, "The contradanzas and danzas fo two eminent Cuban composers" (University of Maryland, 1998). 2.

\(^101\) Mikowski, 114.

\(^102\) Pelaez, 3.

\(^103\) Pelaez, 2.

\(^104\) Peláez, 3.
Saumell’s rhythms later became the basic elements of popular Cuban forms, including the habanera.\textsuperscript{105}

\textbf{Ignacio Cervantes}

Ignacio Cervantes (1847-1905) was born to wealthy parents who encouraged his musical learning. His father was his first music instructor of piano after he showed enthusiasm as a small child for playing the \textit{tiple} (a small guitar of high pitch).\textsuperscript{106} He began studying at the age of twelve with Nicolás Ruiz Espadero who introduced him to the mainstream of the Romantic European traditional repertoire.\textsuperscript{107} Espadero was a Cuban pianist, composer, and teacher. He was the only Cuban, who without having traveled, was published abroad and could compete with the greats of his time.\textsuperscript{108} It was Espadero who introduced Cervantes to Gottschalk who influenced and justified Cervantes’ Creole inspired rhythms. At nineteen years of age he went abroad to the Paris Conservatory and won his first concerto competition, an honor only achieved by two Cubans before him.\textsuperscript{109} According to Mikowski, Cervantes became friends with Rossini and was his accompanist, frequently performing in his salon.\textsuperscript{110} This friendship with Rossini opened doors for Cervantes to meet other famous composers and pianists and start a career in Europe.

Just as he was on the verge of a successful career in Europe as a pianist, Cervantes returned to Cuba in 1870, never returning to Europe again. Reasons for his

\textsuperscript{105} Mikowski, 114.
\textsuperscript{106} Mikowski, 132.
\textsuperscript{107} Mikowski, 134.
\textsuperscript{108} Carpentier, 194.
\textsuperscript{109} Mikowski, 137.
\textsuperscript{110} Mikowski, 138.
return are unknown, but scholars believe it had something to do with the Franco-Prussian war, the death of Rossini, or the Cuban revolution.\textsuperscript{111} By returning to his homeland “he brought greatness to Cuba and reached a high level of self-fulfillment”.\textsuperscript{112} His music never lost its Cuban roots, but his European training added a level of sophistication.

“In contrast to other Cuban composers such as Amadeo Roldan, Alejandro Garcia Caturla, and many other composers who used popular melodies and rhythms to give a nationalistic flavor to their music, Cervantes' creations are completely original: a skillful blending of abstract and classical elements. The precise nature of his mastery of the Cuban musical language with its syncopated rhythms and subtle nostalgia cannot be defined; it must be felt.”\textsuperscript{113}

Cervantes’ compositions are a small insight into his life. He only needed a phrase or vivid scene to inspire a composition. This can be seen in the titles of his \textit{danzas} like \textit{Adios a Cuba} (Farewell to Cuba). The rhythms of the \textit{danzas} are closely related to the \textit{habanera} rhythm of tying a dotted eighth-sixteenth to two eighths and is found in all Cervantes \textit{danzas}, as Pelaez points out in his dissertation.

“Cervantes' musical influence extended beyond Cuba. Without doubt, his contributions to the definition of the spirit of Cuban music and its resultant stylistic vigor gave this idiom a strong impact in both North and South America, inspiring composers such as George Gershwin in his Cuban Overture and Aaron Copland in his \textit{Danzon Cubano}.”\textsuperscript{114}

Basic \textit{danza} rhythm

\begin{center}
\includegraphics[width=0.3\textwidth]{danza_rhythm.png}
\end{center}

Subdivision of second beat

\begin{center}
\includegraphics[width=0.3\textwidth]{danza_subdivision.png}
\end{center}

Substitution of sixteenth note for the dot of the first note

\begin{center}
\includegraphics[width=0.3\textwidth]{sixteenth_substitution.png}
\end{center}

\textsuperscript{111} Mikowski, 141.
\textsuperscript{113} Pelaez, 6.
\textsuperscript{114} Pelaez, 9.
Habanera rhythm

Found in almost all of Cervantes danzas

**Biography - Eduardo Sánchez de Fuentes**

Eduardo Sánchez de Fuentes was a pupil of Carlos Ankermann and Ignacio Cervantes. Following his teaching lineage back to those who were leaders in the *contradanza* rhythms, it is no surprise that he is most well known for the offshoot of that rhythm, the *habanera*. In a time when Cuba was going through a musical transition, Eduardo Sánchez de Fuentes is the most representative musician of this transitional period.\(^{116}\)

Eduardo Sánchez de Fuentes (1874-1944) was a Cuban composer and musicologist. Born in Havana, Cuba on April 3, 1874, Sánchez de Fuentes was the son of a poet and grew up in an intellectual family. He began musical training at the age of 12 at the Conservatorio de Pedagogo y Pianista Holandés Hubert de Blanck.\(^{117}\) His other training came from Carlos Anckermann and Ignacio Cervantes, who seem to have had a great impact on his compositional career.\(^{118}\) Not only was he highly educated in the musical field, but outside as well. In 1894 Sánchez de Fuentes completed law school and graduated with a degree in civil law.

\(^{115}\) Musical examples from Pelaez, 7-8.
\(^{116}\) Carpentier, 249.
In 1910, he was one of the founding members of the National Academy of Arts and Letters, which he later became president of from 1930-1942. His musical career took him abroad as a delegate to the International Congress of Cuban Music of Rome in 1911. This journey led to his opera, *Dolorosa*, premiered in Balbo Theater in Turino, Italy. By 1932 his vocal works were being sung abroad. His song “Yo se de un beso” (“I know of a kiss”) was premiered at a music teachers’ conference in Washington, D.C. followed by his song “Rosalinda” which was performed at the Liceo de Milán at the Festival Artístico de Música Italo-Americana.\(^{119}\) He had strong opinions on Afro-cubanism and wrote books on folkloric music, the origins of Cuban music, and aboriginal music of America; to name a few. Eduardo Sánchez de Fuentes died on September 7, 1944 in Havana, Cuba.

Despite his attempts at opera and his views on racial inferiority, Sánchez de Fuentes is considered a successful composer of *habaneras* and *canciones*. He used rhythmic formulas in his songs that had been forgotten, making them innovative. He gave his own stamp to *habaneras*, making them different from the *danzas*. Eduardo Sánchez de Fuentes was an innovator and it set his music apart from others. Although a talented composer, little information is available on his compositions except for a few well-known songs.\(^{120}\) As a leader in his field, Sánchez de Fuentes made his mark in the development of lyrical songs in Cuba.

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119 Ecured.com
Musical Works

As a performer and composer, Sánchez de Fuentes, was an important advocate of folkloric, popular, and cultivated musical forms in Cuba. At the age of sixteen, he wrote his most famous work, the habanera, “Tú.” “It is the quintessential habanera that wiped out the memory of previous habaneras.” The success of this habanera is attributable to the fact that it used the danza form with a newer tempo in its primo section. Its long and luscious melody could be sung like a ballad, instead of the traditional form of the contradanza that was too fast to be sung. With the success of his songs, Sánchez de Fuentes decided to try a different form of vocal writing, opera.

In 1898, at the age of twenty-four, Sánchez de Fuentes wrote a national opera, Yumuri. His ambition to write national Indian operas derived from his passion to credit the Indians for the development of Cuban cultural music. The opera premiered in October of 1898 at the Albisu Theater with its libretto written by Rafael Fernandez de Castro. Unfortunately, this opera was not a success. Fernández de Castro’s language of the piece was “excessively rhetorical” with an obvious naïveté to the sung word. The plot, on the other hand, was highly dramatic and perfect for an opera. The story consists of a white man and Indian woman. The two acts with five scenes includes six characters: Yumurí, the daughter of an Indian chief; Alonso de Pineda, a conquistador; Caunabaco, a chief of the tribe; the cacique, the confidante, and a priest named Waltunka.

Although Yumuri was not a great success, Sánchez de Fuentes returned to opera in 1901 writing a two act opera named El náufrago [The castaway]. His following operatic

122 Carpentier, 249.
123 Carpentier, 249.
124 Carpentier, 250.
compositions, *La Dolorosa* in 1910, *Doreya* in 1918 (essentially a remake of *Yumuri* an “Indianisque cul-de-sac”\(^{125}\)), and *Kabelia* in 1942 (an attempt to update his technique), were not well received by audiences.

Sánchez de Fuentes did succeed with his other musical works. “*El caminante*, a lyric poem in one act with a text by Villaespesa, 1921, is Sánchez de Fuentes’s best scenic score, and musically the one presenting the least verismo influence.”\(^{126}\) He also had success with a cantata, *Anacaona*, performed at the Ibero-American Symphonic Festival of 1929 in Barcelona. His songs, such as “Yo se de un beso” and “Rosalinda” were performed abroad and at Music Festivals.

**Racial and Political Views**

As a writer, Sánchez de Fuentes published several articles about music and took a pro-U.S. stand on the problems of the Cuban republic. He was a controversial music critic who wrote essays about denying the Afro-Cuban musical genre as a valid form of national expression, suggesting that those forms represent a “lamentable regression” of Cuban culture.\(^{127}\) Sánchez de Fuentes refused to acknowledge the influence of black elements in Cuban music. “He always insisted, on the basis of historical references, that aboriginal culture had left its imprint on Cuban music, despite the absence of a single musical text to support the affirmation.”\(^{128}\) He rejected the claims of *afrocubanistas* that Afro-Cubans were contributors to national culture in an essay that he wrote on the influence of “African rhythms” on Cuban songs.

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\(^{125}\) Carpentier, 252.

\(^{126}\) Carpentier, 253.

\(^{127}\) Lapique Z Becali, "Figura musical de Eduardo Sanchez de Fuentes" (Havana, 1974), 219.

\(^{128}\) Carpentier, 253.
Sánchez de Fuentes’ idea of Cubanism was more about large indigenous populations rather than Afro-cubanism,

“Sánchez de Fuentes’s repugnance in admitting the presence of black rhythms in Cuban music can be understood as a reflection of a general outlook during the first years of the republic. Years had transpired since the blacks were no longer slaves. However, in a newly conceived country that aspired to bring itself up to date with the cultural currents of the day, the authentically black cultural experience—that is, those deeply rooted and surviving African elements that remained in a pure state—was looked upon with disgust, as a kind of barbaric holdover from the past, and could only be tolerated as a necessary evil.”\(^\text{129}\)

He did realize that there were outside factors and cultures that were large influences on the Cuban musical culture, such as the Spanish. He let his readers know that the Franco-Spanish brought the *contradanza*, which grew under the Cuban influence. He believed that music developed with the help of the Spanish and Indians. Sánchez de Fuentes wrote about the roots of Cuban music, *El folk-lor en la música cubana* (1923), which was published by Cuba Contemporanea’s press Siglo XX and was an advocate of Cuban *indigenismo*, particularly through his operas *Yumurí* and *Doreya*\(^\text{130}\).

Eduardo Sánchez de Fuentes had believers and followers of his view against Afro-cubanism. He was able to convince his readers that “‘African music’ was rudimentary in structure, ‘more rhythmic than melodic… structurally disarticulated… monotonous’ in tone, and ‘dynamic’ in sound intensity,”\(^\text{131}\) by showing a musical score. He was a very intelligent man and was able to convince others of his point through musical examples and analysis.

“As late as 1928, figures such as Eduardo Sánchez de Fuentes denounced urban *son* as a genre of African rather than Cuban origin, one representing “un salto atrás” (a leap backward) for the nation. He and others called for the suppression

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\(^{129}\) Carpentier, 256.

\(^{130}\) Cushman, 171.

\(^{131}\) Cushman, 172.
of musical activity by black street bands, claiming that their efforts were contributing to an overall decline in the quality of Cuban culture.”

Sánchez de Fuentes spoke for much of Cuba’s white elite when denying Afro-Cubans influence on Cuban culture and used them when denying black membership in Cuba’s Academia de Artes y Letras. “It is interesting to note that he never criticizes the inclusion of black performers in the Orquesta Sinfónica de la Habana or other “high art” institutions.”

Although he had strong opinions about the origins of Cuban music, this is not reflected in his music. Upon reading the text of his habaneras, romanzas y canciones, the text of his music does not refer to any racial controversy, rather the beauty of his homeland and all it has to offer. Moore states, “Many patriotic songs of the period avoided racial references altogether, as in the case of… Sánchez de Fuentes’s habanera “Tú”…” Sánchez de Fuentes’ strong opinions towards race may stem from an underlying generational view and mentality brought to Cuba in the 1800s.

**Racial Views between U.S. and Cuba**

According to Brown’s PhD dissertation, (Murray 2001) (Jung 2012) “Between Nationalism and Hegemony: The United States and the Cuban Revolution,” British colonists had strong views on race. Brown states, “British colonists had brought with them prejudices that identified “blackness” with evil.” The Englishmen, who had fair skin and rosy cheeks, were a contrast to the dark skin of Africans. The color of their skin

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133 Cushman, 174.
134 Moore, 134.
135 Moore, 127.
136 Brown, 21-22.
was a defining factor according to Brown who reveals that, “Africans were characterized as bestial and libidinous.”137 Native Americans were seen in a similar manner to the English settlers.

Brown also provides the views of the Spanish colonists, saying, “the Spanish view of the non-white was more complicated. The Spanish, who had begun colonizing the hemisphere a century before the English, viewed the Indians as savages and as conquered people”138 However much these Spaniards had prejudices they still mated with and married the Indians and Africans and had children. These offspring were identified as either mestizo or mulato.139

North Americans, on the other hand, were more racist against mixing races and identified a person of mixed race as ‘non-white’.140 Although they felt strongly about mixing races (mainly because race determined status), North Americans in the 1800s still wanted to acquire an island that was full of mixed raced Cubans.141

**Introduction to Performance Guides**

Performance guides give awareness to works that merit performance and study and make those works more accessible to voice teachers, vocal coaches, and song performers. They are a useful informational tool when performing certain works or when searching for other works by a specific composer or genre of music. Most performers do research on their music before performing in order to achieve a greater level of musicianship and therefore a higher level of performance. For the purpose of this study,

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137 Brown, 22.
138 Brown, 23.
139 Mestizo is someone of Spanish-Indian origin and Mulato is one of Spanish-African origin.
140 Brown, 23.
141 Brown, 24-26.

Information that is typically beneficial to this preparation includes the composer's biographical information; the time period when the work was written and what may have influenced the piece; the story line or libretto for vocal music; and musical expression, including technical approaches. This information provides the performer with data regarding when the composer wrote (time period) and how they would have approached their own music (influences).

Analysis of the music is a general commonality among performance guides. The differences between guides exist primarily in the details provided: for example, the relationship between text/poetry and music; musical or textual themes or motives; and relationships between character and music. Song cycles have a unique ability to include these features. Fiertek’s guide to “Eve-Song” by Jake Heggie includes these relationships “exploring how musical aspects interact with the text”142.

The performance guide provides information a musician might need in order to perform a specific work accurately. There are some unique and some common

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characteristics found throughout the guides analyzed for this study. Some performance
guides have a specific purpose: such as how to create a recording which is exemplified in
Cardona’s “Modern Latin American Repertoire For Classical Saxophone: A Recording
Project and Performance,” where the author uses the performance guide as an
instructional document for recording purposes; or to provide information on a focused
topic about specific music, like a song cycle or all the music of a specific composer.
However, a common characteristic of all performance guides is that they inform and
instruct others on a methodology to follow for a particular execution.\textsuperscript{143}

\textsuperscript{143} Hardenbergh gives a frame of reference when defining the level of difficulty and vocal requirements in
the “pedagogical and performance guide to Richard Hundley songs.” The frame of reference is also
defined in a historical aspect when discussing the development of American Art Song and the composers
who influenced American Art Song and Richard Hundley.
Chapter 3

Method

This study provides vocalists, music coaches and teachers a guide to the songs of Eduardo Sánchez de Fuentes and is a tool for anyone studying the Cuban song forms of *habanera, canción, or romanza*. The specific characteristics of the song forms, *habanera, canción, and romanza* will be examined. These Cuban song forms have developed from one another (each out of the other).

In order to address the research question regarding the characteristics of *habaneras, canciones, and romanzas* in Cuban song form, the songs will be analyzed. The rhythmic characteristics of the *habanera* will be examined and compared to the classical definition of an *habanera* song form. The music of each song type will be compared to the musical definition provided for each of the three forms that was deduced from a number of literary sources including *The Garland Handbook of Latin American Music* as well as from Sweeney’s *A Rough Guide to Cuban Music* to confirm that it was properly categorized. Each song form will be analyzed by rhythm, meter, melody and text to identify its specific musical characteristics.

In order to address the research question regarding the ability of a performance guide to be created, performance guides for various instruments will be referenced. The performance guides written for other instruments as well as for vocal music will be researched and used as a basis. The best approaches will be used as a guide for this study. Rehearsal and performance techniques will be studied as well as the aspects of musical expression.
The format for the analysis of each song will be taken from Hardenbergh’s dissertation, 1997. The considerations will include vocal requirements and accompaniment. The level of vocal difficulty (moderately easy, moderately difficult, difficult) was considered. The vocal requirements taken into consideration incorporate range, tessitura, dynamics, composer’s markings, difficult melodic and rhythmic passages and suggested voice category.

Moderately easy is defined as:

1. Vocal range is within one octave
2. Simple rhythms
3. Melodic line has no more than a fifth leap
4. Simple tonality within the original key

Moderately difficult is defined as:

1. Vocal range is within a tenth
2. Moderate rhythms
3. Melodic line within an octave leap
4. Moderate tonality with few key changes

Difficult is defined as:

1. Vocal range extending beyond a tenth
2. Complex rhythms
3. Melodic line beyond octave leaps
4. Tonality changes frequently
The accompaniment will be analyzed for its level of difficulty (easy, moderate and difficult). The levels of difficulty are based on the criteria used in Hardenbergh’s dissertation, 1997, and defined by Uszler, Gordon and Mach’s “Well-Tempered Keyboard Teacher.”

Easy is defined as:

1. Accompaniments generally lie within a 5-finger position
2. Simple rhythms and similarity of speed, dynamics and texture throughout the piece
3. Similar patterns in both hands
4. Limited keyboard range
5. Limited use of counterpoint
6. Few double intervals within the hand
7. Use of simple harmonic progressions

Moderate is defined as:

1. Triads in one hand only
2. 2 independent voices
3. Parallel intervals
4. Single melody with accompaniment
5. Contrast of touch and dynamics between hands
6. Expansion and contraction of hand from 5-finger position
7. Ornaments used for expressive purpose—especially mordents, turns and short trills
8. Variety of speeds, dynamics and textures

Difficult is defined as:
1. Four note chords
2. 3 or more independent voices
3. Rapid changes of intervals
4. Complex layers of voices
5. Extreme and complex changes of speeds, dynamics and textures
6. Contrast of touch and dynamics within the same hand
7. Frequent changes of hand spacing’s
8. *Ornaments used for virtuosity

**Performance Analysis**

The performance analysis includes text and expressive characteristics.

Texts will be discussed in terms of poet and musical setting. The original text and English literal and sometimes figurative translations will be provided. Suggestions on how to pronounce certain words will be provided. Indications for breaths will also be provided using the following symbols:

/ breath

^ breath, only if necessary

_ no breath, at end of line

Expressive characteristics will be discussed in terms of tempo markings and suggested tempi, general mood and dramatic requirements, and then aspects of tonality and harmonic structure when relevant to the singer’s performance.

* When discussing pitch this author will use c¹ as middle C and C♭ as below middle C.

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144 Esther Jane Hardenbergh, "The Solo Vocal Repertoire of Richard Hundley: A Pedagogical and Performance Guide to the Published Works" (Columbia University Teachers College, 1997) pg 22-23.
Chapter 4
Musical Analysis

Guide to Spanish Pronunciation

Although some unique dialectal variations of Spanish are used by Cubans in conversation and sometimes incorporated by composers when writing vocal music, the pieces that will be analyzed in this document do not incorporate many dialectal variations. The following brief pronunciation guide, taken from Denise Rees-Rohrbacher’s “A Spanish Diction Manual for Singers,”145 will give singers the appropriate pronunciation for the lyrics in the songs analyzed in this guide.

This introduction to Spanish language pronunciation provides the pronunciation elements that should be used for Eduardo Sánchez de Fuentes’ habaneras, romanzas and canciones.

Guidelines for Syllabic Division

Certain combinations or sequences of sound normally occur in Spanish and are divided according to the following guidelines when making phonetic transcriptions of Spanish song texts; syllabic division occurs:

1. After an open syllable (one ending in a vowel, including the letter Y) and before the next consonant.146

<table>
<thead>
<tr>
<th>[pe’sɔ]</th>
<th>[ka’besa]</th>
</tr>
</thead>
<tbody>
<tr>
<td>pe-so</td>
<td>ca-be-za</td>
</tr>
<tr>
<td>(Mexican currency)</td>
<td>(head)</td>
</tr>
</tbody>
</table>

---

146 Rohrbacher, 10.
2. Before the consonant clusters: bl, br, cl, cr, dr, fl, fr, gl, gr, pi, pr, and tr.

\[
\text{[ˌa.pli.ˈka(ə)]} \quad \text{[ˈla.ɣri.ma]}
\]
\begin{align*}
\text{a-pli-car} & \quad \text{lá-ɡri-ma} \\
\text{(to apply)} & \quad \text{(teardrop)}
\end{align*}

3. Between any two consonants which DO NOT form one of the clusters in (2):

\[
\text{[ˈɡran.de]} \quad \text{[ak.ˈsjo̞n]}
\]
\begin{align*}
\text{gran-de} & \quad \text{ac-ción} \\
\text{(large)} & \quad \text{(action)}
\end{align*}

4. After the first two of three consonants:

\[
\text{ins-tan-te} \quad \text{[in.ˈsan.te]} \quad \text{(instant)}
\]

UNLESS: a cluster of (2) is involved, then that rule applies:

\[
\text{hom-bre} \quad \text{[ˈom.bre]} \quad \text{(man)}
\]

5. In the middle of four consonants:

\[
\text{obs-truc-ción} \quad \text{[op.struk.ˈsion]} \quad \text{(obstruction)}
\]

6. Between two adjacent vowels:

\[
\text{[kreˈer]} \quad \text{[mi.o]}
\]
\begin{align*}
\text{cre-er} & \quad \text{mi-0} \\
\text{(to believe)} & \quad \text{(mine)}
\end{align*}

UNLESS: (a) one is an unstressed "i" or "u" forming a diphthong, in which case they form one syllable:

\[
\text{[dˈceu.da]} \quad \text{[ʃjuˈdad]}
\]
\begin{align*}
\text{deu-da} & \quad \text{ciu-dad} \\
\text{(doubt)} & \quad \text{(city)}
\end{align*}

(b) an unstressed "i" or "u" both precedes and follows, forming a triphthong, they
again form one syllable:

[es.tu.dia`is]  \[`bwej\]
estudiais  buey
(you study)  (ox)

7. Never between "ch," "ll," and "rr," since these are digraphs (pairs of letters representing only one sound).

[ˈka.ʎe]  [mu.ˈʧɾ.ʧa]
ca-lle  mu-chα-cha
(street)  (girl)

8. Between the prefix or suffix and the stem of a compound word:

sub-ra-yar*  [sub-ra-ˈyar]  (to underline)

The above are meant as general guidelines since there will always be exceptions.

Vowel combinations, in particular, may vary considerably due to certain dialects, the rate of the individual's speech, etc., in which case vowels may be joined, replaced, or eliminated. In situations where the text underlay of a song departs from conventional syllabic division, each case must be examined individually to arrive at the most appropriate transcription.

*NOTE: even though "br" normally forms a cluster, the "sub" here forms a prefix, and is, therefore, treated as one syllable.

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**Linking** 147

Linking is an important concept for syllabic division in Spanish.

The following guidelines apply:

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147 This is different to an elision because as defined by oxford dictionary, an elision is the omission of a sound or syllable when speaking. Linking is defined as connecting or joining something to something else.
(1) When a word ending with a consonant is followed by a word beginning with a vowel, the consonant joins this vowel to form a syllable with it:

El arco [e-'lar-ko] (the bow, arch)
el hombre [e-'lom-bre] (the man)

(2) When an unstressed "i" or "u" occurs at the beginning of a word, preceded by a word which ends in a vowel, a diphthong normally results:

Me imagino [mei-ma-‘xi-no] (I imagine)

(3) When the same vowel ends a word and begins the word immediately following, the two vowels become one:

va para acá ['b-a-pa-ra-'ka] (he goes over there)

Guidelines for Syllabic Stress

(1) If a written acute (') accent appears over a syllable, stress that syllable in every case:

rápido ['ra-pi-do] (rapid)

(2) If the word ends in a vowel or the letters "n" or "s," stress the penultimate syllable:

pasan ['pa-san] (they pass)

(3) If the word ends in a consonant other than "n" or "s," stress the ultimate syllable:

comer [ko-‘mer] (to eat)

(4) When the suffix "mente" is added to an adjective to form an adverb, the original stress of the stem is maintained in addition to the stress of "men-te:"

felizmente [fe-liz-‘men-te] (happily)
*NOTE: where a written accent appears above one of two adjacent vowels, they form two syllables, rather than a diphthong.

(5) Sometimes the acute accent is used to distinguish meaning in two monosyllabic words that appear to be otherwise alike:

<table>
<thead>
<tr>
<th>Unstressed</th>
<th>Stressed</th>
</tr>
</thead>
<tbody>
<tr>
<td>si [si]</td>
<td>sí [si]</td>
</tr>
</tbody>
</table>

**An Index of the Spanish Alphabet, and the Phonemes and Allophones of Most Dialects**

There are twenty-nine letters in the Spanish alphabet. All of the letters of the English alphabet are used, except W, and four additional letters are found in Spanish (ch, ll, ñ, and rr). Each letter may represent one or more phonemes in Spanish, depending on dialect, and on the phonetic environment of the letter in a word or phrase.

* old Spanish phoneme and/or allophones.

** modern Spanish phonemes/allophones corresponding to dialectal variations.

For more detailed information on pronunciation, Denise Rees-Rohrbacher’s “A Spanish Diction Manual for Singers,”\(^{148}\) can be consulted.

**Stylistic Features of Cuban Song**

From the experience of this author, who is of Cuban heritage and has watched and performed Cuban song repertoire, there are certain aspects of a performance that can

create a more authentic feeling. As the popular music of its time, this music is more relaxed than the typical ‘classical’ music usually performed. For Americans it would be closer to jazz or musical theater. Therefore, more liberties can be taken within the music by the singer and pianist. When music and text are repeated the singer may choose not to sing the entire verse during the repeat, but allow the pianist to have a solo and come in again halfway through. During this time, the pianist may add some embellishments to the accompaniment if they choose (similar to jazz). When the singer finishes the second ending, they may choose to add a high note or add a rallantando to the end.

Much of this music has evolved from dance rhythms and can be danced along with while performing. Cuban music should be enjoyed by the performer and truly felt from within. The key to a successful performance of Cuban song is to enjoy.
Musical Analysis- Habaneras

A Unos Ojos

Text

!Por qué linda cubana siendo negros tus ojos
soy yo el esclavo de ellos solo un esclavo
y ellos son ¡ay! mis dueños?

Why pretty Cuban girl/woman being black your eyes
am I the slave of them only a slave
and they are, ah, my owners

¿Por qué si es el emblema del luto
el colór negro mi bien tus negros ojos
son tan alegres como el cubano cielo?

Why if is the emblem/ symbol of mourning
the color Black my good (term of endearment: my love) your black eyes
are as happy as the Cuban skies.

(if the color black is a symbol of mourning, my dearest,
how can your black eyes be as bright/happy as the Cuban skies?)

¿Sabes por qué?
Porque al mirar brindan al alma luz celestial!
Cuando al morir te llame junto al lecho, por Dios, Cubana, mírame así!

Do you know why?
Because their look provides the soul celestial light
When at death I call you to my bedside, for God’s sake, Cuban woman, look at me that way.

¡Que triste debe ser la vida sin amor;
Sin ese dulce encanto rico deleite del corazón, la ilusión!

How sad must be a life without love;
Without that sweet charm rich delight of the heart, the illusion.

Solo por eso á mi siendo mi dueña tú
me sabe niña a gloria tan negra esclavitud!

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149 To find an explanation of the octave system used, please refer to Chapter 3 page 40.
Only because of that to me being my owner – you
it tastes girl like glory so black an enslavement.

(only for that reason (love), since you are my owner, does my dark enslavement, girl, feel
glorious to me)

Poet: Unknown

Description

Suggested medium or high voice (d♯1 to e² or a²); Moderate tempo; dramatic;
passionate within its rhythm and harmonies.

Vocal Requirements

Sánchez de Fuentes provides octave options in some places throughout this piece,
which singers will find as a comfortable alternative. The octave option is provided at the
beginning of the piece and again whenever the melody is between d¹ to g² or d¹ to a² in a
step-wise motion. Without the higher octave option, this piece sits in the middle voice.
With the octave option, this piece can show-off a higher voice wonderfully. The vocal
range for the non-octave option is d♯¹ to e² and the higher option is from d♯¹ to a². The
melody in the first two verses is mostly doubled in the piano with some harmonic
exceptions. Starting in measure 19 through the end, the melody is always doubled by the
piano. When not clearly marked by a rest, the phrases are two to three measures long.

Accompaniment

A Unos Ojos begins with an easy accompaniment and becomes slightly more
difficult in measure 34 through to the end because the chords become fuller. The piece
begins as promised with an habanera rhythm in duple meter. Sánchez de Fuentes does not begin with the basic habanera rhythm (see example 1) instead he uses a varied form.

Example 1:

```
\begin{music}
\newclef \clef=bass
\newclef \clef=treble
\newtime \time 4/4
\newkey \key g/min & \newkey \key c/min
\newkey \key g/maj & \newkey \key c/maj
\end{music}
```

The basic habanera rhythm is repeated in every other measure at measure 19 and consistent in this pattern through the end. This habanera has a binary form with the A section being in a-minor and the B section in its parallel major, A-major. The use of the minor key is indicative of the text with questions being asked and discussion of love being enslavement and death. The transition to the parallel major key discusses the enslavement of love as a ‘glorious’ feeling.

The pianist should be aware of the clef changes throughout the piece. Sánchez de Fuentes uses treble clef in the bass for a few measures, or even a chord, and then switches back to bass clef. The transition from bass to treble clef gives the overall sound a higher and brighter quality. Sánchez de Fuentes uses this transition at the ends of phrases/beginning of new phrases, giving the sense of completion from one to the other. He uses this technique in unison with the right hand accompaniment up an octave as well.

**Performance analysis**

As with most of Sánchez de Fuentes’ habaneras, or habaneras in general, the performers must feel the rhythm internally. Although he employs traditional harmonies, the B section of this piece is fuller and more luxurious; with more notes used to fill out chords. This quality can be highlighted by both piano and voice. If the singer chooses to
take the higher octave, as in measure 40, more time can be taken in that triplet to achieve
that seventh jump (see example 2).

Ex. 2, mm. 39-42,

To achieve that jump in measure 40, the singer should feel completely grounded
in the note before, to facilitate the jump.

Sánchez de Fuentes does not write notes for all the syllables so elision decisions
need to be made. In measure 12 for “yo el” in the first verse, make two eighth notes out
of the quarter note for each syllable. In measure 10 for the second verse the word “luto,”
the same augmentation/diminution method can be applied. In measure 28 “al mo-rir”
make two eighth notes out of the quarter note. In measure 38 “dulce,” elide the ‘lce’ to
the next note.
Cuba

Text

Esta habanera va á retratar el balanceo que tiene en Cuba el cañaveral!
Esa es la brisa suave y lijera que canta endechas en la palmera! ay!...
Es el arrullo de la tojosa que al compañero llama amorosa! ay!...

This habanera is going to portray the rocking/swaying that has in Cuba the sugarcane field!
That is the breeze soft and light that sings dirges in the palm tree! ah!
it is the coo of the dove (bird) that to its companion (love) calls amorously.

(This habanera is going to portray the swaying motion of the sugarcane field in Cuba.
It is the soft and light breeze that sings dirges in the palm tree. Ah.
it is the cooing of the dove who lovingly calls her partner.)

!Ay! Esto es tropical!..
es el balanceo que el viento imprime al cañaveral!....
Unas con otras se secretean todas las hojas,
diciendo en Cuba mi hermosa tierra ya no hay congojas!

Ah. this is tropical!
It is the swaying that the wind imprints on the canefield.
To one another they tell secrets all the leaves (all the leaves tell each other secrets)
saying in Cuba my beautiful land now there are no longer heartaches

Cuando en la guerra los insurrectos pegaban fuego á un cañaveral
todas las cañas en fulgurante chisporroteo decían así!:
"acaba fuego con mi existencia porque mi muerte es necesaria á la independencia!"
Ahora á crecer y á tener yugo que ya el cubano rompió valientemente de esclavo el yugo

When during war the insurgents set fire to a canefield
all the cane sizzling aglow said this:
"finish fire with my existence because my death is necessary for independence."
now to grow and to own a yoke since the Cuban broke away valiantly from slavery of the yoke.

Poet: J. Arango – Due to the popularity of the surname Arango, and the many different names that begin with the letter ‘J,’ it is not possible to know the exact identity of this poet.
Description

Suggested medium or high voice (e\textsuperscript{1}- g\textsuperscript{2} or a\textsuperscript{2} optional); \textit{parlando} to a spritely melodic line; suspenseful and grandiose with the use of \textit{fermatas}.

Vocal Requirements

The beginning is an introduction, recitative-like, and the singing begins with the refrain at measure 37. The melody is doubled in the piano with a vocal range from e\textsuperscript{1} to the optional a\textsuperscript{2}, making it appropriate for high voices. Frequently there is the option of singing a higher or lower melody, which varies depending on the voice type. From measures 89-96, the composer has not written the octave option, but writes it above in a direction that says “from *here to the A, can be sung an 8ve higher, if one wants.”

At measure 59, in the phrase “fuego á un,” all the vowels are placed on one note and all must be pronounced. If the singer divides the eighth note into 2-sixteenth notes and places the “go-á” on the first and the “u” on the second, it may be easier. The “n” from “un” can be elided to the next note. (see example 3)

Ex. 3, mm. 59,
Accompaniment

This *habanera* is in an ‘ABA’ format. With the wider range and number of notes shown in measures 37-45, this piece could have been an orchestral reduction (see example 4). The rhythm begins with a variation on the basic *habanera* with a triplet and two-eighths. At measure 18 he uses the basic *habanera* in the bass and a variation in the right hand of the piano. The melodic rhythm is consistent with the rhythm in the right hand of the piano, making it easier for the singer.

The accompanist, as well as the singer, should be aware of all the *fermatas* written in the piece, allowing for more freedom. The accompanist should follow the singer at these *fermatas* and the singer should enjoy them.

Ex. 4, mm. 37-40:

![Musical notation image]

Performance Analysis

This piece is an ode to Cuba and the composer’s love for his homeland. This love is depicted through imagery portrayed by the text in the beginning of the piece that this author is calling the ‘introduction’ section. The descriptiveness of the words results in a
sensation of peace for the listener ‘this song will create an image of the swaying of the Cuban cane fields in the soft, light breeze …’. The composer is communicating his love for the Cuban countryside with pride and the singer should communicate that pride in their performance. The ideal performance communicates the beauty and peacefulness of the land in the rendition of the words. The phrasing should be synchronized with the language, meaning breaths at commas and rests. Approximately five measure phrases from mm 1-26, 4 measure phrases are marked on page 10, by commas (indicating breaths). On page 11, the breaths become unclear in the first two systems. In order not to interrupt the swing that this rhythm creates, a breath should be taken in the fourth measure after the dotted eighth note. The rest of the song has rests approximately every four measures where a breath should be taken. These rests are also in sync with the phrasing of the language.
Dominadora

Text

Eres la amada y eres la persuasiva y eres la que imperiosamente turbó mi soledad
Llegando a mi sumisa con los atardeceres y con la aurora ir guiéndote por una
eternidad.

You are the love and you are the persuasive one and you are the one who imperiously
disrupted my solitude.
Coming to me submissive with the sunsets and with the dawn go following you for an
eternity

Eslava, reina, estrella, madona o Margarita
Dominadora solo te llamas para mi
que mi vida tu dulce dominio necesita desde que con tu llanto mi llanto confundí

Slave, queen, star, madonna or Margarita
Dominatrix/Woman in control only you called for me (you are in control of me)
my life your sweet domination needs from the moment your crying my crying I confused
(our cries were intertwined)

y aun eres mas, por una demanda de tu gracia en mi alma taciturna revélase la
audacia y mi existencia toda circúndala tu amor
y milagrosamente transformando tu esencia,
si lloro eres consuelo si sufro eres clemencia y en mi recuerdo abismo y en mi ánimo
dolor!

and you are even more, for a request of your loveliness in my taciturn soul revealed the
audacity and my existence all encircled by your love
and thankfully/miraculously transforming your essence
if I cry you are my solace, if I suffer you are my relief/clemency and in my
memory/thoughts the abyss and in my zest/spirit pain.

Poet: Federico Uhrbach Campuzano (1837-1932)- Uhrbach was a Cuban poet who
embraced the modernist movement. This movement emphasized an aesthetic in
achieving beauty. Uhrbach came from a literary family and collaborated with his brother
on several compositions. He was also a founding member of the Academia Nacional de

(accessed August 26, 2014).
Artes y Letras. Uhrbach collaborated with Sánchez de Fuentes on his opera Dolorosa, where Urhbach wrote the libretto.

Description

Suggested medium or high voice (d₁ - g₂ or a₂ optional); steady in rhythm; melancholic, tranquil, steady melody; lively postlude.

Vocal Requirements

The melody in this song is mostly doubled by the piano, but not always. The separation of the doubled melody occurs on the last page in the third system in the first two measures (measures 69-70). There is also an alternate ending given for lower voices that allows the performer a descending line to the tonic (see example 5). The range is from D below middle C to g₂ or a₂ (if the alternate ending is taken). The tone of the B section is more like praising and results in a nice contrast to the A section.

Ex. 5, mm.71-72,
Accompaniment

The format is a binary form beginning in g-minor through to the second section at measure 29 in G-major with a number of modulations throughout and a small postlude in the last four measures. He writes the B section as *legero* and *dolce* which makes the piece calmer reflecting the text that speaks about complete submission to the ‘woman in control’. Sánchez de Fuentes creates a variation on the basic *habanera* rhythm by changing the original first dotted eighth-sixteenth to a sixteenth-eighth-sixteenth, which places the emphasis on the second note, the eighth note. This rhythm is maintained throughout the entire piece.

Performance Analysis

The composer injects more tempo and dynamic markings in this piece than in many of the others. This may be due to the fact that the subject matter is about submission, adoration and love. His specified markings offer the performer more time and liberty in the execution allowing the performer to add color in key places to the voice when taking some of these *ritardandos*. Measure 17’s *ritardando* indicates a new phrase, while measure 47 reintroduces the original tonality. The phrasing is in two measure phrases for the first 28 measures. In measure 29, the phrases change to four-measure and two-measure phrases. The breaths should be taken according to phrasing when not indicated by a rest. In measures 9 and 11 the “y” should be clearly audible when it comes before the word “eres.” This can be achieved by either dividing the eighth note into 2 sixteenths or into a dotted - eighth and sixteenth. In the thirteenth measure the “que im-” should be on the same note.
El Abanico

Text

Mueve por Dios tu abanico, que ese aire tan rico me quita el calor,
Mira que estoy sofocado y estando á tu lado me siento peor.

Move, for God's sake, your fan, because that air so sweet/good takes away my heat,
Look i am suffocated and being at your side I feel worse.

Tú eres mi ardiente trigueña, tú sola la dueña de mi alma has de ser,
Cuba te dió su poesía, el sol, su alegría, ¡Bendita mujer!

You are my hot brunette, you only the owner of my soul can be,
Cuba gave you its poem, the sun, its joy, blessed woman.

No dejes de abanicarme que tu abanico me hace vivir.
Ni olvides al arrullarme, que si lo cierras, voy á morir.

Do not stop fanning me because your fan makes me live.
Nor forget as you lull me to sleep, that if you close it, I will die.

Tu risa me causa enojos échame fresco sin descansar;
Si no la luz de tus ojos con tanto fuego, me va á matar…

Your laughter causes me anger give me cooling without rest;
if not the light from your eyes with so much fire, will kill me.

Poet: Eduardo Sánchez de Fuentes

Description

Suggested medium or high voice (c₁- g₂ or a₂ optional); interesting introduction
that is different from the traditional habanera; light and charming; dreamy.
**Vocal Requirements**

This piece ranges from middle C to $a^2$. The octave options are provided in this piece in a similar format to some of the others, like *A Únos Ojos* and *Cuba*, and the melody is doubled in the piano. There are a few octave jumps down throughout the piece that can make it more challenging for the singer. These octave leaps happen three times within a triplet setting and each phrase begins in the *passagio*. The recommendation is not to try to put too much weight on the lowest note, middle C, but to give just enough space to sing it and keep moving.

**Accompaniment**

The composer begins this piece with diminished chords and then adds a romantic-sounding progression using fuller harmonies, more notes per chord; long and legato phrases that engenders a feeling of ‘musical theater’ (see example 6). He also uses an interesting set of harmonic progressions combining major and minor chords in a minor key. This all happens before and within the regular *habanera* rhythm in the A section of the piece. This piece is the first time we see a different tempo marking in the *habaneras*, because the introduction is marked in the ‘tempo de *habanera*’, but changes to an *allegro* later in the piece. There are various tempo markings that indicate where Sánchez de Fuentes wants his emphasis to be by using a *ritardando*. 
Ex. 6, mm. 1-4,

Performance Analysis

This piece includes more markings and indications of what the composer wanted done with his music. The text is also written differently so there are fewer questions as to which words he wanted elided. The phrasing of this piece is four measure phrases with an added eighth note at the beginning of each phrase. There is a pattern to this piece in the allegro section. The text indicates pleading, which is reinforced by the repetition. In measure 23 the words “mi alma has” should be divided into “mial- mahas”.
Ni Tu Ni Yo

Text

Ni tú ni yo olvidamos aquella tarde en que nos prometimos eterno amor!
  Qué azul estaba el cielo!
  Qué alegre el día!
  Qué ansiosas nuestras almas!
  Qué ardiente el sol!

Neither you nor I forget that evening when we promised each other eternal love
  How blue was the sky
  how happy the day
  how anxious our souls
  how burning the sun

Ni tú ni yo olvidamos la noche aquella En que traidora suerte nos separó. ¡ah!
  Que negro estaba el cielo y el mar qué airado!
  ¡que tristes nuestras almas, cuanto dolor!

Neither you nor I forget that night when treacherous fate separated us. Ah.
  How black was the sky and how choppy the sea.
  how sad our souls! how much pain!

Al fin dichosos fuimos y una mañana, huyeron las tristezas del corazón.
  se unieron en un beso nuestras dos almas
  ¡nunca lo olvidaremos ni tú ni yo!

Finally happy we went one morning, fled the sorrow of the heart.
  united in a kiss both our souls
  we will never forget it neither you nor I.

Poet: Eduardo Sánchez de Fuentes

Description

Suggested medium or high voice (c¹-g³); story-like and unpredictable; phrases go
towards grandiose, but finish unimposing; anticlimactic; calm.
Vocal Requirements

The range of this melody does not go beyond a $g^2$, from middle C to $g^2$; this could be why Sánchez de Fuentes does not give an alternate melody for lower voices in this piece. Like the previous pieces, the melody is doubled in the piano and is appropriate for all voice types. He writes *tenuto* markings in the vocal parts at the peak of phrases and on either eighth notes or dotted eighth notes because he is giving the singer the rhythm, flow, and effect that he wants for these phrases. (see example 7). He is adding emphasis to the high notes in order to achieve the flow intended. If the singer follows these properly, there is no guesswork.

Ex. 7, mm. 19-23,
Accompaniment

The basic habanera rhythm is used to begin the piece, but is quickly changed to a variation of the habanera on triplets. The basic rhythm, triplet variation, and the sixteenth-eighth-sixteenth are each used throughout this piece. He also modulates between keys frequently in this piece. There is an ‘ABA’ format to the melody beginning in one key, changing at the refrain with a different melody, and then going back to the original key with the original melody. He begins in F-major with an introduction and modulates to f-minor when the voice enters and switches between the two throughout the piece. The first use of f-minor reflects looking back on a loving moment and the tranquility of the surrounding nature. The B section of F-major indicates the treachery of their separation with the tumultuous surrounding sea and the pain they felt. The return of f-minor A section evocates the same feeling of calmness with a reunion.

Performance Analysis

The larger phrasing is eight measures with smaller sub-phrases consisting of three or four measure phrases corresponding to the language. As stated before, it is essential to this piece, since the composer has written it in, to follow the ritardando and tenuto markings. He is giving the performers the word emphasis that he wants. There is one instance in this piece with a word elision question and that is in measure 31; the “que” of “marque” is to be elided with the next word.
Tú

Text

En cuba la isla hermosa del ardiente sol bajo su cielo azul
^adorable trigueña de todas sus flores la reina eres tú.

In Cuba the island beautiful of ardent sun under sky blue
adorable brunette of all her flowers the queen is you.

La palma, qu-en(que en) el bosque se mece gentil tu sueño arrulló
^y un beso de la brisa al morir de la tarde te despertó.

The palm, that in the forest sways gently your dream cooed
and a kiss from the breeze when the afternoon dies awoke you.

Fuego sagrado guarda tu corazón el claro cielo su alegría me dio
Y en tus miradas ha confundido Dios de tus ojos la noche y la luz de los rayos del sol:

Fire sacred keeps your heart the clear sky its joy gave me
and in your looks (eyes) has confused God of your eyes the night and the light of the rays
of sun.

Dulce es la caña, pero mas lo es tu voz que la amargura quita del corazón.
Y al contemplarte suspiraba mi laúd bendiciéndote hermosa sin par...!Ay!
porque Cuba eres tú!

Sweet is the sugarcane, but more (sweet) is your voice that removes bitterness from the
heart.
And to contemplate sighed my lute blessing you beautiful uncompare.
because Cuba it is you!

Poet: Fernán Sánchez - Fernán Sánchez is the older brother of Eduardo Sánchez de
Fuentes who worked under the pseudonym of Fernán Sánchez.151 Fernán was a poet as

151 Eduardo Sanchez de Fuentes, http://www.ecured.cu/index.php/Eduardo_S%C3%A1nchez_de_Fuentes
(accessed March 27, 2014).
well as having a law degree and working as a prosecutor and judge in Havana, Cuba. His collection of poetry, *Le Figaro*, was published in 1895.152

**Description**

Suggested high voice (c¹ - c³); Steady; simple; vocally difficult. The first song written by Eduardo Sánchez de Fuentes in 1890 at the age of sixteen and became his most famous work.

**Vocal Requirements**

This song is appropriate for a high voice either male or female. Ideally the singer should be at a more advanced level vocally in order to achieve the two-octave range of c¹ to c³. The vocalist should have the flexibility to sing in the low, middle, and high parts of their voice. The rhythm is crucial to the “habanera” and should be strictly followed. Although there is a large vocal range, Sánchez de Fuentes was mindful of the voice and raised the tessitura in the two phrases before the c³. He does the same for the measure before the c¹ by lowering the tessitura. The largest leap is an 8ve between the first two notes sung in the piece (see example 8).

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Ex. 8, mm. 22-29:

Accompaniment

The accompaniment in this piece is moderate in difficulty. The pianist should enjoy the rhythmic, playful mood and take care not to play with too much weight. The opening melody is easy with a single line in both hands with parallel intervals. The *habanera* rhythm is consistent in the bass, but often requires all five fingers. The right hand often doubles the vocal line.

Performance Analysis

Fernán Sánchez wrote the text for this piece. It is an ode to Cuba, and the poet uses female characteristics\(^{153}\) to depict its beauty. The singer should take care to

\(^{153}\) In Spanish, Land is feminine but Country is masculine.
enunciate the text. The verses are grouped in approximately three measure phrases. The performers will know to breathe by either a written rest or after a longer sustained note. The phrases in this piece are very manageable for an advanced singer. An optional breath is marked in the text below that is not clearly defined in the music itself, but follows a sustained note.
Mírame Así

Text

Hay en tu risa de cristal un trino alegre y seductor
y en tu mirada angelical hay un destello de candor
Es en tu rostro celestial donde florece la ilusión
tu ser encarna el ideal de mi cautivo corazón

There is in your laugh of crystal a trill cheerful and seductive
and in your look angelic there a glint of candor
It is in your face celestial where flourishes an illusion
Your being embodies the ideal of my captive heart.

Quiero que me miren tus ojos así
con tan dulce expresión de bondad que me llena de felicidad
Ríe que tu risa es como un cascabel
cuyo alegre repique despierta en mi alma el cariño más fiel
mírame así que soy feliz
mírame así que tu dulce mirada despierta en mi alma el cariño más fiel!

I want your eyes to look at me like that
with such sweet expression of kindness that fills me with happiness
Laugh because your laugh is like a jingle bell
whose happy ringing wakes in my soul the affection most faithful
Look at me like that because I am happy
Look at me like that because your sweet look wakes in my soul the affection most faithful.

Poet: Eduardo Sánchez de Fuentes

Description

Suggested medium or high voice (c¹ - f³); sensual; luxurious harmonies; tuneful melody; climactic.
Vocal Requirements

The vocal requirements for this song are relatively limited. The range is from $c^1$- $g^2$ and lies mostly in the middle voice. Sánchez de Fuentes gives a simple melody that moves in step-wise motion. The phrases are in four-measures with a two-measure subdivision where a breath can be taken, and are realized by the movement of the melodic line, which rises then lowers. The climax of the piece is after “corazon” on “quiero.” This climax is emphasized by the fact that Sánchez de Fuentes does not bring the voice back down, but instead continues to raise it. Also, the three measures before are a modulation to a key change with a rallantando right before.

Sánchez de Fuentes does not include many markings in his music, but he adds crescendos in the piano part below these three measures and the measure of the “quiero” in a tempo. There is also a $ff$ below the “ríe,” which should be carefully adhered to by the performer (see example 9). It is the second climactic point in this piece before the end. The dolce marked on the fourth page should be carried through the four measures of “mírame así”. Sánchez de Fuentes is creating a harmonic progression (as well as using half-notes for the first time in this piece) during these four measures and the dolce marking emphasizes that progression.
Ex. 9, mm. 31-33:

There are several instances where the performer must make a decision about where to breathe. The first is between measures 22-26. An argument could be made that the breath is clear and should be made in measure 24, after the word “Corazon,” but if the singer wanted to carry the tension through the key change and hold the note over to the next bar with a *portamento* to connect them - that would result in a more exciting rendition. In this case, the performer may have a difficult time getting through the four measures of 22-25. Several options exist; a breath could be taken between measures 22-23, 23-24, and just after measure 25 or in all those places. As with most lyrical music, the fewer breaths, the better, but as long as connection is kept to the music then any breath can be justified. In this case, there is no wrong decision. The other place for breath decisioning is in measure 37. If a performer is struggling through measures 36-39 without a breath, then a breath can be taken in the middle of measure 37 before the word “despierta.” Taking this breath will ensure the same sound quality through the end of the phrase.
**Accompaniment**

The accompaniment is moderate in difficulty because of the number of notes in each chord (up to six notes in a chord) and the speed at which they are played. The pianist should feel the swing of the rhythm and play with it. Sánchez de Fuentes is specific for the pianist with dynamics and tempo markings and these should be observed. The key of the piece changes three times in the piece. It begins in F-major and changes to f-minor to add to the sincerity of the text when the voice is added. Since the piano is playing the same line as the singer, the pianist should deliver as much meaning and passion as the singer does.

**Performance analysis**

When performing this piece, the performer should be mindful to articulate the text without losing the legato of the line. The composer gives the performer the dramatic emphasis needed in each phrase with ascending or descending melodic lines, which correspond to the text. This is exhibited in measure 19 where the line moves to the word “florece.” The singer should elide the “me_asi” and go quickly to the “a” vowel.

There is a different ending that could be added to this piece, which is favored by many of the Cuban singers. This alternate ending is included in the appendix of this paper. If the alternate ending is used, then the vocal range changes from c^1-f^2 to c^1 to b-flat^2.
Romanzas y Canciones

Pero Te Amo

Text

Yo no sé nada de la vida
Yo no sé nada del destino,
Yo no sé nada de la muerte
Pero te amo!

Según la buena lógica tú eres luz extinguida,
Mi devoción es loca,
mi culto desatino
y hay una insensatez infinita en quererte;
Pero te amo

I know nothing of life
I know nothing of destiny
I know nothing of death
but I love you
by the good logic you are light extinguished
my devotion is crazy
my cult/worship folly/mistaken
and there is an infinite senselessness in loving you
but i love you

Poet: Amado Nervo (1870-1919) - Nervo was a Mexican poet in the late 19th and early 20th centuries whose works were part of the literary movement known as Modernismo. His poetry is known for its introspectiveness with deep religious feeling and simple forms. His poetry reflects his struggle for inner peace and self-understanding in an uncertain world.154

Description

Suggested low voice (E-e²); gentle with bursts of drama and fullness.

Vocal Requirements

This piece is written for a low voice ranging from E - e$^1$ and centers around A$^1$. This love song requires a smooth, even legato, vocal line with clear articulation of the text through the stepwise motion. Although slow, the performer should be aware of the emphasis and flow of the text outside of the rhythmic context with intensity and forward motion in the voice. The composer has placed the verbal emphasis on strong beats, but not always on a long note, so the singer should be mindful to sing the way it is spoken. Sánchez de Fuentes does not give many dynamic markings for the voice other than dolce and a tenuto, so the performer should follow the markings for the piano, where appropriate.

Accompaniment

The accompaniment is easy, as described, and the specific accent markings for the pianist should help the singer. The tempo is slow and the dynamics are clearly marked by the composer. The pianist should be mindful to follow the accent markings carefully without overpowering the singer. They should work in unison to reflect the moods throughout, whether the mood be dolce or at the end appassionato.

Performance analysis

The text by Amado Nervo is clear and expressive and the composer set them this way. The most significant words are on high notes, giving them more importance. This
piece would be ideal for a beginner singer and as an introduction to Spanish language repertoire.
Copo de Nieve

Text

Colombina llora, Colombina ríe,
Colombina quiere morir, Y no sabe porque,
Pierrot, todo blanco de hinojos la implora la besa y la pide perdón
Y no sabe, y no sabe de qué...
La luna sonríe, La señora luna
Y nadie ha sabido, Ni sabrá,
Ni Sabe, Porqué, porque.

Colombina cries, Colombina laughs
Colombina wants to die, and does not know why
Pierrot, all in white and on bended knees implores her kisses her and asks her forgiveness
and does not know, and does not know why
The moon smiles, the lady moon
and nobody has known, nor will know
nor knows, Why, why.

Poet: Manuel Machado (1874-1947) - Spanish born, Machado, is best known for his poetry inspired by traditional folklore. He came from a literary family with his brother, Antonio, being a poet and playwright. Machado was a leading figure in the Spanish Modernist movement.155

Description

Suggested medium or high voice (e¹- f#²); declamatory; somber harmonically; fluctuating rhythms.

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Vocal Requirements

Vocally, this piece is in a comfortable range for a medium or high voice, because it sits mainly in the middle of the voice from e-flat\(^1\) to f\(^#2\). The melody does not go where one might expect and it could throw off a singer. The performer should know where the melody is going chromatically. In measure 11, the performer could take a breath after the first eighth note, if necessary. This breath could be taken with emotional intensity to give it purpose. The performer needs to be creative both emotionally and dramatically to develop a back-story that suggests what may have occurred before this scene in order to make it more understandable.

The singer should be mindful of the tempo markings and adhere to them as written. These markings add a different dimension to the music, which makes it more meaningful.

Accompaniment

The accompaniment is easy for this piece. Both left and right hands move in the same direction with simple rhythms and limited keyboard range. The pianist, like the singer, should be aware of where the piece is going tonally. Sánchez de Fuentes is very clear in tempos and where they should be placed. In some places there is a marking in every measure, so the pianist should pay close attention.

Performance analysis

The poetry of this piece is rather obscure and elusive. Upon further research this author found that Colombina has been faithless and that Luna is in love with Pierrot. This
information helps the performer better understand the relationship between the three and can give more meaning to each person.

Manuel Machado wrote the poetry and the piece is dedicated to Lola de la Torre. Paul Verlaine influenced Manuel Machado’s poetry from living in Paris after Verlaine’s death but when he was an influential figure. “Copo de nieve… the style and shape of the poems are like those of Verlaine … of Fêtes galantes. Of these, the last shows Colombine as faithless.”156 Geyton explains in the PhD Thesis of “The Influence of Paul Verlaine and Other French Poets of the Second Half of the Nineteenth Century on Manuel Machado” the relationship of this poem to those of Paul Verlaine’s. Further information on this relationship can be found in more detail from Geyton’s PhD thesis.

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Ensueño

Text

Me dejaste como ibas de pasada
(^)lo más espiritual ^que es tu mirada!
yo te dejé como iba tan deprisa
(^) lo más espiritual que es mi sonrisa
pero entre tu mirada y mi risueño rostro
quedó flotando^ el mismo ensueño!

You left me since you were only passing through
the most spiritual that is your look
I left you since I was going so fast
the most spiritual that is my smile
but within your look and my smiling face
was left floating the same dream!

Poet: Amado Nervo

Description

Suggested medium or high voice (f1 to g2); stable; melodious and mournful;
harmonically interesting.

Vocal Requirements

This piece begins in the middle register of the voice and ends in a higher place. It
ranges from f1 to g2. The singer should be mindful of the tone of this piece as more
romantic. This romanticism will create a softer vocal color. As the piece ensues the
intonation may become difficult and require more demanding vocal ability. For high
voices, between measures 19 and 32, the composer included the passaggio without a
dynamic marking specifically for the voice. He asks the accompaniment to be piano
which might indicate what he intended for the voice as well. If a singer is experiencing
difficulty in execution, they have the option of using a lighter mechanism and floating
these notes. Floating creates an ethereal effect that blends nicely with the
accompaniment and tonality in this section. The phrases in this piece are about 3
measures long, but a breath can be taken after a word and between two eighth notes if
necessary (indicated with parentheses (^) below).

**Accompaniment**

The key is F-major, but Sánchez de Fuentes uses a unique coloring at the
beginning of this piece with deconstructed augmented chords (major thirds). This piece
would be considered easy, as described, with a five-finger positioning and simple
rhythms. The pianist should be mindful of these recurring major third chords that involve
changing accidentals shown in Examples 10 and 11. In addition to following the
dynamic and tempo markings, the pianist should be aware of what the singer is doing and
follow accordingly, because this piece allows for some freedom.

Ex. 10, mm. 1-3,
Ex. 11, mm. 28-29,

Performance Analysis

This piece begins with a very romantic feeling because of the harmonic tonalities used. Although not specifically written in, pursuant to the essence of Sánchez de Fuentes’ style, some freedom can be taken with tempos. Measures 9 and 11 are perfect examples of where liberties can be taken. In measure 9, Sánchez de Fuentes writes a *rallantando* in the voice before the higher notes and immediately after measure 11 he writes the voice alone without accompaniment. He also writes a moving vocal line with held whole notes in the bass, this could be an opportunity for the vocalist to be expressive and take a little more time with the music.
Padre Nuestro

Text

Padre nuestro que estás en los cielos
Tú que eres la vida y eres el amor
de unos ojos negros que me están matando,
líbrame, Señor!
Mil veces bendito sea tu nombre;
endulza las horas de mi padecer que unos labios rojos han envenenado mi vida y mi
ser!
Venga a mí tu reino Dios omnipotente
que mis ilusiones muriéndose van
y unas manos blancas de color de cirio ahogándome están!

Our Father who art in heaven
Thou who art the life and are the love
of eyes black that are killing me
deliver me, Lord.
A thousand times blessed be your name;
sweeten the hours of my suffering because red lips have poisoned my life and my being!
Come to me your kingdom God almighty
because my illusions are dying
and white hands the color of a candle choking me are.

Poet: Unknown

Description

Suggested medium or high voice (d₁ to f#₂); lento and parlando; becomes
dramatic and low in the accompaniment; returns to tranquility.

Vocal Requirements

Vocally this piece is not very difficult because there is not much movement in the
melody. The range is from d₁ to f#₂ and sits mostly in the middle part of the voice. This
piece resembles a prayer with a simple text and chant-like melody. The composer sets the
A sections with repetitive notes on one pitch, creating the sense of a chant (see example 12). In order to contrast this with the B-moderato section, thinking of this like a chant is not a bad idea. The goal is to avoid making the song static, instead creating a sense of.

The change between the two sections is made very clear with the accompaniment Sánchez de Fuentes utilized, because he goes from blocked chords to moving scales. The B sections should be very legato and exact in order to bring out the harmonies supporting the melodies.

Ex. 12, mm. 6-8,

\begin{music}
\begin{music}\text{Tu que-eres la vida yeres el amor de u-nos o-jos ne-gros}
\end{music}
\end{music}

Accompaniment

This accompaniment would be considered moderate in difficulty because of the finger positions. The B section of this piece uses a chromatic descending scale that creates a more exotic feeling and imitates a more impressionist style (see example 13). There are quite a few key changes in this piece and the pianist should be aware of these.

Ex. 13, mm. 27:
Performance Analysis

The piece resembles a religious prayer, but Sánchez de Fuentes changes a few words and the result is a significantly different meaning. The piece is written in an ‘ABA’ format, so the difference between the two sections should be noteworthy. For more inspiration or reference on how to perform a piece like this, a great comparison would be Verdi’s “Ave Maria” from Otello. Verdi’s Ave Maria has a similar format with a more speech-like recitative at the beginning that leads to full singing with a mostly religious context.
La Canción del Camino

Text

En medio del camino un pobre peregrino cantaba una canción
Y en triste ritornelo lloraba sin consuelo su viejo corazón!
Su voz el eco era doliente del pasado a la luz del tramonto
su acento atormentado en la sinuosa ruta sus quejas desgranó!
La noche fue encendiendo sus lámparas más bellas sobre un azul de luna
temblaron las estrellas y un lampo de la aurora cantando lo encontró

In the middle of the road a poor pilgrim/migrant was singing a song
and in sad refrain cried without consolation his old heart!
His voice the echo was suffering from the past to the light of evening
his accent tormented in the winding path his complaints he reeled!
The night went turning on its lamps so pretty on a blue moon
trembled the stars and the break of dawn singing found him.

Poet: Eduardo Sánchez de Fuentes

Description

Suggested medium or high voice (e\textsubscript{1} to e\textsubscript{b2}); interesting use of scales; slow and melodious; there are two songs happening at once, one with voice and piano and the other with piano alone.

Vocal Requirements

The vocal range of this piece is e\textsubscript{1} to e-flat\textsuperscript{2} and lies mainly in the middle voice allowing for a smooth, even texture and line. The melody is simple and beautiful and should be sung this way. With such an undemanding melody, vocally, other steps may be incorporated to enrich the song. One approach is to elongate the phrases without taking a breath. For a beginner singer, a breath can be taken every couple of measures, but a more
advanced singer could breathe in measure 13, but sing through measure 15 until measure 18. The same method could be performed in measures 24 and 26, respectively.

The grace notes in measures 16, 41 and 46 should be sung through quickly without too much emphasis. The dynamic markings for the voice are non-existent in this piece. It should be sung with the emotion of the text and in measures 31 and 35 the singer should follow the markings of the piano of *dolce* and *dolcissimo*.

**Accompaniment**

The accompaniment exhibits parts in a whole tone scale. The piece is easy for the pianist because of its parallel motion with both hands and five-finger positioning. The piece begins in F-major with the use of whole tone scales, then modulates to f-minor when the voice is added at the end of measure 11. This modulation to f-minor reflects the sentiment of the melancholic text. Sánchez de Fuentes almost uses the whole tone scale when the accompaniment is playing without the voice. (see example 14) The pianist should take note of this constant shift. Similar to most of Sánchez de Fuentes’ pieces, he is very clear about tempo and dynamic markings for the piano.

Ex.14, mm. 2-3,
Performance Analysis

The difference between the solo accompaniment and when the voice is added is significant to a listener. The title of the piece “La Canción del Camino” translates to “The Song of the Journey.” Sánchez de Fuentes wrote the words to this song and may have been trying to create the aesthetic of the singer traveling on a journey using the whole tone scale. The accompaniment solos are marked up the octave creating a more ethereal color, specifically when the whole tone scale is used.
Todavía No

Text

Ah! No! No! Todavía no te vayas, amor!
En mi otoño hay fulgor en mi cerebro l'umbre.
el sol mágicamente reverbera en la cumbre!
Yo posaré en tus rosas mis labios.
Tan ligeros como dos mariposas no dejaré ninguna de sus corolas gayas

Ah, no, no! Not yet don’t go, love.
in my autumn there is glow in my brain the umber/shadow.
the sun magically reverberates in the summit!
I will rest on your roses my lips.
As light as two butterflies I will not let any of their petals marred.

Poet: Amado Nervo

Description

Suggested medium or high voice (c¹ to f²); luxurious and full harmonies which
when added to the vocal line is very fulfilling; declamatory.

Vocal Requirements

This piece has a vocal range from middle C to f² and lies mainly in the middle
voice. The tone should be decisive and urgent, which will give the performer a better
idea of where breaths can be taken. This sense of urgency begins with the voice in
measure 5 and continues until the rallantando marking in measure 28 (see example 15).
The mood changes slightly from measure 28 through measure 39. In this middle section,
Sánchez de Fuentes marks rallantando and hints at the key of D-flat major. This creates
a feeling of sadness or a more serious tone from the beginning desperation. When the
word “no” is repeated and if the singer decides not to take a breath, then the second “n” in “no” should be articulated more clearly.

Ex. 15, mm. 5-9,

Accompaniment

The number of notes in each chord takes this accompaniment from easy to moderate in difficulty, but the pianist should not have a difficult time playing this piece. This piece begins marked forte with crescendo markings over each measure. The pianist should play with as much passion as the singer should sing, but be mindful not to play louder than the vocalist.
Performance Analysis

Sánchez de Fuentes begins this piece with what sounds like an ending. He starts with a sense of urgency with the word “ah” on one of the highest notes in the piece. There is a sense of desperation at the beginning that does not carry through to the end; if it ends on the c^2 written in the score. Since Sánchez de Fuentes’ songs are popular art songs and someone like Enrico Caruso modified his music a bit, this author, as a performer, would suggest changing the last note from a c^2 to an e^2. This would stylistically be appropriate and be more emotionally appropriate.
Envío

Text

Otra vez dura flecha por matarme saliste
traidora de la aljaba de los ojos negros de la flechadora
otra vez en mi carne te clavaste con alevosía
y tu hierro gustó el dojo amargo de la sangre mía
dí a la mano de nieve que te lanza contra mi ventura
que al herirme respondió mi pecho con ciega locura
bienvenida saeta mensajera de males de amor
si hay dolor en tu punta acerada divino dolor.

Again hard arrow to kill me you came
traitor of the quiver of the eyes black of the archer (woman archer)?
again in my flesh you pierced with malice
and your iron liked the bitter aftertaste of my blood
tell the hand of snow(cold hand) that launches you against my good fortune
that by wounding me responded my chest with blind madness
welcome arrow messenger of the evils of love
if there is pain in your steely tip divine pain.

Poet: Tomás Morales (1884-1921) - Morales was born in Gran Canaria where he represented modern Canary poetry through Moderismo. In addition to being a poet he was also a physician.\(^{157}\)

Description

Suggested medium or high voice (d\(^1\) to g\(^2\)); ballad-like; changing emotions;
lyrical melody; interesting spirited ending.

Vocal Requirements

The singer should really be mindful of creating lines and phrases with this piece.
The song is ballad-like and could very easily become static. As with most of his songs,

the melody is very sing-able and not too difficult. The vocal range is from d\textsuperscript{1} to g\textsuperscript{2}, which is appropriate for multiple voice types. There are a few instances where the composer adds embellishments or grace notes and these should be sung with extra weight on the first note as opposed to adding the emphasis on the last note of the three.

**Accompaniment**

A theme in Sánchez de Fuentes’ songs is an ‘ABA’ format, which also appears in this song. The piece begins in D major, modulates to G-flat major in measure 12, goes back to D major in measure 20, and ends in A-flat major. The first modulation from D major to G-flat major is indicative of a calm to the tension of “pierced flesh” and “blood”. The repeat of the D major is the response to the “pierced flesh” and the A-flat major section is the acceptance of this “arrow of love” being painful with “divine pain.”

The accompaniment is easy with mainly a five-finger position, simple rhythms, and a limited keyboard range (see example 16). The pianist should note that in measure 18 there are a significant number of accidentals. In measure 23 a *forte* is written in the accompaniment along with a change in the accompaniment from consistent moving eighth notes to sustained chords.
Ex. 16, mm. 21-23,

These four measures of chords lead into a very melodic section with a new figure in the bass showing versatility in accompaniment styles. The change from the downward eight-note motion to an upward motion changes the aesthetic to more joyful (see example 17).

Ex. 17, mm. 27,

Performance Analysis

Sánchez de Fuentes dedicated this piece to his son, Luis, with poetry by Tomás Morales. There is something very familiar and comforting about this song, especially leading into the last page in measure 27. The title of this piece is “balada del niño
arquero” which means “ballad of child archer.” The title depicts the piece as a ballad and this author believes it should be sung in that manner. This piece is simple and easy to sing.
El Telar De La Abuela

Text

Duerme, duerme, niño mio
duerme, duerme ojos de estrella;
^el telar teje contando en las manos de la abuela
^telar gira telar canta para que mi niño duerma!
Duerme, duerme, tus pañales teje en el telar la abuela
^son sus hebras de oro fino
de plalá (plata) la lanzadera ^en el fondo de tu alcoba
es el telar una orquesta
^Dios te guarde, niño mio
^en tus sueños ^no hayan penas,
duerme, duerme pañales ^los tejió (tejió) la vieja abuela
^duerme, duerme el telar canta en voz baja, suave, lenta.

Sleep, sleep, my child
sleep sleep eyes of stars;
the loom weaves singing in the hands of the grandmother
loom spins loom sings so that my child can sleep!
Sleep, sleep, your diapers weaves in the loom the grandmother
its threads are of fine gold
of silver the sewing machine in the background of your bedroom
the loom is an orchestra
God keep you my child
in your dreams may there be no sadness
sleep sleep diapers they were weaved by the old grandmother
sleep sleep the loom sings in a voice low, soft, slow.

Poet: Luis Millares Cubas (1861-1925) - Together with his brother Augustin, Luis Millares Cubas was a leading literary figure from Gran Canaria. These brothers worked together on creating texts somewhere between realism, naturalism, and literary manners (el costumbrismo). These brothers were best known for their novels, short stories and plays.

Description

Suggested medium or high voice (e₁ to e²); tranquil lullaby; tender and lyrical melody.

Vocal Requirements

The tone of this piece is tranquil and beautiful. This is essentially a lullaby and should be sung as such. The d-minor A section sets the mood for tranquility. The piece has an ‘ABA’ format with the B section coming in at measure 17. In measure 16, the singer should take time, not only at the fermata, but the note before as well, to reflex the word ‘duerme’ meaning sleep. The range of this piece, with an octave from e₁ to e², is not very broad and easy to sing. It lies mainly in the middle voice with smooth transitions to the higher and lower ranges. The phrases are meant to be 4 measures long with the ability to take a breath after longer notes.

Accompaniment

Sánchez de Fuentes uses and arpeggiated moving bass line which should be played smoothly without much accentuation. This bass line can be compared to Schubert’s Gretchen am Spinnrade. The bass in Schubert’s piece is the sound of the spinning wheel and in this piece it is the movement of the loom. A sound that is so consistent and monotonous might cause a child to sleep, which is expressed in the text. The difference between Schubert and Sánchez de Fuentes is that Schubert’s piece was meant to have a conflicting agitation whereas this piece does not. Sánchez de Fuentes
uses open fifths (see example 18) in the return of the A section in the right hand causing a hollow effect that might reflect a child’s eyes getting heavy while falling asleep.

Ex. 18, mm. 42-47,

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**Performance Analysis**

The singer should keep in mind what the accompaniment is doing, especially the repetition of the bass and the fact that it is reflecting the sound a loom makes. Between measures 15 and 16 a small *rallantando* can be made, this will give more emphasis to the ending of one section and the beginning of the new section at the *a tempo* in measure 17. Between measures 33 and 34 the performer should try to avoid taking a breath and continue through the next phrase. This creates a very interesting effect while the
accompaniment changes keys and returns to the A section. At measure 44, the
performers should follow what the text is describing and *descrescendo* slowly to the end.

It is important to note that this author found incorrect spellings of words in this music. The correct words are below in the text section.
Chapter 5

Summary and Conclusions

This study has considered the songs of Cuban composer, Eduardo Sánchez de Fuentes. A select number of habaneras, romanzas, and canciones were examined and analyzed for their overall vocal requirements, accompaniment, text, and performance suggestions.

The biographical information was accumulated from published sources (Carpentier, Moore), journal articles (Cushman, Becali), dissertations and encyclopedic sources (Moore, Brown, and Ecured). Although little written information is available in the United States (or on the internet) about Sánchez de Fuentes’ songs, a variety of sources were examined in an effort to determine his placement in the Spanish song repertoire. These sources were quoted most particularly in Chapter 2. They assist in showing his development as a composer and his relevance within the Cuban music history along with his contemporaries. The analysis of the 15 songs was designed to aid singers, vocal teachers, coaches and accompanists expand their repertoire knowledge and the means to do so through performance suggestions, text translations, and an IPA guide.

The information regarding Cuba’s recent history and political isolation, especially from the United States, was included because it was a factor in the selection of the repertoire for this study. The political rift between the United States and Cuba has resulted in limited accessibility to information on the composer and his music. Although it is difficult to ascertain from historical information his motives for writing certain songs, he seems to have been inspired by love for his homeland and romantic ideals.
Throughout these songs, Sánchez de Fuentes’ lyrics were influenced by a variety of poets from Spanish speaking countries. Simplicity, versatility and sing-ability are a general theme throughout most of his songs.

Sánchez de Fuentes composed music for solo piano, opera and voice, but he is most recognized for his habaneras, romanzas and canciones.

Sánchez de Fuentes’ experience and accomplishment as a pianist are evident in his accompaniments. Many of his piano parts are not only for support of the voice but can stand alone. The accompaniments use a wide range of the keyboard and add color and variety to the vocal line. The writing for the piano lays the groundwork, often defining the mood for the piece. Sánchez de Fuentes uses instructions in the piano part that are intended to be followed, but not hinder a pianist.

Sánchez de Fuentes, though highly known and appreciated by Cuban musicians, could have a wider audience. Cuba’s political standing or his unsuccessful operas may explain his lack of recognition. On the other hand, many singers, who have established a name for themselves around the world, can be found singing his songs.

**Suggestions for Further Research**

The songs of Eduardo Sánchez de Fuentes, Cuban music and Cuban composers offer several other potential areas of analysis and study. For performers, music theoreticians and historians further evaluation of the songs could produce helpful and interesting information. Below are suggestions for further study.
For performers, a more inclusive study of all of Sánchez de Fuentes works might provide for a greater knowledge of themes and musical progression that exists within his writing.

A compilation of Cuban songs could be formed into a useful tool for performers planning recitals. Vocal teachers are always looking for new repertoire for their students at different levels of difficulty; a book of Cuban songs could be beneficial.

For non-Spanish speakers, a full IPA guide of each song could provide singers with more information for preparation and performance.

A recording could be made of these songs to provide a better idea as to the ‘authentic Cuban style.’

For a music theoretician or historian, the (small amount) of Cuban music and repertoire circulating could be researched with direct relation to Cuba’s political history.

Lastly, Sánchez de Fuentes’ controversial views and writings on Afro-Cubanism, with relation to his musical writing could be explored. This study looked at a select few of his songs, but with having written over 200 songs, lyrical poems, and operas, his controversial views may have influenced some of the other works.
Bibliography


### Appendix Song Listings

<table>
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<tr>
<th>Title</th>
<th>Poet</th>
<th>Publication data (publisher &amp; copyright date, volume)</th>
<th>Range of vocal line</th>
<th>Suggested voice type</th>
<th>Level of difficulty for voice and piano</th>
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<td>A UNOS OJOS</td>
<td>n/a</td>
<td>d1 - e2 (a2 optional)</td>
<td>Medium or High voice</td>
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### Appendix IPA Guide

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Appendix Danza Lineage Chart

Figure 1
LINEAGE OF THE CUBAN DANZA

KEY: structural/choreographic elements
——— musical elements

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<th>Country</th>
<th>Spanish Origin</th>
<th>French Influence</th>
<th>Creolization</th>
<th>La Danza</th>
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<td>Rhythmic improvisation</td>
<td>Syncopation</td>
<td>Percussive instruments</td>
<td>La Danza</td>
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Eduardo Sánchez Fuentes.

* 

Habaneras. *

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A UNOS OJOS ... 5. 
CUBA ............. 8. 
CUBANA .......... 15. 
TU ................ 30.

DOMINADORA ........ 19. 
EL ABANICO ........ 24. 
NI TU NI YO ........ 27.

ANSELMO LOPEZ  
 Editor. 
 HABANA. CUBA.
A UNOS OJOS.
HABANERA.

Introducción.

EDUARDO SÁNCHEZ DE FUENTES.

1. ¡Por qué linda cubana siendo del luto
ne-grostus o-jos soy yo el co-lor ne-gro mi bien
ye-llos son ¡ay! mis due-ños?

2. (Con la 2a letra.)
2. ¡Por qué lin-da cu-ba-na sies el em-ble-ma
es-cla-vo de e-llos so-loun es-cla-vo
co-mo el cu-ba-no cie-lo?
¡Sabe por qué? por que al mirar
brinan al alma luz celestial! Cuando al mo-

riora junto al lecho, por Dios, cubana, mírame así!

¡Qué triste debe ser la vida sin amor; Sin ese dulce en-

63
canto rico de leite del corazon, la ilusión! Solo por eso a

mi siendo mi dueña tú me sabe miñá á gloria tan nescla-vi-

Meno,

tud. Solo por eso a mí siendo mi dueña tú me sabe miñá á

Muy dulce.

gloria tan nescla-vi-tud!

f r i n f 2.

68
CUBA
HABANERA.

Letra de
J. ARANGO.

Música de
EDUARDO SÁNCHEZ DE FUENTES

Esta Habanera va a retratar el bailable que tiene en Cuba el cañaveral!
brisa suave y ligera que canta en dechas en la palmera lay!

Es el arullo de la tojosa que al compás corro llama morosa lay!

...
¡Ay! ¡Ay! Es torno, pito, cal!... Es el balan.

ce o que el viaje in-prime al caña ven!... prime al caña ven!

Unas con o tras se secre tan to das las ho jas, diciendo en

Cu ba mi her mo sa tie rra ya no hay con go - jas! Cuando en la
guerra los surrecotos pegaban fuego a un cañave
ral todas las cañas en fulgurante chisporroteo decían a
si acababa fuego con misexistencia
porque mi muerte es necesaria a la independencia!
crescendo

ff cresc.
Por qué mi muerte es necesaria a la independencia!

Ahora a crecer ¡ya tener yugo

Desde aquí, hasta

Ahora a crecer ¡ya tener yugo que ya el cu...
la A. puede cantarse 8º alta, si se quiere.

ba-no rom-pió valien-te dees-cla-vo el yu-go

que ya el cu-ba-no rom-pió valien-te dees-cla-vo el yu-go

¡Ay! ¡Ay!   Esto es tro-pl-
Es el balance que el viento im
prime al canaeral!
prime al canaeral, que el viento imprime al canaeral!
A mi querido amigo el inspirado poeta Manuel S. PICHARDO.

CUBANA.
HABANERA.

Música de
EDUARDO SÁNCHEZ DE FUENTES.

Letra de
M. S. PICHARDO.

Tempo di Habanera.

Ti-po o-rien-tal, ni-vea tez...

yel en-dri-no pe-lo en haz...

fíns-ge el re-cuer-do e-sa

faz...

a-so-ma-da á un a-ji-mez...

aller-gen-do
Llegando a mi sumisa

con los atardeceres y con la aurora

guién do-te por una eternidad.

y con la aurora-guién do-te por una eternidad.
Esclava, reina, estrella, media to: Marga-rita

Domingo solo te llamas para mi

que mi vida dulce domino necesitada
des-de que con tu llan-to mi llan-to con-fun-di

y aun e-res mas, por u-na de-man-da de tu gra-cia.

en mi alma ta-ci-tur-na re-vé-la-se la an-da-cia

y miex-is-ten-cia to-da cir-cún-da-la tu a-mor
y milagrosamente transformando tu esencia,
si llorares consuelo si sufreres clemencia
y en mi recuerdo abismo y en mi amor dolor!

Animándosi
la-do me sien-to pe-or.
Tú-re-miardi-en-te tri-gueña, tú so-la la
dueña de mia-ma-has de ser,
Cu-ba-te dió su poe-si-a, el sol, su a-le-
gri-a, ¡Ben-di-ta mu-je-r!
No

Allegro.
de-jes de a-ba-ni-car-me que tu a-ba-ni-co me hace vi-vir.
Niol-
vides al arruillarme, que si lo cierras, voy a morir. 

risa me causas enojos e chame fresco sin descansar; Si no la luz de tus ojos...... con tanto fuego, me va a matar.
NI TÚ NI YO.
HABANERA.
Letra y Música de
EDUARDO SÁNCHEZ DE FUENTES.

Ni tú ni yo volvimos a que lle

tarde en que nos prometimos eterno amor!

Qué azul estaba el cielo! ¡Qué alegría el día!

63
Al fin diciéndonos, huérfanos de mañana, huyeron las tristezas del corazón.

Seunieron en un beso nuestras dos almas.

¡Nunca lo olvidaremos ni tú ni yo!