

## ONLINE AUDIO GUIDE 5.9

### SALSA

**title:** “¡No!

**composer:** Freddy Sánchez

**language:** Spanish

**form:** canto and montuno

**function:** dance, social protest, expression of pan-Latino identity

**performing forces:** singer (Willie Colon), chorus, trumpet, trombone, saxophones, piano, electronic keyboard, bass, timbales, maracas, claves, bongos, congas, güiro, cowbells

**source:** *Willie Colon: Mis Favoritas* (Sony U.S. Latin CD 8869 770886 2, 2010)

#### Listen for:

- “up” or “down” percussion
- interlocking percussion
- percussion “breaks,” i.e. moments of punctuation of varying lengths, either brass or percussion-dominated, that prepare for the next section
- abanico
- duple meter
- 2-3 clave orientation (background)
- vocables
- half cadence
- shift from minor to major

Note: “¡No!” indicates the chorus, who can be players in the band.

Timing	Structure and text	What happens
00:00	Introduction  vocables (ah-la-la)	trombone and saxophones lead into . . .
00:01		abanico
00:02		lively tempo interlocking percussion chorus percussion is “up,” with the timbalero and bongocero playing cowbells electric bass prominent
00:22	Break	motives in melody instruments

<p>00:31</p> <p>00:51</p> <p>1:10</p>	<p>Verse 1 (canto)</p> <p>Esta vez protestar no es simplemente lo que quiero También quiero sus conciencias despertar para que griten fuerte <i>no</i> a todo aquello que subyuga y destruye nuestra moral.</p> <p>Y aunque a muchos les molestarán las cosas que cantemos que no importe, no nos vamos a callar. al contrario con más fuerza gritaremos! Este “¡No!” y nos tendrán que escuchar</p> <p>vocables</p>	<p>minor key countermelody in piano</p> <p>percussion “down” (bongos, one conga only, and timbales play on the shell)</p> <p>brass punctuate singer’s phrases</p> <p>half cadence</p> <p>authentic cadence</p> <p>chorus overlaps with soloist</p> <p>same melody as introduction</p> <p>interjections in brass</p> <p>percussion “up,” with cowbells and two congas</p>
<p>1:30</p>	<p>Interlude</p>	<p>unison drum statement, leading to abanico, which launches the montuno</p>
<p>1:38</p>	<p>Montuno</p> <p>¡No! Un <i>no</i> para la maldad ¡No! Un <i>no</i> al hambre y la guerra ¡No! Un <i>no</i> para todo aquel ¡No! que con su mañas destruye la tierra ¡No! Un <i>no</i> a la maldita droga ¡No! que destruye tanta gente ¡No! Un <i>no</i> a la burguesia ¡No! Un <i>no</i> a los terratenientes ¡No! Un <i>no</i> para aquel que deja ¡No! morir a un niño de hambre ¡No! al que voltea la cara ¡No! para no sentirse culpable ¡No! a los que resuelven problemas ¡No! con agresión y bombardeos ¡No! los que subrayan sus puntos ¡No! con la sangre del pueblo.</p>	<p>new melody</p> <p>shift to major</p> <p>chorus sings on “¡No!”</p> <p>percussion is “up” (notice cowbells)</p>

2:21	Interlude	new material
		trombone prominent
		percussion up
2:40		string sound produced by electronic keyboard
2:44		flourishes on saxophone
3:08		conga player slapping the drum
3:23	Montuno ¡No! Un <i>no</i> para el que no crea ¡No! y que no deja crear ¡No! que solo emplea su tiempo ¡No! a criticar y criticar ¡No! para el que hace negocios ¡No! con armas y militarismo ¡No! luego declara ante pueblo ¡No! que es cuestión de patriotismo.	shorter than previous montuno
3:43	Interlude	new material (saxophones and trombone, antiphonal)
3:56		bongos player stays “on bell” (plays cowbell) conga “fill”
4:03	Montuno ¡No! Un <i>no</i> para aquellos hombres ¡No! que en la esquinas se paran ¡No! a vocear piropos sucios ¡No! a cada dama que pasa	
4:14	¡No! para aquellas suegras ¡No! que no respetan las leyes ¡No! que por más que se les diga ¡No! siempre entre hijos se meten ¡No! A ese viejo general ¡No! que al joven manda la guerra ¡No! y cuando la cosa está recia ¡No! lejos de batalla queda	lead singer alters melody of montuno, perhaps improvising  singer returns to initial melody
4:36	¡No! Un <i>no</i> a los explotadores ¡No! se empeñan en reemplazar ¡No! con sus mensajes inertes ¡No! queriendo al pueblo domar.	singer alters melody  singers ends on “sol” rather than “do”

4:45	coda	dominated by brass final cadence

**English translation:**

This is not just another protest song.  
I want to awaken your conscience  
so you can all shout a strong NO to all those  
things  
that subjugate and destroy our morale.  
Although many are bothered by the things we  
sing about  
it doesn't matter, for we will not be silent.  
On the contrary, we'll sing even louder than this  
NO! And they will have to listen.

A *no* to evil  
A *no* to hunger and war  
A *no* to anyone who,  
with his cunning, would destroy the world.  
A *no* to those damned drugs  
that ruin people  
A *no* to the bourgeoisie  
A *no* to the landowners  
A *no* to one who lets  
a child die of hunger,  
who turns his face away  
so as not to feel guilty.  
A *no* to those who resolve problems  
with aggression and bombings  
those who underscore their points

with the blood of the people.

A *no* for the one who doesn't create  
and who doesn't allow creation  
who only uses his time  
to criticize and criticize.  
For one who does business  
with weapons and the military  
and later declares to the people  
that it was all a question of patriotism.  
A *no* for those men  
who hang out on street corners  
to make dirty remarks  
to every lady who passes.  
A *no* to those mothers-in-law  
who don't respect norms of behavior  
and who however much they're told not to,  
meddle in their children's business.  
A *no* to that old general  
who sends young people to war  
and when it's going full tilt  
removes himself from the battle.  
A *no* to the exploiters  
who strive to push others aside  
with their lame messages  
wanting only to control the people.

The author thanks Brian Rice for extensive assistance with this guide.

**Consider:**

- The breaks in this song are almost as significant as the texted parts. Compare each one and discuss the role of the various instruments you hear. Do the breaks complement the text in any way?
- How do sameness and contrast inform this song? What is the role of repetition?
- How do you see the fact that proclamations of social malaise would accompany dancing?