

ONLINE AUDIO GUIDE 5.1

MÚSICA VALLENATA

title: “Sin ti” (Without You)

subgenre: paseo

composer: Náfer Durán (b. 1932)

language: Spanish

performing forces: accordion (Náfer Durán), lead singer (Ivo Díaz), caja (Daniel Castilla), guacharaca (Maime Maestre), bass (José Vásquez), guitar (Luis Ángel Pastor), congas (Jesús Cervantes), chorus (Eder Manjarrez, Jesús Suarith)

form: verse and refrain

function: public performance and/or individual enjoyment; expression of costeña identity

source: *¡Ayombe! The Heart of Colombia's Música Vallenata* (Smithsonian Folkways Recordings SFW CD 40546, 2008)

Listen for:

- minor key
- quadruple meter (common time)
- upbeat
- lively tempo
- verse and refrain form
- close harmony in chorus
- recurring motive

Timing	Structure and text	What happens
00:00 00:07	Introduction	accordion has upbeat (subdivided) congas, guacharaca, caja enter accordion introduces and then repeats a descending four-note motive that will recur throughout
00:21	Verse 1 Con mi nota triste vengo a decirle a tu alma lo que está sintiendo mi sincero corazón ya no tengo paciencia, ya no tengo calma mi vida está triste y sola por tu amor.	bongos establish rhythmic basis melodic interjections in accordion roll in guacharaca concludes verse
00: 37	Verse 1 repeats, same words	
00:48	Instrumental interlude	melody of refrain, introduced in accordion

		roll in bongos leads to . . .
1:02	Refrain Sin ti no puedo estar, mi corazón se desespera no lo dejes sufrir más porque le duele y se queja.	singers enter, in close harmony
1:14	Toda la culpa la tienes tu si lo dejas que se muera.	four-note motive heard in the introduction reiterated, now with the words (“it’s all your fault”), solo voice fleeting ornamentation on the word “tienes” other voices return
1:20	Toda la culpa la tienes tu si lo dejas que se muera.	motive repeats, solo voice
1:27	Instrumental interlude	New melodic material, accordion dominates
1:41	Performer exclaims “¡Oyélo, Pilar — con sentimiento vallenato!”	rhythmic basis in percussion, guacharaca prominent
1:50		quickening of note values
2:19	Verse 2 Ya yo no siento alegría en mi corazón solo vivo triste y pensando en ti mi amante y se me hace extensivo este dolor y solo veo que pronto me olvidaste.	strong presence of accordion continues
2:33	Verse 2 repeats, slight changes in lyrics	
2:48	Instrumental interlude	reiterates melody of the refrain
3:00	Refrain Sin ti no puedo estar, mi corazón se desespera no lo dejes sufrir más porque le duele y se queja.	other singers enter, singing in close harmony
3:11	Toda la culpa la tienes tu	four-note motive reiterated in

3:17	<p>si lo dejas que se muera.</p> <p>Toda la culpa la tienes tu</p> <p>si lo dejas que se muera.</p>	<p>solo voice</p> <p>other singers rejoin</p> <p>four-note motive reiterated in solo voice</p> <p>other singers rejoin</p>
3:24	Instrumental interlude	<p>free, possibly improvised</p> <p>guacharaca prominent</p>
4:13	melody of the refrain restated	random strummed guitar chord at the end

English translation:

Verse 1

On this sad note, I come to tell your soul
what my sincere heart is feeling.
I no longer have patience, I am no longer calm
my life is so sad and lonely because of your love.

Refrain

Without you, I cannot be, my heart is desperate
don't let it suffer any more
because it hurts and it laments.
The fault is all yours
if you leave it to die.
The fault is all yours
if you leave it to die.

Spoken: Listen to this, Pilar—with vallenato feeling!

Verse 2

I no longer feel happiness in my heart
I only live in sadness, thinking of you, my love
this pain intensifies, seeing
that you forgot me so quickly.

Consider:

- Describe the tempo and rhythmic activity of this selection. How does the treatment of these musical elements correspond to the minor key and the sentiments expressed in the words?
- How would you describe the timbre of the accordion? Do you concur with García Márquez?
- What, in your view, does the repeated four-note motive (first in the accordion and then in the voice) contribute to the impact of this selection? Consider the words (“toda la culpa la tienes tu/it’s all your fault”).

- Listen again to the instrumental interlude beginning at 1:27. At 1:40, the singer exclaims, “Listen to this, Pilar—with vallenato feeling!” Of what do you suppose “vallenato feeling” consists? Be sure to consider relevant elements of music as you formulate your response.

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