

CARA SUCIA

TANGO

Música de FRANCISCO CANARO

Letra de JUAN A. CARUSO

D A7

Ca-ra su-cia ca-ra su-cia ca-ra su-cia te~has ve-ni-do con la ca-ra sin la-var. E-sa

5 D

ca-ra tan bo-ni-ta~y pi-ca-ro-na que re- fle-ja~u-na pa-sión an-ge-li - cal. Si tu

9 B7 Em

ca-ra fue-ra~es-pe-jo de tu al-ma siem-pre su-cia las de-bi-as de lle-var y mis

13 A7 D A7 D

la-bios tu-vie-ron que ser la fuen-te don-de tu ca-ra se ten-dri-a que la-var.

17 G E7 Am

An - da~a la-var-te la ca - ra en la fuen-te del a - mor

21 D7 G

y que~el bril-lo de tus o-jos i - gua-len siem-pre~a tus la-bios ro-jos de~a-mor.

25 E7 Am

An-da~a la-var-te la ca - ra que des-lum-bra co-mo~el sol. Y~has-ta~el

29 G D7 G

mis-mo San An-to-nio pe-ca-ri-a ca-ra su-cia ca-ra su-cia con-fe-san-do-te su~a - mor.

Alternative melodies (Di Sarli)

bar 19/20 and 27/28

bar 31/32

ABOUT CARA SUCIA

Cara Sucia is usually credited to Francisco Canaro who registered this tango at SADAIC around 1916. The lyrics are attributed to Juan Andres Caruso, though some sources claim Canaro as the lyricist.

In fact this tango is a traditional tune that was played for years before it was cleaned up and claimed by Canaro. It was probably composed by Negro Casimiro, a black violinplayer from the earliest days of tango. The original title was *Concha Sucia*. *Concha* literally translates as *shell*, but is used here as a vulgar word for *vagina*. The lyrics do make more sense that way.

Early recordings by Trio Francisco Canaro and Vicente Loduca are vintage *Guardia Vieja* - old stlye, and sound more like a slow milonga than a tango. Canaro recorded the tune during the 30's with singer Juan Carlos Rolón in a very upbeat arrangement. Carlos Di Sarli adapted the tune in his lush style and recorded it in 1952 and 1957.

LYRICS

Cara sucia, cara sucia, cara sucia
te has venido con la cara sin lavar
esa cara tan bonita y picarona,
que refleja una pasión angelical.

Si tu cara fuera espejo de tu alma
siempre altiva la debieras de llevar
y mis labios tuvieran que ser la fuente
donde tu cara se tendria que lavar.

Anda a lavarte la cara
en la fuente del amor
y que el brillo de tus ojos
igualen siempre (a?) tus labios rojos de amor
anda a lavarte la cara
que deslumbra como el sol.
Y hasta el mismo San Antonio pecaria,
cara sucia, cara sucia,
confesandote su amor.

Por tu audacia y tu figura de pillete
por tu modo coqueton de caminar
por tu trasa de traviesa pispireta
por tu modo malicioso de mirar

por tu rubia cabellera ensortijada
por tu modo encantador de conversar
es motivo para que todos los mozos
cara sucia te critiquen al pasar.

SUGGESTIONS FOR ARRANGING

Cara Sucia poses some interesting challenges for the arranger. Both parts of the tango are written in major, which is not common in tango. The composition is very basic, and can be spiced up with richer harmonies, melodic variations and modern rhythms. On the other hand, this tune in old style can work as a perfect vehicle for virtuose instrumentalists.

For those with limited experience with arranging I have a few suggestions.

- Start with listening a lot. Listen to recordings of *Cara Sucia*, but especially to other Canaro tunes that have been adapted by other orchestras. Like *Sentimiento Gaucho*, *Nobleza de Arrabal*, *Madreselva*, *La Tablada* and many more. Hearing as many different recordings as you can find will help you imagine the possibilities you can choose from.
An easy way to find recordings is Spotify, an online streaming service that is free up to 20 hours a month. On www.todotango.com are lots of recordings and scores available.
- Play around with the song. Try it on your instrument, and play the melody in every way you can imagine. Write down snippets of your ideas: just one or two bars of melody, but with the exact phrasing and articulation.
- Also try to find harmonic variations for every part. Write down what you like.
- Decide what style your arrangement should be. *Guardia Vieja* or *Astillero*? *Troilo* or *Pugliese*? You don't want to copy an orchestra of course, but an idea of style will help you decide on a *groove concept*: what rhythms do you want to use?
- Write down the structure of your arrangement: just the order of the two parts, and the idea's you have. For instance: Intro (last line of B), A instrumental, B instrumental, A sung, B sung, B solos, A sung.
- Now use your snippets and groove concept to write the arrangement in just two lines: one line for the melody (all articulated en frased) and one line for the bassnotes. This second line defines the rhythms. Add the chord symbols you want to use.
Keep playing and adapting this skeleton score until you are completely satisfied and you are sure that the ideas are well balanced.
- Only at this point you start with the instrumentation. Now you decide what instrument(s) will play melody or accompaniment (and where) and if they play solo or tutti. Also now you can add nice countermelodies, and fills for the piano or the guitar.
- Be careful and accurate while writing the score and parts. The more clear you are, the better your band will play. Write down all accents, staccato en legato's and make sure to notate all dynamics.

Suggested reading:

- Julian Peralta: *La Orquesta Típica. Mecánica y aplicación de los fundamentos técnicos del Tango*. Buenos Aires 2008, ISBN 978-987-05-3933-9.
- Horacio Salgán: *Curso de Tango*. Buenos Aires 2001, ISBN 987-43-3660-9
- Ismael Spitalnik, A. Turi: *Bases para arreglos de tangos, milongas y valsés*. Curso dictado en la SADAIC, Buenos Aires 1996, ISBN 950-43-7048-9