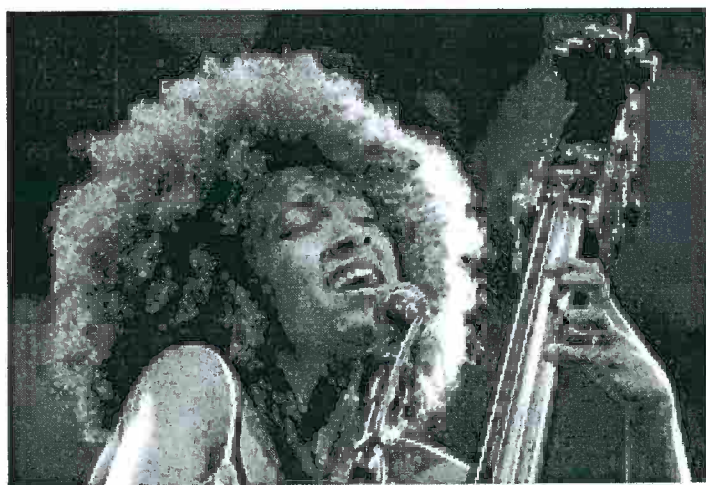


♪♪♪

Samba Em Preludio

From the album Esperanza



Samba Em Preludio: Initial thoughts

Dynamics:

Rhythm and tempo:

Structure:

Melody:

Instrumentation and
sonority:

Texture:

Harmony and tonality:



Background information

Read pages 152 of the textbook and complete the following.....

Performer - Esperanza Spalding

- born in the USA, in (what year?)
- main instruments??
.....
- after leaving school, she joined a band calledwho were an Indie Band.
- 4 solo albums *Junjo* (2006), *Esperanza* (2008), *Chamber Music* (2010) and *Radio Music Society* (2012).
- 4 Grammy awards, including 'Best new artist' in 2011, where she was in competition with Florence and the Machine, Mumford and Sons, and Justin Bieber
- The album *Esperanza* was released when?
- Esperanza has wide musical tastes - influences from jazz, blues, funk and Latin-American music – especially Brazilian styles.
- *Esperanza* sings in which languages?
- *What does the 'em' mean? (p153)*

Composer - Roberto Baden Powell Aquino (1937–2000)

- Brazilian guitarist and composer who played a major part in the bossa nova 'explosion' in the 1960s
- His music mixed Brazilian rhythms with complex jazz harmonies.

Important fact: This set work is a cover of a song by Roberto Baden Powell Aquino.

Lyricist - Vinicius de Moraes (1913–80)

- poet and the lyricist for some of the best known Brazilian popular songs
- wrote the Oscar-winning film *Black Orpheus* and worked with composers Joao Gilberto and Anton Carlos Jobim, creating the lyrics to bossa nova classics such as 'The Girl from Ipanema'.

The song and its genre

Lyrics

- Portuguese.
- Originally intended as a love song
- in some versions, verse 1 is sung by a man and verse 2 by a woman.

This song is a Bossa Nova. It was written in 1962

Read page 153 and write a paragraph explaining the characteristics of a Bossa Nova.
(NB. This could be a question in the final exam!)

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Translation

Verse 1

Without you, I have no purpose
Because without you, I don't even know how to cry
I'm a flame without glow, a garden without moonlight
Moonlight without love, love without being given
Without you, I'm just lovelessness
A ship without sea, a field without flowers
Sadness that goes, sadness that comes
Without you my love, I'm no one

Verse 2

Ah, what *saudade*, what desire to see our life reborn
Come back, my dear
My arms need yours, your embraces need mine
I'm so alone, my eyes weary of staring into the distance
Come, behold life
Without you, my love, I'm no one

DR SMITH analysis:

DYNAMICS – not relevant in this piece!

RHYTHM

Key fact: typical bossa nova rhythm:



- the Tempo during bars 1–3 bars is **very free** - notice the 'free tempo' instruction at the start of the piece.

Which other piece you have studied has this in?

- Verse 1 has a slow tempo, with **rubato**.

What does RUBATO mean?

.....

- The piece is mostly 4/4 apart from 2 bars. What are the time signatures in these 2 bars?

..... &

- The piece contains many complex rhythms....Eg. lots of use of **syncopation/quintuplets triplets** (which other piece you have studied features triplets?



STRUCTURE....fill in the gaps. Read page 155

Bar numbers	Section	Description
1-3	Intro	Bass solo in _____ tempo
4-21	Verse 1	Bars 4 – 11: First stanza Bars 12 – 19: Second stanza Note that these sections are only _____ bars long rather than the _____ bars in the rest of the song . this is because of the _____ tempo at this point.
19-22	Break	The bass sets the _____ groove for four bars before the guitar joins in.
23-54	Verse 2	Bars 23 – 38: Third Stanza Bars 39 – 54: Fourth Stanza The chord sequence is played through once for each stanza
55-87	Instrumental section Guitar solo see score p89	The _____ solos over two sets of the _____ bar chord sequence from Verse 2 with the _____ guitar continuing to accompany.
88-103	Verse 3	Although the guitar drops out, the tempo is maintained – this is not free tempo like the intro. Bars 88 – 103: Third stanza repeat In bar 103 the marking D.S. al Coda means.....
104-end	Coda	This consists of two repetitions of the last line of the lyrics over turnaround chords followed by a guitar flourish. What are turnaround chords? Read p155

In jazz music, what is 1 playthrough of the chord sequence called?(read p153)

Melody

Question: Is the vocal setting syllabic or melismatic?

There are two main melodies in this song, heard separately at first, and then combined at bars 89–104.

1) Verse 1 (A) bars 4–21

An eight-bar idea (bars 4–11), repeated with a different ending, in bars 12–21.

Question: How else are these bars 12–21 different to bars 4 – 11?

a).....b).....

Notice the use of **arpeggios** (broken chords) in bars.....

The pitch of the vocal part goes very low...see bar 11. What is this low note?

The melody is low in the female range, using what's called the **chest register**.

Notice how the melody does not move very smoothly (C_____) but contains leaps.

What is the significance of the F natural and C natural in bar 18? (*clue: jazz*)

.....

2) Verse 2 (B) bars 23–54

Notice how The note values have doubled here, with the increase in tempo at bar 19, so the apparent increase in phrase lengths is false.

A 16-bar idea (bars 23–38), is repeated (like in verse 1) with a different ending, in bars 39 & 54.

Notice how verse 2 is entirely conjunct (stepwise) compared to verse 1!

The melody uses MORDENTS (see bar 1). In which other pieces you have studied are these also used?

Exam type question. Compare verse 2 (23-54) with verse 3 (88-104)

.....
.....
.....
.....

Instruments

1) female voice 2) acoustic guitar and 3) acoustic bass guitar.

The acoustic bass guitar is a larger version of the acoustic guitar, but with four strings, tuned to E, A, D, G (like the double bass and bass guitar).

Esperanza Spalding sings and plays the bass

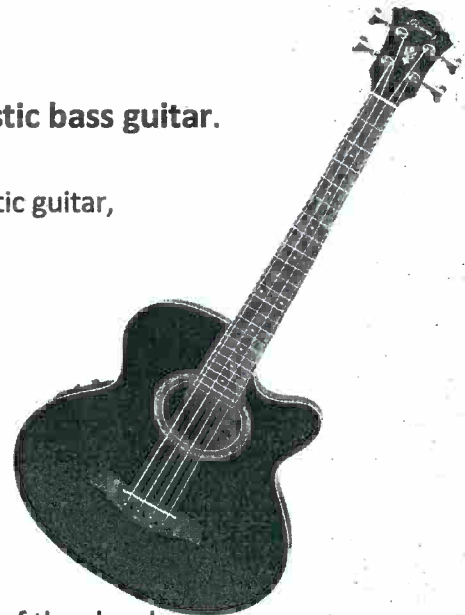
vocal line

low in the female range, using the chest register.

bass part

- very active and does much more than play the root of the chord
- the opening features a **virtuosic** (meaning?) bass solo with use of **double stops** (meaning?) wide leaps, rapid semiquaver passages, a **mordent** and a **harmonic** (meaning?)
- during verse 1 (before the acoustic guitar enters), the bass appears to be playing two parts, with lower bass notes alternating with higher chords, rather like a ragtime piano accompaniment. what's ragtime?

.....



acoustic guitar

- joins the accompaniment from b23 onwards
- virtuosic **solo** between Verse 2 and bar 89 (see score page 89)
- accompaniment role, the guitar plays a mixture of plucked chords and small melodic passages, some of which cover the long notes at the end of vocal phrases

Exam type question....

Looking back at the translation....list 3 ways in which the music creates the solemn/sad mood

1)

2)

3)

Texture

- introduction - **monophonic** (a single line of music) – apart from a couple of **doublestops** (two notes or more at once).
- **The piece can be described as mainly melody dominated homophony....** (tune and accompaniment), but note that the bass part at times becomes almost melodic enough to be a melody in its own right.
- The passage at bars 89–104 is **polyphonic** (two or more separate melodic lines at once) as the two melodies of the piece are combined.

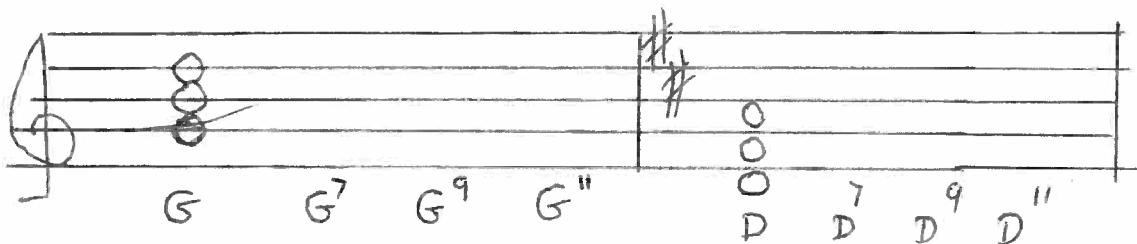
Harmony/Tonality

- The key - B minor (relative of which key?)
- Minor keys are typical of **bossa novas**

Bossa nova harmony is **jazz influenced...**

Eg. Use of 7th chords/ ninths/11ths/13ths (known as extended chords)

Extended chords: (see pages 158 & 159 of the textbook)



- There is some use of diminished seventh chords (bar 35); notes:
(these are used where?))
- Use of **Chromatic /altered chords** are used (containing notes outside the scale of the home key) eg. Bm7 b5 and C and F major chords (bars 27/28 in D major)
- Notice how the chord progressions sometimes create a **descending, chromatic** (by semitone) movement in the bass line (bars 30–38).

Question?

What does a chord with a slash sign mean? Eg. B7/F#

.....

