

## MELODY—GENERAL

There are **two main melodies** in the song—verse 1 and verse 2, which are then combined after the guitar solo.

The lyrics are in **Portuguese**. It is a sad song about longing for a lost love.

The melody line goes very **low** for a female vocal, going down to a **low E**.

The vocal line covers the range of a **minor tenth**

## MELODY—VERSE ONE

**Verse one is an 8 bar idea which is then repeated with a different ending**

Many of the phrases use a **rising arpeggio** (going up the notes of a chord—like bar 4)

The first or second note of each phrase descends downwards in a long downward sequence

The melody mostly moves in leaps of a third or a seventh, which is unusual

The melody changes in bar 18, which includes a jazzy flattened 5th

## HARMONY

The chords used are influenced by **jazz**—they are quite complicated! There are lots of **extended chords**, where extra notes are “piled up” on top of the normal 3 note chord, like 7ths, 9ths, 11ths and 13ths.

The main chords are mostly **tonal** (from the key signature) The main chords are mostly based around chords **I II IV and V**. But there are some occasional **chromatic chords** (outside the key signature) such as C major and F major.

As well as **extended chords**, there are some **diminished chords** and **flattened 5th chords**.

The chord progressions sometimes create a **descending chromatic bassline** (bars 30-38, in the middle of verse 2)

**Cadences** are not used in the same way as in classical music, but each section tends to end with a **perfect cadence**.

## TONALITY

The piece is in **B minor**

Many Bossa Novas are in **minor keys**. Despite the complicated harmony, the piece doesn't modulate—it stays in the same key

## TEMPO

The start of the piece is very **free time**, it's hard to pick out the beat of the song.

Verse 1 has a **slow tempo**.

Verse 2 until the end of the song has a **faster tempo**

Verse 1 uses lots of **rubato** (freedom to slow down or speed up expressively)

In the link before verse 2 the tempo almost doubles

## MELODY—VERSE TWO

**Verse two is another 16 bar idea which is repeated like verse 1, but with a different ending**

There are some use of **sequences**, such as bars 23–26 and 31-34.

Unlike verse 1, verse 2 uses almost completely **stepwise (conjunct)** movement.

There is another jazzy **flattened fifth** at the end of the first repeat

## RHYTHM and METRE

The piece is almost completely in **4/4 time**  
There are lots of **syncopated rhythms**

**Verse 1** has a lot of **rubato** (freedom of slowing down or speeding up expressively). The bass is playing **complex rhythms**, but we can just about find the beat of the song.

**Verse 2** has a faster tempo, and features a “**standard**” **bossa nova rhythm** played by the bass (like a slowed down samba beat).  
When the **guitar part** comes in it adds to the **rhythmic interest** playing both **syncopated** and **on the beat** at times.

The vocal part mostly keeps to the printed melody, but varies the rhythms using **rubato**.  
In verse one in particular the vocal part is singing lots of **triplets and semiquavers** with frequent **rests**

In verse 2 the vocal part is singing lots of **longer note values**, but these are often **syncopated** so they start off the beat  
When verse 1 and verse 2 are played together the rhythms are **less syncopated**, to help them fit together more easily



# ESPERANZA SPALDING— SAMBA EM PRELUDIO



## BACKGROUND INFORMATION

This music is in the style of a type of fusion music called **Bossa Nova**. This style combines elements of Jazz and Brazilian Samba  
The song was originally written in **1962**.  
Esperanza Spalding's version was released in **2008**.

The original song was written by **Roberto Baden Powell**, and the lyrics were written by poet **Vinicius de Moraes**, who were both influential Brazilian musicians.

## INSTRUMENTS/SONORITY

The song uses a **female voice**, **acoustic bass guitar** and **acoustic guitar**

The vocal part is **low in pitch** for a female singer

The acoustic guitar only joins in at verse 2

The acoustic bass uses double stopping (playing multiple strings together)

It also uses **harmonics**

The acoustic bass is tuned just like an electric bass or double bass.

In verse 1 the bass sounds like it is playing 2 parts, with a bass notes and alternating chords, like a ragtime piano

## KEY

3 Grade 5 Grade 8 Grade

## STRUCTURE

The piece has a two main vocal sections (**verse 1 and verse 2**), plus **solos**.

After the **guitar solo**, Esperanza sings verse 2 again, but plays the melody of verse 1 on the bass, like a **duet between the bass and voice**.

The **full structure** is:

**Intro, Verse 1, link, Verse 2, Guitar solo, Verse 1 and 2 voice and bass duet, coda (outro)**

## TEXTURE

The main texture of the piece is **homophonic**.

The intro is **monophonic** (just the bass) except for a few double stops (when the bass plays more than one note at once)

The voice and bass duet verse is **polyphonic** with two clear melody lines—verse 2 being sung and verse 1 being played on the bass

The bass part is complicated and doesn't just play the roots of the chords. Sometimes it begins to sound like it is playing it's own melody line, giving the piece a **polyphonic feel**