

Samba Em Preludio

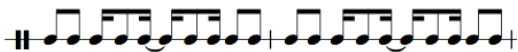
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Rhythm & Metre

Bossa nova evolved out of Brazilian **Samba** in the 1960's through the fusion of cool **west coast jazz**. See how a bossa nova rhythm:



is just a simpler version of a samba pattern. Clap them both to compare.



Bar 8 contains **cross rhythms** between the quaver triplet and the semi-quavers, these are common elsewhere. Free tempo at the start is better described as **rubato**. The $\frac{5}{4}$ bar at the start is just a way of notating the free, improvised intro.



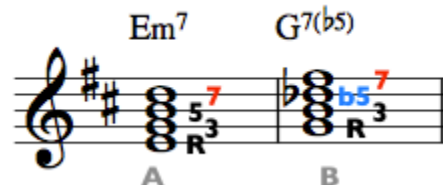
Tonality

The music is in **B minor** throughout.

There are occasions where **chromatic notes** are used from outside the B minor tonality.

Harmony

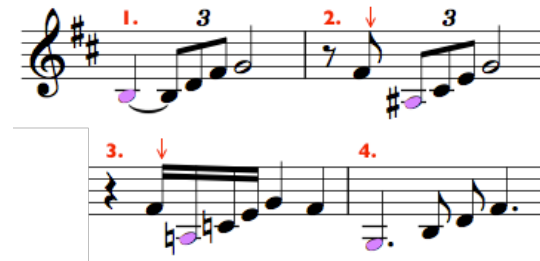
The two main concepts to be familiar with are **extended chords** and **altered chords**:



Chord 'A' is extended only. It is a basic triad, with a 7th above the root included (red). Chord 'B' is both extended (red) and altered – an alteration adjusts one of the elements of the chord - in this case the 5th is flattened. Typical extensions include 7th, 9th, 11th and 13th. Typical alterations include sharpened or flattened 5th or 9th.

Melody

The melody tends to be **conjunct**, or move by small step. There are two main melodies, both of which are developed using **sequence** and rhythmic variations.



This melody (bar 4) has a **descending** starting note (marked in purple). Versions 2 and 3 include a preceding note (red arrow), and versions 3 and 4 have been altered rhythmically. Even with these changes, they remain essentially the same melody giving coherence.

A similar treatment of melody can be seen in bars 35 and 26 where the same phrase is lowered one tone.

Broken chords are used regularly to form melodies. This is where the melody is derived from the chord being played in the accompaniment, and is typical of songs. The word setting is **syllabic**.

Texture

The opening texture is **monophonic** as only the bass is playing a rubato, improvised introduction.

The remainder of the song is **homophonic** (melody and accompaniment), apart from a section between 89 and 104 which is better described as **contrapuntal**.

Structure

This piece is best described as being in **song structure**.

Intro	bar 1
Verse 1 in free tempo	b 4
Verse 2 with new material	b 23
Guitar solo	b 55
Verse 2 – varied	b 88
½ Verse 2 – repeat for D.S.	b 39
Coda	b 104