

AHS
GCSE MUSIC

AOS 4

Esperanza

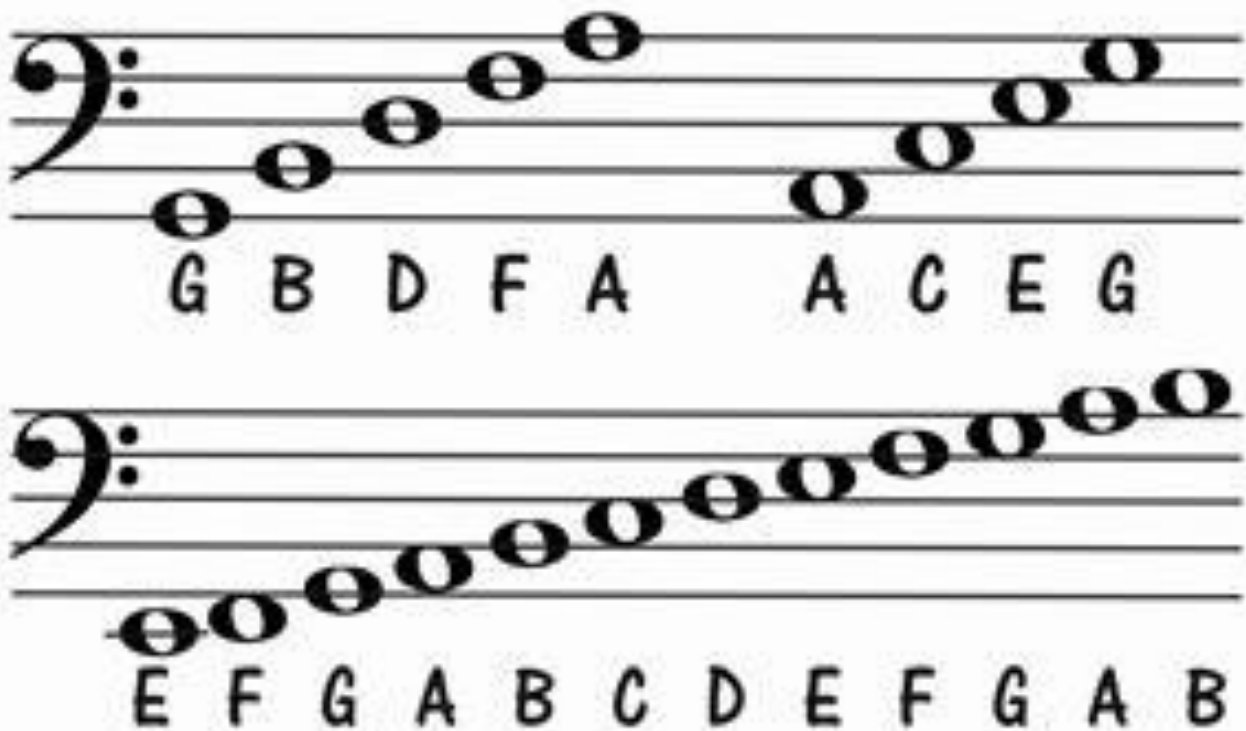
Spalding: 'Samba
Em Preludio'

NAME:

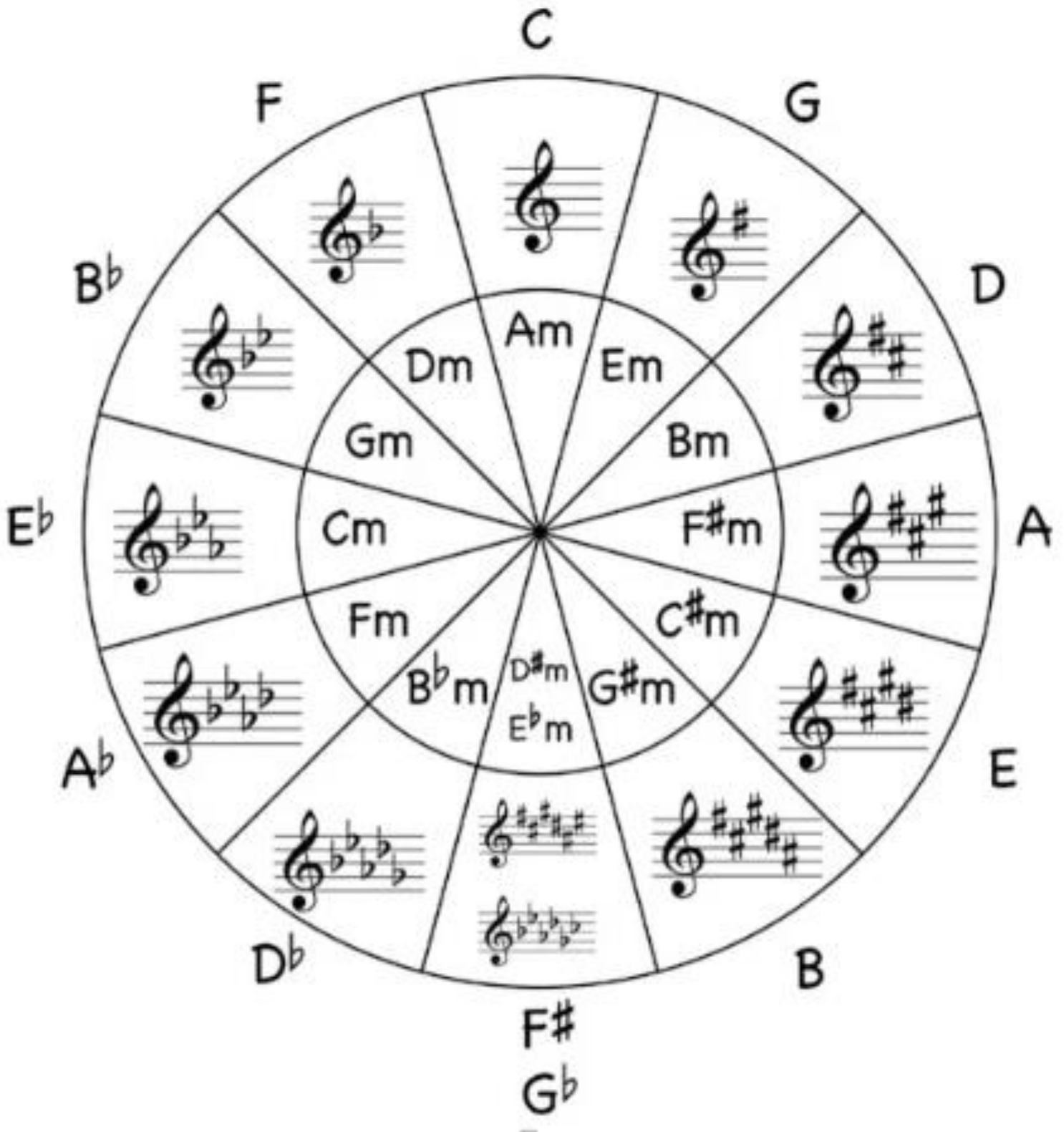
Treble Clef Notes



Bass Clef Notes



Father Charles Goes Down And Ends Battle



Battle Ends And Down Goes Charles Father

TERM	MEANING
Duration	
Dynamics	
Timbre/Sonority	
Pitch	
Tempo	
Texture	
Genre	
Rhythm	
Structure	
Melody	
Accompaniment	
Composer	
Era	
Harmony/Chords	
Tonality	
Ensemble	
Instrumentation	
Improvisation	
Time Signature/ metre	
Syncopation	

'Samba Em Preludio' – main melodies

'A' melody

Musical notation for the 'A' melody, consisting of three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a single line across the three staves.

'B' melody

Musical notation for the 'B' melody, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a single line across the two staves.

SYMBOLS:



N.C.

Term	Definition
Fusion	
Cover	
Word setting	
Samba	
Bossa Nova	
Cool Jazz	
Flamenco	
Hammer on	
Pull off	
Slide	
Harmonics	
SATB	
Sequence	
Arpeggios	

Term	Definition
Improvise	
Transcription	
Rubato	
Swing	
Free Time	
Cross rhythm	
D.S. al coda	
Diminished 7 th chord	
Dissonance	
Add chord	

What is FUSION music?

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features

Style/culture 1	Style/culture 2
Why? Eg. Instruments/features	Why? Eg. Instruments/features

Samba Em Preludio – 1st listening

1. What is the texture at the beginning?
2. What is the texture for the remainder of the piece?
3. Which instruments can you hear?
4. What is the tonality of the piece?
5. What is the time signature?
6. Describe the tempo
7. Describe the word setting.
8. Which instrument has a solo in the middle?
9. Which 2 styles of music are used in this piece?
10. Name a rhythmic device used in this piece?
11. How does the song end?
12. Do you like this piece? Give a musical reason why



STRUCTURE AND INSTRUMENTATION:

-PUT THESE IN THE CORRECT SECTION AND ADD THE TIMINGS OF EACH SECTION: AA (VERSE 1), BB (VERSE 2), INTRO, OUTRO, GUITAR SOLO, VERSE 3 (REPEATS OF A AND B)
-NOW WRITE DOWN THE INSTRUMENTS PLAYING IN EACH SECTION

Bars	Time	Section	Instrumentation
1-3	0:00		
4-22			
23-54			
55-87			
88-103			
104-114			



MELODY:

There are 2 main melodies. Label where they occur and which instrument plays the melody.

TUNE	BARs	INSTRUMENTS

Describe the A melody:

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Describe the B melody:

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Describe the improvised solo:

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DYNAMICS AND TEXTURE:

Describe the dynamics:

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Fill in the grid describing the texture in different areas of the song

BARS	TEXTURE	DESCRIPTION

METRE/ TEMPO/ RHYTHM:

- What is the metre/time signature?
- How would you describe the tempo at the start?
- From bar 19 onwards?

KEY TERM	MEANING	BAR
Syncopation		
Swung rhythms		
Dotted rhythms		
Triplets		
Cross rhythms		

STYLES/CULTURES FUSED TOGETHER:

SAMBA

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BOSSA NOVA

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COOL JAZZ

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FLAMENCO

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BOSSA NOVA



Literally translated as 'new trend', Bossa Nova is a fusion of Brazilian Samba and American Jazz.

<https://www.youtube.com/watch?v=aj3hx3s8Trg&safe=active>

1 2 3 1 2 3 1 2 3 4 1 2 3 1 2 3
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &



1 2 3 4. 1 2 3 4. 1 2 3 4. 1 2 3 4

TONALITY:

NOT Em! Unlike other pieces where the key is part of the title, this is Portuguese for 'in'.

What key is the piece in?

How do you work this out?

How is this key typical of the Bossa Nova style?

Does the piece modulate?

HARMONY:

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HOW TO WORK OUT ADD CHORDS

- **Example question: What are the notes of the chord G13?**
- Work out the notes of the chord of G – G B D (every other letter)



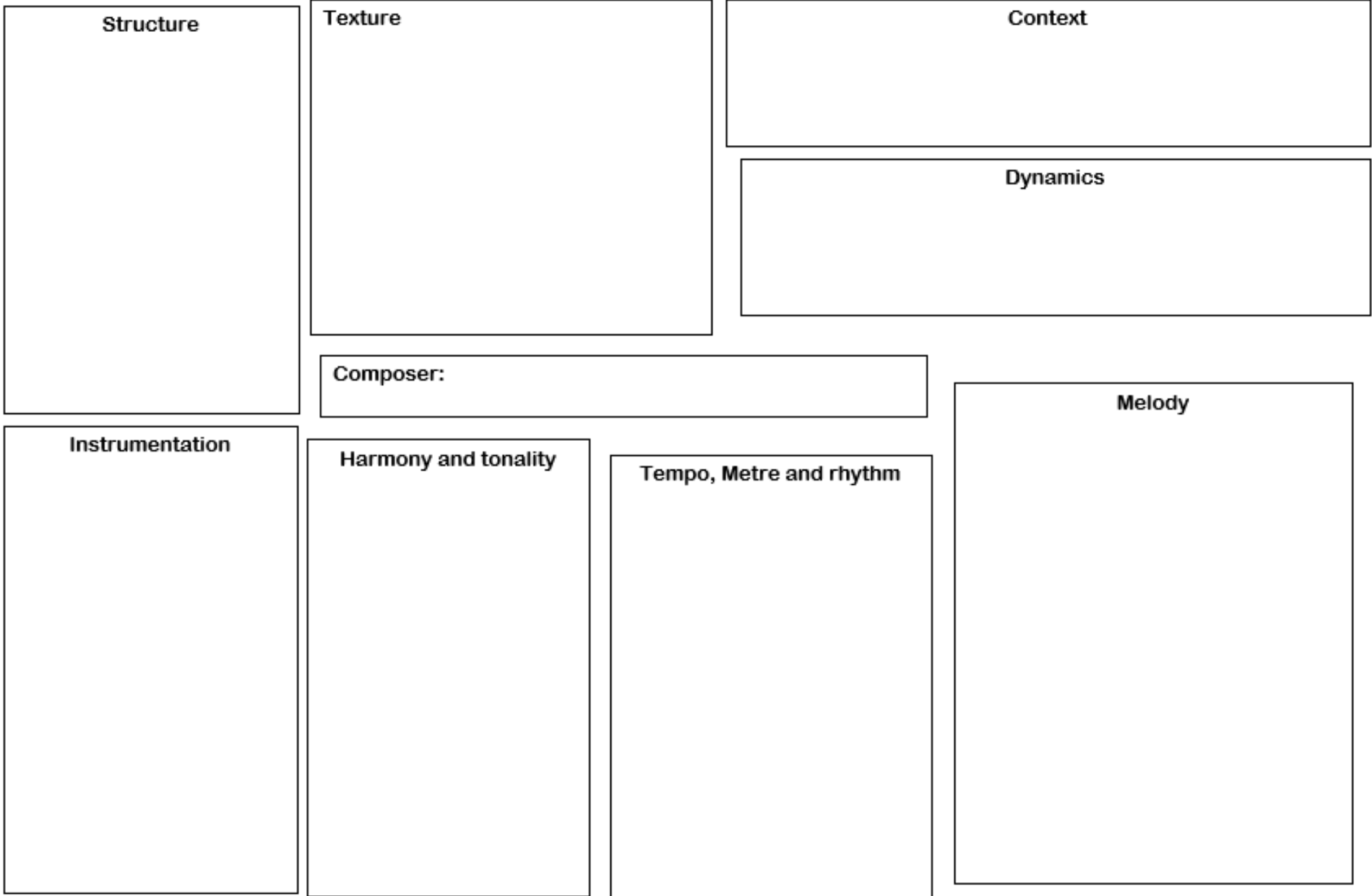
- Now keep going up every other letter until you get to the 13th note, including the 7th, 9th and 11th notes

G B D F A C E



Bar 1 – Bm7	Bar 2 – Bm7	Bar 3- C#m7b5	Bar 4 – F#7
Bar 5 – B7/F#	Bar 6 – B7	Bar 7 – Em	Bar 8 – Em
Bar 9 – C#m7b9	Bar 10 – F#7	Bar 11 - A#dim7/B	Bar 12 – Bm7/A
Bar 13 – G#dim7	Bar 14 – G#dim7	Bar 15 – G13	Bar 16 – F#7

Use this website to find the notes in each chord: <https://www.pianochord.org/c.html>



'Samba Em Prelúdio' from *Esperanza*

Audio 8

Words and Music by Vinicius de Moraes and Baden Powell de Aquino

Free tempo

Vocals

Acoustic Guitar

Acoustic Bass Guitar

N.C.

4

3

3

Eu sem vo-cê não te-nho por-quê por-quê sem vo-cê não

7

3

sei - nem cho - rar sou cha-ma sem luz, jar-dem sem lu-ar lu-

10

3

3

3

- ar sem a-mor a - mor sem se-dar... Eu sem vo-cê sou só de-sa-mor

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14

um bar-co sem mar, um cam-po sem flor tris-te-za que vai, tris-

17

Bossa-nova (in tempo)

-te-za que vem sem vo-ce meu a-mor, eu nao sou nin-guem.

20

Ai que sau-da-

Bm¹¹

25

de que von-ta - de de ver re - na - scer nos -

C#m11b5 F#7#5 F#7 B7/F# Cmaj7b9 F7b5

Area of Study 4 Fusions

29

34

38

42

46

Vem ver a vi da sem vo-

C#7b9 F#7#5 Bm(b6) Bm7/A

51

to Coda \oplus 31

-cê meu a-mor, eu não sou nin-guém.

G#dim7 G7(b5) C#7(b9) F#7 Bm F#7(b9)(11) 31 bar guitar solo*

86

NC.

Ai, que sauda-de, que von-ta-

F#(sus4#9) Bm9(b6)

92

- de de ver re-na-scer nos-sa vi da vol-ta que ri-

* see page 89

99 D.S. al Coda

- do Teus a - bra-ços pre-ci-sam dos meus, os meus bra-cos pre-ci-sam dos teus Es

104 **♩ CODA**

- guém. Sem vo - cê meu a - mor eu não sou nin -

Bm Em C#7 G7(b5) C#7(b9) F#7

108

guém. Sem vo - cê, meu a-mor, eu não sou

Bm(b6) Em C#7(b9) G7(b5) C#7(b9) F#7(b9) (11)

112 **Free tempo**

nin - guém.

Bm¹¹ Bm¹³

Guitar solo

Acoustic Guitar

54 Bm^{11} $C\#m^{11}(b5)$

58 $F\#7(\#5)$ $F\#7$ $B7/F\#$ $B7$ Em $Em7$

63 $C\#7(b9)$ $F\#7(b9)$ $A\#dim7/B$

66 $Bm7/A$ $G\#dim7$ G^{13} etc.

Detailed description: The musical score is for an acoustic guitar solo in 4/4 time, starting on a treble clef with a key signature of two sharps (F# and C#). The piece is divided into four systems of music. The first system (measures 54-57) begins with a rest, followed by a melodic line with a triplet of eighth notes and a triplet of sixteenth notes. Chords Bm^{11} and $C\#m^{11}(b5)$ are indicated above the staff. The second system (measures 58-62) features a melodic line with triplets and a five-note run. Chords $F\#7(\#5)$, $F\#7$, $B7/F\#$, $B7$, Em , and $Em7$ are indicated. The third system (measures 63-65) continues with a melodic line and triplets. Chords $C\#7(b9)$, $F\#7(b9)$, and $A\#dim7/B$ are indicated. The fourth system (measures 66-68) concludes with a melodic line and a sixteenth-note run. Chords $Bm7/A$, $G\#dim7$, and G^{13} are indicated. The piece ends with the word "etc.".