

## Samba em Prelúdio

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Baden Powell, as the composer became known, was encouraged to popularise bossa nova by Antônio Carlos Jobim, whom he met in the Fifties.

This song, like most of those by Baden Powell, has lyrics by the Brazilian poet and playwright, Vinícius de Moraes. Two years later Moraes would write the original Portuguese lyrics to 'The Girl from Ipanema' for Jobim.

The use of the word samba in the title ('Samba in the form of a prelude') probably reflects the fact that the bossa nova was not widely known as early as 1962. **Prelude** refers to the term used in classical music, where it suggests a short piece that is written in the style of an improvisation. The lyricist Moraes said, when he first heard the music, that it sounded like Chopin, who wrote a well-known set of preludes for piano.



Baden Powell (with guitar) and Vinícius de Moraes

Vinícius de Moraes' lyrics form a melancholic song of lost love:

<i>Eu sem você</i>	Without you
<i>Não tenho porquê</i>	I have no purpose,
<i>Porque sem você</i>	Without you
<i>Não sei nem chorar</i>	I cannot even cry,
<i>Sou chama sem luz</i>	I'm a flame that doesn't shine,
<i>Jardim sem luar</i>	A garden without moonlight,
<i>Luar sem amor</i>	Moonlight without love,
<i>Amor sem se dar</i>	There is no love without you.
<i>Eu sem você</i>	Without you
<i>Sou só desamor</i>	I'm without love,
<i>Um barco sem mar</i>	A boat without a sea
<i>Um campo sem flor</i>	A field without flowers,
<i>Tristeza que vai</i>	Sadness that goes,
<i>Tristeza que vem</i>	Sadness that comes,
<i>Sem você, meu amor</i>	Without you, my love,
<i>Eu não sou ninguém</i>	I am no one.
<i>Ai, que saudade</i>	Oh, how I miss you,
<i>Que vontade de ver</i>	How I long to see
<i>Renascer nossa vida</i>	Our lives reborn,
<i>Volta querido</i>	Come back, darling,
<i>Os meus braços</i>	My arms
<i>Precisam dos teus</i>	Need yours,
<i>Teus abraços</i>	Your arms
<i>Precisam dos meus</i>	Need mine.
<i>Estou tão sozinha</i>	I'm so alone,
<i>Tenho os olhos cansados</i>	My eyes are weary
<i>De olhar para o além</i>	Of staring into the distance,
<i>Vem ver a vida</i>	Come, see life!
<i>Sem você, meu amor</i>	Without you, my love,
<i>Eu não sou ninguém</i>	I am no one.

## Esperanza

The anthology recording of 'Samba em Prelúdio' was released in 2008 as the last track on Esperanza Spalding's album *Esperanza*.

Esperanza Spalding (born 1984) is an American singer and multi-instrumentalist, who plays acoustic bass guitar on this track, as well as singing.

Notice the unusual use of two-note chords in the bass part of the intro (Edexcel refers to this as **double stopping**, a term more usually used for bowed string instruments. It is certainly unusual for a bass guitar). Listen for the **harmonic** played by Esperanza on the highest note in bar 3 and the **glissando** or **portamento** from the low F# that follows this note up towards D at the end of the bar.

Sometimes a distinction is made between **glissando**, a fast chromatic scale, and **portamento**, a continuous slide in pitch. However, the two terms are often used interchangeably today.

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I cannot even cry,  
I'm a flame that doesn't shine,  
A garden without moonlight,  
Moonlight without love,  
There is no love without you.*

*Without you  
I'm without love,  
A boat without a sea  
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Sadness that goes,  
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Without you, my love,  
I am no one.*

*Oh, how I miss you,  
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Spalding's specialities are Latin-American **cool jazz** and Brazilian music, making the jazz fusion style of bossa nova a natural enthusiasm. She has won several prestigious Grammy awards, including Best New Artist (2011) and Best Jazz Vocal Album (2013).

### Reading the score

The sign  starting in bar 51 indicates a 31-bar rest for the singer, during which the acoustic guitarist improvises a solo, the start of which is printed on page 89 of the anthology.

At the end of bar 103, the direction **D.S. al Coda** (*dal segno al coda*, meaning 'from the sign to the coda') is an instruction to go back to the sign  in bar 39 and repeat from there up to the end of bar 52. There, the instruction '**to Coda** 


Esperanza Spalding, who performs the anthology recording of *Samba em Prelúdio*

### COOL JAZZ

Cool jazz is a distinct style of jazz music characterised by:

- Relaxed tempos including playing behind the beat
- Light tone
- A focus on effortless melodic flow
- Rich harmonic vocabulary

The abbreviation N.C. in bar 1 stands for 'no chord' and means that only the acoustic bass guitar plays in the opening bars. Similarly, N.C. in bar 88 means that the voice is accompanied by only the acoustic bass guitar in bars 88–103.

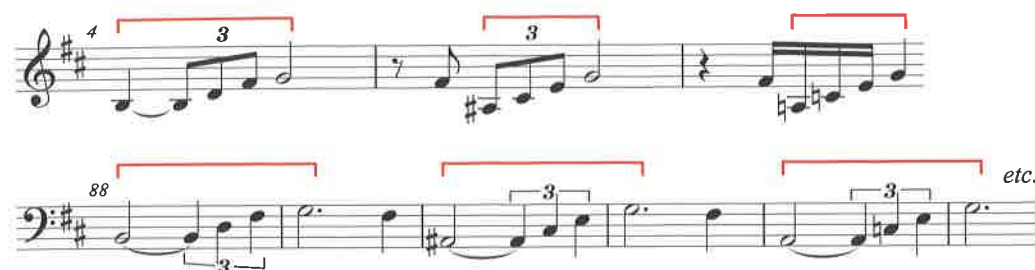
Notice the **mordent** in bar 1 and the pause signs () in bars 1, 3, 112 and 114. The small notes in the guitar solo (e.g. in bars 55 and 57) are very short, like **acclaccaturas**, even though they are not printed with a diagonal slash through their tails.

As with 'Release', the anthology score is a transcription, made by writing down what is heard on the recording. Like most jazz-based music, improvisation plays a key role in the performance of 'Samba em Prelúdio'. So there are notable differences (particularly in the guitar solo) in other recordings of the song.

### Structure

Bars	Time	Section	Music
1–3	0:00	Intro	Solo in free tempo for acoustic bass guitar.
4–22	0:16	AA <sup>1</sup>	Verse 1. Eight bars (bars 4–11) with a varied repeat in bars 12–18. Introduction to <i>Bossa nova</i> section begins in bar 19 (1:10).
23–54	1:19	BB <sup>1</sup>	A new section of music for verse 2. Acoustic guitar joins in. 16 bars (bars 23–38) with a varied repeat in bars 39–54.
55–87	2:24	Guitar solo	Guitar solo over the chords of section B. Only the first part of this solo (up to bar 69) is printed on page 89 of the Anthology.
88–103	3:35	Repeats	Bass plays an <b>augmented</b> version of vocal melody A over which the voice sings verse 3 to a simplified version of melody B (bars 23–38). Acoustic guitar is silent. Followed by an exact repeat of B <sup>1</sup> (bars 39–52).
104–114	4:35	Coda	Based on melody of bars 50–53, sung twice more.

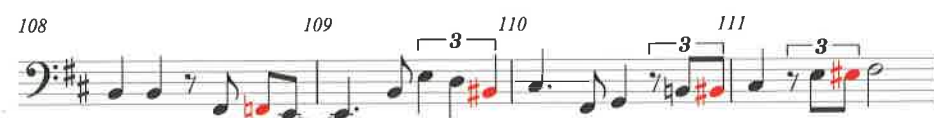
The bass in bars 88–103 is an augmented version of the vocal melody in bars 4–11 (i.e. note values are mostly doubled):



## Tonality

The music is in the key of B minor.

There are no modulations but there are many **chromatic** notes – notes outside the current key, printed in red in this example from the bass part:



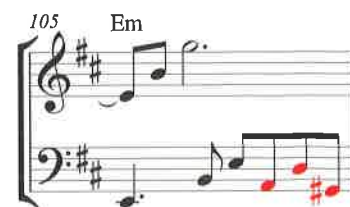
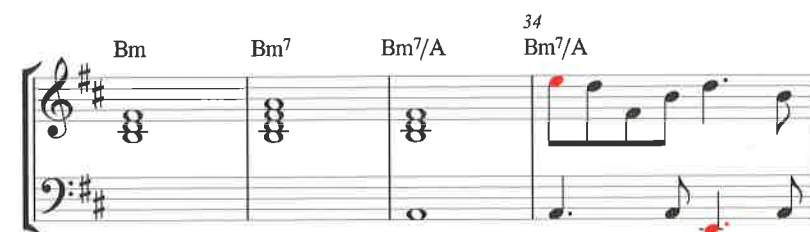
## Harmony

Chord symbols are provided in the anthology for parts of the song in which the acoustic guitar is playing.

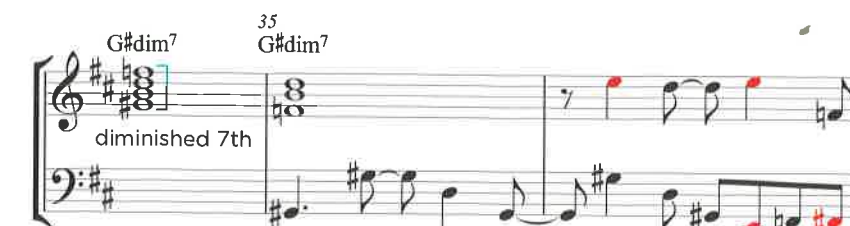
Many of the chords are complex because bossa nova is based on the rich harmonic vocabulary of **cool jazz**. You do not need to know every chord in detail, but it is useful to understand the main types of chord used in the piece.

Root-position triads are rare in this song. Even when they do occur, such as the chord of E minor (E – G – B) shown right, non-chord notes (shown in red in the example) are freely mixed in. Jazz musicians call this 'playing away from the chord'.

Seventh chords are made by adding another interval of a 3rd above those already present in a triad, to give the type of four-note chord shown below. It is called a 7th chord because the interval between its outer notes is a 7th. If the bass note of a chord is not the same as its letter name, a diagonal slash followed by the name of the bass note is written after the chord symbol, as in bar 34 (B<sup>7</sup>/A). This is known as a slash chord. The notes of this particular chord are B – D – F<sup>♯</sup> – A. The note E, printed in red below, is a non-chord note:

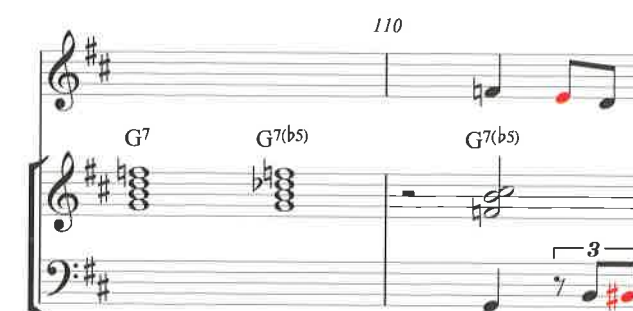


A special type of 7th chord occurs in bars 35–36. It is called a **diminished 7th** because that is the interval between its outer notes when all four of its notes are written a 3rd apart:

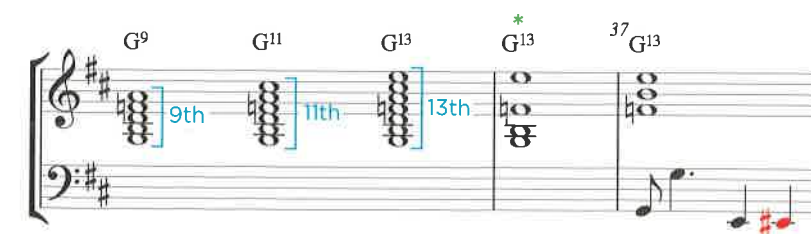


Chords continue until the next long rest or change of chord symbol, so G<sup>♯</sup>dim<sup>7</sup> applies to bars 35 and 36 in the example above.

A number of chords are modified by chromatic notes and these are shown by brackets in the chord symbols. For example, the chord of G<sup>7</sup> in the second half of bar 110 contains a flattened 5<sup>th</sup> – G<sup>7</sup>(b<sup>5</sup>). A flattened 5<sup>th</sup> above G is D<sup>b</sup>, although this note is enharmonically spelt as C<sup>♯</sup> in the acoustic guitar part:



Like most jazz-based music this song uses **extended chords**, in which further notes a 3rd apart are added to 7th chords. Like 7ths, these chords are named after the interval formed by their outer notes when written with every note a 3rd apart. Often, only a selection of notes from these chords are used in practice – usually the root (lowest note), 3rd, 7th and uppermost note, as shown in the chord marked \*:



An extended chord (often an 11th) is frequently used to end a jazz performance. Here, the final chord is labelled Bm<sup>13</sup> (it is actually Bm<sup>♯13</sup> because the 13th is G<sup>♯</sup>). The B in the bass is the tonic, but it soon dies away leaving a shimmering discord containing the 3rd, 7th, 9th, 11th and <sup>♯</sup>13th of the chord, deliberately avoiding any sense of finality.



## Melody

There are two main melodies, first heard separately (AA<sup>1</sup> in bars 4–22 and BB<sup>1</sup> in bars 23–54) and then together in bars 88–103.

The vocal melody has a range of a 10th (from E below middle C to G above middle C). It moves mainly by step or by small leap and this, along with the low tessitura, creates a mood of longing, designed to portray lyrics such as 'Oh, how I miss you' and 'I'm so alone'.

The word setting is syllabic and the melody in the A section is based on a four-note rising figure that is varied throughout bars 4–17. Each phrase spans a 7th (apart from the first, which spans a 6th) and the first or second note of each phrase falls by a step, creating a free, downward sequence. The melody moves mainly by leaps of between a 3rd and a 7th. The sequential repetition, along with the minor key (B minor) and low tessitura help to underline the intensely melancholic mood of the song:



As mentioned on page 199, this four-note figure returns in bars 88–102, where it is transferred to the bass to form a counterpoint with a version of melody B, sung by Esperanza Spalding.

Melody B is almost entirely conjunct, with bars 31–34 being a repeat of bars 23–26 transposed a 4th higher. Bars 34<sup>3</sup>–36<sup>2</sup> are repeated in descending sequence to form bars 36<sup>3</sup>–38<sup>2</sup>.



The instrumental melodies have an improvisatory character. In the introduction the acoustic bass guitar part consists of **broken chord** and scale-based figures. Notice how the unaccompanied pattern in bar 2 returns in bar 7, and is changed to a triplet rhythm in bar 15. The acoustic guitar solo in bars 55–87 is again based on scale and chord patterns, this time showing the range and versatility of the instrument in its upper register. Note the guitarist's use of fingered tremolo at 2:53 and 3:25.

## Metre, tempo and rhythm

The song is in simple quadruple time.

The  $\frac{5}{4}$  bar just after the start is simply a way of expressing the free rhythm of the opening bars rather than a distinct change in metre. The introduction does not have a strict sense of pulse, hence the direction 'Free tempo' in bar 1. Instead of establishing a clear beat, the opening has a thoughtful, improvisatory quality achieved through **rubato** – tiny fluctuations in tempo for expressive effect.

### BROKEN CHORD

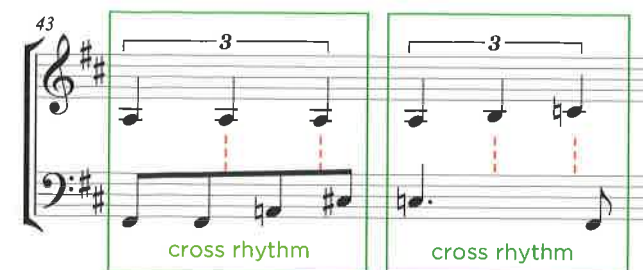
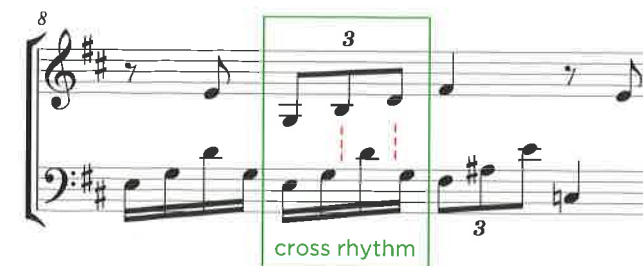
A broken chord is a chord in which the notes are sounded separately, as in bars 2–33 and 15–162.

Because much of the musical detail is improvised, the transcription into notation inevitably makes the rhythm look complex with the frequent use of triplets and syncopation. In the example below, from the bass part, the four beats in the bar are shown by red arrows. Only the first note of this bar is on the beat – all the other notes are syncopated, drawing attention to the offbeats.



Another important rhythmic feature of 'Samba em Prelúdio' is the use of **cross rhythm**. This is when two rhythmic patterns that conflict with each other occur simultaneously.

In the following examples, bar 8 is from the introduction while bar 43 is from the bossa nova section of the song:



An acoustic bass guitar, similar to the one played by Spalding in the anthology recording



The direction 'bossa nova (in tempo)' in bar 19 marks the start of the dance section of the song. The characteristic rhythm of the bossa nova is a two-bar pattern in which a dotted rhythm in the bass is accompanied by syncopated chords:



## Texture

The texture in bars 1-3 is **monophonic**, apart from the two double stops.

Much of the rest of the song is **homophonic** (melody and accompaniment) although the combination of two independent melodic lines in bars 89-104 is **contrapuntal**.

## TEST YOURSELF

1. Music from which **two** continents came together in Brazil to create a musical fusion?
2. How does bossa nova differ from samba?
3. Name the 1964 hit by Antônio Carlos Jobim that made bossa nova famous around the world.
4. What is the meaning of the term 'prelude' in the title 'Samba em Prelúdio'?
5. What should a performer do when D.S. is marked in a piece of music?
6. Complete the following sentences. The ornament indicated by ♬ is called a \_\_\_\_\_. It is played as a rapid alternation from the main note to \_\_\_\_\_ and back.
7. What technical term describes tiny fluctuations in tempo made for expressive effect?
8. Give one word to describe the tonality of 'Samba em Prelúdio'.
9. From which style of music does the harmony of 'Samba em Prelúdio' derive?
10. What does the abbreviation N.C. stand for?
11. Look at bar 50 of this song in the Anthology and then answer the questions below:
  - i. What does /A tell you in the chord symbol B<sup>7</sup>/A?
  - ii. Name the rhythmic effect caused when syncopation in the bass is heard against the triplet of crotchets in the upper parts.
12. Precisely describe the texture of bars 88-98.
13. What is a harmonic on the guitar?

Answers: See page 221

## Wider listening: 'Buena Vista Social Club' by the Buena Vista Social Club

Remember, you could study other pieces for wider listening. There will not be questions on these two works in the exam, but there will be questions on *unfamiliar music related to the set works*.

**The Buena Vista ('good view') Social Club, based in Havana, the capital of Cuba, acted as a hub for musicians and encouraged the development of Afro-Cuban music. Soon after the Cuban revolution of 1959 it was shut down by the new communist government, in an attempt to end the ethnic segregation inherent in the country's nightclubs and cultural centres.**

Latin America is the name given to all of the Americas south of the USA where, as a result of colonisation, the principal language is usually Spanish, with some countries speaking Portuguese, French or English. It comprises South and Central America, including Mexico, along with many of the islands of the Caribbean.

Throughout the region, the fusion of European harmonies with African rhythms has resulted in a wealth of Latin American dance music. The instruments played derive from both those continents.

**The music includes:**

- Argentinian tango
- Brazilian samba
- Dances from Cuba such as the rumba, congo, cha-cha-chá and mambo.



Cuba is 770 miles long and the largest island in the Caribbean. It has a population of more than 11 million.

After the 1959 revolution, Cuba remained isolated from the West for the next 50 years. However, in 1996 American guitarist Ry Cooder and British music producer Nick Gold managed to record an album of tracks from the golden age of Cuban music in the 1940s and 1950s. Recorded in Havana, some of the parts were played by musicians of the era, by then in their 70s and 80s. The album was named after its penultimate track, the 'Buena Vista Social Club', which was the club's signature tune in the Forties. Released in 1998, the album became a huge hit, selling five million copies and sparking renewed interest in Cuban music.

A documentary film under the same title as the album, *Buena Vista Social Club*, was released to great acclaim in 1999. It shows how the musicians were tracked down, how the recording was made and the subsequent concerts in Amsterdam and New York -



cities that members of the band were astonished to see after their years in poverty-stricken and isolationist Cuba.

The original song was composed by Israel López (1918–2008). His nephew Orlando López plays double bass on the recording. It is an instrumental version featuring Rubén González on piano. The track also includes Ry Cooder playing slide guitar, a much more American sound than Cuban – listen for the gliding sound produced by its distinctive portamento.



Slide guitar technique uses a small object called a 'slide' to produce its distinctive portamento

The Latin American percussion instruments are:

- Maracas (a pair of shakers)
- Congas (tall drums struck with the palms of the hand)
- Guiro (an instrument with notches scraped with a stick)
- Udu (a jug-shaped instrument from Nigeria made of clay)
- Claves (a pair of short, hard sticks that are clicked together).

The piece starts as a danzón, a traditional partner dance from Cuba in which couples pause at intervals to listen to virtuoso instrumental passages. It ends with a mambo section – a brilliant improvisation over a repeating chord pattern (here, D – E♭ in the key of G minor). This way of ending a danzón, from which the mambo itself evolved, was invented by Orestes López, brother of Israel, and first used in 1938 in a song named 'Mambo'.

Listen to the harmony becoming increasingly chromatic and the piano improvisation becoming increasingly brilliant. Syncopation, triplets, cross rhythms, extended chords and a piano tremolo add to the excitement as the dance develops. How many of those features can you spot in this short example?



## Afro-Cuban Jazz Moods

### by Dizzy Gillespie and Machito

**Machito**, the professional name of **Francisco Grillo** (1908?–1984), was a Cuban musician who in 1940 formed a band in New York called the **Afro-Cubans**. He introduced the world of big-band jazz to the sounds of Cuban music.



Dizzy Gillespie and his trumpet with its famous angled bell

His work was hugely influential on the big-band leaders of the day, including Charlie Parker, Stan Kenton and Dizzy Gillespie.

John 'Dizzy' Gillespie (1917–1993) was one of the greatest jazz trumpeters of all time. He first became interested in bringing