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|  | On the album Esperanza she sings in English, Spanish and Portuguese |
|  | Worked as a soloist and session player in a variety of musical styles |
|  | Born in Portland, Oregon in 1984 |
|  | She graduated from violin to double bass |
|  | Won 4 grammy awards |
|  | Roberto Baden Powell Aquino Played a major part in the bossa nova 'explosion' His music mixed Brazilian rhythms with complex jazz harmonies1937- 2000 |
|  | Lyricist Vinicius de Moraes wrote the lyrics for 'the girl from Ipanema1913-80 famous poet and a lyricist |
|  | Written in 1962 Bossa nova |
|  | Bossa nova means new trend in Brazilian |
|  | The styles are mixes of Brazilian samba with jazz |
|  | The lyrics are in Portuguese |
|  | Introduction is monophonic Apart from a couple of double-stops |
|  | Mostly Homophonic But the bass part is almost melodic enough to be a melody alone |
|  | Polyphonic Bars 89-104 |
|  | Female voice |
|  | Contains many leaps |
|  | Low |
|  | Using the chest register |
|  | Syllabically |
|  | One musical note to each syllable |
|  | Quite complex rhythms |
|  | Triplets, Semiquavers, rests |
|  | Rubato |
|  | Acoustic bass part |
|  | Active |
|  | virtuosic bass solo |
|  | Rapid semiquaver passages |
|  | Double stops |
|  | Wide leaps |
|  | Mordent |
|  | A harmonic |
|  | Acoustic guitar |
|  | Virtuosic solo |
|  | Accompaniment role |
|  | mixture of plucked chords |
|  | Small melodic passages |
|  | The guitar line imitates the vocal part |
|  | Bar 25-27 |
|  | Many bossa novas use minor keys |
|  | B minor |
|  | does not modulate |
|  | Chromatic chords |
|  | Chords roots |
|  | Tonal |
|  | Influence of jazz and of American popular song |
|  | In being quite complex |
|  | Chord extensions |
|  | Descending chromatic movement in the bass line |
|  | Bars 30-38 |
|  | diminished seventh and flattened fifth chord |
|  | triplets and rests |
|  | Bossa nova tempo |
|  | very free |
|  | Bars 1-3 |
|  | rhythmic rubato |
|  | 4/4 quadruple time |
|  | Verse 1 |
|  | Jazzy flattened fifth in bar 18  Music descends beneath the female vocal range  Arpeggio shapes  Each phrase descends by a semitone or tone in a long downward  Leaps of a third and occasionally of a seventh |
|  | Verse 2 |
|  | descend to the leading note at bars 34-35  Note values have doubled here  entirely conjunct |
|  | Structure |
|  | Introduction  Florid bass guitar solo  Bars 1-3 |
|  | Verse 1 |
|  | 8 bar idea repeated but with a changed ending the second time  Bars 4 - 19 |
|  | Link |
|  | Bass solo picks up the tempo to move into the bossa nova rhythm  Bars 19 - 22 |
|  | Verse 2 |
|  | A 16 bar idea repeated and changed the second time  Bars 23-54 |
|  | Guitar solo |
|  | Bars 55-88  Played over the chords of verse 2 |
|  | Voice and bass duet |
|  | Bass plays the vocal part from 4-11 ehile the voice sings bars 23-38  Bars 89-104 |
|  | Coda section |
|  | D.S to end  Second half of verse 2 followed by repetitions of the last line guitar and bass play florid riffs during the last held vocal note |