**SAMBA Fill in the gaps and Treasure Hunt**

The acoustic bass guitar has four strings, tuned to **\_\_\_ \_\_\_\_ \_\_\_ \_\_\_\_** (like the double bass and bass guitar)

The vocal line is low in the female range, using the **\_\_\_\_\_\_\_\_\_\_\_\_** register. It covers a range of a **\_\_\_\_\_\_\_\_\_
\_\_\_\_\_\_\_\_**  (an octave plus a minor third) from **E below middle C to the G above**.

The words are set **syllabically/melismatically** *(\*delete one)*which means: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The vocal line contains complex rhythms e.g – **\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_**, rests

Esperanza’s performance keeps closely to the printed pitches of the score, but there is variation in the performance of the rhythms and of the tempo – a performance technique known as **\_\_\_\_\_\_\_\_\_\_\_**.

The bass part is active and does much more than play the **\_\_\_\_\_\_\_\_\_\_**of the chord.

The very opening of the piece features a virtuosic bass solo with use of **d\_\_\_\_\_\_\_\_ s\_\_\_\_\_\_\_, w\_\_\_\_\_ l\_\_\_\_\_\_, rapid s\_\_\_\_\_\_\_\_\_ p\_\_\_\_\_\_\_\_\_\_\_\_, a m\_\_\_\_\_\_\_\_\_ and a h\_\_\_\_\_\_\_\_\_ .**

In its accompaniment role, the guitar pays a mixture of **\_\_\_\_\_\_\_\_\_** chords and small melodic passages, some of which cover the long notes at the end of vocal phrases.

There are also passages (bars **\_\_\_\_ - \_\_\_\_** ) where the guitar line seems to imitate the vocal part.

Bars 89– 104 Voice and bass duet Bass plays vocal part from bar **\_\_\_\_ - \_\_\_\_** (A) while voice sings bars 23–38 (B)

The key of the piece is **\_\_ \_\_\_\_\_\_\_\_\_\_\_**. Many bossa novas use **\_\_\_\_\_\_\_\_** keys

Despite the complexity of some of the harmony, the music does not **\_\_\_\_\_\_\_\_\_** (change key)

The introduction is (texture): **\_\_\_\_\_\_\_\_\_\_\_\_\_\_**which means: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

The texture of the rest of the piece is mostly **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** which means: **\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_ \_\_\_\_\_\_\_\_\_\_**

The passage at bars **\_\_\_\_ - \_\_\_\_** is **polyphonic** which means: **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

The harmonies are essentially **tonal/atonal** *(\*delete one)*

Harmonies show the influence of **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** in being quite complex.

There are frequent chord extensions – where extra thirds are ‘piled up’ on top of the triad to produce **\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_ .**

There are two main melodies in this song, heard separately at first, and then combined at bars **\_\_\_\_ - \_\_\_\_**

Bars 12–17 is a repeat of bars **\_\_\_\_ - \_\_\_\_**, however, the melody is developed through rhythmic changes

The melody changes in bar 18, where a jazzy flattened fifth (note: **\_\_\_\_)** is used to prepare for the descent to the tonic.

The piece is (apart from two bars) wholly in **\_\_\_\_\_\_\_** time, although the change of tempo from bar **\_\_\_\_** onwards tends to make the piece from there on sound as if it is moving in two minims to a bar (2/2).

From bar **\_\_\_\_\_** the bass part plays much closer to the ‘standard’ bossa nova rhythm – dotted crotchet and quaver pairs – although still with some syncopations and quaver movement

**TREASURE HUNT**

Find examples of the following

|  |  |
| --- | --- |
| **Item to find** | **Bar Number** |
| Florid bass guitar solo |  |
| diminished seventh  |  |
| flattened fifth chord  |  |
| The bass part in verse 1 is complicated, making more use of syncopated rhythms than the vocals and only occasionally  |  |
| Conjunct Melody |  |
| Broken Chord |  |
| Cross Rhythm |  |
| Extended Chord |  |

**SAMBA Fill in the gaps and Treasure Hunt: ANSWERS**

The acoustic bass guitar has four strings, tuned to **E, A, D, G** (like the double bass and bass guitar)

The vocal line is low in the female range, using the **chest** register. It covers a range of a **minor tenth** (an octave plus a minor third) from **E below middle C to the G above**.

The words are set **syllabically/melismatically** which means:

The vocal line contains complex rhythms e.g – **triplets, semiquavers**, rests

Esperanza’s performance keeps closely to the printed pitches of the score, but there is variation in the performance of the rhythms and of the tempo – a performance technique known as **rubato**.

The bass part is active and does much more than play the **root** of the chord.

The very opening of the piece features a virtuosic bass solo with use of **double stops, wide leaps, rapid semiquaver passages, a mordent and a harmonic**.

In its accompaniment role, the guitar pays a mixture of **plucked** chords and small melodic passages, some of which cover the long notes at the end of vocal phrases.

There are also passages (bars **25–27**) where the guitar line seems to imitate the vocal part.

Bars 89– 104 Voice and bass duet Bass plays vocal part from bar **4–11** (A) while voice sings bars 23–38 (B)

The key of the piece is **B minor**. Many bossa novas use **minor** keys

Despite the complexity of some of the harmony, the music does not **modulate** (change key)

The introduction is (texture): **monophonic** which means: **a single line of**

The texture of the rest of the piece is mostly **homophonic** which means: **tune and accompaniment**

The passage at bars **89–104** is **polyphonic** which means: **two or more separate melodic lines at once**

The harmonies are essentially **tonal/atonal**

Harmonies show the influence of **jazz and of American popular song** in being quite complex.

There are frequent chord extensions – where extra thirds are ‘piled up’ on top of the triad to produce **sevenths, ninths, elevenths and thirteenths.**

There are two main melodies in this song, heard separately at first, and then combined at bars **89–104**

Bars 12–17 is a repeat of bars **4–9**, however, the melody is developed through rhythmic changes

The melody changes in bar 18, where a jazzy flattened fifth (note: **F♮)** is used to prepare for the descent to the tonic.

The piece is (apart from two bars) wholly in **4/4 quadruple** time, although the change of tempo from bar **19** onwards tends to make the piece from there on sound as if it is moving in two minims to a bar (2/2).

From bar **23** the bass part plays much closer to the ‘standard’ bossa nova rhythm – dotted crotchet and quaver pairs – although still with some syncopations and quaver movement

**TREASURE HUNT**

Find examples of the following

|  |  |
| --- | --- |
| **Item to find** | **Bar Number** |
| Florid bass guitar solo | introduction |
| diminished seventh  | bar 35 |
| flattened fifth chord  | bar 44 |
| The bass part in verse 1 is complicated, making more use of syncopated rhythms than the vocals and only occasionally  | bars 6, 9, 10, 14 and 17 |
| Conjunct Melody |  |
| Broken Chord | 2-33, 15-162 |
| Cross Rhythm | 9, 43, 44 |
| Extended Chord |  |