

'Samba EmPrelúdio' Esperanza Spalding Written in 1962 6-7 Weeks		Composite: Unit assessment -	
Key vocabulary:	Core knowledge questions	Powerful knowledge crucial to commit to long term memory	Links to previous and future topics
Bossanova Fusion Brazilian Samba Jazz Cool Jazz Portuguese Female voice Acoustic guitar Acoustic bass guitar Minor 10th B minor Modulation Diminished Flat 5th 9ths, 11ths and 13ths Chord progressions Descending chromatic movement Chord Extensions Monophonic mostly homophonic Polyphonic	<ol style="list-style-type: none"> <li>1. What is the instrument playing in the opening solo?</li> <li>2. Can you describe three musical features of the opening solo?</li> <li>3. The mood can be described as dreamy and melancholic – can you give three musical features that help this mood</li> <li>4. What is the texture of the opening three bars?</li> <li>5. Is the melody conjunct or disjunct?</li> <li>6. Does the melody the molody rise or fall in verse 1?</li> <li>7. Is the tonlity major, minor, chromatic, pentatonic, modal or something else?</li> <li>8. Can you give any examples of repetition?</li> <li>9. Are there any sequences used in the piece?</li> <li>10. Can you comment on the phrasing balanced or imbalanced?</li> <li>11. Are there any cadences and if so what ae they?</li> </ol>	<p>Be able to recall all the different types of musical Elements featured in this extract. With specific reference to the following;</p> <p><b>Background information and performance circumstances-</b></p> <p>Performer Esperanza Spalding was born in Portland, Oregon, USA, in 1984. Active in music from an early age, she graduated from violin to double bass, studying at the Portland State University, and later at the Berklee School of Music. She has worked as a soloist and session player in a variety of musical styles, but is best known for her four solo albums Junjo (2006), Esperanza (2008), Chamber Music (2010) and Radio Music Society (2012). She has won four Grammy awards, including 'Best new artist' in 2011, where she was in competition with Florence and the Machine, Mumford and Sons, and Justin Bieber. Esperanza has wide musical tastes, and her own compositions show influences from jazz, blues, funk and Latin-American music – especially Brazilian styles. On the album Esperanza she sings in English, Spanish and Portuguese.</p> <p><b>Composer Roberto Baden Powell Aquino (1937–2000)</b> was a Brazilian guitarist and composer who played a major part in the bossa nova 'explosion' in the 1960s. His music mixed Brazilian rhythms with complex jazz harmonies.</p> <p><b>Lyricist Vinicius de Moraes (1913–80)</b> was not only a famous poet and the lyricist for some of the bestknown Brazilian popular songs, but also a career diplomat. During his long career, he wrote the Oscar-winning film Black Orpheus and worked with composers Joao Gilberto and Antonio Carlos Jobim, creating the lyrics to bossa nova classics such as 'The Girl from Ipanema'.</p> <p><b>Performing forces and their handling</b></p> <p>The forces used here are simple – female voice, acoustic guitar and acoustic bass guitar. The acoustic bass guitar is a larger version of the acoustic guitar, but with four strings, tuned to E, A, D, G (like the double bass and bass guitar). Esperanza Spalding sings and plays the bass here, but there is no specific credit for a guitarist. A second acoustic guitar part appears in the guitar solo, although it is simplified and played by one guitarist in their live performances. 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, with one musical note to each syllable of text. The vocal line contains many leaps, and also some quite complex rhythms – triplets, semiquavers, rests. Esperanza's performance keeps closely to the printed</p>	<ul style="list-style-type: none"> <li>• This topic helps students develop their knowledge and understanding of how music was created using fusions. It builds on the previous set works and helps students To develop a sound knowledge and understanding of contemporary music and especially music from different cultures.</li> <li>• Ideas about how contemporary composers &amp; Musicians who work in different countries and are from different cultures manipulate the elements to create a specific piece of music.</li> <li>• This introduces learners to key concepts needed for understanding popular</li> </ul>

<p>Accompaniment</p> <p>Intro</p> <p>Binary Form</p> <p>Intro</p> <p>Guitar solo</p> <p>Outro</p> <p>D.S. al coda</p> <p>Syllabic</p> <p>Rubato</p> <p>Virtuosic</p> <p>4/4 simple, quadruple</p> <p>2/2 (imple, duple</p> <p>Triplets</p> <p>Rising arpeggio</p> <p>Conjunct</p> <p>Disjunct</p> <p>Acoustic</p> <p>Arrangement</p> <p>Augmentation</p> <p>Bhangra</p> <p>bossa nova</p> <p>bpm</p> <p>chord</p> <p>coda</p> <p>colony</p>	<p>12. Does the piece use mainly primary chords or is the harmony more complex?</p> <p>13. Are there any chromatic chords?</p> <p>14. What key is the piece in?</p> <p>15. Does it modulate?</p> <p>16. If it is not in a major or minor key, is it modal?</p> <p>17. Are there any harmonic devices, such as pedal notes?</p> <p>18. Can you name three virtuosic performing techniques heard in the bass part in this extract.</p> <p>19. Describe the texture throughout the piece?</p> <p>20. Describe the vocal melody throughout the extract.</p> <p>21. Which elements are characteristic of samba music?</p> <p>22. What instruments are used in Samba Em Prelúdio?</p> <p>23. The vocals in the first verse are mainly triadic. What does this mean?</p> <p>24. Which type of word setting is used extensively throughout Samba Em Prelúdio?</p> <p>25. The introduction and coda are in free time. What does this mean?</p>	<p>itches of the score, but there is variation in the performance of the rhythms and of the tempo – a performance technique known as rubato.</p> <p>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 places, during verse 1 (before the acoustic guitar enters), the bass appears to be playing two parts, with lower bass notes alternating with higher chords, rather like a ragtime piano accompaniment. The acoustic guitar joins the accompaniment from bar 23 onwards and plays a virtuosic solo between Verse 2 and bar 89. In its accompaniment role, the guitar plays 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.</p> <p><b>Structure</b></p> <table border="1" data-bbox="974 699 1803 1018"> <tr> <td>Bars 1–3</td> <td>Introduction</td> <td>Florid bass guitar solo.</td> </tr> <tr> <td>Bars 4–19</td> <td>Verse 1 (A)</td> <td>An eight-bar idea repeated with changed ending the second time. The last note overlaps into the next section.</td> </tr> <tr> <td>Bars 19–22</td> <td>Link</td> <td>Bass solo picks up the tempo to move into the 'bossa nova' rhythm for verse 2.</td> </tr> <tr> <td>Bars 23–54</td> <td>Verse 2 (B)</td> <td>A 16-bar idea, repeated and changed the second time.</td> </tr> <tr> <td>Bars 55–88</td> <td>Guitar solo</td> <td>Played over chords of verse 2.</td> </tr> <tr> <td>Bars 89–104</td> <td>Voice and bass duet</td> <td>Bass plays vocal part from 4–11 (A) while voice sings bars 23–38 (B).</td> </tr> <tr> <td>D.S. to end</td> <td>Coda section</td> <td>Second half of verse 2 followed by repetitions of the last line. Guitar and bass play florid riffs during the last held vocal note.</td> </tr> </table> <p><b>Tonality</b></p> <p>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).</p> <p><b>Texture</b></p> <p>The introduction is monophonic (a single line of music) – apart from a couple of doublestops (two notes or more at once). • The texture here is mostly homophonic (tune and accompaniment), but note that the bass</p>	Bars 1–3	Introduction	Florid bass guitar solo.	Bars 4–19	Verse 1 (A)	An eight-bar idea repeated with changed ending the second time. The last note overlaps into the next section.	Bars 19–22	Link	Bass solo picks up the tempo to move into the 'bossa nova' rhythm for verse 2.	Bars 23–54	Verse 2 (B)	A 16-bar idea, repeated and changed the second time.	Bars 55–88	Guitar solo	Played over chords of verse 2.	Bars 89–104	Voice and bass duet	Bass plays vocal part from 4–11 (A) while voice sings bars 23–38 (B).	D.S. to end	Coda section	Second half of verse 2 followed by repetitions of the last line. Guitar and bass play florid riffs during the last held vocal note.	<p>concepts in Music.</p> <ul style="list-style-type: none"> <li>This unit develops learners' knowledge, skills and understanding of significant pieces of music from previous decades of the twentieth century music.</li> </ul>
Bars 1–3	Introduction	Florid bass guitar solo.																						
Bars 4–19	Verse 1 (A)	An eight-bar idea repeated with changed ending the second time. The last note overlaps into the next section.																						
Bars 19–22	Link	Bass solo picks up the tempo to move into the 'bossa nova' rhythm for verse 2.																						
Bars 23–54	Verse 2 (B)	A 16-bar idea, repeated and changed the second time.																						
Bars 55–88	Guitar solo	Played over chords of verse 2.																						
Bars 89–104	Voice and bass duet	Bass plays vocal part from 4–11 (A) while voice sings bars 23–38 (B).																						
D.S. to end	Coda section	Second half of verse 2 followed by repetitions of the last line. Guitar and bass play florid riffs during the last held vocal note.																						

<p>counterpoint</p> <p>cross-rhythm</p> <p>diminished chord</p> <p>double stopping</p> <p>extended chord</p> <p>flattened fifth</p> <p>free time</p> <p>fusion</p> <p>harmonic</p> <p>harmonies</p> <p>hip hop</p> <p>improvisation</p> <p>key signature</p> <p>Latin</p> <p>Lyricist</p> <p>melody and accompaniment</p> <p>mezzo piano</p> <p>minim</p> <p>monophonic</p> <p>mordent</p> <p>pitch</p> <p>polyphonic</p> <p>polyrhythm</p> <p>pop music</p> <p>prelude</p>	<p>26. What is the correct time signature of Samba Em Prelúdio?</p> <p>27. Samba Em Prelúdio (1962) is an example of which style of music?</p> <p>28. What language are the vocals sung in?</p> <p>29. Samba Em Prelúdio represents a fusion of which two musical styles?</p> <p>30. What are extension chords?</p>	<p>part at times becomes almost melodic enough to be a melody in its own right. • The passage at bars 89–104 is polyphonic (two or more separate melodic lines at once) as the two melodies of the piece are combined.</p> <p><b>Harmony</b></p> <p>The harmonies are essentially tonal. • They show the influence of jazz and of American popular song in being quite complex. • Despite this, the movement of the chord roots is still based around chords I, II, IV and V. • There are frequent chord extensions – where extra thirds are ‘piled up’ on top of the triad to produce sevenths, ninths, elevenths and thirteenth. • Other types of chords are used – diminished seventh (bar 35); flattened fifth chord (bar 44). • Chromatic chords (containing notes outside the scale of the home key) are used – C#7 (bar 31) and C and F major chords (bars 27/28). • Although cadences are not used here in quite the same way as in classical styles, the ends of sections tend to land on either chord V (bar 11) (at the halfway point of the verse), or on the tonic with a more conventional V–I perfect cadence (bars 52–53). • The chord progressions sometimes create a descending chromatic (by semitone) movement in the bass line (bars 30–38).</p> <p><b>Melody</b></p> <p>There are two main melodies in this song, heard separately at first, and then combined at bars 89–104.</p> <p>Verse 1 (A) bars 4–19</p> <ul style="list-style-type: none"> <li>o An eight-bar idea (bars 4–11), repeated with a different ending, in bars 12–19.</li> <li>o A series of phrases, linked by a common rising arpeggio (broken chord) shape (bar 4).</li> <li>o The first (or second) note of each phrase descends by a semitone or a tone in a long downward sequence.</li> <li>o The music descends almost beneath the female vocal range, to a low E, at bar 11.</li> <li>o The melodic line moves, unusually, mostly by leaps of a third and occasionally of a seventh, in bars 8–9.</li> <li>o All phrases have a span of a seventh, apart from the first, which spans a minor sixth.</li> <li>o Bars 12–17 is a repeat of bars 4–9, however, the melody is developed through rhythmic changes.</li> <li>o The melody changes in bar 18, where a jazzy flattened fifth (F<sup>b</sup>) is used to prepare for the descent to the tonic.</li> </ul> <p>Verse 2 (B) bars 23–54</p> <ul style="list-style-type: none"> <li>o The note values have doubled here, with the increase in tempo at bar 19, so the apparent increase in phrase lengths is false.</li> <li>o A 16-bar idea (bars 23–38), repeated (like (A)), with a different ending, in bars 39–54.</li> <li>o In contrast to (A), this melody is almost entirely conjunct (stepwise) in movement.</li> <li>o Bars 23–26 descend to the leading note (raised seventh note of the scale –A# here), answered by a rising and falling idea in bars 27–30, which in itself is related to the ending of verse 1 (see bars 17–18).</li> <li>o Bars 31–34 are in sequence with 23–26, a fourth higher.</li> <li>o Bars 34–35 repeat the flattened fifth idea (from the end of verse 1) twice, the second time in sequence, a note lower (this is to move away from the tonic, in order to set up the repeat).</li> <li>o Bars 38–54 repeat 23–38, but with the last phrase (36–38) omitted.</li> </ul> <p><b>Tempo, metre and rhythm</b></p> <p>The tempo during bars 1–3 bars is very free and it is difficult to recognise a strong pulse. • Verse 1 has a slow tempo, with much rhythmic rubato (freedom taken with the tempo). • The tempo almost doubles at bar 19, where the bass guitar begins the bossa nova tempo. • A free tempo returns at bar 114. • The piece is (apart from two bars) wholly in 4/4 quadruple time, although the change of tempo from bar 19 onwards tends to</p>	
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--

production technique		<p>make the piece from there on sound as if it is moving in two minims to a bar (2/2). • The rhythms of the vocal melody in verse 1 are quite complex, although never syncopated enough to lose the sense of beat. • There are frequent triplets, and rests effectively separate most of the phrases here. • 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) using a typical bossa nova-type rhythm. • In verse 2 the vocal line is mostly in longer note values, but the start of the notes tend to be off the beat, syncopated a quaver before the beat sometimes. • There are fewer triplets in this section. • 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. • The guitar part also adds to the rhythmic interest, with both syncopated and un-syncopated passages. • From bar 89 the vocal rhythms of verse 2 are less syncopated, perhaps in order to fit in more easily with those of verse 1 (in doubled note values).</p>	
reggae			
remix			
riff			
rubato			
samba			
sequence			
syllabic syncopation			
tempo			
triad			
triadic melody			
triplet			
virtuosity			
vocal			

**We will develop these skills:**

Impressive reading	Impressive speaking	Impressive writing	Resilience	Numeracy via:	Employability & Careers via:
<p>Reading aloud using the correct musical terms when describing how elements are used within a piece of music.</p> <p><a href="#">Samba Em Prelúdio - Esperanza Spalding: Samba Em Prelúdio - Edexcel - GCSE Music Revision - Edexcel - BBC Bitesize Music - L1 - About Samba Em Preludio (google.com)</a></p> <p><a href="#">Music Set Piece 8 - Samba (3).pdf</a></p>	<p>Describe using the correct musical terms how the composer uses the musical elements within the piece in order to create the intended effects.</p>	<p>Writing an extended piece using the correct musical vocabulary to describe how elements of music are used within the piece in preparation for the section B question.</p> <p>Use effectively the PEEL (Point, Evidence, Explanation, Link) paragraph structure.</p>	<p>Develop student's ability to analyse in detail the score of the set work and fully understand how the musical manipulates the musical elements within the piece.</p>	<p>Calculation of notes values within time signatures. Interval recognition, time signatures including simple and compound variants.</p>	<p><b>Employability:</b> Team work when discussing the elements.</p> <p><b>Careers:</b> Musician, Composer, Technician, Arranger, Songwriter, Producer &amp; Teacher.</p>

SEND – strategies in place to ensure memory, processing, language and links to prior knowledge are as follows;

Opening activities are designed to ensure ALL learners are encouraged to buy into the lessons content with an ice-breaker/starter activity specifically designed to provide students with opportunities for retrieval practise, buying into prior knowledge and above all the use of a multi-sensory approach insists on ALL SEND students being able to access the learning activities.

This topic focuses on the following SEND specific strategies;

1. Speaking and listening tasks.
2. Scaffolding, differentiated activities to allow for over-learning of previous content leading to learner independence.
3. Tasks and topic specific skills ordered logically and sequenced with an increase in complexity allowing for progress.
4. Repetition of key words and terms with the inclusion of 'spellings' and various other activities which promote good use of literacy within the subject.
5. Additional time allowed for learners with SEND to encourage persistent and positive attitude towards learning.