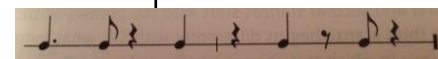


1. Context and structure			2. Melody			4. Key vocabulary		
1	<b>Esperanza Spalding</b>	An American Singer and multi-instrumentalist who plays Latin American cool jazz and plays bass and sings on the track.	1	<b>Theme A</b>	8-bar idea, rising arpeggio shape, low in female range, mostly disjunct. Bar 4-19.	1	<b>Fusion</b>	Music that combines two or more styles.
2	<b>Roberto Baden Powell de Aquino</b>	A Brazilian guitarist who originally wrote the song in 1962. The lyrics were by.	2	<b>Theme B</b>	Note values doubled, 16-bar idea, mostly conjunct. Bar 23-54.	2	<b>Bossa Nova</b>	It literally means ‘new trend’ – It is a fusion of <b>Samba</b> and <b>Jazz</b> .
3	<b>Vinicius de Moraes</b>	Wrote the lyrics for the song.	3	<b>Triadic/Broken chord</b>	The melody moves through the notes of chords, e.g. Theme A.	3	<b>Samba</b>	The title is linked to the samba style from Brazil, as Bossa Nova wasn’t well known.
4	<b>Intro</b>	Opening section. Bars 1-3.	4	<b>Sequence</b>	A motif or phrase which is repeated at a higher or lower pitch. Happens in theme A and bar 34-36.	4	<b>Em Preludio</b>	People thought the original piece sounded like a Chopin prelude.
5	<b>Verse 1</b>	First main section bar 4-19.	3	<b>Conjunct</b>	Melodic movement that moves to adjacent notes. E.g. theme B.	5	<b>Binary form</b>	A piece in two main sections – this piece has an intro, verse 1 and 2 (A), verse 3 and 4 (B) and a coda.
4	<b>Link</b>	Links sections. Bar 19-22.	4	<b>Improvisation</b>	Making the music up as you go along, the instrumental solos do this, based on the chords.	6	<b>Lyrics</b>	Words for the song, they are in Portuguese and talk about longing.
5	<b>Verse 2</b>	Second main section. Bar 23-54.	5	<b>Scales and arpeggio</b>	The instrumental solos are still based on this movement.	7	<b>Syllabic</b>	Each syllable has its own note.
6	<b>Guitar solo</b>	Feature for guitar. Bar 55-88.	6	<b>Augmentation</b>	Making notes bigger – this happens in bar 88 with an augmented bass line based on theme A.	8	<b>Latin America</b>	A region of south America which combines Spanish, Portuguese, African and American musical traditions.
7	<b>Verse 3</b>	Third main section. Bar 89-103.	3. Sonority – How the instruments are used					
8	<b>Verse 4</b>	Bars 39-52 and 104-108. Due to repeats.	1	<b>Female voice</b>	Mainly sings the melody. Uses a range of a minor 10 <sup>th</sup> , often in the lower register.			
9	<b>Outro</b>	Ending. Bar 109 to the end.	2	<b>Acoustic guitar</b>	Plays the chords and the virtuosic solo in bars 55-88.			
			3	<b>Acoustic bass guitar</b>	Active bass part is active and virtuosic. Plays two parts in places, this is called double stopping, and is seen in the intro.			

5. Texture		
1	<b>Monophonic</b>	Musical texture where one single melody is heard, either in unison or octaves. E.g. opening.
2	<b>Homophonic</b>	Musical texture where there is a melody supported by harmony. Almost the whole piece uses this. E.g. Bar 4.
3	<b>Contrapuntal</b>	Musical texture containing two or more independent melodic lines. E.g. Bar 89-104.
4	<b>Broken chords</b>	The notes of the chords played one after the other. The bass part does this to outline the chords.
5	<b>Two part texture</b>	Two parts playing at once, often interlocking with each other. E.g. Verse three.

6. Tempo, metre and rhythm		
1	<b>Free time</b>	A type of rhythm that has no regular metre or constant pulse. At the start.
2	<b>4/4</b>	4 crotchet beats per bar.
3	<b>Rubato</b>	Literally robbed time, one section of the bar will speed up, so another can slow down, but it lasts the same time altogether. At the start.
4	<b>Bossa Nova Groove</b>	A rhythm regularly used in Bossa Nova, happens from bar 19.
5	<b>Triplets</b>	Three notes in the space of two. E.g. Bar 43.
6	<b>Syncopation</b>	Rhythmic device where a note is stressed on a weak beat or between beats. e.g. bar 23.
7	<b>Cross rhythms</b>	Two rhythmic patterns conflict. E.g. bar 8 and 43.

7 Harmony and tonality		
1	<b>B minor</b>	A sad sounding key with two sharps – The main key of the piece.
2	<b>No modulations</b>	The piece doesn't change key.
3	<b>Mainly uses primary chords.</b>	The piece mainly features chords I IV and V – some chord ii.
4	<b>7<sup>th</sup> chord</b>	A chord with the 7 <sup>th</sup> note of the scale added (B.26)
5	<b>9<sup>th</sup> chord</b>	A chord with the 7 <sup>th</sup> and the 9 <sup>th</sup> note of the scale added (B. 43).
6	<b>13<sup>th</sup> Chord</b>	A chord with the 13 <sup>th</sup> note of the scale added (B. 37).
7	<b>Diminished 7<sup>th</sup> chord</b>	A chord made up of diminished 3rds (B. 35).
8	<b>Flattened 5<sup>th</sup> chord</b>	The 5 <sup>th</sup> of the chord is moved down one semitone. (B. 44)
9	<b>Chromatic chords</b>	Chords not in the key are used. E.g. B 31.
10	<b>Cadences</b>	The ends of phrases. For example a perfect cadence is in bar 52-53.
11	<b>Descending chromatic movement</b>	Chords that go down in semitones. E.g. Bar 30-38.

8. Key vocabulary		
1	<b>Overdubbing</b>	A recording technique where a musician plays along with a pre-recorded track and both of these sound sources are recorded.
2	<b>Melody dominated homophony</b>	Tune accompanied by chords – often used in the piece.
3	<b>Rests</b>	Gaps in the music – used here to separate the phrases.
4	<b>3:2 clave rhythm</b>	A Latin American rhythm that groups a set of three and then a set of two. In simple form looks like this: 
5	<b>Chord extensions</b>	The normal three notes of the chord, plus added notes of the scale. E.g. a C <sub>7</sub> chord would be C, E, G plus B <sub>b</sub> .
6	<b>Jazz harmony</b>	Chords inspired by jazz, they will always have extra notes added to them.