

# **Teaching guide: Area of study 3**

## **Traditional music**

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# Introduction

These guides have been produced to support you with the planning and delivery of the new study pieces for Areas of study 1 to 4 (first teaching from September 2024, with the first exam in Summer 2026).

In the guides, we have provided key contextual and background information and highlight how a range of musical elements are employed within the pieces. The content provided in these guides is not exhaustive, and there may be other interpretations or details which are also valid. Please ensure that you are aware of the full requirements for Component 1 as detailed in the current specification. You may wish to share some or all of this guide with your students.

This guide looks at the following for each piece of music:

- Context
- Structure
- Tonality
- Harmony
- Melody
- Texture
- Tempo
- Metre
- Rhythm
- Articulation
- Dynamics
- Sonority (Timbre)
- Technology.

The study pieces for Area of study 3 are Esperanza Emily Spalding's:

- Little Fly
- I Know You Know
- I Adore You.

## 'Little Fly'

### Set recording

Esperanza Spalding's *Chamber Music Society* album.

This recording is available on [YouTube](#), [Amazon](#) and [Spotify](#).

Please be aware that there are several different recordings of this song. The exam will refer to the set recording indicated above.

Similarly, there are various live recordings to watch to see it being played. The following link is good to use to see the whole performance in a very informal setting. It is **not** the same as the set recording. There are many differences, but it shows the performers in full flow. [Esperanza Spalding: NPR Music Tiny Desk Concert - YouTube](#)

## Score

Students are not required to study the score of this study piece. However, a score is available from [Esperanza Spalding "Little Fly" Sheet Music in E Major - Download & Print - SKU: MN0112531 \(musicnotes.com\)](#) However, there are quite a few differences. Please note that some of the chords are incorrectly labelled. The score also shows vocal, piano and double bass. There is no piano. The three stringed instruments (violin, viola and 'cello) parts have been combined to create the piano part. There are also additional vocalisations and improvisation which are not shown on the score.

## Background information

This background knowledge is not assessed.

Esperanza Spalding is known as a bassist and vocalist, as well as a composer. She was born on the 18<sup>th</sup> October 1984 in Portland Oregon and is of American mixed heritage.

She showed her talent for music from a very young age, and by the age of 6 she had taught herself to play the violin. She was enrolled on two local music programmes designed to encourage behaviour away from gang culture, trying various instruments, before settling on the bass. When she performs she frequently changes between a variety of string bass instruments – the four and five string electric, and acoustic bass guitars and double basses. The bass guitars are sometimes fretless and sometimes with frets.

Esperanza has won various awards including five Grammys. These were for “Jazz Artist of the Year”, “Best New Artist”, “Best Jazz Vocal Album”, “Best Contemporary Jazz Artist and Best Arrangement”. She also has two honorary doctorates for music.

Her vocals are sometimes written in different languages, such as Spanish and Portuguese. However, the words to ‘Little Fly’ are in English. She also uses wordless singing – scat, and vocalisations (vocal sounds).

Further general biographical and album information on Esperanza Spalding is readily available online.

## Context

Information in this section is intended to help students consider the moods and other contexts which the movements and the musical elements portray.

Esperanza Spalding writes in a style that is largely **fusion**. A fusion is the mixing of two or more styles of music.

In 'Little Fly' Spalding creates music in a style that mixes Western Classical music with Jazz. This song could be described as a Jazz ballad.

### Links to the Western Classical style

- The use of a notated **chamber group** (string trio) in the accompaniment.
- Please note that although four stringed instruments are playing, this is **not** a string quartet. A string quartet has two violins, a viola and a 'cello.
- **Lyrics** taken from the William Blake poem (see below).
- There are **regular 4 bar phrases**.
- **A strong sense of key**.
- The vocal melody is largely **diatonic**.

### Links to the Jazz

- The use of **syncopated** rhythms (including **ties** and **rests**).
- The melody often **avoids the first beat** of the bar.
- **Extended** or **added** note chords.
- Chords with **chromatic** alterations.
- The use of **improvisation**.

Spalding improvises vocally and on the double bass. Both of which are clearly evident near the end of the piece.

This song has lyrics from the poem 'The Fly' by the English poet William Blake (1757–1827). There are a number of famous settings of other poems by him. For example, 'Jerusalem' set by Hubert Parry, 'Tyger (Tiger, Tiger)' set by Cecil Armstrong Gibbs and 'The Lamb' set by John Tavener.

The first two verses of the poem become one verse of the song. The third and fourth verses of the poem become the second verse of the song. The last verse of the poem becomes the coda. The only additional lyrics consist of vocalised improvisation and possibly using the words "*oh*" and "*little fly*".

The quiet slow moving music suggests the stillness of a summer's day. The use of soft tremolos sound like insects buzzing, or wings beating.

The following notes contain musical elements and terms that students should know and understand to answer questions on this study piece in Section B of the exam. **Bold** type is used to draw attention to musical terms. Marks will be awarded for knowledge of other terms if relevant to this area of study/study piece.

## Structure

William Blake	'The Fly'	Esperanza Spalding	'Little Fly'
Verse 1	'Little fly, Thy summer's play My thoughtless hand Has brushed away.'	Verse 1	<i>'Little fly, Thy summer's play My thoughtless hand Has brushed away.  Am not I A fly like thee? Or art not thou A man like me?'</i>
Verse 2	'Am not I A fly like thee? Or art not thou A man like me?'		
Verse 3	'For I dance And drink and sing, Till some blind hand Shall brush my wing.'	Verse 2	<i>'For I dance And drink and sing, Till some blind hand Shall brush my wing  If thought is life And strength and breath, And the want Of thought is death,  Oh, oh, oh Little fly'</i>
Verse 4	'If thought is life And strength and breath, And the want Of thought is death,'		
Verse 5	'Then am I A happy fly, If I live, Or if I die'	Coda	<i>'Then am I A happy fly, If I live, Or if I die'</i>

Section	Bar numbers (not printed on the score)	Time on the recording	Opening lyrics
Introduction	1-5	0:00-0:13	(instrumental)
Verse 1	6-21	0:14-0:58	<i>'Little fly, thy ...'</i>
Verse 2	Up beat then 22-41	0:58-1:58	<i>'For I dance ...'</i>
Coda	42 to end	1:59 to end	<i>'Then am I ...'</i>

### Introduction

- Starts with a **double bass riff** (pizz).
- Instruments are added **one** instrument at a time.
- **Arco** strings enter in the order of violin, viola and finally 'cello.
- The riff is **repeated**.
- In bar 3 the viola introduces a **melody** which recurs in verse 2 and the coda.

- Each instrument has their own rhythm making the texture quite **contrapuntal** and layering up.
- Ends with a held **dischord** (and **pause**).

### Verse 1

- Begins with the **double bass riff** but **without** the **double stopping**.
- The vocal enters on **beat 2**.
- The vocal is initially based on the **descending** first three notes of the E major scale.
- Rhythmically, the vocal line begins in relatively **simple** note values.
- The rhythm of the vocal line **contrasts** to that of the riff.
- The second half of the vocal is more **complex**.
- In the second half of the verse **the riff stops** (at the lyric '*Am not I a fly like thee?*')
- Then the vocal has **shorter note values** and **chromatic movement**.
- The verse ends with a return to the **riff** and **simpler instrumental** writing to round off the verse.

### Verse 2

- The violin begins before the beat. It has an instrumental **anacrusis**.
- The vocal line for verse 2 is **almost identical** to verse 1. There are a few rhythmic changes to accommodate the new words.
- The accompaniment in the string trio is **re imagined**.
- The trio are **in sooner** and have **busier** and **more melodic** parts to play than in verse 1.
- The ideas originally heard in the introduction in bars 2 and 3 are used **extensively**.
- A couple of new ideas are introduced – a **tremolo**.
- **Triplet crotchets** are also used.
- The instrumental rounding off is **lengthened** by **four** additional bars.
- Like the introduction the verse ends with a held **dischord** (and **pause**).

### Coda

- Vocally the coda starts as if to begin another verse.
- It copies the first two bars of the verse but then is **extended** through extra semibreves.
- The vocal line has **only two phrases**.
- The first ends on the **supertonic** (F#).
- The second phrase ends on the **tonic**.
- The trio have semi breve **tremolos**.
- The voice has a **monophonic paused E** (tonic) which continues as the instruments re-enter.
- The **instrumental** lasts **12 bars**.
- The last bar is not in time.
- The two beats rest is in fact a **vocal and bass improvisation**.
- The improvisation continues over the **arco chord** from the trio.
- The very last note is a **pizzicato E** on the double bass.

## Tonality

- **E major** throughout.
- In the third phrase of both Verse 1 and Verse 2 there a passing hint of **B major** – but no new key is established.

## Harmony

- The chords are predominantly forms of **E** and **A** - the **tonic** and the **subdominant**.
- The chord of E occurs far more often than any other chord.
- There are several types of E chord used – **Emaj7, E7 and E6**.
- Several types of A are used – **A, Am6 and Amaj7**.
- The **dominant** chord of B major, only appears twice – towards the end of each verse, each time as a jazz chord.
- Both times the chord of B occurs it is followed by the **tonic E (Emaj7)**, giving a **(type of) perfect cadence**.
- Initially, the rate of harmonic change is every two beats.
- At the start of the verse 1 there is '**no chord (NC)**'.
- The fastest rate of harmonic change is in the third phrase of both verses, as the vocal reaches its highest pitch and uses its shortest note values.
- The **riff** makes a feature of harmonic **4ths** and **5th**.
- The piece makes use of the harmonic device of a **pedal**.

## Melody

### Vocal Melody

Phrases	Length	Lyrics verse 1	Lyrics verse 2
1 <sup>st</sup> phrase	4 bars	<i>'Little Fly, thy summer's play'</i>	<i>'For I dance and drink and sing'</i>
2 <sup>nd</sup> Phrase	4 bars	<i>'My thoughtless hand has brushed away'</i>	<i>Till some blind hand shall brush thy wing</i>
3 <sup>rd</sup> Phrase	3 bars	<i>'Am not I a fly like thee? Or art that of man like me?'</i>	<i>'If thought is life and strength and breath, and the want of thought is death'</i>
4 <sup>th</sup> Phrase	2 bars	<i>'Oh'</i>	<i>'Oh'</i>
Instrumental rounding off		Under last bar of vocal + 3 bars (4 bars in total)	Under last bar of vocal + 3 bars and another 4 bar phrase (8 bars in total)

- The vocal line moves almost entirely by **step/conjunct movement**.
- **Repeated notes** are used at the start of the first three phrases of each verse and in the coda.

- The first phrase of the each verse and the vocal for all the coda is based on the first **three notes of the scale G# F#** and the tonic note **E**.
- The second phrase of both verses starts with an additional quaver leaping a **rising major 6<sup>th</sup>**.
- The third phrase in both verses has an **ascending** shape.
- Despite the 3<sup>rd</sup> phrases' ascending shape there are some **small descending leaps**. (augmented 2<sup>nd</sup>/minor 3<sup>rd</sup>) before a final **leap** of a **4<sup>th</sup>** to the highest note.
- The fourth phrase **descends** by **semitones/chromatically**.
- The vocal melody in the coda moves **entirely** by **step/conjunct**.
- The lyrics are almost all set **syllabically**.
- The word 'oh' (at the end of each verse) has three descending chromatic steps and could be considered a **melisma**.
- The vocal **improvised swoops** contain more notes and are not syllabic.

## The Riff

- The opening two bars on the pizzicato double bass form the **riff**.
- A riff is a **short repeated** melodic and rhythmic pattern.
- The riff is **central** to the whole piece.
- The riff appears **20 times** during the piece (ie 40 bars of the 63 bars).
- It begins with a **monophonic** single open string low E.
- The low E is followed by a **huge leap** to a **double stopped** chord.
- At the first appearance the remainder of the riff is **chordal**.
- The upper note is a **repeated G#** (3<sup>rd</sup> degree of the scale) which acts as a pedal.
- The G#s are an **inverted pedal** when they are the highest sounding notes.
- The G#s are an **inner pedal** when they are in the middle of the texture.
- The lower notes (under the repeated G#s) are each **repeated** and then move by **semitone/chromatic steps**.
- The repeats of the riff **vary**.
- Sometimes the chromatic line goes back **up/ascend** by **semitone steps** (opening).
- Sometimes the chromatic line continues to **drop/descend** by **semitones** (second phrase of the introduction).
- Sometimes the chromatic line continues to **drop/descend** by **semitones** to reach B eg in verse 1.
- Sometimes the repeated G#s are **omitted**. Eg at the start of verse 1.
- Sometimes one or more of the **string trio** take the riff.

## Instrumental melodies

- In bar two the violin has a melody based on the **arpeggio of E**.
- In bar three the viola has a significant quaver melody.
- The viola melody begins with a **rising major sixth**.
- The overall shape of the viola melody **falls/descends, mainly by step**.
- The viola melody also features a **falling minor 3<sup>rd</sup>**.
- The violin melody which starts verse 2 is largely based on the **E major arpeggio**.



- The viola tune from **bar 3** reappears in the third bar of verse 2 but without the rising major 6<sup>th</sup>.
- It is now played in **octaves** with the violin.
- The **descending shape** and the **falling minor 3<sup>rd</sup>** is present.
- This **falling** quaver melody is imitated by the 'cello.
- The extended instrumental section at the end of verse 2 is based on the melody from bar 3.

## Texture

- There are moments of **monophonic/single melodic line** writing – ie the very first pizzicato note on the double bass and the final held vocal E before the final instrumental ending is left holding the note on without any accompaniment.
- There are some **chordal** passages, eg double stopped opening riff, the tremolo bars in the coda.
- **Melody and accompaniment** texture eg the start of each verse and the coda.
- Some playing in **octaves**. The octave texture is between violin and viola at the end of the first phrase of the second verse.
- There is also some **contrapuntal/polyphonic** writing in the string accompaniment eg as the instruments enter in the introduction and towards the end of verse 2.

## Tempo

- **Moderately slow** 84 bpm.
- **Pauses** are used at the **end of sections** eg the introduction, second verse and at the end of the vocal coda (held E).
- There is some use of **rubato**.

## Metre

- 4/4 time signature throughout.

## Rhythm

- There is a mixture of rhythmic values used: semibreve, minim, crotchets, quavers, semiquavers.
- Use of **dotted crotchets** and **dotted quavers**.
- Use of **triplet quavers** and **triplet crotchets**.
- To create **syncopation ties** are used in the opening riff.
- There are **rests** used to create syncopation.
- The first three phrases of the vocal line in the verses all start with either a crotchet or quaver rest, thus **avoiding the first (main) beat** of the bar.

## Articulation

- Mainly **legato**.

## Dynamics

- NB: There are no dynamics marked on the published score.
- The song starts and ends **quietly (piano/p)**.
- Phrases are shaped with nuanced **cresc.** and **dim.** vocal inflections.
- The rising third phrase of both verses gradually **gets louder (cresc.)**.
- The falling/descending chromatic minim movement gradually **gets quieter (dim.)**

## Sonority (Timbre)

- Female vocal (Esperanza Spalding)
- Main vocal range:



- There are **vocal improvisations** which extend above and below this range.
- Double bass - plucked (**pizzicato**) throughout, and there is some use of **portamento** (slide).
- Additional string trio (violin, viola and cello).
- **Violin** is played **arco, pizzicato, tremolo, and double stops**.
- **Viola** is played **arco, pizzicato, tremolo, and double stops**.
- **Cello** is played **arco, pizzicato, tremolo, and double stops**.

## Technology

- Area of Study 2 and Area of Study 3 pieces only.
- There is a little **reverb** on the voice part.

# I Know You Know

## Set recording

The recording that is set is from Esperanza Spalding's *Esperanza* album.

The recording is available on [YouTube](#), [Amazon Music](#) and [Spotify](#).

## Score

Students are not required to study the score of this set work, nor to know bar numbers for the exam. However, if a score is used it is available here at [musicnotes.com](#). Please use the F major (original published key version).

Please note that some of the chords are incorrectly labelled, and there are quite a few differences to the recommended recording. For instance, the piano part is significantly different in rhythm, and the improvisations are not notated. There are no drumkit or percussion parts shown, although both are clear to hear. Please be aware that there are several other different recordings of this song available, but these notes refer to the recommended recording specified above.

## Background information

This background knowledge is not assessed.

Esperanza Spalding performed this song at the concert to celebrate Barack Obama receiving the Nobel Peace prize in 2009. There is also a live recording from this concert available on YouTube. Please note it differs from the AQA set recording in several ways. Firstly, the drumkit begins before the bass enters, secondly there is an electric guitar playing, thirdly there are no additional percussion instruments. The improvisations are quite different, and the song is longer in length.

Esperanza Spalding spent time in Brazil, learning the Portuguese language and studying Latin music. In particular, she studied Brazilian Samba and Bossa Nova. This song, like several by this composer is closely related to a Samba, the official music of Brazil.

## Context

Information in this section is intended to help students consider the moods and other contexts which the movements and the musical elements portray.

Esperanza Spalding writes in a style that is largely **fusion**. A fusion is the mixing of two or more styles of music. In 'I Know You Know' Esperanza Spalding creates music in a style that mixes Samba music with Jazz, while using a typical verse chorus structure.

## Links to Samba

- Fast tempo (approximately) 176 bpm.
- Usually 2/4 or 4/4. This song is in 4/4.
- Syncopation and polyrhythms (layered).
- The sonority (timbre) includes vocals and percussion.

Some of the features of Samba are also features of Jazz.

## Links to Jazz

- The use of **syncopated** rhythms, through **ties** and **rests**.
- The melody often avoids the first beat of the bar.
- **extended** or **added** note chords. (NB. no chords are marked as just major or minor).
- Chords with **chromatic** alterations.
- The use of **improvisation**.
- Some sections are marked “Open Vamp for Solos” and “Vocal **ad lib.**”
- There are **improvisations** in the voice, piano and on the fretless bass guitar.

## Structure

Section	Time on the recording	Lyrics
Introduction	0:00–0:23	(Instrumental)
Verse 1	0:24–0:45	<i>‘The way you look at me while you’</i>
Chorus	0:46–0:56	<i>‘You already know but I’ll sing it again’</i>
Verse 2	0:56–1:17	<i>‘The way you always call me with’</i>
Chorus (double)	1:17–1:39	<i>‘You already know but I’ll sing it again’</i>
Interlude/Middle 8	1:39–2:00	<i>‘I wait for you to open up’</i>
Vamp bars for solo	2:00–2:16	
Chorus (double)	2:16–2:36	<i>‘You already know but I’ll sing it again’</i>
Return of the Introduction	2:37–2:41	(Instrumental)
Verse 3	2:41–3:08	<i>‘The way you look at me while you’</i>
Repeat ad lib. and Coda	3:08 to end	<i>‘I know you know’</i>

## Introduction

- Begins with two quaver up beats on C (an **anacrusis**).
- Starts **monophonically/single melodic line** with a **solo** for the fretless bass guitar.
- There is a **rest** or **tied** note on each first beat of all the seventeen bars.
- It has a **four bar** riff, which is repeated **four** times.
- The second time round piano, percussion and drumkit are added.
- The third time the bass misses out some of the notes of the **riff**.
- The fourth time the **riff** has all the notes played (ie is like the first time).
- The last time is extended to five bars.
- There is a hand-drum **fill** above the last held chord.
- The **riff** continues to **repeat** into the verse.

## Verse 1

- The **riff** and a similar chord pattern from the introduction continue under the voice as an accompaniment (**melody and accompaniment texture**).
- Initially, the vocal line moves mainly in quavers.
- The four phrases make up 16 bars but they are **irregular**, with some anticipation(s) before the main beat of the bar.
- The first two phrases start after a **quaver rest**.
- The second two phrases start before the first beat (with an **anacrusis**).
- The vocal finally comes to rest on the tonic note F.

## Chorus

- Has distinctive **off beat quaver** chords in the piano.
- Has a new **four chord pattern**.
- Has a new bassline.
- The **last bar** of the chorus is an unaccompanied vocal (**monophonic/a cappella**) texture.

## Verse 2

- Based on similar material to verse 1 – the **riff, chords** and vocals but there are differences.
- The first vocal phrase starts a beat later than verse 1.
- The first vocal phrase is more broken up.
- Some of the bass notes are missing (replaced by **rests**).
- The piano has **rising arpeggios**, to lead to the chorus (not played at the end of verse 1).

## Chorus

- Now there is a double length chorus.
- It is not an exact copy of the first single chorus.
- There is some **octave** displacement in the **bass** part.
- The 8<sup>th</sup> bar now has an **accompaniment**.
- The last notes of the piano and the bass interlock into the interlude.

## Interlude

- Marked by a change of drum beat.
- Change of bass rhythm to **dotted notes**.
- A **triangle** is added.
- The vocal initially alternates between the notes E and F#.

## Vamp Bars

- These bars repeat with an **improvised** piano melody.
- The fretless bass also **improvises**.

## Chorus

- A double chorus is used again.

## Verse 3

- Based on similar material to verse 1 – the **riff, chords** and **vocals** but there are differences.
- The vocal phrases are **shorter** and have a more **limited range**.
- The vocals are interspersed with **piano fills/improvisations**.

## Repeat ad lib

- The score is marked 'Vocal ad lib', but there are **improvisations** from all parts.

## Coda

- A final statement of the **riff** with chords, and a final note F.

## Tonality

- Initially the piece is tonally ambiguous.
- **F major** (In the **Interlude** there is a modulation to B major\*).
- The piece opens with the anacrusis/upbeat of 2 quaver Cs.
- C is the dominant of F, and leads the listener to expect F to be established, but this is delayed.
- The chord of F is avoided.
- The **chromatic** changes to the chords and the **chromatic** steps in the bassline leave the listener unsure.
- At the end of the introduction there is a held chord of Db, Ab and Eb.
- Those notes of the chord are **chromatic**.
- This chord is neither major nor minor (as it has no third) and leaves the listener lacking tonal security.
- The first note of the vocal is the supertonic G and not the tonic F, so still the key is not established.

- As the verse progresses, the vocal uses an **F major triad**, but the chord underneath the triad is not an F major chord.
- The key is only fully revealed at the start of the chorus, and the first F major chord of the piece.
- The interlude moves towards the traditionally unrelated key of B major\*. (In Jazz music this is not an unrelated key. Jazz music often features the flattened 5<sup>th</sup>. There is a tritone relationship between F and B natural.)
- The vamp bar for solos is in **B major\*** but moves abruptly back to **F major** for the chorus.
- The return to the opening bass line with the repeated C quavers (as before) hints at F major but again it lacks tonal security.
- Only in the Coda is the opening bass riff resolved, and then only as three simultaneously played tonic Fs in different octaves.

\* B major is not on the AQA GCSE Music syllabus.

## Harmony

If you are using the musicnotes.com score, the chords written above the stave are sometime incorrect.

- The introduction is based on a repeating four bar, **four chord** pattern.
- The chords are all **jazz chords** with a mixture of **added** notes, **extensions** beyond a 7<sup>th</sup> and **chromatic alterations**.
- Each chord contains at least four different notes except the final held chord of the introduction, which only has 3 different notes.
- The harmony in the verses also moves through a repeating four bar, **four chord** pattern.
- The chords for the introduction and verses are similar.
- Both patterns use **jazz chords** with **added notes**, **extensions** beyond a 7<sup>th</sup> and **chromatic alterations**.
- In the verse the pattern repeats three times (with slight changes in voicing) but moves to **new chords** before the end of the fourth repeat.
- At the last quaver of the verse there is a C chord, acting as the dominant of F, to finally settle the key to the tonic of the piece as F major.
- The first chord of the chorus is the first time the chord of **F major** is heard.
- The chorus four chord, four bar pattern:

	F7(+9),	D7b9 (with F & F#),	Gm7	C7
In F these chords are:	I7 –	vi7/VI7 –	ii7 –	V7

- Gm to C to F is a typical jazz progression (and western functional harmony) of **ii-V-I**.
- Each chord has a **seventh** which is typical of Jazz.
- The last three chords in the pattern form a **functional** progression of secondary 7<sup>th</sup> chords.

- Unlike the verse and the chorus, the chords for the interlude are not in a four bar, four chord repeating pattern.
- The harmony is far more **wide ranging**, moving even further away from F major.
- For the first time since the extended held chord at the end of the introduction some chords remain the same for two bars, and the final chord change in the interlude is used in four consecutive bars. This marks a **slowing of the harmonic rhythm**.
- The vamp bars, to be played while solos are improvised are marked as B13#11. (It is enough for students to know that they are a kind of extended B chord.)
- For the last verse and to the end, the harmony reverts back to the chords of the opening and continues repeating in a four chord, four bar cycle.
- At the very end, the fourth chord is lengthened (as it was at the end of the introduction) and the final note F is played (without a chord/**NC**).

## Melody

### Vocal Melody

- The first two phrases of the verse start with quavers largely using either the same (**repeated**) note or moving by **step/conjunct**.
- Towards the end of these first two phrases there is **triadic** movement.
- The third and fourth phrases start with an **octave leap** followed by **triadic** movement before moving back to largely **stepwise (conjunct)** movement.
- The verse ends on a long, sustained tonic note F.
- The vocal melody at the chorus is entirely **syllabic**.
- In the chorus the **phrases** are shorter, **four phrases** each of **two bars**.
- The first phrase of the chorus winds around G with **some leaps**.
- The second phrase of the chorus swoops around upper and lower C.
- All four phrases of the chorus contain **blue** notes, particularly Ab and Db.
- A feature of the melody is the swoop of an **octave** and then the melody moves one step higher again.
- In the vocal interlude the melody changes.
- Initially it rocks in quavers between E and F(#) which is similar to the first phrases of the verse.
- The second phrase of the interlude is the **lowest** in pitch.
- The melody uses an **octave leap** before using more largely step wise quavers. The octave leap was a feature of the third and fourth phrases of the first verse.
- The lower pitch and octave leaps are repeated and developed, imitating the swooping idea from the chorus.

### The Riff

- The opening four bar bassline is a **repeated** melodic and rhythmic idea.
- It can be considered a **riff** appearing many times in the introduction, verses and at the end, where it continues to repeat until it lands on the tonic F.
- It has a mixture of **repeated** notes, **leaps** and **chromatic steps**.



- The leaps make it quite angular.
- The repeats of the **riff** vary.

## Texture

- Begins **monophonically** with the 4 bar unaccompanied bass line.
- The last bar of the first chorus is **sung unaccompanied (monophonically/a cappella)**
- However, predominantly the song is **melody and accompaniment**.
- There is some interplay between the improvisations of the piano, voice and bass guitar, but it cannot really be said to use call and response.

## Tempo

- Very fast tempo (approximately) 176 bpm.

## Metre

- **4/4** throughout.
- At the chorus the RH of the piano moves to offbeat quaver chords.
- This gives a double time effect and that helps it to really sound like a samba.

## Rhythm

- There is a mixture of rhythmic values used: semibreve, dotted minim, minim, dotted crotchet, crotchets, quavers.
- The main feature of the rhythm is **syncopation**.
- The syncopations are layered up to become **polyrhythmic**.
- The vocal line in the verses **avoids the first (main) beat** of the bar.
- There are **off beat piano quaver chords** in the chorus.
- In the interlude the bass line is less broken up with rests.
- In the interlude the bassline is more traditional with **dotted crotchet quaver** patterns, at least some of the time.
- In the interlude more of the bass notes are played on the beat.
- The whole piece ends with a crotchet on the last beat of the final bar.
- A frequent rhythmic feature in the bassline and chords is the pattern quaver on the last off beat of the bar, quaver rest on the beat, quaver, dotted minim.

## Articulation

- Note there is no articulation marked on the printed music.
- The overall articulation is **legato**.
- However, toward the end of the Interlude the singing becomes **slightly detached (semi staccato)** at times.
- Any melismas are sung smoothly/**legato**.

## Dynamics

- NB: There are no dynamics marked on the printed music.
- The introduction starts with solo fretless bass so is **moderately soft/mp**.
- When the drumkit, percussion and piano enter the dynamic becomes **moderately loud/mf**.
- Phrases are shaped with nuanced **crescendo** and **diminuendo** vocal inflections. Eg in the Interlude the first '*nothing like me*' lyric is **loud/forte** and the repeats of this lyric die away.
- Sometimes the piano is played **loud/forte** for example in the vamp bars.

## Sonority (Timbre)

- Female vocal (Esperanza Spalding)
- The main vocal range is F# to Db, which is a wide vocal range



- There are **vocal improvisations** which extend above this range.
- **Fretless bass guitar** - picked throughout, and there is some use of **portamento** (slide).
- **Acoustic piano**.
- **Drumkit**.
- Samba percussion – namely **shaker** (ganza), caxa (Brazilian **snare drum**).
- **Triangle** which has changes to sound, depending upon whether the hand is open or closed when playing it.

## Technology

- There is some reverb added to the different parts.
- There is some panning and some use of EQ.

# I Adore You

## Set recording

'I Adore You', *Esperanza* 2008

This recording is available on [YouTube](#), [Amazon music](#) and [Spotify](#).

Please be aware that there are several other different recordings of this song. The exam will refer to the set recording indicated above.

## Score

Students are not required to study the score of this set work, nor to know bar numbers for the exam. However, if a score is used one is available here at [musicnotes.com](#). Please be aware that the score does not completely match the recording. The singing is entirely scat and has no recognisable words to guide the listener.

To help to clarify matters a rehearsal letter has been inserted to match each double barline in the score. This gives rehearsal letters as A through to P. Timings are also given to help identify passages.

## Background information

This background knowledge is not assessed.

Esperanza Spalding spent time in Brazil to learn the Portuguese language and to study Latin music, its rhythms and instruments. In particular, she studied Brazilian Samba and Bossa Nova. This song, like quite a few by this composer, is closely related to a Samba, the official music of Brazil.

## Context

Information in this section is intended to help students consider the moods and other contexts which the movements and the musical elements portray.

Esperanza Spalding writes in a style that is largely **fusion**. A fusion is the mixing of two or more styles of music.

In 'I Adore You', Spalding creates music in a style that mixes the Latin style of Samba with Jazz and elements of 'Afro Cuban' music (written on the printed music).

## Links to Samba

- The introduction and the outro feature Samba instruments including:
  - Surdo (large cylindrical metal-framed bass drum)
  - Cabassa (a hand held percussion instrument that has a round wheel or cylinder, usually made of wood, that is looped with steel ball chain)
  - Shekere (dried gourd with a woven netting of beads covering the gourd. The instrument is played by slapping the bottom of the gourd and by shaking and twisting the netting in rhythmic patterns).
  - Replique (a two-headed Brazilian drum).
  - Caixa (Brazilian snare drum).
- The use of **syncopated** rhythms.
- Layers of rhythms making the composition **polyrhythmic**.

## Links to Jazz

- The use of **syncopated** rhythms. (Syncopation is a feature of all three styles).
- **Extended** or **added** note chords.
- Chords with **chromatic** alterations.
- There is much **improvisation** in the voice, on the double bass and on the piano.
- There is a section marked 'Solo Section', designated for improvisation with an absence of notated melodies.
- In the solo section Esperanza Spalding **improvises** with her voice and simultaneously on the double bass. This texture can be described as **doubling** or **octaves**.
- The use of **scat**/vocalisations throughout.
- The use of **modal** melodies and/or harmonies, for example in the main groove/chorus.

## Links to the Afro Cuban music

- The use of **syncopated** rhythms, in particular the anticipation of the beat in the bassline.
- The use of **congas** (congas are also used in Jazz and Samba).

## Some unusual features within these styles

- Samba music is usually in 2/4 or 4/4 time, so 3/4 sections are unusual.
- There is no use of the 'son clave' rhythmic pattern.

## Structure

- This piece is sectional.
- Despite having no lyrics, the piece can be interpreted as a kind of **strophic** structure.
- Some chordal, melodic and rhythmic ideas are **repeated** and developed.
- The repeated pitched sections can be called 'Main Groove/Chorus', Verse' and 'Bridge'.
- Sometimes these sections change/develop eg several sections start like the verse, but then go in a new direction.
- Even the 'Main Groove' appears differently after the 'Solo Section'.
- The first ideas build until the 'Main Groove/Chorus' is reached.
- Some of the sections are linked through the use of particular chord schemes, bassline, or melodies.
- There is a marked 'Solo Section'. The piano and then the voice (with double bass) **improvise** around previously heard tunes, chords and rhythms.

Section (with rehearsal letters)	Timing (approx.)	Time signature	Comparison to the printed score	Musical features to listen for in the sections
<b>Unpitched Introduction</b>	0:00 – 0:30	3/4	First two bars with a repeat sign.	A phasing in of samba instruments and ocean drum.
A <b>Pitched introduction</b>	0:31 – 0:43	3/4	Including the upbeat before it, from system 2 up to the double barline at the end of the page.	The voice(s) enter with double bass following. Double bassline is the same as in the main groove/chorus. Vocal is rather like a skeleton version of the verse.
B (Still <b>Pitched introduction</b> )	0:44 – 0:55	3/4	Including up beat from the end of Page 1, Page 2 up to the double bar at the end of the second system.	Repeat of the vocal melody with voice(s) in thirds + piano motif. Double bass is the same as in the main groove/chorus. Vocal is rather like a skeleton version of the verse.
C <b>Bridge</b>	0:56 – 1:09	2/4	From the upbeat at the end of system two into the 2/4 Page 2 half way down to the end of the page.	A new extended vocal anacrusis followed by the entry of the drum kit.
D <b>Main groove/chorus</b>	1:09 – 1:22	3/4	Including the upbeat (2 quavers) before the top	Vocal has the upbeat. 3 repeating motifs layered together.

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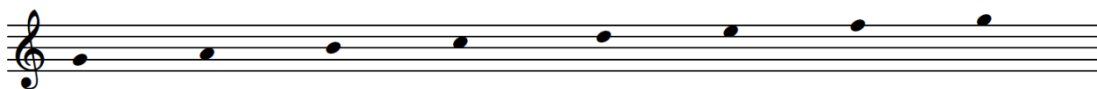
Section (with rehearsal letters)	Timing (approx.)	Time signature	Comparison to the printed score	Musical features to listen for in the sections
			of page 3, for two systems.	
E <b>Verse</b>	1:23– 1:41	2/4	Including the upbeat to system 3 on page three.	Starts with almost the same anacrusis vocal as letter A and similar vocal.
F <b>Development of the verse</b>	1:41– 1:53	2/4	Including the upbeat to system 3 on page four.	Starts with a descending fourth.
G <b>Main groove/chorus</b>	1:53– 2:07	3/4	Including the upbeat (2 quavers) before the start of the 3/4 on page five.	As before. 3 repeating motifs layered together.
H <b>Verse (variant)</b>	2:07– 2:26	2/4	Including the upbeat before the start of the 2/4 section on page five.	Starts as a repeat of the verse but after 4 bars quietens and goes in a new direction.
I <b>Bridge</b>	2:26– 2:37	2/4	Including the upbeat before the double bar line on page six, system 3. Offbeat semi-quaver chords are played but not marked in the score.	
J <b>Solo section</b>	2:37– 4:10	2/4	There are insufficient bars in the printed music to cover the solos, compared with the audio recording. There is a repeat mark and a first and second time bar, but these are not in the right place compared to the audio recording.	The voice stops. Drumkit, piano and double bass continue First solo is taken by the piano. Second solo is taken by the voice with double bass.
K <b>Main groove/chorus</b>	4:10– 4:36	3/4	Page eight, second system. This section is repeated but it is not indicated on the printed music.	Starts with bassline plus vocal using a new minim crotchet pattern. Repeats with piano chords and bass (no vocal melody).

Section (with rehearsal letters)	Timing (approx.)	Time signature	Comparison to the printed score	Musical features to listen for in the sections
L <b>Verse (variant)</b>	4:36– 4:51	2/4	Page eight. Including upbeat before the change to 2/4 system four.	The same for 10 bars then different.
M <b>Verse</b>	4:51– 5:10	2/4	Page nine. Including the upbeat before the double barline on system three.	
N <b>Development of verse</b>	5:10– 5:22	2/4	Page 10. Including the upbeat before the double barline on system three	
O <b>Verse (variant)</b>	5:22– 5:52	2/4	Page 11. Including the upbeat before the double barline at the end of system one. There are more voices recorded, but written as for piano from the bottom of the page.	Like H, but going in a new direction.
P <b>Main groove/chorus</b>	5:52– 7:10	3/4	Page 12. Including the upbeat before the last system.	Many repeats with many improvisations. Vocals go higher and higher in pitch. Samba instruments come in.
<b>Outro</b>	7:10– 7:25	3/4	These bars are not indicated in the score.	Samba instruments are left on their own and then fade out.

## Tonality

- The piece begins with unpitched percussion – without pitch there is no key.
- When the pitched music begins, there is some **tonal ambiguity** (the key is unclear) .
- The dissonance in the harmony is one way in which the key remains unclear.
- The bass riff rocks between Gs and Ds making a pattern which suggests **G major**, as do the F#s in the vocal part.

- In the 'Main Groove/Chorus' the bass line of G and D with F naturals in the chords suggests **G mixolydian** (a **modal** scale, common in Jazz).



- The verse uses chromatic alterations, and shows some **tonal ambiguity**.
- This is the pattern until the 'Solo Section'. **G mixolydian** for the 'main groove/chorus' and much chromaticism in the other sections.
- The melody and bass of the 'main groove/chorus' enter at Letter K in **G Mixolydian**.
- At the end the piece fades out, so there is no final chord to confirm the key there either.
- The piece ends with **NC (no chord)** as it is only played by unpitched percussion.

## Harmony

- At the start there are no chords (**NC**).
- When the harmony starts at about 0:57 the chords are typical of the jazz idiom with **added** notes, **chromatic** notes and sustained chords.
- Near the start the vocal melody has long As and Es which are not part of the G major triad. This gives **dissonance**.
- The piano interjections are often **dissonant**, with the Bb and Eb not fitting with the vocals or the bass.
- At Letter D (at about 1:10) the RH of the piano has a one bar chord pattern (played eight times consisting entirely of **first inversion** chords – **F, G, Dm, G, F, Dm**).
- Changing chords six times within the bar is very rapid, and gives a percussive effect.
- The next two sections use **extended** jazz chords, changing predominantly once per bar for eight bars and then once every two bars.
- The section closes with three syncopated jazz **block** chords which act as a signal for change.
- The harmony then reverts back to the first inversion chords of the 'main groove/chorus'.
- The extended jazz chords which are indicated in the section (marked for solos) feature **descending chromatic movement**. For example, G moves to F#, B moves to Bb, A to Ab.
- The 'solo section' develops the ideas already heard and is very chromatic.

## Melody

### Vocal Melody

- The vocal enters with a rhythmic and **melodic hook** of a quaver F# and four semiquavers across an interval of a perfect 4<sup>th</sup> (the quaver F# rises to 3 **repeated** Bs and then a fall back to F#).
- This **hook** (with slight rhythmic variants) is the **upbeat (anacrusis)** to seven of the sections.



- The melody of the introduction features **repeated** and held notes as well as having an overall **falling (descending)** shape.
- The melody in the introduction is **repeated** with vocal harmony (in thirds).
- The main groove starts with another significant **melodic anacrusis** or (second) melodic **hook** figure of two quaver **repeated** notes on the note A, then a dotted quaver A falling a **perfect fifth** to D as a semiquaver.
- This rhythm and melody perfectly matches the speech pattern of 'I adore you'. It is not sung to those words but to scat sounds.
- This second hook is the starting point of a two bar **riff/ostinato** by adding, after a crotchet rest, a second phrase winding around the notes B and G.
- The first four semiquavers are like a musical **turn (ornament)** on B – B C B A but which then falls to G dotted quaver, rises to B semiquaver and lands on A as a syncopated dotted quaver.
- This two bar phrase is **repeated** four times with just the dot of the last quaver A missing to accommodate the turn back to the verse and the return of the first hook.
- The verse reverts to the first **hook** of the piece and then to the vocal pattern mixing the notes (particularly A and F#) with bursts of activity including **repeated** semi-quavers.
- The development of this vocal melody moves to use more tied semi-quavers and **chromatic** notes to form runs mixing **scalic** and **disjunct** movement.
- The vocal for this section has the final **scalic** run at bar 61 (1:51 approx)
- At Letter K, after the 'solo section' there is a return to the 'main groove/chorus' but the vocal has a new melody. This moves almost entirely by **step**.
- At Letter P the vocal melody **rises** higher and higher as well as increasing in volume, before dying away.

## The Bass Melody

- Initially the bass acts as an anchor using the notes **G** and **D**.
- This is a rhythmic and melodic **riff** (repeated pattern).
- It rocks up and down the interval of an **octave** with a syncopated rhythm.
- At Letter C the bass line moves away from this pattern and becomes much more melodic with semiquaver patterns featuring some **large jumps (disjunct movement)**.

## The Piano Melody

- The piano first plays in the repeat of the pitched introduction.
- The first melody it plays is quite **disjunct/angular**.
- The two-bar phrase begins and ends on the **same note**, having dropped/**descended** a 7<sup>th</sup> and risen largely by **leap**.
- At the 'main groove/chorus' the piano plays a **repeating** one bar pattern.
- In the verses the piano plays off beat chords. The notes at the top of these chords are repeated but then **fall/descend** by **step**.
- The piano takes the first solo in the solo section.
- The ideas work **higher** in pitch using **sequences**.

## Texture

- Predominantly **melody and accompaniment**.
- There are places where different parts have different rhythms and melodies making it quite **contrapuntal**. For example, in the 'main groove/chorus section.
- The voice of Esperanza Spalding has been multi-tracked to produce vocal harmony, mainly in **parallel 3rds**, but in the final section the harmony is that of **parallel perfect 4ths**.
- Immediately before Letter C, the piano starts to play **chords**.

## Tempo

- Moderately fast/approximately 108 bpm.
- The opening instrumental is fairly steady.
- When the semiquaver off beat chords start at Letter E (the verse, 1'23'') it feels like a **double time** section, but the underlying tempo has not changed at all. It is just using shorter note values.

## Metre

- The piece starts and finishes in triple time (3/4).
- The metre changes frequently between 3/4 and 2/4, and it is sometimes difficult to find the first strong beat of the bar.
- A triple time metre is unusual in Latin music.
- The changes of metre are controlled and settled for a section (always for at least eight bars).

## Rhythm

- There is a range of rhythmic values used: semibreve, minim, crotchets, quavers, semiquavers.
- The main repeated bassline uses a mixture of **dotted** crotchets and **dotted** quavers with **ties**.
- The main bassline (which repeats) anticipates the beat.
- The two main vocal hooks begin as an **upbeat/anacrusis** (before the first beat of the bar).
- At the 'main groove/chorus' the music is **polyrhythmic**.
- In the 'main groove/chorus' each layer of rhythm has some **syncopation**.
- **Off beat** semiquaver chords on the piano are featured as an accompaniment to the verse.
- The first vocal melody features semiquavers and **long held tied** notes.
- There is sometimes a rhythmic pattern of **syncopated** block chords to signal a change. This rhythmic pattern comes before Letters G, K and O, and is dotted quaver, semiquaver tied to a dotted quaver, semiquaver tied to a minim.
- This same rhythmic signal is also heard before C however the time signature is different and so are the note values.

- Some sections feature a version of a **scotch snap** (or **Lombardic rhythm**) of a semiquaver followed by a dotted quaver. This pattern, often with the semiquaver tied to the previous beat can be found in the melody of both the bridge and the verse.

## Articulation

- There are no marks of articulation on the published score.
- Changes to articulation can be heard. In particular the bass riff which starts at about 0:31 (letter A) is played legato, with the notes ringing on.
- The vocal immediately after the 'solo section', at the return of the 'main groove/chorus' at 4:10 (letter K), is a new melody with the rhythm in minims and crotchets. This is entirely legato.
- The piano off beat semi-quaver chords to accompany the verse sound staccato. They are written in short note values with rests but the aural effect is the same.

## Dynamics

- The opening Latin (samba) percussion band starts **very soft (pp)**, and then gets gradually louder (**crescendo**).
- At Letter C (0:59) the vocal becomes a little louder (**mf**) and the drumkit enters.
- The 'main groove/chorus' sections are perhaps the loudest parts - at Letters D, G and particularly Letter P, which builds (**crescendo**) to a climax before dying away (**diminuendo**).
- There are places where the music decreases in volume through a **diminuendo**, such as at Letter H (and again at Letter O), which starts like the verse, but fades out to start a new direction.
- When the samba instruments are left on their own at the end they are already **very quiet (pp)** and fade away to nothing.

## Sonority (Timbre)

- **Female vocal lines** (Esperanza Spalding).
- The published vocal line is mainly an **alto** range, but the vocal improvisations particularly those at Letter P (near the end) go much higher than the written part.
- The voice sings in **scat**, which are nonsense syllables, rather than words.
- **Piano**, used to play accompanying chords and figures, as well as being a lead instrument.
- **Drum kit**.
- **Double bass** (played **pizzicato** throughout).
- There is also an **ocean drum** (a double-sided drum filled with small metal beads, which produce a relaxing, and mellow sound of waves when moved around).
- The introduction and outro feature **unpitched** Latin Samba percussion instruments (hence no melody, chords or bass). These include surdo, cabassa, congas, repinique, ciaxa.

- The samba instruments also enter during the improvisations around the final 'main groove/chorus' section.

## Technology

- From the start, the vocal lines are either **ADT (automatic double tracked)** or **double tracked**.
- At other times the voice is recorded on different pitches to form harmony (**double tracked**).
- In the '**solo section**' the voice and the double bass work together and so is *not* double tracked.
- A mixer is used to gradually **fade in** the percussion instruments at the beginning.
- Similarly the instruments are **faded out** at the end.
- The vocal is **multi-tracked**.