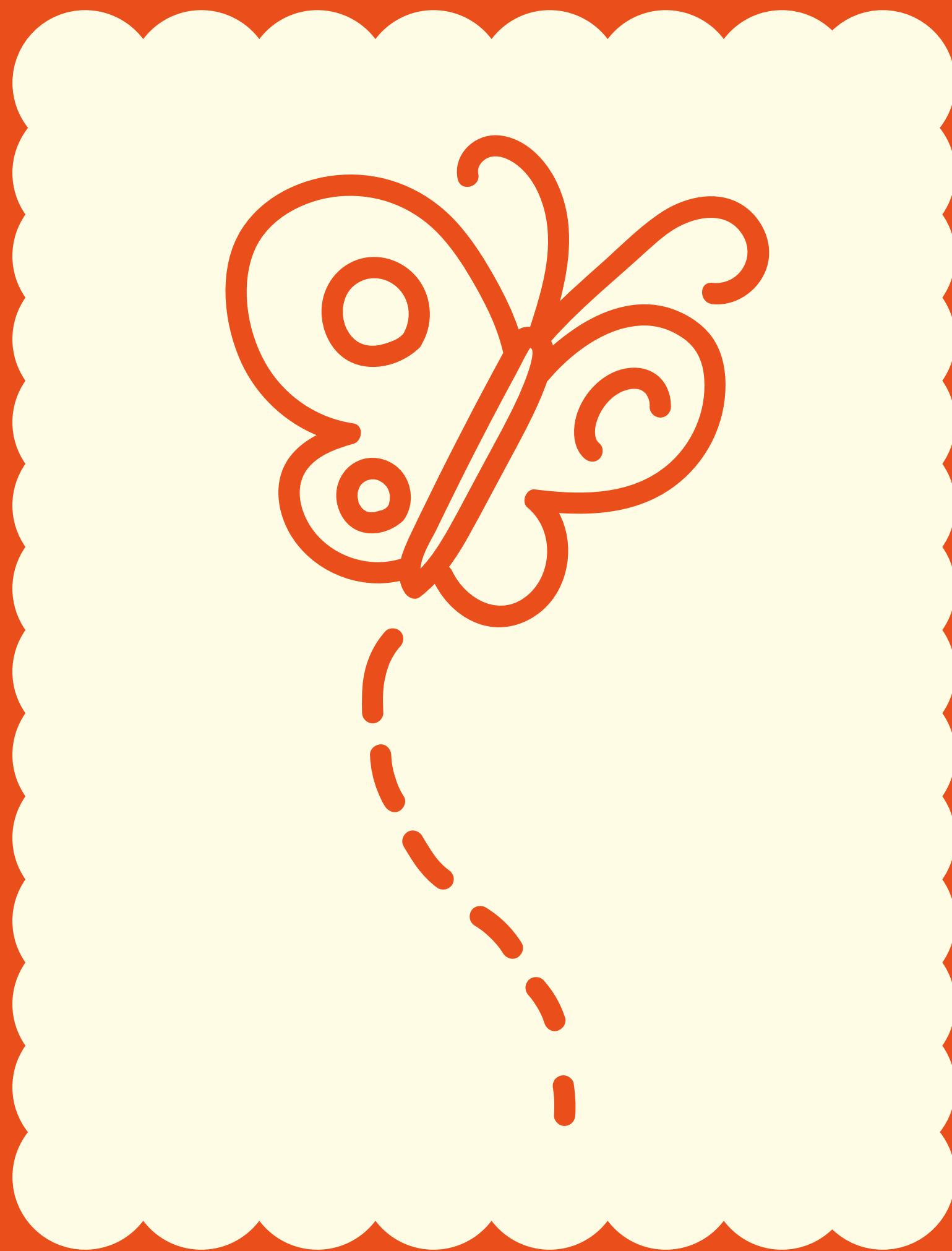


NYJO

+YOU

Mañana de Primavera

Peter Edwards



LEARNING RESOURCE

Using the +You Learning Resources!

NYJO +You learning resources are here to help you learn the +You pieces - they break down how to approach each piece and help you develop the musical skills you'll need for each tune.

Work your way through each section, having a go at the various exercises outlined. Our Young Musician videos accompany these exercises with demonstrations from NYJO members, they also give some great tips and advice on how to approach the pieces too!

Click the  to watch each video.

The Young Musician videos are also saved in the video section of each piece's page on the +You website. Here you can also find videos from the +You composers themselves; these will give you a more in-depth explanation on how to learn the tunes.

Our learning resources contain a lot of information (it's all useful, we promise!) and for some of you, it might be hard to know where to start! To help you navigate all of the content, you will find these icons throughout:



Entry level



***Feeling
confident***



Dive deeper

These will assist you in finding the information in the +You learning resources that is suitable for you, meeting you at your level. You'll hopefully find that as you work through each tune you will develop your musical understanding and therefore be able to progress from one colour to the next.

Remember, even if you are a slightly more experienced jazz player and familiar with music theory, it is always valuable to revisit the basics!

About Mañana de Primavera

Mañana de Primavera is a Samba-inspired tune written by Peter Edwards. Peter is a brilliant pianist, composer, and musical director. In this piece, there is plenty of space for you to have a go at soloing, along with some great melodic lines for you to play!

Samba is a type of music with roots in Afro-Brazilian traditions. It's often based around steady rhythms, repetitive chord progressions, and call-and-response vocals. Samba is a big part of Brazilian culture and can be heard in Carnival celebrations around the world. It's the official music of Brazil and was recognised by UNESCO as part of the 'Intangible Cultural Heritage of Humanity'. In Brazil, National Samba Day is celebrated on December 2nd every year.

Mañana de Primavera means Spring Morning.

USING A MINUS ONE TRACK

Some of you might not have used a minus one track before, and that is totally okay! Watch our Young Musician video on how they would approach practicing with a minus one track.



Introduction to Rhythm

Rhythm is how we refer to time in music. It covers the elements of pulse, meter and tempo. Even if you haven't encountered rhythm in your music education formally before, many people still have a natural sense of rhythm and can feel the pulse of music that they are listening to without having to think about it.

The **pulse is the beat of a piece of music**. This is what you might tap along to as you listen to a band or an orchestra play. The pulse tells you how long to hold a note when you play it. In a piece with a slower pulse, for example, you would hold a crotchet for much longer than in a piece with a faster pulse.

The **time signature of a piece tells us its meter**. Mañana de Primavera is in 4/4, because there are four beats in each bar with each beat the length of one crotchet.

The **downbeat is the strongest beat within a bar**. Try counting along to Mañana de Primavera. You should find that you naturally emphasise the first beat of every bar – this is therefore the downbeat. In this way, you can start to feel the meter of the music.

Mañana de Primavera has a tempo of 140 beats per minute (BPM). You can see this written at the top of the music as $\text{♩} = 140$. You can set this using a metronome if you would like, which might help you to feel the beat, or pulse, of the piece better.



Keywords

Pulse

Time signature

Downbeat

Beats per minute (BPM)

Syncopation

Straight Eights

Montuno

What about the rhythm in Mañana de Primavera?

Mañana de Primavera is a mixture of what we call ‘straight eights’ which is a straight quaver feel, and Latin jazz where you get that syncopated, percussive **montuno feel** (montuno translates as ‘comes from the mountain’). It’s really important to understand both styles within this piece. We are often more familiar with ‘straight eights’ because we hear it a lot in popular Western music.

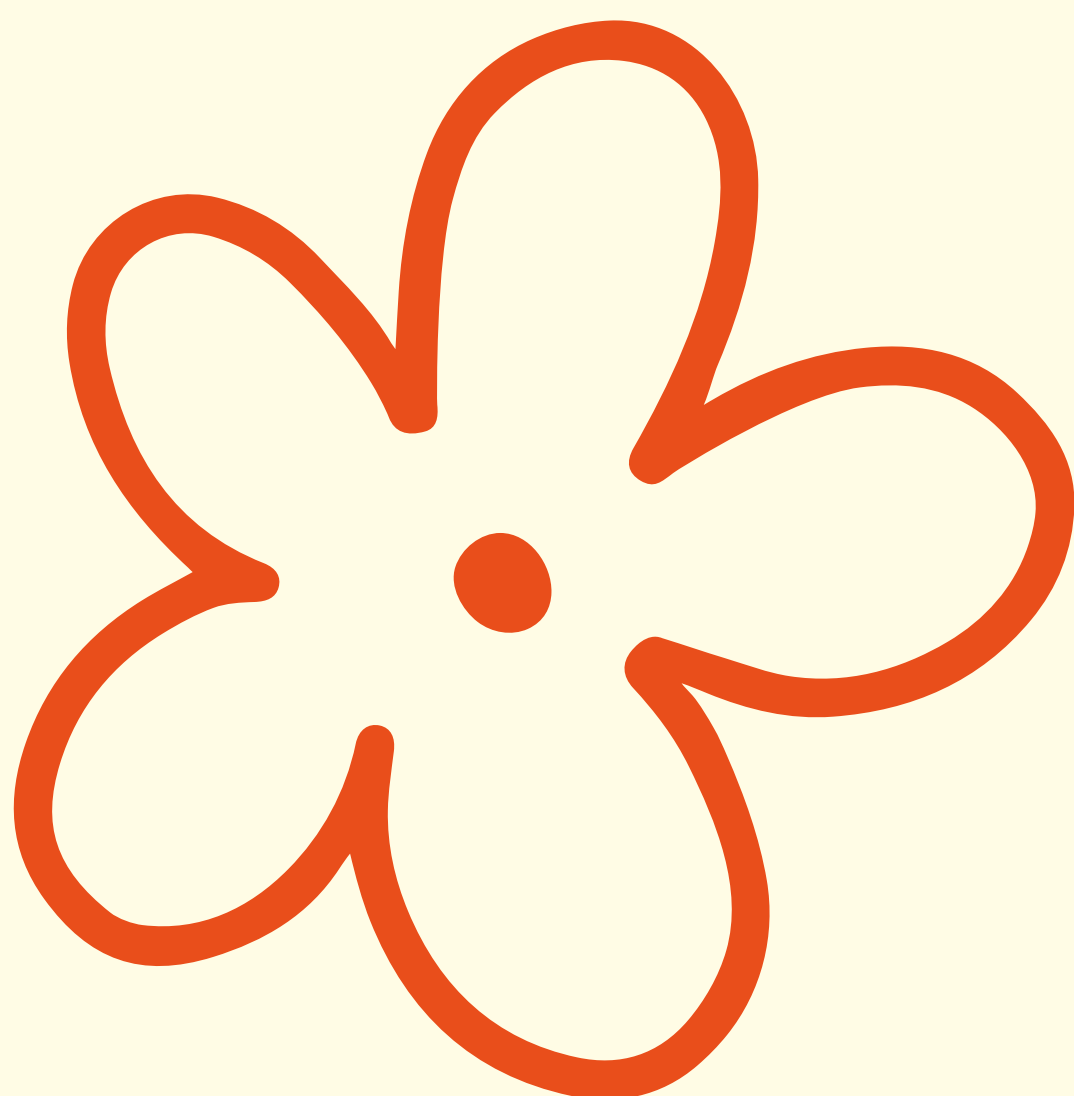


EXERCISE 1: Straight Eights Groove



Try playing the track as you have a go at the following exercise.

Say the top line out loud following the notated (written) rhythm, and at the same time clap the rhythmic pattern on the bottom line. You should start to notice how all the rhythms in this piece, from the bass line to the horn parts, fit within this ‘grid’ of quavers:



ARE YOU LISTENING?

To hear more pieces with a Latin jazz feel, have a listen to Oye Como Va, and the music of Horace Silver, Ray Barretto, and Mongo Santamaría. Listen out for the different kinds of rhythms that emerge from this music, and you should start to hear how Mañana de Primavera brings these two styles together.



EXERCISE 2: Montuno Feel & Syncopation



You can hear the montuno section clearly at letter C in this piece. When you're practicing at C, try and **vamp** (repeat) sections – so do 2 bars of repeated rhythms at letter C, and then 4 bars, and then 8 bars. This should help you get used to playing this over and over, so it becomes internalised (completely absorbed and understood).

You can also try clapping some of the syncopated (rhythms that emphasise the offbeat) phrases over a steady beat:

CLAP

TAP FOOT

BAR 15:

3 BAR 33:

5 BAR 73:



What about the melody in Mañana de Primavera?

Melody is a word used in music to describe the tune of a piece. The melody of Mañana de Primavera is lyrical and fairly straightforward to understand. Just make sure you are aware of when it is moving in interval jumps as opposed to following scale motions.

What is an interval?

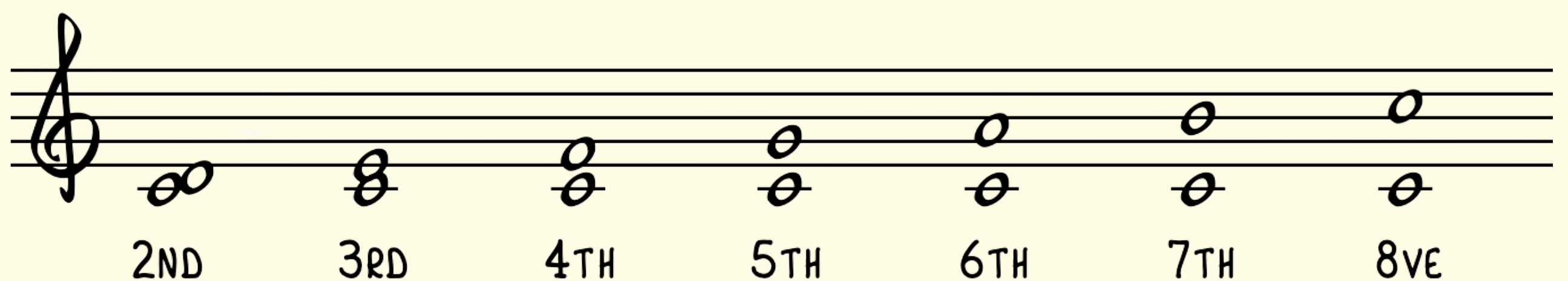


An interval is the distance in pitch between any two notes.

An interval of a **semitone** means that you are moving a half step from your starting note to your next highest or lowest note. For example, you could move down from E to E \flat or up from E to F.

An interval of a **tone**, on the other hand, is a movement of one whole step (or two semitones). For example, you could move down a tone from A to G or up a tone from A to B.

When looking at intervals on a **stave** (the horizontal lines that musical notes are written on), even-numbered intervals will always be moving from a space to a line or vice versa. Odd-numbered intervals, on the other hand, will always be moving from a line to a line or a space to a space. Have a look at the example below using the C Major scale:



Now let's take a look at these intervals in the C major scale, using C as our starting note:

PERFECT UNISON
(P1)

MAJOR SECOND
(M2)

MAJOR THIRD
(M3)

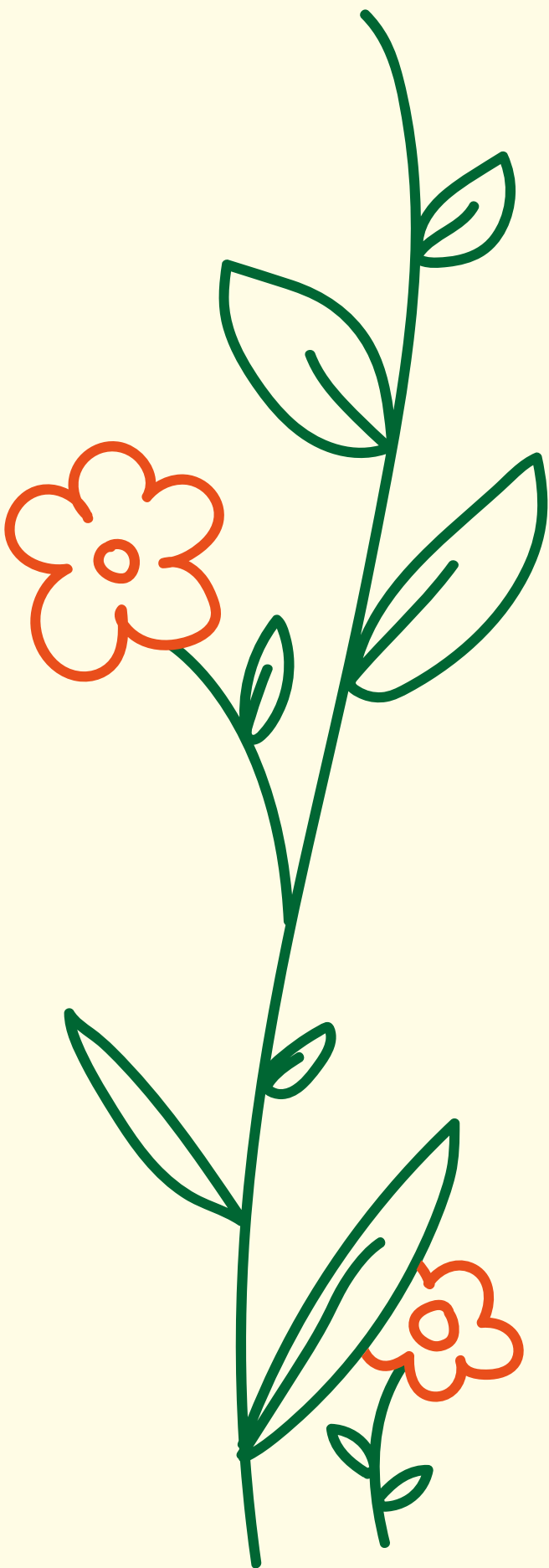
PERFECT FOURTH
(P4)

PERFECT FIFTH
(P5)

MAJOR SIXTH
(M6)

MAJOR SEVENTH
(M7)

PERFECT OCTAVE
(P8)



What is the form of Mañana de Primavera?

The two solo sections in this piece contrast with one another, as one stays on the same chord whilst the second moves every bar.

Harmony isn't the only thing that differentiates these sections, as you would have discovered in the 'Rhythm' segment of this Learning Resource, the form of Mañana de Primavera is also outlined by the changes in feel (straight eights vs montuno).

There are some sections in this piece which are very smooth and slurred, like the opening melody. And then there are sections that are very short and percussive which require careful placements.

What about the harmony in Mañana de Primavera?



In **tonal harmony**, chords have a function and can be categorised as either pre-dominant, dominant or tonic. The tonic chord is your ‘**tonal centre**’ – the function of a pre-dominant chord is usually to get you to the dominant chord and the function of the dominant chord is usually to get you to the tonic chord. This is why we refer to these chords as functional.



In **modal harmony**, chords don’t have these functions or use standard chord progressions. Modal harmony instead uses chords within a mode (the modes are scales created by taking a new starting-note within a pre-existing scale e.g. playing C Major but starting on D gives you the D Dorian mode). Using modal harmonies can help to give you more freedom and choice, particularly when soloing.

Rootless Voicings



For the solo section in the piano, under the chord progressions you will see what we call ‘rootless voicings’. These are just four-note voicings that spell out the chord without the root note at the bottom of it.

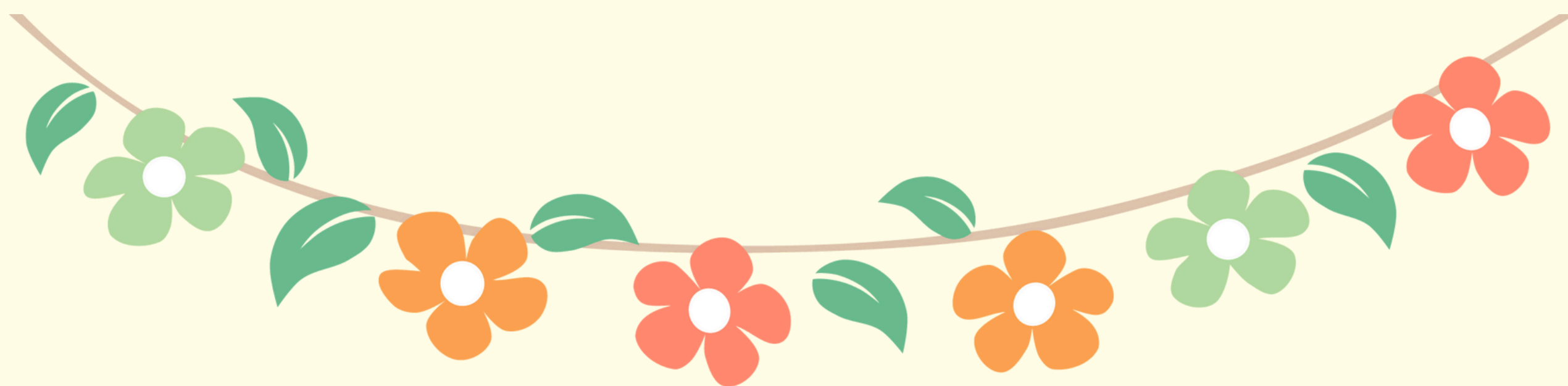


If you are new to soloing, start out by having a look at these. The most important thing here is to get a really strong sense of feel and groove between the rhythm section.

How can I have a go at soloing in this piece?

Sometimes people can feel a bit worried about soloing for the first time, and that's okay! Playing a solo is really all about experimenting and having fun though! Give it a go, using some of these suggestions as a starting point, and don't be afraid to try new things or to make mistakes.

Hear some of NYJO's young people talk about how they felt when they started soloing in the Young Musicians video.



EXERCISE 1: Internalising the notes for soloing: G major Pentatonic Scale



In the solo sections for *Mañana de Primavera*, you will see the **G major pentatonic scale** written out - G A B D E (it is written out starting from D here, so it becomes D E G A B D).

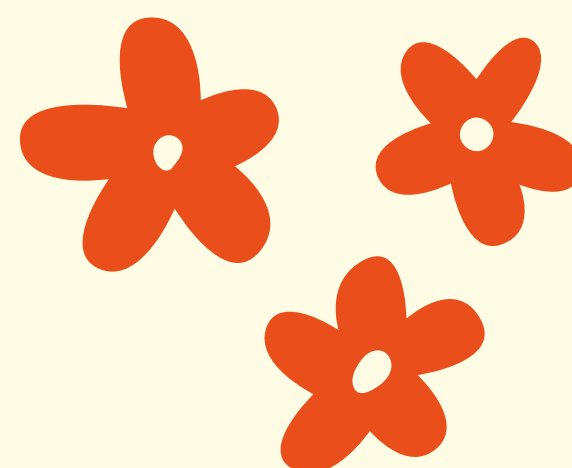
Play the scale up and down a few times, and don't be afraid to start replaying notes, leaving gaps between them, and introducing different combinations of rhythms.

Experimenting with different articulation will help to add more colour to your solo sections, and you can also play around with dynamics to provide contrast





EXERCISE 2: Building your solo



Here are some more ideas to help you with soloing in this piece!

Take it from the tune

You can use the rhythmic shapes that are in the tune already to get you started with your own ideas:



Add your own pitches

Have a go at adding your own pitches to the rhythms that you've already played in the melody:



TOP TIP!

Try and remember these so that you're able to play them by ear instead of reading the notes!





Develop it

You can develop and extend these lines by repeating some of the shapes:



TOP TIP!

Try using different intervals in your solo to create drama and lyrical lines. Wider intervals can sound more surprising than closer ones, which helps to create contrast and drama.

Hopefully this helps to make some of the theory behind soloing in this piece clearer. Playing a solo is really all about experimenting and having fun though! Give it a go, using some of these suggestions as a starting point, and don't be afraid to try new things or to make mistakes.

