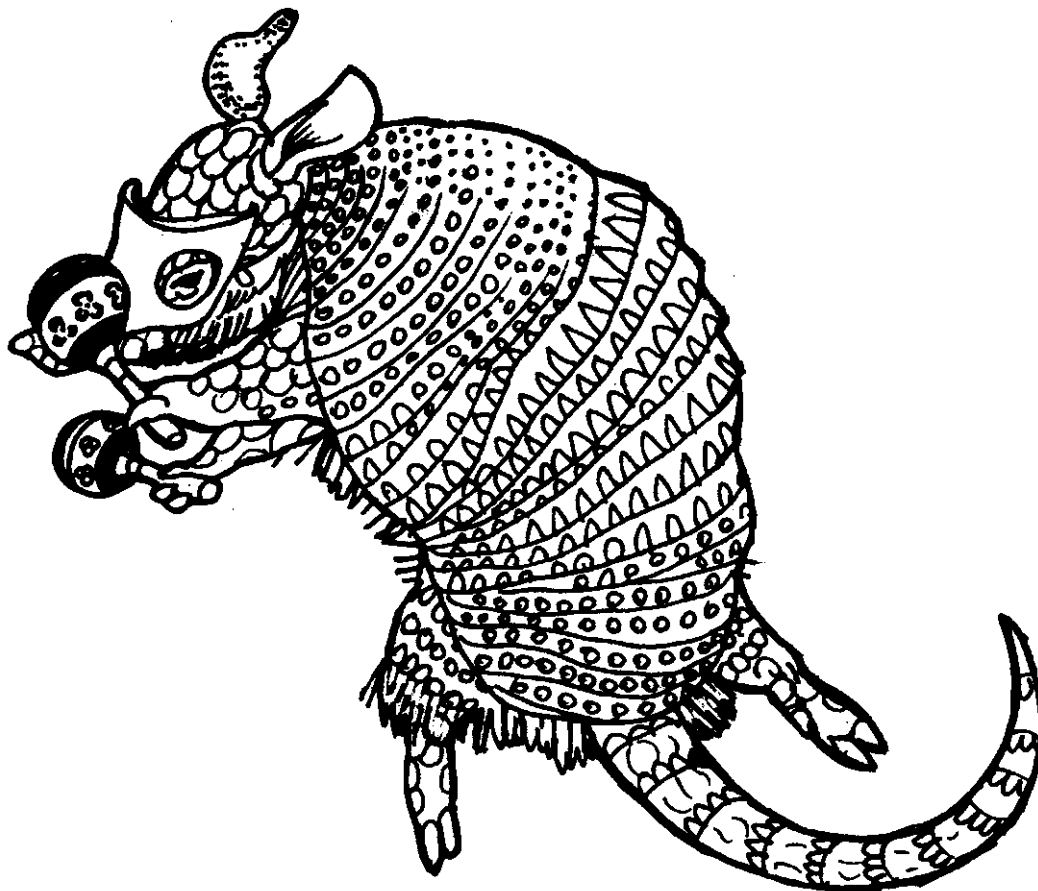


SALVADOR DO BAHIA

Here is the classic song form of Brazil — the samba. The up-beat rhythm urges the melody to seek an equally dynamic statement to the drive of the song. Timing and syncopation are the important elements. The A-part is essentially a highly-structured rhythm (vamp) which sets the percussive nature of the piece. The treble drones provide a bright timbre against which the latin samba band places the police whistles, guiros, cuicas, pandeiros, beaten brake drums, or whatever is most handy to enhance the enthusiasm and gaiety of the song. The vamp used in this tune is a good display of the infectiousness of perfect fourths (as referred to the melody) and perfect fifths (the open chords as voiced from the dulcimer). On the recording a large bass drum with metal sides called a surdo keeps the piece moving by emphasizing the off-beats of the tune (two and four). The vocals follow the melody line of the B-part and almost push the song towards a Bossa Nova feeling. Play this tune by sliding and bouncing on the bass string(s).



SALVADOR DO BAHIA

By A. d'Ossché

Key: D Mixolydian

tuning: ddAD

D⁵ *C⁵/D⁵*

VAMP...

0 7 7 4 | 4 7 7 7 4 | 3 6 6 3

D⁵

3 6 6 6 3 | 4 7 7 4 | 4 7 7 7 4

C⁵/D⁵ *D*

LA-LA LA LA-LA LA-LA

3 6 6 3 | 3 6 6 6 n n | 9 10 8 9

C⁵/D⁵ *D*

LA LA-LA LA LA LA LA LA

7 7 7 4 | 6 8 7 4 | 4

C/D *D* *1. C/D*

LA LA LA LA LA-LA LA LA LA-LA

6 8 10 | 9 7 7 4 | 6

2.

LA LA LA LA LA

6 8 10