

“Nadda-One-Note-Samba”

This lesson is based on the changes for a short piece of music that I wrote several years ago. It's a really useful piece to study because it covers several important topics in a single short passage.

Hold-And-Release

The primary function is to explore the concept of “hold and release”. This is where you continue to play a single in the voice position of a series of chords, eventually releasing that note after sufficient tension has built up. The most significant example of this is Jobim's “One Note Samba” which builds the entire main portion of the song in two sections with just one melody note in each section. The chords under each of those notes form a descending progression.

In Nadda-One-Note-Samba, the progression descends chromatically (i.e. in semi-tones) from B to E. Every chord ends with the same “E” in the voice position until it finally releases (changes) on the final chord when it resolves to the I chord. The progression is actually in the key of E, so the voice note also telegraphs the movement to the root.

Moving Voices

Nadda-One-Note-Samba is also a good lesson in “Moving voices”. Since the root note of each chord is descending chromatically, we see the function of E at the top of the chord alter with each semi-tone that the progression descends.

- In chord one, the root is B, so the E is a 4th or 11th. (I refer to it as the 11th in this context since the chord also has a 7th)
- In chord two, the root is A#, so the E is the b5. (BTW, I refer to the chord as A# rather than Bb because the 5 of Bb is F therefore the b5 of Bb is Fb and I wanted to be consistent in referring to the voice note as E).
- In chord three, the root is A, so the E is the 5
- In chord four, the root is Ab, so the the E is the #5
- In chord 5, the root is G, so the E is the 6 or 13 (Like the 11 in the first chord, I refer to it a the 13 because the chord also contains a 7)
- In chord six, the root is F#, so the E is the dominant (or flatted) 7th.
- In chord seven, the root is F, so the E is the major (or natural) 7th
- And finally in chord eight, we release the E from the voice position, instead playing it as the root or I and resolving the progression.

So as the root has descended in semi-tones and the E has remained constant, a pattern has emerged: the function of the E in the chord has seemingly moved in opposite direction from the root, increasing its position in the chord by a semi-tone with each change.

Here are all of the chords in the progression including the suggested fingerings:

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CHORD NAME: Bm11						
NOTES: B(1), A(7), D(m3), E(11)						
COMMENTS:						
	6	5	4	3	2	1
5 •	A	D	G	C	<u>E</u>(i)	A
6	A#/Bb	D#/Eb	G#/AB	C#/Db	F	A#/Bb
7 •	<u>B</u>(m)	E	<u>A</u>(r)	<u>D</u>(p)	F#/Gb	B

CHORD NAME: A#7b5						
NOTES: A#(1), G#(7), D(3), E(b5)						
COMMENTS: I refer to the chord as A# rather than Bb because the 5 of Bb is F therefor the b5 of Bb is Fb and I wanted to be consistent in referring to the voice note as E						
	6	5	4	3	2	1
5 •	A	D	G	C	<u>E</u>(i)	A
6	<u>A#/Bb</u>(m)	D#/Eb	<u>G#/Ab</u>(r)	C#/Db	F	A#/Bb
7 •	B	E	A	<u>D</u>(p)	F#/Gb	B

CHORD NAME: A7Sus4						
NOTES: A(1), G(7), D(4), E(5)						
COMMENTS: Note the (p) for the D on the 3rd string. That is just to reduce the amount of finger movement from chord to chord						
	6	5	4	3	2	1
5 •	<u>A</u>(i)	D	<u>G</u>(i)	C	<u>E</u>(i)	A
6	A#/Bb	D#/Eb	G#/AB	C#/Db	F	A#/Bb
7 •	B	E	A	<u>D</u>(p)	F#/Gb	B

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CHORD NAME: Ab7#5						
NOTES: Ab(1), Gb(7), C(3), E(#5)						
COMMENTS:						
	6	5	4	3	2	1
4	G#/Ab(i)	C#/Db	F#/Gb(i)	B	D#/Eb	G#/AB
5 •	A	D	G	C(m)	E(r)	A

CHORD NAME: G13						
NOTES: G(1), F(7), B(3), E(13)						
COMMENTS:						
	6	5	4	3	2	1
3 •	G(i)	C	F(i)	A#/Bb	D	G
4	G#/AB	C#/Db	F#/Gb	B(m)	D#/Eb	G#/AB
5 •	A	D	G	C	E(r)	A

CHORD NAME: F#7						
NOTES: F#(1), E(7), A#(3), E(7)						
COMMENTS:						
	6	5	4	3	2	1
2	F#/Gb(i)	B	E(i)	A	C#/Db	F#/Gb
3 •	G	C	F	A#/Bb(m)	D	G
4	G#/AB	C#/Db	F#/Gb	B	D#/Eb	G#/AB
5 •	A	D	G	C	E(p)	A

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CHORD NAME: Fmaj7
NOTES: F(1), E(maj7), A(3), C(5), E(maj7)
COMMENTS: Notice that the E has been moved from the 5th fret of the 2nd string to the open position of the 1st string.

	6	5	4	3	2	1
0	E	A	D	G	B	<i>E(o)</i>
1	<i>F(i)</i>	A#/Bb	D#/Eb	G#/AB	<i>C(m)</i>	F
2	F#/Gb	B	<i>E(r)</i>	<i>A(p)</i>	C#/Db	F#/Gb
3 •	G	C	F	A#/Bb	D	G

CHORD NAME: E6/9
NOTES: E(1), G#(3), C#(6), F#(9), B(5)
COMMENTS:

	6	5	4	3	2	1
0	<i>E(o)</i>	A	D	G	B	E
5 •	A	D	G	C	E	A
6	A#/Bb	D#/Eb	<i>G#/Ab(i)</i>	<i>C#/Db(i)</i>	F	A#/Bb
7 •	B	E	A	D	<i>F#/Gb(m)</i>	<i>B(m)</i>
8	C	F	A#/Bb	D#/Eb	G	C