

Só Danço Samba

Music: Antonio Carlos Jobim (1927-1994)

Words:

English: Norman Gimbel

Original Text by Vinicius DeMoraes

Arranged for SAB choir by Roger Emerson (b. 1950)

Translation and Pronunciation Guide

[so dã-su sã-be so dã-su sã-be]

Só danço samba, só danço samba.

(I) Only dance samba (I) only dance samba

[vai vai vai vai vai]

Vai, vai, vai, vai, vai.

go go go go go

[so dã-su sã-be so dã-su sã-be]

Só danço samba, só danço samba.

(I) only dance samba (I) only dance samba

[vai]

Vai.

go

[za dã-sei u twi-tʃa-tʃi dʒi-marɔ]

Já dancei o twist até demais.

Already danced the twist until too much

marɔ nãu sei mi kã-sei du ka-lip-su au tʃa tʃa tʃa

Mas não sei, me cansei, do calypso ao chá chá chá.

but (I do) not know, myself bored, of calypso to cha-cha.

Só danço samba, só danço samba.	I only dance the samba, I only dance the
Vai, vai, vai, vai, vai.	samba – go, go, go, go, go
Só danço samba, só danço samba.	I only dance the samba, I only dance the
Vai.	samba – go.
Já dancei o twist até demais.	I've already danced the twist too much
Mas não sei, me cansei, do calypso ao chá chá chá.	And I'm tired of calypso and cha-cha. ¹

¹ Translations and IPA transcriptions by Elizabeth Pauly.

Background

Só Danço Samba, composed in 1962, comes out of the *Bossa Nova* style of music. *Bossa Nova* translates as *new trend*, but can be defined as a fusion of the Brazilian *samba* and jazz. Developing in the beachside areas of Rio de Janeiro in the 1950s and 60s, *Bossa Nova* features a rhythmic structure based on the *samba*, a Brazilian dance popular in the region of Bahia, Brazil. (Figure 1). Instrumentation can be more complex, but the primary instruments are vocals, guitar and/or piano. Percussion is used judiciously. The style is laid back and low key. Arrangements put the focus on the melody. Accompanying instruments generally provide the harmony, although occasional vocal harmony between voices is not out of the question. More typical, however, is unison singing, or alternation of solos between two or more singers.

Figure 1



Bossa Nova became popular in the United States in the early 1960s, when Stan Getz and João Gilberto collaborated on the album *Getz/Gilberto*. The song featured Astrud Gilberto on vocals, Gilberto's wife at the time. Her rendition of *The Girl from Impanema* became a huge hit. This popularity in the U.S. led to a flurry of less than authentic performances, which over time watered down the genre and led to its vilification as a type of music suitable only to hotel lounges. However, recent recordings by Eliane Elias and Diane Krall, and soundtracks from popular television shows like *Mad Men* are bringing *Bossa Nova* back into favor.

In *Bossa Nova: The Story of the Brazilian Music That Seduced the World*, author Ruy Castro suggests that the song was part of a failed movement to invent a bossa nova dance. "Jobim, who had never danced in his life, had just finished writing 'Só danço samba' [Jazz 'n' Samba] with Vinicius, but it was without much conviction. So much so, in fact, that on hearing 'Só danço samba' for the first time, João Gilberto asked him, 'What's this Tomzinho? A boogie-woogie?'"²

Recordings

Publisher provided recording: <https://youtu.be/XjU0MJJaTnT0>

District 5 ILMEA Vocal Jazz: <https://youtu.be/jpL2ldV-PeQ>

² Wikipedia contributors. "Só Danço Samba (song)." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 13 Dec. 2017. Web. 26 May. 2018.

Perpetuum Jazzile, performed live at Vokal Xtravaganza 2008: This is not our arrangement, but sooo worth a look for style and feel: [So Danço Samba](#)

Analysis

Key: F Major

Meter: 2/2

Texture: homophonic

Form: The song itself is a 32 bar song

SECTION	MEASURE	EVENT AND SCORING
Intro	1-4	piano only
1 st chorus	5-36	<p>a ms. 5-12 S/A sing first phrase in unison</p> <p>a ms. 13-20 S/A continue to sing the melody joined by baritones on homorhythmic harmony</p> <p>b ms. 21-28 bridge phrase S/A continue to sing the melody joined by baritones on homorhythmic harmony</p> <p>a 29-36 like ms. 13-20</p>
2 nd chorus	38-68	<p>a a ms. 38 – 53 improvised or written out scat, any voice; harmonies are built on the harmonies of the first two phrases</p> <p>b ms. 54-61 voices join back in on melody, harmonized in the same manner as the previous b section</p> <p>a ms. 62-68 harmonized like ms. 29-36</p>
Coda	69-80	<p>ms. 69-71 – based on musical material from ms. 13-14</p> <p>ms. 72-77 – 3 part harmony on the word “vai” – each “vai” comes in with a new chord change</p> <p>ms. 78-80 – unison (octaves) singing on the melody of ms. 9-12</p>