

CONTENTS

Tunes included in VOLUME 124 are:

| <u>Song Title</u> | <u>Track #</u> | <u>Demonstration Tracks*</u> | <u>Track #</u> |
|--------------------|----------------|------------------------------|----------------|
| 1. Same Beat | 1 | --- Same Beat | 11 |
| 2. Valley | 2 | --- Valley | 12 |
| 3. Railroad | 3 | --- Railroad | 13 |
| 4. Part Tee | 4 | --- Part Tee | 14 |
| 5. Invitation Note | 5 | --- Invitation Note | 15 |
| 6. Byown | 6 | --- Byown | 16 |
| 7. Afosheriff | 7 | --- Afosheriff | 17 |
| 8. Here We Are! | 8 | --- Twice | 18 |
| 9. Twice | 9 | --- Korg In | 19 |
| 10. Korg In | 10 | --- Tuning Notes | 20 |

* The written melodies in this book may differ slightly from the melodies played on the demonstration tracks.

* The song "Here We Are" was not recorded as a demonstration track.

* Ademir Junioh - *Clarinet*; Bruno Medina - *Sax*; Moises Alves - *Trumpet*; Paulo Andre Tavares - *Guitar*; Renato Vasconcellos - *Keyboard and Melodica*; Andre Vasconcellos or Romulo Duarte - *Bass*; Leander Motta - *Percussion*

| | |
|---|---------|
| What Kind Of Music Is Played In Brazil?..... | ii |
| Musicians On This Play-A-Long Set..... | iii |
| List of Artists..... | iii, 85 |
|  CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS..... | 1 |
|  Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS..... | 21 |
|  Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS..... | 41 |
|  BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS..... | 61 |
| Nomenclature..... | 20 |
| Soloing by Jamey Aebersold..... | 40 |
| Aebersold Play-A-Long Listing by Category..... | 60 |
| Drum Set Reference Chart..... | 80 |
| CD-Additional Information..... | 86 |

Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION

STEREO SEPARATION: RIGHT CHANNEL=Piano & Percussion; LEFT CHANNEL=Bass & Percussion
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

RENATO VASCONCELLOS - Piano; ANDRE VASCONCELLOS or ROMULO DUARTE - Bass;
LEANDER MOTTA - Percussion



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WHAT KIND OF MUSIC IS PLAYED IN BRAZIL?

Brazilian music is the result of the fusion of European music brought by the Portuguese, African music that came with the slaves in the 16th century, and native Indian music that was already an established form on the continent when the colonization process started.

The fusion of these three diverse elements began shortly after the discovery of Brazil in 1500. Slaves, brought to this land from Africa, came mainly from two diverse tribes, the Sudanese and the Bantos. These groups brought their different rhythms. Language also played an important role in the development of Brazilian Music. Brazil is unique in South America being the only country that speaks exclusively Portuguese. This language is highly melodic and rhythmic.

Although often confused with the Spanish influenced music from Central America like the calypso, rumba, salsa and other variations, Brazilian music is very different. The rhythms are far more subtle and developed from geographical regions within the country. In addition, the harmony is considerably more advanced and sophisticated. During the 1930's, Brazil's culture was first brought to North America in the person of Carmen Miranda, the singer, who made popular "Carnaval" tunes. She was noted for her flamboyant costumes and her use of hats with pineapples and bananas. "Yes, we have bananas!" was one of her greatest hits. Brazilian music at this time was viewed as a novelty.

During the 1960's, Brazilian-influenced music became well known all over the United States. The Bossa-Nova was popularized by jazz saxophonist Stan Getz. Through Getz, the music of Brazil's most famous composer Antonio Carlos Jobim (Tom Jobim) became an important influence on American music and music throughout the world. Carmen Miranda and her Carnaval costumes gave way to the intimate style based on the acoustic guitar and the soft voice, with lyrics telling about the beauty of Rio de Janeiro, its girls, its birds and beaches.

The music of Brazil is also influenced by diverse regional styles. For example the Bossa-Nova is from the southeastern, European influenced region, while *Baião*, *Partido-alto*, and *Afoxé* are the main rhythms from the north and northeastern regions which are rich in African culture and based on dance, percussion, and wind instruments.

Let's take a close look at the origins of these styles:

Samba is the most famous rhythmic style from Brazil. In the middle of the nineteenth century, right after the slaves emancipation, groups from different parts of the country moved to Rio de Janeiro and brought a wide variety of chant forms from the work-songs and Afro-Brazilian cults. The amalgamation of these elements led to the rise of the **samba**. In 1917, the recording of the first Carnaval hit, *Pelo Telefone*, consolidated the style as a Brazilian trademark. Names related to the style: Paulinho da Viola, João Bosco, Djavan and Dona Ivone Lara.

Bossa-Nova, or simply **bossa**, is a style derived from **samba**. In the 50s, Brazilian composers influenced by both Jazz and French harmonies brought over a fresh air to the old styles. It is especially slower and lighter than **samba** and features a very intimate way of singing and playing. Jobim and other **bossa** players introduced the use of the drum set instead of the percussion ensemble. Names related to this style: Tom Jobim, João Gilberto, Elis Regina and Roberto Menescal.

Baião was a popular dance form in the Northeast during the nineteenth century. Historians trace it back to the instrumental interlude played by folksingers as a bridge between verses on a *desafio* (poetic contest). The accordion is the most important instrument on this style, accompanied by a triangle and a *zabumba* (a large drum carried by the player around his neck). Names related to this style: Luiz Gonzaga, Dominginhos and Hermeto Pascoal.

Afoxé is a very popular rhythm from Bahia. The **Afoxé** groups refer back to their African roots with their displays, especially to African gods like *Oxum*. They established themselves firmly as a part of the Carnaval. Groups are made up exclusively of percussion instruments. The melody is carried alone by members of the group and by the crowd. Names related to this style: Caetano Veloso e Gilberto Gil.

Partido-alto is a variation on **samba** dating back to the turn of the twentieth century. The refrain of the partido-alto were sung by the participants in an improvised fashion while standing in a circle. The rhythm was simultaneously supported by hand-clapping or on a *pandeiro*, a percussion instrument used for all styles of Brazilian music. The *pandeiro* looks like a tamborine but is played in a different way. It is held in the left hand while the right hand beats the main rhythm. Names related to this style: Instrumental group Azymuth, Airtó Moreira and samba singer Zeca Pagodinho.

Maracatu is the name of a style very similar to **baião**. The rhythm was part of a procession put on by slaves to celebrate and remember their African ancestors. It was played and danced around the church as a form of syncretism. The big drums, called *alfaias*, the snares, and the *agogo* (kind of a double cowbell) are the main core of the rhythm.

MUSICIANS ON THIS PLAY-A-LONG SET

Renato Vasconcellos (piano) got his Master's Degree in Jazz Piano Performance at the University of Louisville (KY) where he founded the UofL Brazilian Ensemble. During that time, he lived in the US (2000-2001), he took part in the jazz scene, performing in Louisville (KY), Indianapolis (IN), Cincinnati (OH) and Kansas City (MO) either with his band, or as a pianist for Jamey Aebersold Quartet. In addition to his work as a musician and composer, he directed the CD's: "Brasília", by pianist Phil Degreg, and "Tracings," by saxophonist Mike Tracy. Currently, he teaches Jazz Piano at Universidade de Brasília where he is developing a kind of Jazz Curriculum adapted to Brazilian Popular Music.

André Vasconcellos (bass) has played with big names such as Ivan Lins, Djavan and Toninho Horta. His musical style incorporates influence from Brazilian music, jazz and funk. Currently, he plays around the world as a member of mandolin virtuoso Hamilton de Holanda's group. André plays on every track of this volume except for tracks 3 and 5.

Rômulo Duarte (acoustic/electric-bass) lived in Milan (Italy) during the 90's where he played several jazz gigs. Back in Brazil, he plays an active role in the "Rodas de Samba" (kind of samba jam-sessions), in Rio de Janeiro. Currently, he plays with Roberto Menescal (a big name from Bossa Nova), in shows in Brazil, EUA and Japan. You can hear him on tracks 3 and 5.

Leander Motta (drums/percussion) is a researcher of many regional styles. He is also a member of the group Samba-Choro that keeps roots of Brazilian Music alive. He has played with big names such as guitarist Toninho Horta, trumpeter Marcio Montarroyos and saxophonist Leo Gandelman.

LIST OF ARTISTS

Start your Brazilian Music Research trying to find out some of these names. The list has musicians from the past and present. Go on the web, find CDs, and books!

Saxophone: Nivaldo Ornellas, Carlos Malta, Pixinguinha, Raul Mascarenhas, Mauro Senise, Teco Cardoso, Hermeto Pascoal, Roberto Sion, Vitor Assis Brasil, Leo Gandelman, Daniela Spielmann, Mario Seve, Zé Nogueira, Marcelo Coelho, Vitor Santiago, Ademir Juniooh, Sérgio Galvão, Bruno Medina, Vadim Arsky, Proveta, e Marcelo Martins.

Accordion: Sivuca, Dominginhos, Luiz Gonzaga, Marcos Nimirichter, Toninho Ferragutti, Gilson Peranzetta, Renato Borghetti, e Oswaldinho do Acordeon.

Harmonica: Gabriel Grossi, Mauricio Einhorn, Edu da Gaita, Pablo Fagundes, e Rildo Hora.

Clarinet: Paulo Moura, Proveta, Paulo Sergio Santos e Ademir Juniooh.

Flute: Mauro Senise, Raul Mascarenhas, Altamiro Carrilho, Odete Ernest Dias, Pixinguinha, Nivaldo Ornellas, Teco Cardoso, Hermeto Pascoal, Beth Ernest Dias, Marcelo Martins, Andrea Ernest Dias, Roberto Sion, e Mario Seve.

Trumpet: Marcio Montarroyos, Jesse Sadoc, Nilton Rodrigues, Paulinho Trompete, Moises Alves, Bidinho, Daniel Alcantara, Joatan Nascimento, Bruno Santos, Fabinho Costa, Walmir Gil, Nahor Gomes, Rubinho Antunes, e Barrosinho.

Trombone: Raul de Souza, Vitor Santos, Lucio Silva, Moises Santos, Zé da Velha, Bocato, e Paulinho do Trombone.



3. Railroad

(Afoxé)



PLAY 3 CHORUSES (♩ = 112)

Renato Vasconcellos

INTRO

E \flat /C D/C D \flat /C C E \flat /C D/C D \flat /C C

Intro piano accompaniment in 4/4 time. The right hand plays chords with eighth notes, and the left hand plays a steady eighth-note bass line.

MELODY

MELODY line 1 with chords: C-7 D-7/C C-7 D-7/C C-7 D-7/C A-7 A-7/D

D \flat Δ E \flat /C D/C D \flat /C C E \flat -7 B \flat -7/E \flat E \flat -7 B \flat -7/E \flat

MELODY line 2 with chords: D \flat Δ E \flat /C D/C D \flat /C C E \flat -7 B \flat -7/E \flat E \flat -7 B \flat -7/E \flat

E \flat -7 B \flat -7/E \flat C-7 C-7/F F7 B-7/E E7

MELODY line 3 with chords: E \flat -7 B \flat -7/E \flat C-7 C-7/F F7 B-7/E E7

E \flat -7 B \flat -7/E \flat E \flat -7 B \flat -7/E \flat C-7 D-7/C C-7 D-7/C

MELODY line 4 with chords: E \flat -7 B \flat -7/E \flat E \flat -7 B \flat -7/E \flat C-7 D-7/C C-7 D-7/C

C-7 D-7/C A-7 A-7/D D \flat Δ

MELODY line 5 with chords: C-7 D-7/C A-7 A-7/D D \flat Δ

E \flat /C D/C D \flat /C C C-7/F F7 B-7/E E7

MELODY line 6 with chords: E \flat /C D/C D \flat /C C C-7/F F7 B-7/E E7

BAIÃO

C-7/F F7 B-7/E E7

MELODY line 7 with chords: C-7/F F7 B-7/E E7