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NOTE: 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 = Guitar, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

DAVE STRYKER - nylon string guitar; BILL MOORING - bass; DUDUKA DA FONSECA - drums & percussion

Engraving by DAVID SILBERMAN
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Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com



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Book only: \$5.95 U.S.

INTRODUCTION

Antonio Carlos Jobim is the most famous of all Brazilian popular music composers; in his own country he is often compared to George Gershwin, especially with respect to his sophisticated harmonies and his uncanny ability to create memorable melodies. He was the central composer of the bossa nova movement, whose heyday began in 1958 and lasted into the mid-60s. When the whoopla subsided, Jobim continued to write first-rate tunes, many of which have been played and recorded by jazz musicians. Most of the tunes on this album are from the late 50s and early 60s.

Jobim was born in Rio de Janeiro in 1927. By 1950 he was playing in clubs, and in 1954 he began writing arrangements for record dates. At about this time the first West Coast Jazz records were being imported into Brazil, and Jobim was among the local musicians who listened enthusiastically to Chet Baker, Bud Shank, and especially Gerry Mulligan. In 1956 Jobim began collaborating with poet-lyricist Vinicius de Moraes, and two years later he met singer-guitarist Joao Gilberto, whose unique approach to rhythm and intimate vocal style were the final elements necessary for the bossa nova's initial success. The first release by this team, *Chega de Saudade (No More Blues)* in English, though "saudade" is closer to meaning "longing," "nostalgia" or "sadness" than "blues"), was a success in Brazil following its release in July, 1958. *Desafinado* was the follow-up single, and Gilberto's first album appeared in Brazil in 1959. Incidentally, Jobim, Moraes and Gilberto had to put up with critics who complained that the bossa nova was little more than an imitation of modern jazz. Jobim retorted that "Flat fifes and sharp nines are not the exclusive domain of jazz composers. Bach also used them." And to prove the point, the first phrase of *Desafinado* ends in a flatted fifth, and the lyric is about singing off-key in a way that humorously deals with the subject — a tweak of the critics' noses.

Most of the other tunes on this play-a-long set followed quickly. *Quiet Nights/Corcovado* (literally "the hunchback," the name of a mountain overlooking Rio de Janeiro), *How Insensitive/Insensatez*, *Meditation/Meditacao*, *Once I Loved/Amor em Paz*, *So Danco Samba*, and *One Note Samba/Samba de Uma Nota So* were written before most Americans had heard of the bossa nova. But in Brazil it was a social phenomenon as well as a musical one. The term "Bossa Nova" meant anything new, modern or surprising. One spoke of bossa nova girls, bossa nova cars — even Brazil's president was considered bossa nova. The new style was heard by American musicians touring South America, but it wasn't until guitarist Charlie Byrd brought back a Gilberto record and played it for Stan Getz that sparks flew. Getz agreed to do an album with Byrd's trio ("Jazz Samba," Verve 314 521 413-2) that included *Desafinado* and *One Note Samba*. The album made the top of Billboard's album chart in the fall of 1962 and got a five star review in Down Beat magazine — a rare alignment of popular taste and jazz criticism. A media blitz for the bossa nova followed, causing Charlie Byrd to comment, "I knew it was something that would have a lot of public appeal. But I didn't know that it would inspire bossa nova neckties." American pop artists with little or no affinity for Brazilian music were trying to cash in: Elvis Presley's *Bossa Nova Baby* and *Blame It on the Bossa Nova* by Eydie Gorme, for example. Brazilians were also getting a piece of the American action. A sold-out concert at Carnegie Hall in November of 1962 presented several of the leading Brazilian musicians including Joao Gilberto and resulted in several recording contracts for the artists. Jobim himself participated in a recording the following year that brought Joao Gilberto and Stan Getz together ("Getz-Gilberto," Verve 314 521 414-2). It included *The Girl from Ipanema* (named for a teenage girl who walked to the beach each day past a bar in Ipanema where Moraes and Jobim liked to hang out) and *O Grande Amor*. It was as big a success as the "Jazz Samba" album.

With the British invasion spearheaded by the Beatles in 1964, the pop excesses of the bossa nova movement in America dried up, leaving the bossa nova repertoire primarily to jazz musicians and cabaret singers, who to this day are attracted to the sophisticated harmonies and rhythms. When Jobim died in 1994, he was a national hero in his homeland.

To get the proper mood on this disk, guitarist Dave Stryker used a nylon string guitar. He and bassist Bill Moring, a long-term associate, are joined by Brazilian percussionist Duduka Da Fonseca.

The "Brazilian Sound" by Chris McGowan and Ricardo Pessanha (1991, Billboard Books) provided much of the background in preparing these notes. Gene Lees' article on Jobim in the March, April and May, 1995 issues of the *Jazzletter* was also helpful.

Phil Bailey - 12/3/00



8. The Girl From Ipanema (Garôta De Ipanema)

PLAY 4 CHORUSES (♩ = 144)

Music
English
Original
D-7

INTRO FΔ Gb7+4 FΔ

Play 4 times

1. Tall and tan and
2. When she walks she's

G7 G7

From Ip - a - ne - ma goes walk - ing, and when she pass - es, each one
so cool and sways so she pass - es, each one.

Gb7+4 FΔ

she pass - es goes, "Ahh" Oh, but I watch her so
she pass - es goes, "Ahh"

B7+4 A-7/D

sad - ly. can I tell her I love her?

D7 Bb-7/Eb Eb7

ould give my heart glad - ly, But can

A-7 G-7 C7b9

sea, she looks straight a - head not at me.

D-7 G7

and young and love - ly, The Girl From Ip - a - i

G-7 Gb7+4 FΔ Gb7+4

ma goes walk - ing, and when she pass - es I smile, but she does - n't see.
Last chorus only: no, she does - n't see.

SAMPLE