CHARLIE BYRD
JAZZ 'N' SAMBA FOR GUITAR
THE MUSIC OF ANTONIO CARLOS JOBIM
NEW ENLARGED EDITION

[Image of a parrot and a man playing guitar]
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INTERPRETATION OF THE BOSSA NOVA

The bossa nova should almost play itself. There is no feeling of "push" as in a jazz piece. Just ride along easily with everything rather understated—much more subtle than, say, the mambo or cha-cha-cha.

The melody must be given prime consideration. Not only must the melody be played louder than its surrounding notes, but it must also be phrased with a certain amount of freedom. Much of the beauty and excitement of the bossa nova lies in the contrast between the melody, phrased rather freely, and the rhythm section which is rather tight sounding and very even. This is well illustrated by the music of Villa-Lobos. This greatest of Brazilian composers wrote many highly rhythmic pieces for the guitar, but did not hesitate to employ ritards, rallentandos, accelerandos and other breaks in tempo in order to enhance the melody.

HOW TO PRACTICE THESE ARRANGEMENTS

Some of the arrangements in this folio will be a challenge for the average player. I would like to suggest a method of practice that may be helpful. Use a metronome or other method of keeping a slow, steady tempo. Keep the eighth note in mind as the basic rhythmic unit, not the quarter note. Practice very slowly until you have the co-ordination of the various parts under the hand as well as in your ear. Only then should you attempt to bring the piece up to proper tempo.

PLAYING RHYTHM GUITAR IN THE BOSSA NOVA

I think a few words might be appropriate here on the subject of playing rhythm guitar in the bossa nova. For example, when backing up a vocalist or soloist:

Just adding even eighth notes to the rhythm section is a help:

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\[ \text{Music notation image} \]
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Editor's note: In the bossa nova, and other Latin American music as well, the eighth note is interpreted as it is in classical music, that is, exactly evenly. Note the difference between this and the jazz interpretation which makes eighth notes sound more like \[\begin{align} &\text{or} \quad \text{or} \end{align}\]

To the basic eighth note pattern may be added bass notes. These may be half notes:

\[
\begin{align}
&\text{etc.}
\end{align}
\]

or dotted quarters followed by eighth notes:

\[
\begin{align}
&\text{etc.}
\end{align}
\]

The underlying accentuation of the bossa nova is derived from the old Spanish rhythm: \[\begin{align} &\text{In the most typical bossa nova beat, this rhythm is combined with its mirror image:} \end{align}\]

Editor's note: Except for the 1st quarter note of the 2nd bar, this corresponds exactly to the clave beat as used in the bossa nova. Anyone interested in the construction of Latin music should realize that the clave beat is its whole foundation: rhythmic, melodic and harmonic.

Compare the traditional clave beat (used in the cha-cha-cha, bolero, beguine, etc.) with the bossa nova clave.

\[
\begin{align}
&\text{Traditional clave} \quad \text{Bossa nova clave}
\end{align}
\]

Notice especially the subtle shift in accent in the second bar.

Although it is impossible to give exact rules for rhythm playing, a hint may be in order here. If the drummer is playing even eighth notes, the guitarist should play with a great deal of freedom. But if the drummer is accenting, the guitarist should try to avoid conflicting too much with these accents. That is, he must play "in clave." A comparison between the rhythmic figures on page 4 and the bossa nova clave beat will show you what this means.
SOME TYPICAL BOSSA NOVA RHYTHM PATTERNS

1)

2)

3)

4)

IMPORTANT

The chord diagrams which are found with each arrangement are meant as an aid to players whose sight reading is not all it should be. They should not be used for the rhythm guitar part.
English Lyric by
NORMAN GIMBEL

JAZZ 'N' SAMBA
(Sõ Danço Samba)

Tune lowest string to D.

Em7

A13b9

2fr.

Em7

A13b9

D6

E9

3fr.

3fr.

E9

Em7 (Abass)

D6

Am7

5fr.

D7

7fr.

G6

G7

Em7

7fr.

E7

7fr.

A7

D6

G7

3fr.

3fr.

D6

Em7 (Abass)

(Fingering as before)

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IT WAS NIGHT
(Foi A Noite)
Samba-Canção

English Lyric by GENE LEES

Original Text and Music by ANTONIO CARLOS JOBIM and NEWTON MENDONÇA

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VEM' VIVER À MEU LADO
Samba-cancão

Original Text and Music by
ANTONIO CARLOS JOBIM and
ALCIDES FERNANDES

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(Fingering as before)
D. S. al Coda
NO MORE BLUES
(Chega De Saudade)

English Lyric by
ON HENDRICKS and
ESSIE CAVANAUGH

Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES

Bossa nova tempo

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FLY ME TO THE MOON

Words and Music by BART HOWARD

Fly me to the moon, and let me play among the stars:

Bm7-5
Spring is like on Jupiter and Mars

Am7
Fill my heart with song, and let me sing forevermore:

Bm7-5
Long for all I worship and adore.

Cmaj7
ture:

C7
In other words:

F6
G7
G7-9
C
Cmaj7

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O PATO
(The Duck)

English lyric by JON HENDRICKS

Original text and music by JAYME SILVA and NEUZA TEIXEIRA

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