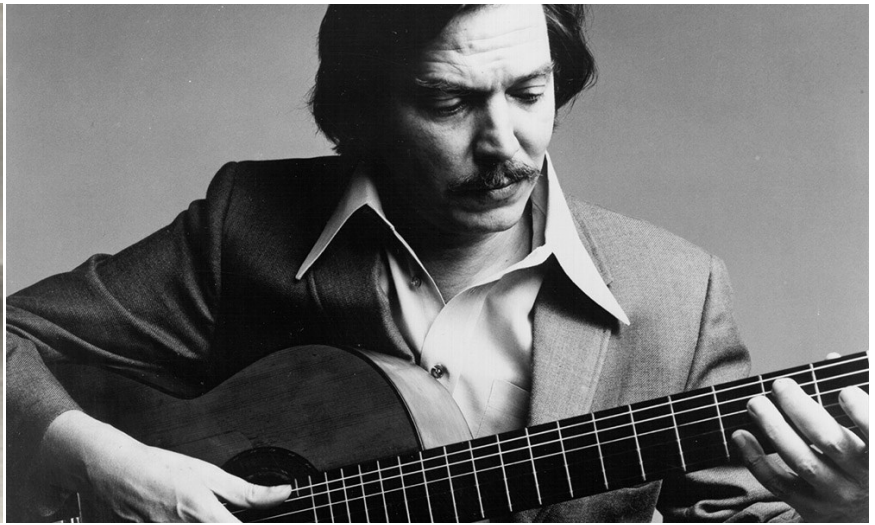


10 BOSSA NOVA - **Antonio Carlos Jobim** (25. 1. 1927 Rio de Janeiro – 8. 12. 1994 NY)
https://cs.wikipedia.org/wiki/Antonio_Carlos_Jobim



Joao Gilberto-voc; unlisted orchestra, Antonio Carlos Jobim-cond.
 November 10, 1958.
 78 Odeon 13059 / CD World Pacific CDP 7 93891 2.

DESAFINADO (Slightly Out Of Tune)

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 the U.S.A. and Canada

English Lyric by Jon Hendricks and Jessie Cavanaugh
 Original text by Newton Mendonca
 Music by Antonio Carlos Jobim

Medium Bossa Nova

F G7b5 Gm7 C7 C7/Bb

Love is like a nev - er - end - ing mel - o - dy; _____ po - ets have com - pared it to a

Am7b5 D7b9 Gm7 A7b9 D7 D7b9

sym - pho - ny, _____ a sym - pho - ny con - duc - ted by the light - ing of the moon,

G7b9 GbM7 F

but our song of love is Slight - ly Out Of Tune. _____ Once your kiss - es raised me to a

G7b5 Gm7 C7 C7/Bb Am7b5 D7b9 Gm7

fev - er pitch, _____ now the orch - es - tra - tion does - n't seem so rich. _____ Seems to me you've changed

Bm7 Eb7 FM7 Bm7b5 E7b9 AM7 Bdim7 Bm7 E7

_____ the tune we used to sing; _____ like the Bos - sa No - va, love should swing. _____ We

A Bdim7 Bm7 E7 A Fm7

used to har - mo - nize, _____ two souls in per - fect time. _____ Now the song is dif - f'rent and the

Bm7 E7 CM7 C#dim7 Dm7 G7

words don't e - ven rhyme, _____ 'cause you for - got the mel - o - dy our hearts would al - ways croon, _____ and so what

Gm7 Fdim G7 C7 C7b5 F G7b5

good's a heart that's Slight - ly Out Of Tune. _____ Tune your heart to mine the way it used to be; _____

Gm7 C7 C7/Bb Am7b5 D7b9 Gm7 Bm Eb7

_____ join with me in har - mo - ny and sing a song of lov - ing. We're bound to get in tune a - gain be -

FM7 Dm7 G7 Bm7

fore too long. There'll be no De - sa - fi - na - do when your heart be - longs to me com - plete - ly. _____

Eb9 G7 Gm7 C7 F6

_____ Then you won't be Slight - ly Out Of Tune, _____ you'll sing a - long with me. _____



joão
gilberto
desafinado
rosa
morena
bluebell
bb03096



02 Desafinado

5:53

Stan Getz-ts; Charlie Byrd-g; Keter Betts-b; Gene Byrd-b, g; Buddy Deppenschmidt-dr; Bill Erichenbach-dr.

All Souls Unitarian Church, Washington, DC, February 13, 1962.

LP Verve V6-8432 / CD 823 611-2.



Charlie Byrd (1925 – 1999)

03 Desafinado

4:12

Stan Getz-ts; Antonio Carlos Jobim-p; Joao Gilberto-g, voc; Tommy Williams-b; Milton Banana-dr.

New York, March 18-19, 1963.

LP Verve V6-8545 / CD 823 611-2.



Stan Getz (1927 – 1991) & Joao Gilberto (1931 – 2019)



04 **Desafinado** (Off Key)

2:46

Antonio Carlos Jobim-p, g; Claus Ogerman Orchestra, including Jimmy Cleveland-tb; Leo Wright-fl, as; George Duvivier-b; Edson Machado-dr; unlisted strings; Claus Ogerman-arr, cond.

New York, May 9-10, 1963.

LP Verve V6-8547 / CD 516 409-2.



Claus Ogerman (1930 – 2016)

Born in Ratibor, Upper Silesia, Germany [today Racibórz, Poland]

ONE NOTE SAMBA

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Brazil
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all
English Speaking Countries

Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Samba

Dm7
D♭7
Cm7
B7♭5

This is just a lit - tle sam - ba built up - on a sin - gle note. Oth - er

Dm7
D♭7
Cm7
B7♭5

notes are bound - to fol - low but the root is still - that note. Now this

Fm7
B♭7
E♭M7
A♭7

new one is - the con - se - quence - of the one we've just - been through - as I'm

Dm7
D♭7
Cm7
B7♭5
B♭6

bound to be - the un - a void - a - ble con - se - quence - of you.

E♭m7
A♭7
D♭M7

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or near - ly noth - ing.

D♭m7
G♭7
C♭M7

I have used up all the scale I know and at the end I've come to noth - ing, or near - ly

Cm7♭5
B7♭5
Dm7
D♭7
Cm7
B7♭5

noth - ing. So I come back to - my first - note, as I must come back - to you. I will

Dm7
D♭7
Cm7
B7♭5
Fm7

pour in - to - that one - note all the love I feel - for you. An - y - one who wants - the whole -

B♭7
E♭M7
A♭7
D♭M7

- show Re, Mi, Fa, Sol, La, - Ti Do, - he will find him - self - with no -

C7
G♭M7
1. B♭6
F7#5
2. B♭6

- show. Bet - ter play - the note - you know. This is -

Joao Gilberto-voc; unlisted orchestra, Antonio Carlos Jobim-cond.
April 4, 1960.
LP Odeon MOFB 3151 / CD World Pacific CDP 7 93891 2.



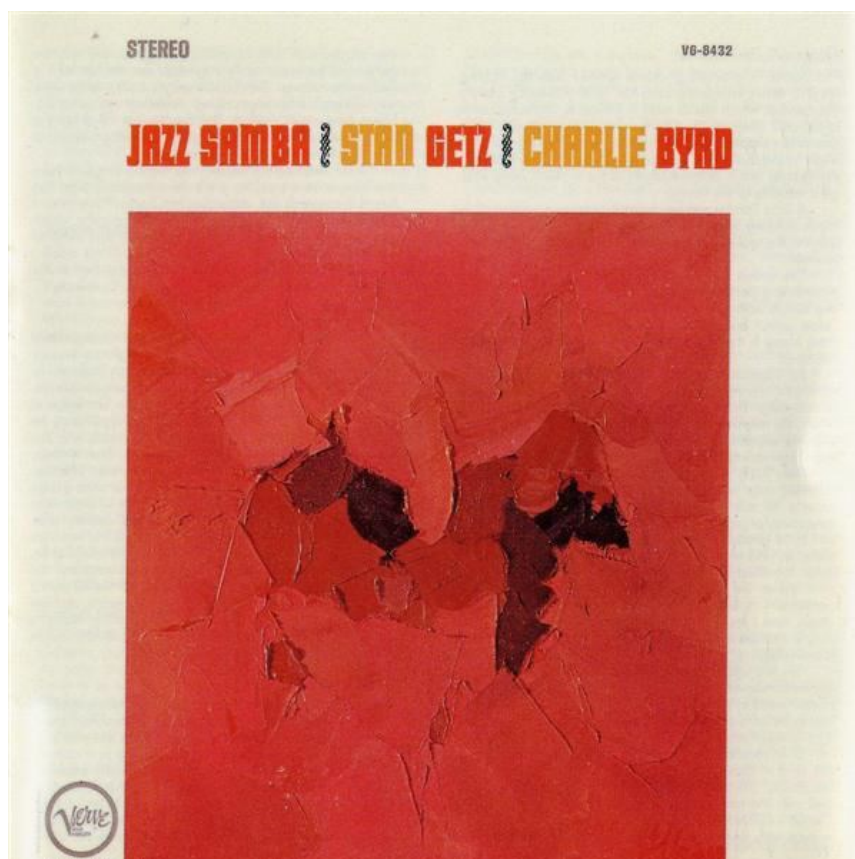
06 Samba de uma nota so (One Note Samba)

6:12

Stan Getz-ts; Charlie Byrd-g; Keter Betts-b; Gene Byrd-b, g; Buddy Deppenschmidt-dr; Bill Erichenbach-dr.

All Souls Unitarian Church, Washington, DC, February 13, 1962.

LP Verve V6-8432 / CD 823 611-2.



07 Samba de uma nota so

3:28

Stan Getz-ts; *Gary McFarland Orchestra*: Doc Severinsen, Bernie Glow or Joe Ferrante, Clark Terry or Nick Travis-tp; Ray Alonge-h; Tony Studd, Bob Brookmeyer or Willie Dennis-tb; Gerald Sanfino or Ray Beckenstein-fl; Eddie Caine-af; Ray Beckenstein and/or Babe Clark and/or Walt Levinsky-cl; Romeo Penque-bcl; Jim Hall-g; Hank Jones-p; Tommy Williams-b; Johnny Rae-dr; Jose Paulo-tamb; Carmen Costa-cabassa; Gary McFarland-arr, cond.
New York, August 27-28, 1962.
LP Verve V6-8494 / CD 823 611-2.



Gary McFarland (1933 – 1971)

08 Samba de uma nota so

3:16

Stan Getz-ts; *Astrud Gilberto*-voc; Gary Burton-vib; Gene Cherico-b; Helcio Milito-dr;
Kenny Burrell-g.

New York, May 22, 1964.

LP Verve V6-8600 / CD 823 611-2.



Astrud Gilberto (*1940)

BOSSA

CORCOVADO - ("QUIET NIGHTS...") - JOBIM

(INTRO - SLOWLY)

Handwritten musical score for "Corcovado" by Jobim. The score is written on ten staves. The first staff is the vocal line, and the remaining nine are for guitar. The music is in 4/4 time and features a variety of chords including A-7, Bb7, A-7, A-7/G, D/F#, F#7, D7/A, Ab0, G-7, C7sus4, F#7, Fmaj7, Fmaj7, F-7, Bb7, E-7, A7(b9), D7, D-7, Ab0, D7/A, Ab0, G-7, C7sus4, F#7, Fmaj7, Fmaj7, F-7, F-6, E-7, A-7, D-7, G7b9, E-7, A7, D-7, G7, and C6. The score includes dynamic markings like 'p' and 'f', and a final instruction '(LAST X ONLY)' above the final staff.

Joao Gilberto-voc; unlisted orchestra.

March 30, 1960.

LP Odeon MOFB 3151 / CD World Pacific CDP 7 93891 2.



Corcovado (česky *Hrbáč*) je 710 m vysoký vrchol nad městem Rio de Janeiro. Na vrcholu se nachází socha Krista Vykupitele (Cristo Redentor) s rozepjatýma rukama, která se stala symbolem Rio de Janeira. V roce 2007 jeden z nových sedmi divů světa. Tuto sochu si roku 1921 objednala arcidiecéze Rio de Janeiro. Je dílem francouzského sochaře Maximiliena Paula Landowského. Socha je v noci osvětlena, s podstavcem je vysoká 39.6 metrů, váží 1145 tun. Socha, která byla odhalena 12. října 1931 jako památník brazilské nezávislosti na Portugalsku (1822), v roce 1931 byla též vysvěcena.



10 Corcovado

4:15

Stan Getz-ts; *Antonio Carlos Jobim*-p; *Joao Gilberto*-g, voc; Tommy Williams-b; Milton
Banana-dr; *Astrud Gilberto*-voc.

New York, March 18-19, 1963.

LP Verve V6-8545 / CD 823 611-2.



João Gilberto

Antonio Carlos Jobim

Stan Getz



11 **Corcovado**

5:13

Stan Getz-ts; Steve Kuhn-p; *Laurindo Almeida*-g; George Duvivier-b; Dave Bailey-dr;
Edison Machado, Jose Soarez, Luis Parga, Jose Paulo-perc.
New York, March 21, 1963.
CD Verve 823 611-2.



Laurindo Almeida (1917 – 1995)

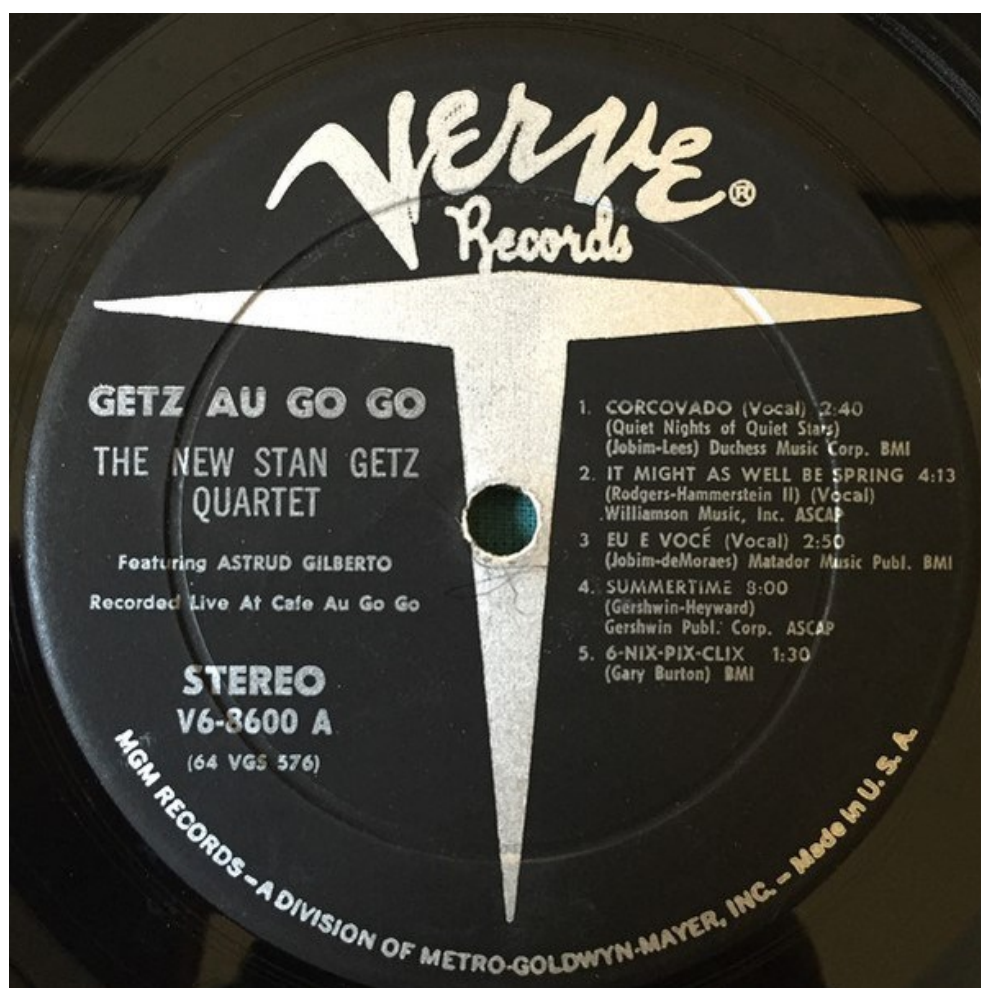
12 **Corcovado** (Quiet Nights of Quiet Stars)

2:32

Stan Getz-ts; **Astrud Gilberto**-voc; Gary Burton-vib; Gene Cherico-b; Helcio Milito-dr;
Kenny Burrell-g.

New York, May 22, 1964.

LP Verve V6-8600 / CD 823 611-2.



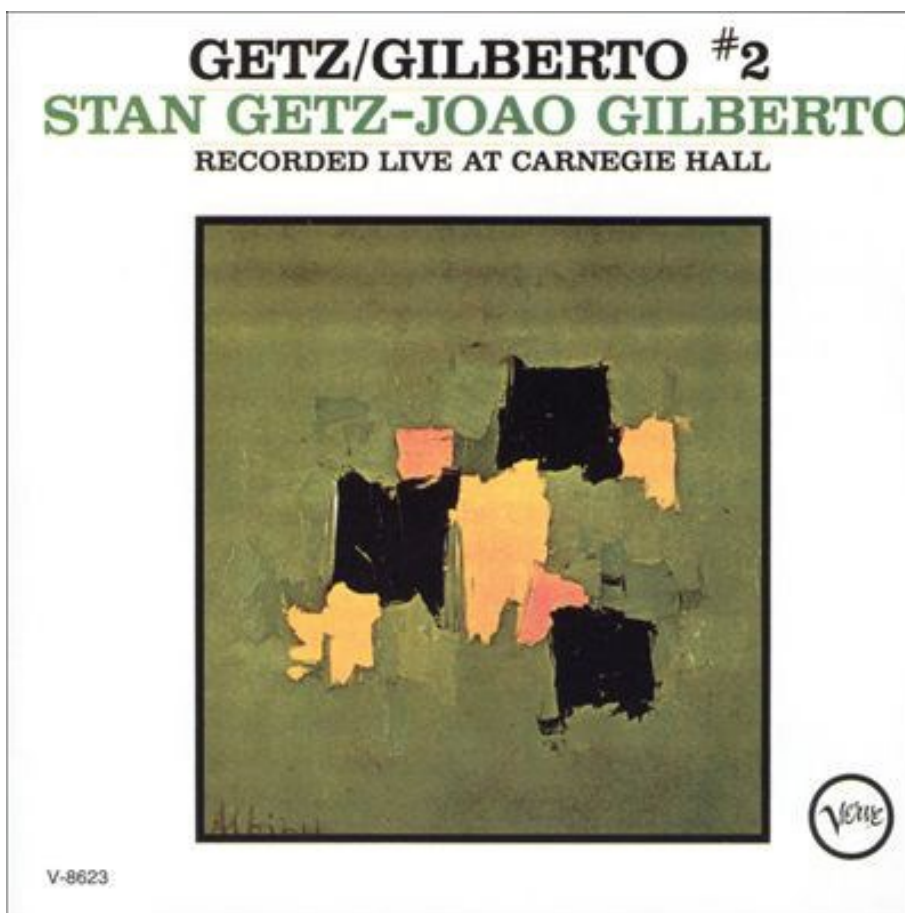
13 Corcovado

5:39

Stan Getz-ts; *Joao Gilberto*-g, voc; Gary Burton-vib; Gene Cherico-b; Joe Hunt-dr; *Astrud Gilberto*-voc.

Live at Carnegie Hall, New York, October 9, 1964.

CD Verve 823611.



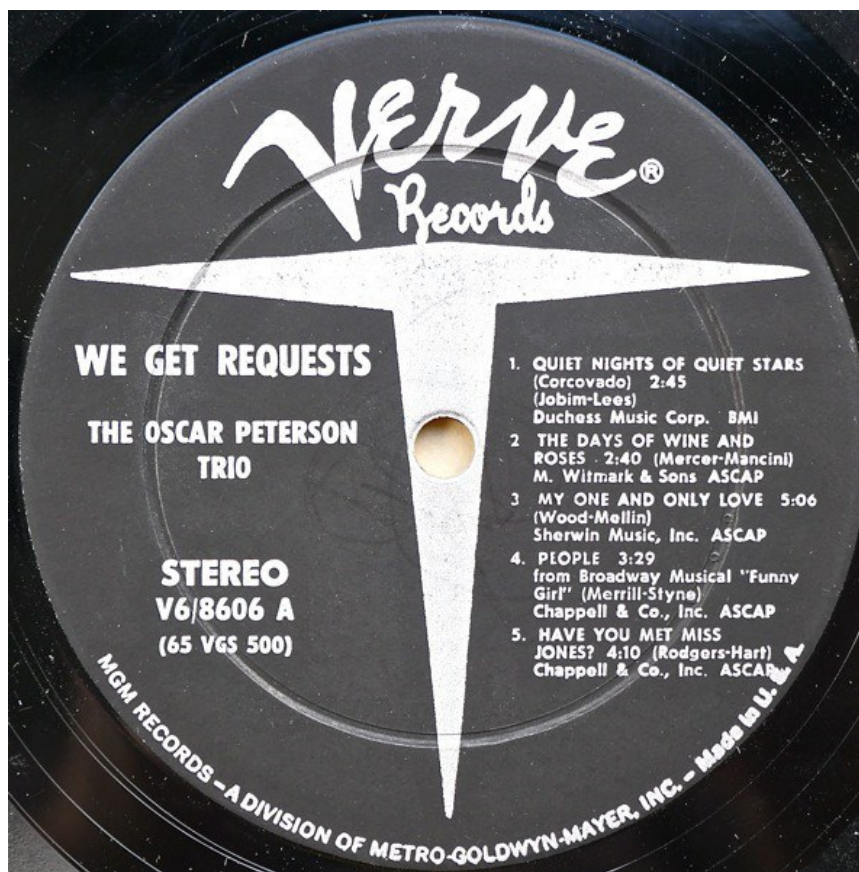
14 Quiet Nights of Quiet Stars (Corcovado)

2:06>

Oscar Peterson-p; Ray Brown-b; Ed Thigpen-dr.

New York City, October 19, 1964.

LP Verve V6-8606 / CD 810 047-2.



15 Corcovado

2:40

Miles Davis-tp; **Gil Evans Orchestra**: Ernie Royal, Bernie Glow, Louis Mucci, Harold Shorty Baker-tp; J. J. Johnson, Frank Rehak-tb; Ray Alonge, Julius Watkins, ?Don Corrado-h; Bill Barber-tu; Steve Lacy-ss; Al Block-fl; Jerome Richardson, ?Ray Beckenstein-fl, reeds; unknown-reeds, ww; Bob Tricarico-bsn; Garvin Bushell-bsn, contra bsn; ?Janet Putnam-harp; Paul Chambers-b; Jimmy Cobb-dr; Willie Bobo-bgos; Elvin Jones-perc; Gil Evans-arr, cond. New York, July 27, 1962.

CD Columbia 67397.

(Corcovado is followed by Aos pes da cruz, M.Pinto-P.Goncalves)



Miles Davis and Gil Evans during one of the recording sessions for *Quiet Nights*, August 1962. Photos Don Hunstein. © Courtesy of SME.

THE GIRL FROM IPANEMA (Garota De Ipanema)

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Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all
English Speaking Countries

Original Words by Vinícius De Moraes
English Words by Norman Gimbel
Music by Antonio Carlos Jobim

Moderate Bossa Nova

FM7 G7

Tall and tan and young — and love - ly, The Girl — From I - pa - ne - ma goes walk - ing, and when
When she walks she's like — a sam - ba that swings so cool and sways — so gen - tle, that when

Gm7 G7 1. FM7 G7 5 2. FM7

— she pass - es each one — she pass - es goes "ah!" — "ah!" —
— she pass - es, each one — she pass - es goes

Gm7 G9 F#m7

— Oh, — but I watch her so sad - ly. — How —

D9 Gm7

— can I tell her I love her? — Yes, — I would give my heart

Eb9 Am7 D7 9 5 Gm7

glad - ly, — but each day when she walks to the sea, she looks straight a - head not at

C7 9 5 FM7 G7

me. Tall and tan and young — and love - ly, The Girl — From I - pa - ne

Gm7 G7 5 FM7

— ma goes walk - ing, and when — she pass - es I smile, — but she does - n't see.

G7 FM7 G7 FM7

She just does - n't see. No, she does - n't see. —

Stan Getz-ts; *Antonio Carlos Jobim*-p; *Joao Gilberto*-g, voc; Tommy Williams-b; Milton
 Banana-dr; *Astrud Gilberto*-voc.
 New York, March 18-19, 1963.
 LP Verve V6-8545 / CD 823 611-2.



17 **Garota de Ipanema** (Girl from Ipanema)

2:39

Antonio Carlos Jobim-p, g; Claus Ogerman Orchestra, including Jimmy Cleveland-tb; Leo Wright-fl, as; George Duvivier-b; Edson Machado-dr; unlisted strings; Claus Ogerman-arr, cond.

New York, May 9-10, 1963.

LP Verve V6-8547 / CD 516 409-2.



ANTONIO CARLOS JOBIM THE COMPOSER OF DESAFINADO PLAYS

18 The Girl from Ipanema

6:34

Stan Getz-ts; *Joao Gilberto*-g, voc; Gary Burton-vib; Gene Cherico-b; Joe Hunt-dr; *Astrud Gilberto*-voc.

Live at Carnegie Hall, New York, October 9, 1964.

CD Verve 823 611-2, 519 800-2.

Verve

519 800-2

Stan Getz – João Gilberto

Getz/Gilberto #2

519 800-2

Getz/Gilberto #2

RECORDED LIVE AT CARNEGIE HALL ON OCTOBER 9, 1964

A follow up to the original ground-breaking (and trend-setting) Stan Getz-João Gilberto collaboration, this legendary Carnegie Hall concert presents both the Getz quartet, featuring Gary Burton, and Gilberto's trio. The bonus material includes two tracks that are previously unissued.

1. Grandfather's Waltz	4:59
2. Tonight I Shall Sleep with a Smile on My Face	2:47
3. Stan's Blues	4:46
4. Here's That Rainy Day	4:02
5. Samba da Minha Terra	3:09
6. Rosa Moreña	4:06
7. Um Braco No Bronfa	2:52
8. Bim Bom	2:10
9. Meditation	3:56
10. O Pato	2:20
11. It Might as Well Be Spring – bonus track	5:53
12. Only Trust Your Heart – bonus track	5:50
13. Corcovado (Quiet Nights of Quiet Stars) – bonus track	5:41
14. Garota de Ipanema (The Girl from Ipanema) – bonus track	7:39
15. Eu e Voce – bonus track	3:28

Total playing time 63:38

Tracks 11-15 are bonus tracks not on the original LP; tracks 11 and 12 are previously unissued.
 Tracks 1-4: Stan Getz (ts); Gary Burton (vib); Gene Cherico (b); Joe Hunt (d).
 Tracks 5-10: João Gilberto (g); Keter Betts (b); Heleio Melito (d).
 Tracks 11-15: Stan Getz (ts); João Gilberto (g, vcl); Gary Burton (vib); Gene Cherico (b); Joe Hunt (d); Astrud Gilberto (vcl).

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519 800-2

Stan Getz – João Gilberto


Getz/Gilberto #2

Verve


519 800-2

7 314-519800-2 2

File under: Jazz and Brazil



Stan Getz and Astrud Gilberto photograph by Chuck Stewart



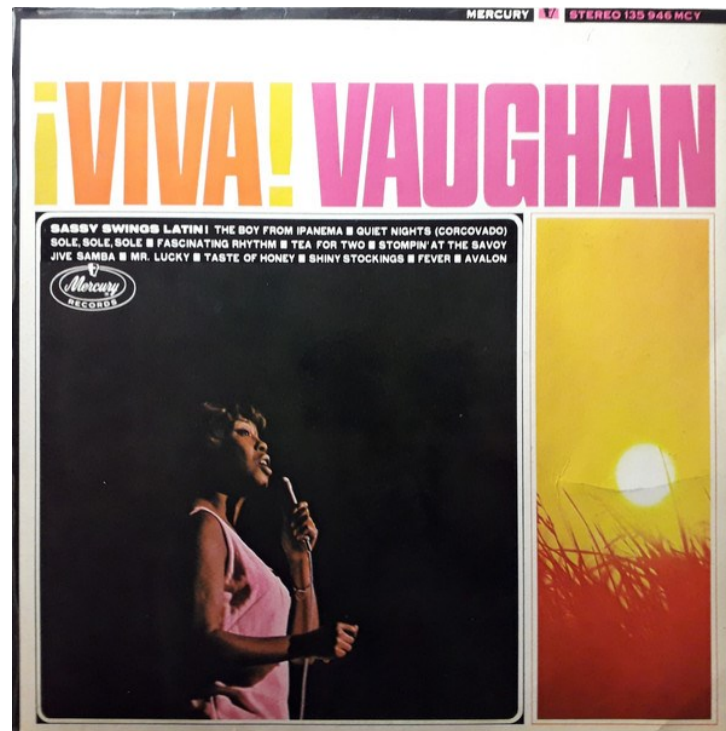


Carnegie Hall

19 The Boy from Ipanema

2:30

Sarah Vaughan-voc; *Frank Foster Orchestra*: Wayne Andre, Billy Byers, Benny Powell, Britt Woodman-tb; Richard Hixson-btb; Jerome Richardson-fl; Bernard Eichen, Lewis Eley, Emmanuel Green, Leo Kruczek, Charles Libove, Gene Orloff, Tosha Samaroff-vio; Harry Lookofsky-tenor vio; Bob James-p; Barry Galbraith-g; George Duvivier-b; Bobby Donaldson-dr; Willie Rodriguez-perc; Frank Foster-arr, cond.
New York, August 13, 1964.
CD Mercury/Verve 549 374-2.



Sarah Vaughan (1924 – 1990)



Frank Foster (1928 – 2011)

20 **The Girl from Ipanema**

8:37

Archie Shepp-ts; Ted Curson-tp; Joseph Orange-tb; Marion Brown-as; Reggie Johnson-b; Joe Chambers-dr.

Englewood Cliffs, NJ, February 16, 1965.

CD Impulse! 11582.



Archie Shepp (*1937)

<https://larryappelbaum.wordpress.com/2014/09/01/interview-with-archie-shepp-1982/>

(moc dobrý zdroj rozhovorů se zajímavými jazzmany!)

Interview with Archie Shepp (1982) (excerpt)

Sep1 by Larry Appelbaum

Let me ask you about one of your plays. Thumbing through the Black Drama Anthology, we find your jazz allegory *Junebug Graduates Tonight*...

Incidentally, I never called that a jazz allegory. That was the idea of the people who produced the play. In fact, the play was originally titled *The Communist*. We did it under the auspices of a Rockefeller grant and they thought that for cosmetic purposes we ought to push more the jazz angle and change the title of the play to *Junebug Graduates Tonight*. That wasn't really my idea. In fact, I never liked the term jazz allegory. That was one of the things the critics used against us because they said the play didn't have enough jazz in it. It was never my intention to make it a jazz play. I don't even like the word.

The script indicates music and song...

Yes music, but not so-called jazz music. I don't like this because right away when you say jazz people expect screaming trumpets and drums playing four-to-the-bar, and like that. See, I didn't want to be stereotyped because that's not my notion of so-called jazz either. That's how other people see it.

I'd like to talk with you further about your notion of jazz, but first let me straighten this out. Since I've never seen this play staged, I have no idea what the music sounded like. Why don't you tell me a little bit about that?

At that time, to tell you the truth, I was rather influenced by the work of Weill and Brecht. In fact the play itself, from a dramaturgical point-of-view, has elements of Brecht in terms of its political implications and the way the characters are used allegorically. Subsequently, I was very interested in the way Kurt Weill used music for *The Three-Penny Opera* and I attempted to do, from my own Black perspective, what they had been able to do from a European perspective.

So, stylistically, where would these "songs" lie?

Stylistically they would probably, I wouldn't call myself influenced by German lieder, but stylistically I would say the songs had political import, meaning beyond a beat or the attempt to merely communicate a nice aesthetic feeling.

<https://jazztimes.com/features/interviews/archie-shepp-memoirs-of-a-gunfighter/>

Archie Shepp: Memoirs of a Gunfighter

The saxophonist reminisces about auditioning for Lee Morgan, John Coltrane's dislike of socks, and a Wild West-style confrontation with Miles Davis

Published May 18, 2020 – By Ashley Kahn

Yeah. Then I had a play that I wrote Off-Broadway in the '60s [*The Communist*] and a couple of the one-act plays I did, one that was presented at Brooklyn College with Maurice Watkins directing—Maurice was the guy who taught Laurence Fishburne. So literature has also been very important for me, particularly playwriting. I wrote plays after I got out of college, but I realized that somehow music is calling me, and then I had the chance to perform on recordings—with Cecil Taylor.

In 1960.

Yeah, and so I haven't stopped since. Actually, I've been playing music for about 60 years. And I used to be able to get up the stairs without having to be helped, but it's come to that.

<http://www.theamiagency.com/archie-shepp>

Archie Shepp

“Archie Shepp, “ One of the greatest interprets of the babelian memory of jazz “”

Saxophone player, composer, pianist, singer, politically committed poet, playwright, Archie Shepp is a legend.

Archie Shepp was born in 1937 in Fort Lauderdale in Florida. He grew up in Philadelphia, studied piano and saxophone and attended high school in Germantown ; he went to college, became involved with theatre , met writers and poets, among them, Leroy Jones and wrote : « The Communist », an allegorical play about the situation of black Americans . In the late fifties, Archie Shepp also met the most radical musicians of the time : Lee Morgan, Bobby Timmons, Jimmy Garrison, Ted Curson, Beaver Harris... his political consciousness found an expression in plays and theatrical productions which barely allowed him to make a living. In the beginning sixties he met Cecil Taylor and did two recordings with him which were determining. In 1962 he signed his first record with Bill Dixon as co-leader. During the following year, he created the New York Contemporary Five with John Tchichai, made four records for Fontana, Storyville and Savoy and travelled to Europe with this group.

Starting in August 1964, he worked with Impulse and made 17 records among which, Four For Trane, Fire Music, and Mama Too Tight, some of the classics of Free Music. His collaboration with John Coltrane materialized further with Ascension in 1965, a real turning point in Avant-Garde music. His militancy was evidenced by his participation in the creation of the Composers Guild with Paul and Carla Bley , Sun RA, Roswell Rudd and Cecil Taylor.

In July 1969 he went for the first time to Africa for the Pan African Festival in Algiers where many black American militants were living. On this occasion he recorded Live for Byg the first of six albums in the Actual series.

In 1969 he began teaching Ethnomusicology at the University of Amherst, Massachusetts; at the same time he continued to travel around the world while continuing to express his identity as an African American musician.

The dictionary of Jazz (Robert Laffont, Bouquins) defines him in the following way : « A first rate artist and intellectual, Archie Shepp has been at the head of the Avant- Garde Free Jazz movement and

has been able to join the mainstream of Jazz, while remaining true to his esthetic . He has developed a true poly-instrumentality: an alto player, he also plays soprano since 1969, piano since 1975 and more recently occasionally sings blues and standards. »

He populates his musical world with themes and stylistic elements provided by the greatest voices of jazz: from Ellington to Monk and Mingus, from Parker to Siver and Taylor. His technical and emotional capacity enables him to integrate the varied elements inherited by the Masters of Tenor from Webster to Coltrane into his own playing but according to his very own combination : the wild raspiness of his attacks, his massive sound sculpted by a vibrato mastered in all ranges, his phrases carried to breathlessness, his abrupt level changes , the intensity of his tempos but also the velvety tenderness woven into a ballad. His play consistently deepens the spirit of the two faces of the original black American music: blues and spirituals. His work with classics and with his own compositions (Bessie Smith's Black Water Blues or Mama Rose) contributes to maintaining alive the power of strangeness of these two musics in relationship to European music and expresses itself in a unique mix of wounded violence and age-old nostalgia.

The scope of his work which registered in the eighties a certain urgency (at the cost of a few discrepancies) is a witness to the fact that in 1988 Archie Shepp was with Sonny Rollins one of the best interpreters in the babelian history of jazz.

With his freedom loving sensitivity Archie Shepp has made an inestimable contribution to the gathering, the publicizing and the inventing of jazz.

info@theamiagency.com