



PERCUSSION AND SONGS OF  
BRAZIL NOTES  
RIO AND SÃO PAULO.  
FREE VERSION





## FOREWORD

If you're reading this I just want to say thanks for downloading this free PDF excerpt from my course which was delivered in 2020.

This document contains the preface of the block as well as information on one of the many styles covered in the original course.

Special thanks to Jo Schaab who does my brand design.

This course has been made based on my own experience and study into these cultures. I am not in any way suggesting that this information is the be all and end all, or the "*right way*".

I hope these notes prove useful in your own journey in studying this music and culture.

# PART1.

## AN INTRODUCTION TO THE 2 CITIES



Rio de Janeiro - also known as A Cidade Maravilhosa (the marvellous city) - is located on the south coast of the country. It was founded in 1555 and for a long time it was Brazil's capital city after Salvador.

Rio is an iconic city and is the crown jewel of Brazil and South America. A melting pot of so many cultures, beaches, mountains, jungles and architecture.

It is the home of Samba (as we know it), Carnival (as we know it), Rock in Rio, Maracana, Christ the Redeemer, Ipanema + Copacabana beaches, beautiful architecture and Bossa Nova amongst many other accolades

Having said that there are a lot of problems in Rio around racism, violence and staggering wealth inequalities.



The State of Rio De Janeiro





São Paulo (aka Sampa) is a megacity and is the most populous city in Brazil, South America, The Western Hemisphere and Southern Hemisphere. The Megalopolis has a total population of 30 million when you include all the metropolitan areas attached to the main city of São Paulo, which itself is home to 12 million people.

It's the economic hub of South America and the cultural hub of Brazil. The city is a melting pot with the world's largest Japanese, Arab and Portuguese diasporas.

It's situated incredibly close (as far as Brazil goes) to Rio De Janeiro so the two cities have a shared cultural history. Historically being out-shadowed in all many ways by Rio but it's slowly becoming even more important musically than Rio is with so many different genres finding a Paulista voice that's distinguishable from the sounds coming from Rio.

It's also known for its amazing food, terrible traffic, the Brazilian Grand Prix, it's street art and it's ever-growing carnival. Which in 2019 was financially more valuable than that of Rio and had more events.





## PART 3

# BOSSA NOVA

Bossa Nova, the new wave, is probably the most heard Brazilian style of music internationally. It came about in the late 50s and rose to prominence internationally in the early 60s. Even today it is still an extremely recognised style - albeit it's considered as elevator music by much of society. The music itself is subtle yet has extremely interesting and complex musical ideas happening. Even in the "Garota de Ipanema (Girl from Ipanema)" which is the 2nd most recorded song in human history.

Bossa Nova is the fusion of a few different styles:

**Choro + Blues** melodic ideas + **Jazz** harmony + **Samba** rhythms.

The way these elements came together was thanks to 3 different artists...

**João Gilberto** - Guitarist and singer. He pioneered the iconic bossa nova guitar style called Violão Gago (stuttering guitar) where he aimed to recreate the feel of samba percussion but with melodic elements.

**Vinicius de Moraes** - Singer, composer and poet. Most known for his work with Baden Powell in "Os Afros Sambas" but Moraes wrote the lyrics of many of the most famous works in the style.

**Antonio (Tom) Carlos Jobim** - Classically trained pianist. He was the architect so to speak who put all of the aforementioned elements together. An amazing orchestral arranger who had an intimate understanding of Jazz, blues and choro.

There are other influences from right across Brazil in this music but these things are the most noticeable.





This is during the time where Brazil was generally being recognised for the massive country it is and it's many years of nationalist propaganda was paying off, as people in America and Europe started becoming much more interested in Brazil, and its culture, weather and resources. It has been argued by some that Bossa Nova is a whitewashing of Afro-Brazilian samba but I feel that the style did a lot to help elevate and popularise themes of Afro-Brazilian life, most notably via Mores' album Os Afros Sambas which is a combination of Samba, Bossa Nova and MPB. Having said that it is a valid criticism on some levels given that all of the artists who were the most successful in the movement were all white and they combined Jazz and Blues with Samba - which are all styles that come from former slave communities.

Bossa Nova's rhythmic feel is rooted in Samba with the most obvious rhythmical element being the snare pattern which is now known commonly as the "bossa clave" or the "Mocidade clave" after the Escola de Samba who use this rhythm in the caixa section.



The other main influences of samba were include the tamborim which is often imitated by using the snare and playing rim shots. As well as the kick drum playing a samba marcação on beats 2 and 4.



# BOSSA NOVA PERCUSSION PARTS



Percussion doesn't play a big part in most Bossa Nova sadly much like a lot of traditional jazz and blues of the time. Having said that I'm going to share how I've been playing percussion in a Bossa Nova group (Novatown Edinburgh) for since January 2020.

As a sambista at heart I've been using various instruments and set ups to compliment the group and to add the more of the samba feel into the bossa nova experience. The main instruments I use are: Rebolo, Congas, Pandeiro, Tamborim and Frigideira all playing fairly generic samba parts.

Congas



Rebolo



Tamborim



Pandeiro



Frigideira



# CHEGA DE SAUDADES LYRICS.

## TOM JOBIM AND VINICIUS DE MORAES



Vai minha tristeza  
E diz a ela  
Que sem ela não pode ser  
Diz-lhe numa prece que ela regresse  
Porque eu não posso mais sofrer

Go my sadness  
And tell her  
That without her it cannot be  
Pray to her that she returns  
Because I can't suffer anymore

Chega de saudade  
A realidade é que sem ela não há paz  
Não há beleza, é só tristeza e  
melancolia  
Que não sai de mim, não sai de mim,  
não sai

End my suffering  
The reality is without her there is no  
peace, no beauty, only sadness and  
melancholy  
That does not leave me, doesn't  
leave me, does not leave

Mas se ela voltar, se ela voltar  
Que coisa linda, que coisa louca  
Pois há menos peixinhos a nadar no  
mar  
Do que os beijinhos que eu darei na  
sua boca

But if she returns, if she returns  
What a beautiful thing, what a crazy  
thing  
Because there are fewer fishes  
swimming in the sea  
Than the kisses I'll give you on your  
mouth

Dentro dos meus braços  
Os abraços hão de ser milhões de  
abraços  
Apertado assim, colado assim, calado  
assim  
Abraços e beijinhos e carinhos sem  
ter fim  
Que é pra acabar com esse negócio  
de viver longe de mim

Into my arms,  
There will be millions of hugs  
Tight like this, glued like this, silent  
like this  
Hugs and kisses and endless  
caresses  
That is to end this business of living  
away from me



# BOSSA NOVA

## FURTHER STUDY AND LISTENING



### Additional Artists

Astrud Gilberto

Bebel Gilberto - daughter of Astrud and João

Stan Getz - American sax player

Baden Powell

Milton Banana - the main drummer for Jobim  
and an artist in his own right

Nara Leão

Carlos Lyra

Musician Adam Neely has a great 30 minute analysis talking about the Girl from Ipanema and Bossa Nova as a whole

