

Notes About The Pieces

Amparo

Originally known as *Olha, Maria* (Look, Mary), it was later used in the film *The Adventurers*. I created this guitar arrangement based on a solo piano version by Jobim. Again, the exquisite result of a polyphonic structure is successfully projected on the solo guitar. Like in many of Jobim's works, influences from Chopin and Debussy are notable here.

Caminho de Pedra (Rocky Road)

Written in the 1950s, this song is in the style of "toada," echoing the peaceful and primitive quality of the rural backlands. The introduction sets up that quality which is kept with a steady movement in the middle voice throughout the piece.

In the second section, the beautiful harmonic changes portray nature's exuberance in those regions of the country. The piece concludes with the theme played in harmonics, like a beautiful image getting distant and disappearing from one's mind.

Canta Mais (Sing More)

Also from the late 1950s, this is a small masterpiece in which Jobim shows his affection and admiration for the music of Villa-Lobos. The contrapuntal accompaniment style is somehow reminiscent of Villa-Lobos' famous *Bachianas Brasileiras* No. 5. By its title, the extremely lyrical *Canta Mais* suggests the love of the Brazilian people to always sing and sing more.

Corcovado (Quiet Nights of Quiet Stars)

When the "bossa nova" exploded into world-wide popularity in the early 1960s, *Corcovado* became a favorite, inspired by the magnificent view of Christ's statue on top of the Corcovado mountain in Rio de Janeiro.

The introduction creates an intimate feeling which leads into the main theme. In this solo arrangement, a balanced polyphonic texture with frequent contrapuntal movement produces an orchestral flavor. The song ends with delicate harmonics enhancing its sensuality and intimacy.

Desafinado (Off-key)

One of Jobim's most famous songs, *Desafinado* was composed in the late 1950s. Along with *Chega de Saudade* it launched the "bossa-nova" movement in Brazil in 1958 with the recordings of João Gilberto singing and accompanying himself on guitar.

In this solo arrangement, the theme is presented with a delicate flavor using harmonics followed by an introduction arranged by the composer from an earlier orchestral version—then going into the main section with the bass line keeping a strong rhythmic pulse and the melody swinging with a samba inflection.

Counterlines are constantly weaving and the polyrhythmic texture becomes intense at the climax with an illusion of more instruments participating in "tutti," including an occasional use of silence with the rhythm being obvious.

Estrada Branca (This Happy Madness)

Also from Jobim's early period, this song is extremely lyrical with lush harmonies. After a brief introduction, this arrangement explores contrapuntal lines that enhance the piece's beauty. Many devices are used, including a chord which is extended to higher pitches by playing harmonics as extensions of the regular notes—integrating the tonal qualities. The song is concluded with a tender, affectionate quality, lovingly evocative and intimate.

Modinha

The most traditional style of Brazilian song, called "modinha," is very emotional, gallant, and lovingly sad—inspired by the suffering and wondering of the human heart. Jobim's *Modinha*, originally a vocal piece with piano accompaniment, was later orchestrated with a cello soloing in an interlude.

This guitar arrangement retains the piece's beauty in its haunting simplicity, with the solo guitar singing the melody and accompanying simultaneously.

Quebra Pedra (Stone Flower)

Originally composed for orchestra in 1970, this piece shows strong contemporary influences—especially from Stravinsky and Bartok. Based on the "baião" rhythm, it shows the musical atmosphere of the Brazilian northeast, with its vibrant, sensuous dances, while also reflecting the drama of the social problems and great poverty in that region of the country.

The intense, dramatic feeling of this piece is greatly projected by an obstinato bass line in addition to a rich polyrhythmic texture. The "coda" has atonal elements but used in a way that achieves a very special dramatic, undefined tonality.

Samba de Uma Nota So' (One Note Samba)

Another Jobim classic, composed in the early days of the "bossa nova." *One Note Samba* shows the composer's genius in a beautiful composition based on a simple melodic line, dressed by rich harmonies and a swinging samba rhythm.

Again, this guitar arrangement has an orchestral quality, evident by the counterlines and thick chords. An original Jobim variation on the theme is kept here, adapted for solo guitar

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