

CHAPTER 2



BOSSA NOVA

**GENERAL
INFORMATION**

The name “bossa nova” is derived from an expression, already present in the 1940’s, which meant a new way of doing something, a new approach. In the 1950’s, a new style arose which combined elements of samba, certain styles of US jazz, and the suave and gentle approach to phrasing, tone, arranging, and composition of João Gilberto and Antônio Carlos Jobim. Under the name of bossa nova, it became extremely popular in a circle of generally middle-class cariocas who lived in the neighborhoods of Copacabana, Arpoador and Ipanema (Rio Zona Sul).

The vocalist Nara Leão, who brought together many musicians for jam sessions in her home, is considered the muse of bossa nova.

The international bossa nova rage is generally dated from the November 21, 1962 concert at Carnegie Hall in NYC, which featured among others Sergio Mendes and his group, João and Astrud Gilberto, Antônio Carlos Jobim, and Roberto Menescal.

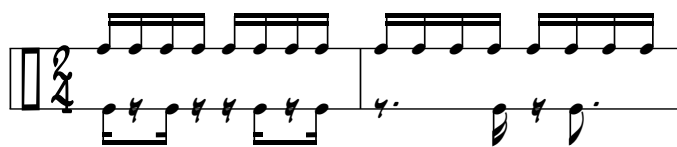
This genre has remained popular, has recently experienced a resurgence in Brazil, and has entered the repertoire and rhythmic language of jazz and popular music around the world.

Other important personalities are: Leny Andrade, Quarteto em Cy, Mauricio Einhorn, Baden Powell, Zimbo Trio, Tamba Trio, Luiz Eça, João Donato, Johnny Alf, and Carlos Lyra.

The bossa nova example song *Rio* is based on two different bossa nova patterns:

**UNDERLYING
RHYTHMIC
REFERENCE**

(A) section



(B) section

