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Feitinha pro poeta

BADEN POWELL E LULA FREIRE

Am7(9) D7(13) G1 Gm7(9) C7(13) F#7(9)

B7(9) Em7(9) C#m7(11) F#7(9) Bm7 F1 Dm7

E1 E7 A7(9) E7(9) F7 Eb7 D1

Am7(9) / D7(13) / G1 / Gm7(9) C7(13) F#7(9) /
 Ah!, quem me dera ter a namorada Que fosse para mim a madru-gada De um dia que
 B7(b13) / Em7(9) / C#m7(11) F#7(9) Bm7 / Am7(9) D7(13)
 seria a minha vida E a vida que se leva é uma parada E quem não tem amor não tem
 G1 / C7(13) / F1 / Dm7 / E1 / E7
 é nada Vai ter que procurar sem descansar Tem tanta gente aí com amor pra dar Tão cheia de paz no
 / A7(9) / Am7(9) D7(13) G1 / Gm7(9) C7(13) F#7(9) /
 coração Que seja cariosa no balanço E veja nos meus olhos seu descanso Que saiba
 B7(b13) / Em7(9) / C#m7(11) F#7(9) Bm7 / Am7(9)
 perdoar tudo o que faço E querendo beijar me dê um abraço Que fale de chegar e
 D7(13) G1 / C7(13) / F1 / Dm7 / E1 / E7 /
 de sorrir E nunca de chorar e de partir Que tenha uma vizinha bem macia E fale com carinho da
 A7(9) / Am7(9) D7(13) G1 / Gm7(9) C7(13) F#7(9) /
 poesia Que seja toda feita de carinho E viva bem feliz no meu cantinho Que sabe
 B7(b13) / Em7(9) / C#m7(11) F#7(9) Bm7 / Am7(9) D7(13)
 aproveitar toda a alegria E faça da tristeza o que eu faria Que seja na medida e nada
 G1 / C7(13) / F1 / Dm7 / E7(9) / A7(9) / Dm7
 mais Feitinha pro Vinícius de Moraes Enfim que venha logo e ao chegar Vai logo me deixando descansar
 / F7 / E7 / Eb7 / Dm7 / F7 / E7 / A7(9) / D1 /
 descansar descansar

Bloco do eu sozinho

MARCOS VALLE E RUY GUERRA

Gm7 F7M Am/E Am7 D7(b9) Gm7 Gm7(b5) C7(b9)

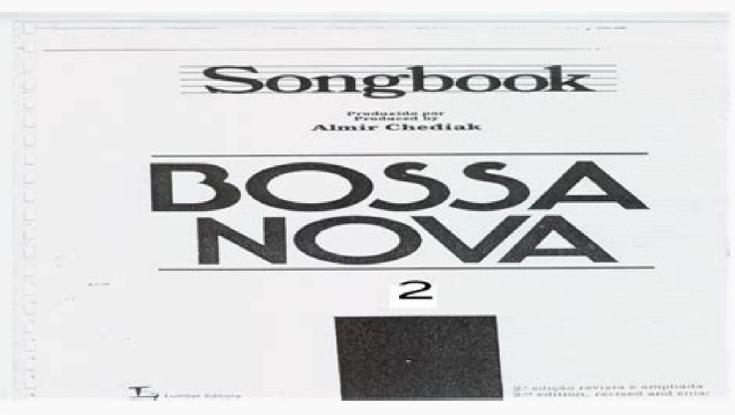
F6 Fm7 Bb7(b9) Eb7M Eb6 Ab7(9) Dm7 Gm Bm7(b5)

A7 Am7(b5) D7 G F#m7 Em7 D/C Bm7(b5) E7(b9)

Am Am/G F#m7(b5) B7 Em Em/D A1(9) A7(9) D7(9)

Introdução Gm7 / F7M / Am / E / F7M / Am7 / D7(b9) /
 Gm7 / / Gm7(b5) / C7(b9) / F7M / F6 / Fm7 / Bb7(b9) /
 No blo-co do Eu-so-zinho Sou faz tudo e não sou nada Sou o samba e a folia De festa—-aia
 Eb7M / Eb6 / Ab7(9) / / Dm7 / Gm / Gm7 / Em7(b5) / A7
 canada Sou o novo e o antigo Sou o surdo e o estrudo Visto farrapo e veludo Faço um breque
 / Am7(b5) / D7(b9) / Gm7 / / Gm7(b5) / C7(b9) / F7M / F6 / Fm7 /
 depois a—go No blo-co do Eu-so-zinho Sotinho sou cordão Sou a esquina do caminho Sou
 Bb7(b9) / Eb7M / Eb6 / Ab7(9) / / Dm7 / Gm /
 mi Momo e Damilão Sou o enredo da parada Sou cachaca e sou tristeza Pulando junto e
 Gm7 / F#m7(b5) / A7 / Am7 / D7 / G / F#m7 / Em7 / / Am7 / /
 —zinho Faço da raa uma me—sa No bloco do Eu—so—zinho Sou São Jorge que passeia Sou alguém
 / D7 / D/C / Bm7(b5) / E7(b9) / Am / Am7 / G / F#m7(b5) / B7 Em
 que esquece a lua Em favor de uma candela Sotinho sou a ci—dade Sou a multi—dão deserta
 / Em7 / D / A1(9) / A7(9) / Am7 / D7 / G / F#m7 / Em7 / /
 Fi na dança e mão aberta Em busca da vida chei-a No bloco do Eu—so—zinho Sou a seda do
 / Am7 / / D7 / D/C / Bm7(b5) / E7(b9) / Am / Am7 / G /
 standarte Sou a ginga da balana Sou a calça de zarte Sou quem briga e deixa—dissô Sou

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(SN) Review Herbie Hancock - Head Hunters Buy album from Presto Music 16 Albert Ayler Trio: Spiritual Unity (ESP-Disk) Ayler (ts), Gary Peacock (b) and Sunny Murray (d). Transfers from the original 78rpm singles are magnificent and the selection of titles is absolutely on the money, from earliest Hot Club sides to his post-war experiments with shifting personnel and electrified guitars. 1956 Norman Granz had long cherished the ambition to have Ella recording for his label but had to wait until 1956 to make the signing. Aug 1970 MIC represents the point of separation between free jazz and free improv. Entrancing. Holding it out to me, he declared it a classic. Five tunes, exceedingly simple in construction, exceptionally deep in evocative power, played by seven post-bop masters, all in their prime. This remains the case with Jarrett and with the record, which is not only a jazz turning-point in its own right but one of the biggest-selling discs in the genre. 1961 None of the three men that made this music one fine June day in 1961 had any inkling of the impact it would have down the years: on listening to the playbacks LaFaro did mention to Evans that he thought they'd got pretty close to optimum performance, but that was about it. 1989 This is a superb example of post modern jazz. The highlight may have been 'Poinciana', but every track is an object lesson in how to draw the best from a tune. 1956 Was Sonny Rollins ready in 1956? 1961 and 1963 This was Coltrane's second scoop into the Aladdin's cave of music he'd made at the Village Vanguard in November 1961. (KS) Buy album from Presto Music 88 Joe Harriott-John Mayer Double Quintet: Indo-Jazz Suite (EMI Columbia) Joe Harriott (as), Kenny Wheeler (t), Pat Smythe (p), Coleridge Goode (b), Allan Ganley (d), John Mayer (vn, harpsichord), Chris Taylor (f), Diwan Motihar (sitar), Chandras Paiganka (tambura) and Keshan Sathe (tabla). The 100 Jazz Albums That Shook The World is exclusively available in print and includes new in-depth editorial on each album from Jazzwise's acclaimed team of writers, plus in-depth features on the making of the top three albums, a look at the albums that almost made the cut and a guide to buying the featured titles on LP and CD. This was a glorious testament to the new-found confidence of British jazz. 1959 I don't know what it was about Ornette that led record company executives to go for the overkill on the album names, but by the time Atlantic released this, the altoist's debut on the label, he'd already had albums on Contemporary called Something Else!!!! and Tomorrow Is The Question. Then, a car crash claimed Brown and pianist Richie Powell and it was all over. Not only the most gifted jazz drummer of his generation, bandleader Sebastian Rochford crafted sublimely original chamber music. 1954 Timing is everything. (SN) Buy album from Presto Music 30 Stan Getz/Joao Gilberto: Getz/Gilberto (Verve) Getz (ts), Joao Gilberto (v, g), Antonio Carlos Jobim (p), Tommy Williams (b), Milton Banana (perc) and Astrud Gilberto (v). 1945-47 People call Billie Holiday THE voice of jazz. Every track on this album is a classic and his songs 'West Coast Blues' and 'Four on Six' have become part of the jazz canon. A shame, because his good qualities are pretty special. 2003 Very few jazz groups today set out to mess with your head. (KS) Feature Sonny Rollins: Albums That Shook The World Buy album from Presto Music 46 Andrew Hill: Point of Departure (Blue Note) Hill (p), Kenny Dorham (t), Eric Dolphy (f, as, bcl), Joe Henderson (ts, f), Richard Davis (b) and Tony Williams (d). But Extrapolation is the most prophetic, not only as a stepping stone in McLaughlin's career - from Extrapolation to Tony Williams' Lifetime to Bitches Brew to the Mahavishnu Orchestra are indeed surprisingly small strides - but for how change in jazz in the late 1960s and early 1970s would shape up. With Benny Golson and Bobby Timmons supplying hard bop anthems such as the title tune, 'Along Came Betty' and 'Blues March', and the front line soloists refining their long, elaborate post-bop lines into the shorter and more pithy soul-based hard bop lines of the late 1950s, this Blakey band, and this Blakey album, defined soul jazz. 1957 First issued simply as Basie and illustrated with "a tasteful" mushroom cloud it certainly had an explosive enough impact as it was his first album to capture the rich ensemble sound as well as the beat. As they reveal here, they delight shaking up mainstream values by going back to the chicken shack, 21st century style. The CD is a happily expanded version of the original vinyl, adding 27 minutes of excellent previously unreleased new music. (KS) 49 Dizzy Gillespie: Shaw 'Nuff (Musicraft) Gillespie (t), Charlie Parker, Sonny Stitt (as), Dexter Gordon (ts), Clyde Hart, John Lewis, Frank Paparelli (p), Milt Jackson (vb), Chuck Wayne (g), Ray Brown, Curly Russell, Slam Stewart (b), Sid Catlett, Kenny Clarke, Cozy Cole, Shelly Manne (d) and Sarah Vaughan (v) plus many others. Here he showed how much could be achieved within the basic jazz quartet format. 1962 By 1962 Peterson's trio was one of the top draws in jazz worldwide and Peterson himself habitually won every jazz piano popularity poll going. Once more they'd broken the mould, for themselves and everyone else. Rec. Focus stands in glorious isolation even within the jazz tradition but is a certifiable classic within the genre that others still cite in awe. With the possible exception of Idrees, the soloists weren't up to the pianist's level. Blue Note, though, were so into Monk that they'd done these three sessions in little more than a month, just to get the first small-group versions of 'Round Midnight', 'Ruby My Dear', 'Thelonious' and 'In Walked Bud' among others. Here he captured the hyperactivity of the burgeoning Internet age and the brash self-assertion of the hip-hop generation. 1950-51 Two Herculean trio tunes - 'Tea For Two' and 'Hallelujah', both taken at breakneck speeds - make up the 1950 contribution here. As well as exerting a decisive influence on anyone from the FIRE collective to Omar Sosa, Coleman has always managed to reflect something of his times. (KS) Buy album from Presto Music 40 Billie Holiday: At JATP (Clef/Verve) Holiday (v), Howard McGhee, Buck Clayton (t), Trummy Young (tb), Willie Smith (as), Illinois Jacquet, Wardell Gray, Coleman Hawkins, Lester Young (ts), Milt Raskin, Ken Kersey, Tommy Tucker (p), Charles Mingus, Al McKibbon (b), J.C. Heard and Jackie Mills (d). As a measure of impact - I can think of nothing more significant than the music that first unmoors one from preconceptions and the need to stay in one place. This is still the biggest-selling jazz album of all time in Japan. (KS) Buy album from Presto Music 44 George Russell: The Jazz Workshop (RCA Victor) George Russell (comp, arr, boombams), Art Farmer (t), Hal McKusick (as, f), Barry Galbraith (g), Bill Evans (p), Milt Hinton, Teddy Kotick (b), Joe Harris, Paul Motian and Osie Johnson (d). So in a decade when the leitmotif was change, it's arguable that Bitches Brew was the album that shook the music world up most. Miles was remarkably successful in marrying musical opposites: 20th century classical concepts such as harmonic simplicity, exotic scales and African rhythms all in a relaxed, swinging groove. A deeply subversive but sophisticated work that must have been highly informative to anyone from Zappa to Zorn. That she has more or less continued on that path suggests it works for her on every level. 1946 Young was past his creative peak by the time vinyl LPs became the norm for recording purposes, but luckily a

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