

## VOCÊ AINDA NÃO OUVIU NADA! – THE SOUND OF SÉRGIO MENDES AND SEXTETO BOSSA RIO AND THE WRITING ASPECTS OF THE THREE ARRANGERS OF THE RECORD

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### Abstract

The present work intends to investigate the musical elements and technical attributes that contributed to create the sound of *Você Ainda Não Ouviu Nada!* of Sérgio Mendes and Sexteto Bossa Rio (1964) with emphasis on the tracks *Desafinado*, *Primitivo* and *Naná*.

SAMBA-JAZZ, MÚSICA INSTRUMENTAL, SÉRGIO MENDES

### Introduction

*Você Ainda Não Ouviu Nada!* features arrangements signed by Tom Jobim, Moacir Santos and Sérgio Mendes himself, which present very distinctive textures and moods that demonstrate a unique presentation of this group's arrangements. This record becomes an interesting subject for research as it represents a great example of phonographic production with a musical conception that stands out and contrasts other records of the same genre produced by samba-jazz groups during the years of 1962 and 1965.

The analysis of the arrangements and musical performances presented in this work lead us to a better understanding of the musical elements that appear on these tracks. This has enabled us to draw a parallel between other samba-jazz groups that have a similar instrumentation (combos), yet signify also to highlight the influence that this record had on other bands that helped format samba-jazz as a musical style.

### Results and Discussion

The initial focus of this work was to investigate aesthetic matters and the musical and historical context that is present in this record. After analyzing the transcriptions of the horn section arrangements of the tracks *Desafinado*, *Primitivo* and *Naná*, we concentrated the work on collecting information about the musical concepts and stylistic traces of each of the arrangers in order to examine and analyze the techniques and influences that resulted in the formatting of these arrangements.

For this end, we used the arrangement methods of Ted Pease and Ken Pullig (2001) and Joel Barbosa Oliveira (2004). The results lead us to approximate the musical approaches used by Jobim and Santos, opposed to the esthetic observed in Mendes's composition and arranging methods.

### Conclusions

We observed throughout the work, an esthetic orientation in the conception of the arrangements featured in the record guided by economy. The structures of the tunes are very close to the original song themes, especially in Jobim's arrangements. Even though there were some additions of new elements written exclusively to this record, such as *riffs* and *attacks* presented in the tracks *Desafinado* and *Naná*, which contributed to the "big band" sound observed in this group, there is a concern in keeping the original format of the main theme of the song. In the tune *Primitivo*, by Sérgio Mendes, the band plays the theme once and soon the improvisation section takes place and closes the recording.

The technical resources applied to the arrangements by Jobim and Santos, relate to the sonority of arrangers such as Duke Ellington, especially in chords structures and the instrumentation of some melodies, as well as a more contained performance by the musicians.

On the other side, Sérgio Mendes demonstrates his affinity with musical elements presented in *hard bop* and other *jazz streams* which enhance the solos and the improvisation sections and its contribution to the formatting of the work, as well as more vibrant and energetic performances.

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<sup>1</sup> - Ted Pease and Ken Pullig - *Modern jazz Voicings Arranging for small and medium ensemble*

<sup>2</sup> - CELERIER, Roberto - "Uma pequena história do samba-jazz", 1964;