

# BLUE BOSSA

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BOSSA ♩ = 100

(OPT. 8VA) Cm<sup>7</sup> Fm<sup>7</sup>

6 Dm<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup> Cm<sup>7</sup>

10 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

14 Dm<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup> Cm<sup>7</sup>

## 1-3-5-7 FOR EACH CHORD

18 Cm<sup>7</sup> Fm<sup>7</sup>

22 Dm<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup> Cm<sup>7</sup>

26 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

30 Dm<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup> Cm<sup>7</sup>

# "VOICE LEADING" - THE WAY IN WHICH INDIVIDUAL VOICES MOVE FROM CHORD TO CHORD

THE BEST VOICE LEADING IS CHANGING CHORDS BY USING INDIVIDUAL STEPS  
WHEN WE TAKE A SOLO. USING VOICELEADING IS KEY TO A "GOOD SOLO"

## 1-3-5-7-9 WITH VOICE LEADING

34 Cm<sup>7</sup> Fm<sup>7</sup>

THE 7 GOES TO 1 7 -

38 Dm<sup>7(b5)</sup> G<sup>7</sup> (FLAT 9) Cm<sup>7</sup>

1 THE 7 GOES TO 3 7 - 3

42 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

7 - 3 5 - 1

46 Dm<sup>7(b5)</sup> G<sup>7</sup> (FLAT 9) Cm<sup>7</sup>

7 - 3 7 - 3

**"BOSSA NOVA"** - A STYLE OF MUSIC THAT IS A MIX OF BRAZILIAN SAMBA AND JAZZ

## COMPING RHYTHMS:

### GUITAR/KEYS PATTERN

50 Cm<sup>7</sup> Fm<sup>7</sup>

54 Dm<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup> Cm<sup>7</sup>

58 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

62 Dm<sup>7</sup>(b<sup>9</sup>) G<sup>7</sup> Cm<sup>7</sup>

# BASELINE

66 Cm7 Fm7

Musical staff 1: Bass clef, 4/4 time signature. Measures 66-69. Chords: Cm7 (measures 66-67), Fm7 (measures 68-69). The melody consists of quarter notes and eighth notes.

70 Dm7(b5) G7 Cm7

Musical staff 2: Bass clef, 4/4 time signature. Measures 70-73. Chords: Dm7(b5) (measures 70-71), G7 (measures 72-73), Cm7 (measures 74-75). The melody consists of quarter notes and eighth notes.

74 Ebm7 Ab7 Dbmaj7

Musical staff 3: Bass clef, 4/4 time signature. Measures 74-77. Chords: Ebm7 (measures 74-75), Ab7 (measures 76-77), Dbmaj7 (measures 78-79). The melody consists of quarter notes and eighth notes.

78 Dm7(b5) G7 Cm7

Musical staff 4: Bass clef, 4/4 time signature. Measures 78-81. Chords: Dm7(b5) (measures 78-79), G7 (measures 80-81), Cm7 (measures 82-83). The melody consists of quarter notes and eighth notes, ending with a double bar line.

### 3RDS EXERCISE (PLAY ONLY THE 3RD OF EACH CHORD)

82 Cm<sup>7</sup> Fm<sup>7</sup>

86 Dm<sup>7</sup>(b5) G<sup>7</sup> Cm<sup>7</sup>

90 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

94 Dm<sup>7</sup>(b5) G<sup>7</sup> Cm<sup>7</sup>

### 7THS EXERCISE (PLAY ONLY THE 7TH OF EACH CHORD)

98 Cm<sup>7</sup> Fm<sup>7</sup>

102 Dm<sup>7</sup>(b5) G<sup>7</sup> Cm<sup>7</sup>

106 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

110 Dm<sup>7</sup>(b5) G<sup>7</sup> Cm<sup>7</sup>

6 **GUIDE TONE EXERCISES** (PLAY ONLY 3RDS AND 7THS OF EACH CHORD USING AS LITTLE MOTION AS POSSIBLE)

114 Cm<sup>7</sup>

Fm<sup>7</sup>

A single musical staff in bass clef with a key signature of one flat (Bb). It contains four measures. The first measure has a whole note chord Cm7. The second measure has a whole note chord Fm7. The third measure has a whole note chord Cm7. The fourth measure has a whole note chord Fm7. A slur is placed over the first two measures, and another slur is placed over the last two measures.

118 Dm<sup>7</sup>(b5)

G<sup>7</sup>

Cm<sup>7</sup>

A single musical staff in bass clef with a key signature of one flat (Bb). It contains four measures. The first measure has a whole note chord Dm7(b5). The second measure has a whole note chord G7. The third measure has a whole note chord Cm7. The fourth measure has a whole note chord Dm7(b5). A slur is placed over the first two measures, and another slur is placed over the last two measures.

122 Ebm<sup>7</sup>

Ab<sup>7</sup>

Dbmaj<sup>7</sup>

A single musical staff in bass clef with a key signature of two flats (Bb, Eb). It contains four measures. The first measure has a whole note chord Ebm7. The second measure has a whole note chord Ab7. The third measure has a whole note chord Dbmaj7. The fourth measure has a whole note chord Ebm7. A slur is placed over the last two measures.

126 Dm<sup>7</sup>(b5)

G<sup>7</sup>

Cm<sup>7</sup>

A single musical staff in bass clef with a key signature of one flat (Bb). It contains four measures. The first measure has a whole note chord Dm7(b5). The second measure has a whole note chord G7. The third measure has a whole note chord Cm7. The fourth measure has a whole note chord Dm7(b5). A slur is placed over the last two measures.

130 Cm<sup>7</sup>

Fm<sup>7</sup>

A single musical staff in bass clef with a key signature of one flat (Bb). It contains four measures. The first measure has a whole note chord Cm7. The second measure has a whole note chord Fm7. The third measure has a whole note chord Cm7. The fourth measure has a whole note chord Fm7. A slur is placed over the first two measures, and another slur is placed over the last two measures.

134 Dm<sup>7</sup>(b5)

G<sup>7</sup>

Cm<sup>7</sup>

A single musical staff in bass clef with a key signature of one flat (Bb). It contains four measures. The first measure has a whole note chord Dm7(b5). The second measure has a whole note chord G7. The third measure has a whole note chord Cm7. The fourth measure has a whole note chord Dm7(b5). A slur is placed over the last two measures.

138 Ebm<sup>7</sup>

Ab<sup>7</sup>

Dbmaj<sup>7</sup>

A single musical staff in bass clef with a key signature of two flats (Bb, Eb). It contains four measures. The first measure has a whole note chord Ebm7. The second measure has a whole note chord Ab7. The third measure has a whole note chord Dbmaj7. The fourth measure has a whole note chord Ebm7. A slur is placed over the first two measures, and another slur is placed over the last two measures.

142 Dm<sup>7</sup>(b5)

G<sup>7</sup>

Cm<sup>7</sup>

A single musical staff in bass clef with a key signature of one flat (Bb). It contains four measures. The first measure has a whole note chord Dm7(b5). The second measure has a whole note chord G7. The third measure has a whole note chord Cm7. The fourth measure has a whole note chord Dm7(b5). A slur is placed over the last two measures.