

## JUNGLE SUITE (SHAMBHALA MOON)

This is the great Brazilian guitarist Bola Sete's incredibly soulful suite of hidden and magic places in the dense rain forest, recorded in 1982. This album was miraculously recorded in an hour and a half and includes Bola's only solo recordings on the steel string guitar. As with his OCEAN album, recorded in 1972, this record contains some of the deepest music ever recorded—you can hear Bola's whole life pouring out of him. The OCEAN album marked a profoundly deeper level in Bola's music and solo guitar playing. With this album Bola reached even greater depths.

Bola Sete also recorded another album's worth of material called WINDSPELL which will be issued. While Brazilian rooted, Bola had his own vision which he evolved from these deep roots. His music is partly a synthesis of several influences, including Brazilian folk music, bossa nova, Spanish music, classical guitar, jazz and American folk; but what he ultimately came up with defies classification.

Bola Sete, whose given name was Djalma de Andrade, was born in 1923. He was raised in Rio de Janeiro, Brazil and began attending the National School of Music at a young age where he studied classical guitar. In his early career, he played in a Brazilian folk music group and also became interested in jazz. In 1959 Bola came to the United States where he remained until he passed away in 1986. Initially he performed on a circuit of Sheraton Hotels until he was discovered in 1962 by the late jazz trumpeter, Dizzy Gillespie, and joined his group. This break led to a record contract with Fantasy Records, which resulted in six albums, as well as recording three albums for them with jazz pianist Vince Guaraldi's trio. He also recorded an acclaimed album on the Verve label, LIVE AT THE MONTEREY JAZZ FESTIVAL, as well as albums for ABC Paramount and Columbia before recording the landmark 1972 OCEAN sessions.

### SET ONE

#### 1. The Sun Pours Through the Darkness Gently, Gently [5:51]

This evocative song starts with chromatic riffs in the key of E major and different chords which lead to a beautiful progression based in the key of C minor using chromatic descending baselines.

#### 2. Moonbeams, Moonlight, Midnight Magic [9:07]

This song is evocative of running through the jungle. It begins with a muted rumble which frames the different sections of the song. It is based in the key of E minor going through various progressions which lead beautifully to his signature E major 6th and D major chord progressions (implying C# minor 7th and B minor 7th chords—evoking the ocean—which he used so magnificently on the OCEAN album). Later he plays some beautiful improvised phrases answering with a C# 7 augmented 9 chord with an E bass. He then goes back to the ecstatic E 6th to D 6th chords before ending.

#### 3. Morning Rises Through the Mist [3:13]

This piece features a beautiful A minor chord progression going to various ii to V chord progressions, expanding on the standard Brazilian bossa nova jazz style.

### SET TWO

#### 1. Night Shadows [4:58]

Based in the Key of E minor. This song is a great example of Bola's technique of using dissonance as melody. Again here he plays improvised phrases answering with a C# 7 augmented 9 chord over an E bass.

2. Sorcerers, Spirits, Devas and Delights [4:21]

A piece in the Key of G which moves through a beautiful chord progression, first with arpeggios, and then played very soulfully in a Brazilian rhythm.

3. Jungle Jazz [6:09]

This evocative dark night song is based in the key of E minor and starts with Spanish-type rolling C major and E minor chords going to a dark E minor 6th chord—Bola loved to play minor 6th chords when playing night songs. He then plays some beautiful augmented 9th chord rolls and then goes to some improvised phrases with chords answering them. This song is another prime example of Bola's use of dissonance as melody.

4. Many Shades of Green [4:17]

This piece has a beautiful circular chord progression and also again uses dissonance as melody. Bola moves to a slow chord progression in the key of E major which modulates to D major, then modulates to E minor and then modulates back to D major again. He then soulfully plays this progression once again in a Brazilian rhythm.

5. Devas Lament [3:34]

Another beautiful piece with progressions based in A minor, with temporary modulations to the keys of D minor and C major, before ending this incredible and evocative suite.

Credits:

JUNGLE SUITE originally released on Dancing Cat Records (3005) in 1985

Produced by George Winston

Recorded July 17, 1982 at Different Fur Recording, San Francisco

Recorded & mixed by Howard Johnston

Additional engineering by Karen Page (K2) & Justin Lieberman

Mastered by Bernie Grundman at Bernie Grundman Mastering, Hollywood, CA

All compositions played on a Mario Martello classical guitar with steel strings.

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Liner notes by George Winston

Special thanks to: John Fahey, Anne Sete and Howard Johnston

Tray card copy:

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