

nence to the wind section, above all in the solos of Urbie Green, Hubert Laws, Joe Farrel and even Hermeto Pascoal on one of the tracks of *Tide*. They are both Jobim's jazzy records, if one can call them that. And they brought him more nationalist criticism, even though to a lesser degree than before. A second Sinatra surety would come a little later with the LP *Sinatra & Company*, half of which the singer divides with Jobim and his songs - this time with heavier arrangements by Deodato substituting the soft sound of Ogerman.

Always distant from current trends, in his next two albums *Matita Pere* (1973) and *Urubu* (1976) Jobim puts behind him his links with the Bossa Nova. Already in these records the different beats of Edison or Dom Um are not to be found, as if they had been imposed by the Americans when Bossa Nova was first being imported, proof that the movement was based on the rhythmic transgression created, or at least consecrated by João Gilberto's guitar). Jobim was right: if it hadn't been for the first American records or for his brief association with João (three years), he would no more belong to the Bossa Nova than he did to himself, an artist in permanent transition, searching for a great art, beyond and above novelties, waves, trends, isms and labels.

*Matita Pere* was the first giant step in this direction and thereafter, to deny Jobim is a great Brazilian artist would be extremely grudging and insensitive. Not only because he doesn't sing in English on *Matita Pere* or on *Urubu*.

The two records were produced with Jobim's own money, saving up every cent to get the exact result required. They were recorded in the States where respect for big orchestras still existed whereas in Brazil we were in the days of the synthesizers, which can produce the sounds of a thousand musicians, and also because his twin soul was there, disposed to invest in the project. Jobim and Claus Ogerman worked in close cooperation on these records, virtually creating them note by note.