

# HOW INSENSITIVE (Insensatez)

Original Words by Vinicius de Moraes

English Words by Norman Gimbel

Music by Antonio Carlos Jobim

Bossa nova was a product of the cross-cultural exchanges of Brazilian and American jazz musicians. The idiom was absorbed into the pop culture via the landmark Getz/Gilberto album and the 1964 Top 10 hit “The Girl from Ipanema.” Particularly significant in bossa nova (or “new stream”) are the compositions of a leading musical figure, Antonio Carlos Jobim. He is responsible for producing the bulk of the standard repertoire with tunes like “The Girl from Ipanema,” “One Note Samba,” “Desafinado,” “Wave,” “Corcovado,” and “How Insensitive.” “How Insensitive” is a frequently-recorded bossa nova standard, especially poignant with its minor modality and unusual two-part 32-bar form. Bossa nova music is guitar music—which is unusual as jazz is typically defined by wind and keyboard instruments—and has always been dependent on the guitar as a generator of harmony and its primary rhythm instrument. How this figures in two distinctly different guitar-based treatments of “How Insensitive” makes for an engrossing look at the artistry of Pat Martino and Emily Remler.

## Pat Martino

### Fig. 24 — Intro, Head, and Solo

Pat Martino is one of the most important jazz guitarists of the modern era. Respected in all sectors (Jerry Garcia and Peter Townshend are among his fans), he is a true musical globalist capable of expressiveness and innovation in any genre, and is a master of the high art of bebop improvisation. Born in Philadelphia, PA, Martino was exposed to jazz and the guitar by his father. He was drawn to the styles of Johnny Smith and Wes Montgomery as well as John Coltrane, Art Farmer, and Art Blakey’s Jazz Messengers. Something of a prodigy, Martino is self-taught on the guitar and mastered the fundamentals before his teen years. The road was his school. He turned pro at fifteen and began touring with Willis Jackson, Lloyd Price, and numerous R&B acts on the chitlin’ circuit. Martino served his jazz apprenticeship in organ-led groups as sideman for Jimmy Smith, Jack McDuff, Don Patterson, Groove Holmes, and others. By the time he was 21, he was a fixture of the New York City hard bop community and began an ambitious series of albums as leader for Prestige Records. Martino continued his musical odyssey in the 1970s and to the present on such offerings as *The Visit*, *Consciousness*, *Live!*, *Joyous Lake*, *The Maker*, and *All Sides Now*. Martino covered “How Insensitive” in 1972 on *The Visit* (currently issued as *Footprints*). This was his first date as a leader after the Prestige years. Comprised of standards and straight-ahead jazz, it can be seen as a return to the roots after experimentation with ethnic sounds, fusion, and mathematical music in the 1960s.

“How Insensitive” embodies the joyous and near-telepathic musical rapport of soloist Pat Martino and accompanist Bobby Rose. Rose, an accomplished guitarist from their native Philadelphia, has been Martino’s regular partner since the 1960s. The Martino/Rose interaction transforms the sultry bossa nova tune into a jazz guitar duet augmented by a rhythm section. The song was a natural choice. Its darker brooding tonal center is particularly conducive to Martino’s minor-based improvisational tendencies, and its slower tempo serves as an ideal springboard for his spellbinding florid passagework.

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**Personnel:** Quartet. Pat Martino, guitar; Bobby Rose, rhythm guitar; Richard Davis, bass; Billy Higgins, drums.

**Recorded:** March 24, 1972, at the RCA Building in New York City, NY.

**Arrangement:** Martino plays "How Insensitive" in the original key of D minor. His is a straight-forward arrangement. A four-bar intro **A** establishes the tune's harmonic foundation. Martino plays the 32-bar head twice, first in single notes in **B**, and then in octaves **C**. He takes two improvised choruses over the form in **D** and **E**.

**Signatures:** The Martino approach and sound are recognizable from the opening notes. Martino is a hard bop musician in the tradition of John Coltrane and similarly favors a well-articulated approach to single-note playing dominated by 16th notes rather than eighth notes. This is particularly true in slow or medium tempo tunes. The single-note playing in the fills of **B** and the solo choruses are strong identifiers of Martino's style. These unmistakable lines are performed as long streams of rapid 16th notes which, in relation to the song's pulse, produce a *double-timing* of the rhythm. Many have further identified Martino by his unique sense of time and the rhythmic placement of his lines. In measures 106–108, 116–117, and 125–129, he exploits a trademark device of placing repeated patterns in three 16th-note groups. This results in a *three-against-four hemiola* effect. The florid style of his double-timed lines is nicely contrasted by riff-like ostinato figures in measures 69–71 (note the shifted rhythm in this phrase), 91–92, 101–103, 106–111, and 125–129. The latter is a clear allusion to Wes Montgomery, as it was one of his favorite riff melodies.

**Performance notes:** Pat recently disclosed an interesting performance point regarding "How Insensitive." He uses the round end of the pick when playing octaves, as in **C**. This produces a distinctive timbre with more mass, and can impart a rich quality to octaves similar to Wes Montgomery's thumb attack. Martino also applies this technique to single-note lines in ballads.

**Sound:** In the 1970s, Pat used a custom-built Sam Koontz archtop electric. This unique instrument had a single Florentine cutaway shape, a floating pickup, and an oval soundhole. He strung the guitar with heavy-gauge round-wound strings (.013–.056), set it up with high action, and employed an ultra-heavy stone pick. Bobby Rose played a late-1960s Gibson L-5 with medium-gauge strings (.012–.052) and used finger-plucking for a softer pianistic effect. For the session both guitarists plugged into Fender Twin Reverb amps.

**26** Fig. 24

**A** Intro  
Moderate Bossa Nova ♩ = 114 (poco rubato)

Dm9/A      Dm11/A      Dm9/A      Dm11

*p*      let ring — 4      let ring — 3      let ring — 4

**T**  
**A**  
**B**

**B** Head

5 Dm7 C#m7 Cm7

2 3 2 3 2 3 2 3 2 1 2 5 4 3 2

11 Bm7 Bbmaj7 Ebmaj7

2 5 5 2 5 2 3 2 5 2 5 (2) 3 5 3 5 3 2

17 Em7b5 A7#5 Dm7 Dm9 Dm6

5 4 5 3 2 1 5 5 3 2 5 2 3 4 3 6 5 4 5 3 5 4 5 2 3 2 5

21 Cm7 Cm9 F13 Bm7 E7

3 (3) 3 5 3 5 (3 5) 3 (3) (3) 5 3 5 6 7

25 Bbmaj7 Gm7 A7#5 Dm7 Dm(maj7) Dm7 Dm6 Dm7

(7) 3 4 5 2 5 2 3 3 2 3 2 5 3 4 2 4 5 2 3 5 2 3 2 5

29 Cm7 F7 Bm7 E7 Em7 A13 A7#5

3 5 3 4 5 2 2 2 3 2 3 2 1 2 5 4 3 5

35 Dm7 Eb maj7 **C** Dm7 C#m7#5

2	3	5	5	4	3	10	11	10	11	10	11	10	11
						7	8	7	8	7	8	7	8

\*All octaves played with deadened middle str.

41 Cm7 Bm7 Bb maj7

10	9	10	13	12	11	10	10	8	6	8	6	7	5
7	6	7	10	9	8	7	7	5	3	5	3	5	3

46 Eb maj7 Em7b5 A13 A7#5

8	10	8	10	8	8	8	10	11	10	8	8	7	8	11	10	9	8	
5	7	5	7	5	5	7	5	7	8	7	5	5	4	5	8	7	6	5

51 Dm Dm(maj7) Dm7 G7b9 Cm7 F7/C Bm7b5

8	6	10	7	9	6	4	8	6	5	6	8	6	8	5	5	5
5	3	9	6	7	6	3	5	3	5	3	5	3	5	2	2	2

56 E7b9/B Em7 Gm7 A7#5 Dm Dm(maj7) Dm7

(5)	6	5	6	9	10	6	6	7	9	X	7	8	10	10	9	7	6	7
(2)	3	2	3	6	7	3	4	5	7	X	5	5	7	8	7	5	4	5

60 Dm6 Cm11 F7/C Bm711 E7/B

7	5	6	8	6	8	8	8	7	8	6	8	5	5	5	6	5	6	5
5	2	3	5	3	8	8	5	3	5	2	2	2	2	2	3	2	3	2



65 Em7 A13 A7#5 Dm9 Dm7 Ebmaj7

(5) 4 5 8 7 6 5 5 6 7 5 7 6 7 5 7 7  
 (2) 1 2 5 4 3 2 2 3 5 3 5 4 5

70 C#m7#5

5 6 5 7 7 5 6 5 7 7 7 7 5 4 5 7 8 5 7

73 Cm13

5 8 5 6 5 8 7 8 5 7 8 6 8 6 10 11 8 11 10 8 10 7 8 8 7 9

75 Bm7

7 7 6 5 4 6 7 4 5 5 4 3 2 9 10 9 7 10 9 7 9 6 7 7

77 Bbmaj7

6 7 7 8 5 8 5 8 7 5 7 8 5 6 7 8 6 8 5 6 5 8 6 7 5 8 7 5

79 Ebmaj7

8 5 6 5 8 7 8 8 6 5 6 5 8 6 7 5 8 6 7 8 5 7 8

81 Em7b5 A7#5

5 8 7 6 5 7 5 8 7 | 5 7 8 7 6 5 6 5 3 2 3 2 5

83 Dm7 Dm6

2 3 2 5 5 6 5 8 12 11 12 8 7 8 | 10 9 10 8 6 5 7 6 8 5 6 7 5

85 Cm11 F7/C

8 5 6 5 8 7 8 8 6 10 13 11 12 | 13 11 10 13 11 13 11 10 12 10 12

87 Bm7b5 E7/B

9 12 11 10 9 11 9 8 7 6 8 9 6 7 9 | 7 10 9 10 9 7 10 9 7 9 6 7 7 6 8 6 7

89 Bb maj7 Gm7 A7#5

5 7 8 5 7 6 5 8 6 7 5 8 7 5 | 6 5 8 6 8 6 5 8 5 7 6 8

91 Dm Dm(maj7) Dm7 Dm6 Cm11

6 7 7 4 7 5 | 7 7 4 7 5 7 7 4 7 5 3 | 5 6 3 5 6 3 4 5 5 3

94 F7/C Bm11

4 6 3 6 5 6 5 3 6 4 3 3 5 5 | 2 4 5 2 4 3 4 2 3 5 2 5 4 5

96 E7/B Em7

2 3 2 4 5 2 3 3 2 4 4 5 5 8 7 5 | 7 8 7 6 5 8 6 7 5 8 7 5 4 5 7 8

98 A13 A7#5 Dm9 Dm6

5 6 5 8 6 8 6 5 8 5 7 6 8 7 11 | 10 12 10 12 9 11 12 9 10 12 10 13 12 13 12 10 13

100 Ebmaj7 Dm7 **E** Second Chorus

13 11 13 11 10 10 12 10 11 10 12 | 12 15 14 13 12 14 12 11 10 9 11 12 9

102 C#m7#5

10 9 12 9 10 9 11 12 9 | 10 9 11 12 9 10 9 12

104 Cm13

11 9 12 11 12 9 10 9 | 8 10 8 11 10 8 10 7 8 8 7 6

106 **Bm7**

108 **B♭maj7**

110 **E♭maj7**

113 **Em7b5** **A13** **A7#5**

115 **Dm9** **D♭m7**

117 **Cm11** **F7/C** **Cm11** **F7/C**



119 **Bm11** **E7/B** **Bm11** **E7/B**

121 **Bbmaj7** **Gm7** **A7#5** **Dm9** **Em** **Dm**

124 **Em7** **Em** **Dm** **Cm11** **F7/C**

126 **Cm11** **F7/C** **Bm11** **E7/B**

128 **Bm11** **E7/B** **Em7**

130 **A7#5** **A7** **Dm9** **Ebmaj7** **Ebmaj9** **Ebmaj7** **Dm9**