

The Girl From Ipanema.

The Girl From Ipanema (Garota de Ipanema) is a Brazilian bossa nova written in 1962 by Antônio Carlos Jobim with lyrics by Vinicius de Moraes. English lyrics were written later by Norman Gimbel. It was a worldwide hit in the mid-1960s and won a Grammy for Record of the Year in 1965. The first commercial recording was in 1962, by Pery Ribeiro but it was the 1964 single featuring Astrud Gilberto and Stan Getz which became the international hit. This had been shortened from the version on the album Getz/Gilberto which had also included the Portuguese lyrics sung by João Gilberto.

Bossa Nova (New Beat) originated in Rio de Janeiro in the late 1950s and is probably the most well known form of Brazilian music. It has an original rhythmic accent which divides the phrasing of the samba and adds to it more complex, jazz influenced harmonies and an intimate and gentle singing style.

Generally the bossa nova, like the samba is felt in two. Although in the real books bossa nova's are generally presented either in 4/4 or cut common time I'm going to write the following examples in 2/4 as it represents a more authentic interpretation and it is also how it is written in Brazil.

The Bossa Nova Clave.

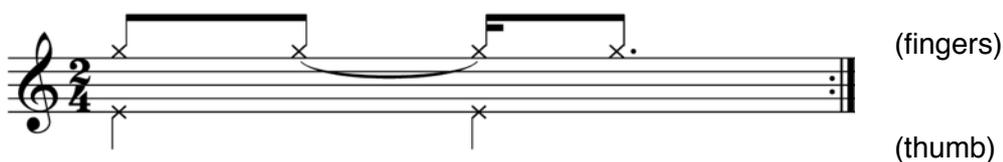
The Spanish (and also the Portuguese) word **clave** translates as **key**. The clave has its origins in Sub Saharan African music and is a rhythmic pattern found in Afro-Cuban, Jamaican mento and music from Brazil. The clave is a rhythmic figure which is the root of most of the rhythmic patterns and is usually played all the way through a song on a percussion instrument.



The clave can also be played inverted but once the pattern begins it doesn't revert.



On the guitar the bossa nova is usually played finger style with the right hand patterns based on the clave figure.



9 Db^9/Ab Eb^9/Bb

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| A | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| B | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |

13 Ebm^9/Bb D^7/A Db^6/Ab

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 6 | 6 | 6 | 6 | 4 | 4 | 4 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| | 6 | 6 | 6 | 6 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

17 **B** $Dmaj^7$ G^7 G^7 Bb^7

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

24 Ebm^7 B^7

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| A | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| B | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

29 Fm^7 $Bb^7(\#11)$ Ebm^7 $Ab^7(\#11)$

| | | | | | | | | | | | | | | | | | |
|---|----|----|----|----|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 9 | 9 | 9 | 9 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 3 | 3 | 3 | 3 | 3 |
| A | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 7 | 6 | 6 | 6 | 6 | 5 | 5 | 5 | 5 | 5 |
| B | 10 | 10 | 10 | 10 | 6 | 6 | 6 | 6 | 8 | 8 | 8 | 8 | 4 | 4 | 4 | 4 | 4 |
| | 8 | 8 | 8 | 8 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 4 | 4 | 4 | 4 | 4 |

C

33 Db⁶/Ab Eb⁹/Bb

37 Ebm⁷/Bb D⁷/A Db⁶/Ab



Left Tom Jobim, right Joao Gilberto



Harmonically the chord progression for the A section follows a very straightforward pattern embellished with a few common chord substitutions, shown here in the more familiar key of F major.

This is the sequence stripped back to its most basic form, just a series of tonic and dominant chords.

Fmaj⁷ C⁷

Fmaj⁷ C⁷

Approaching the C7 chord with its dominant chord (G7) gives the progression a stronger harmonic direction and more interest. This is commonly referred to as a secondary dominant.

Two staves of musical notation in treble clef. The first staff contains two measures: the first measure is labeled 'Fmaj7' and the second measure is labeled 'G7'. The second staff contains three measures: the first measure is labeled 'C7', the second measure is labeled 'Fmaj7', and the third measure is labeled 'C7'. All notes are represented by diagonal slashes.

An often used technique is approaching a dominant chord with a minor 7th with a root a perfect 5th above, this effectively creates a ii-V7 progression.

Two staves of musical notation in treble clef. The first staff contains two measures: the first measure is labeled 'Fmaj7' and the second measure is labeled 'G7'. The second staff contains four measures: the first measure is labeled 'Gm7', the second measure is labeled 'C7', the third measure is labeled 'Fmaj7', and the fourth measure is labeled 'C7'. All notes are represented by diagonal slashes.

This is now a very common progression used as the foundation to many songs such as **Take The A Train, Exactly Like You, Watch What Happens, Jersey Bounce and So Danco Samba**

The tritone substitution is frequently used in bossa nova and helps create that characteristic sound. By replacing the C7 chord with another dominant whose root is a flat 5th above (Gb7) we arrive at the familiar progression used in **The Girl From Ipanema**.

Two staves of musical notation in treble clef. The first staff contains two measures: the first measure is labeled 'Fmaj7' and the second measure is labeled 'G7'. The second staff contains four measures: the first measure is labeled 'Gm7', the second measure is labeled 'Gb7', the third measure is labeled 'Fmaj7', and the fourth measure is labeled 'Gb7'. All notes are represented by diagonal slashes.

14 Gm7 Gb7 Fmaj7

TAB: 7 6 5 8 6 11 9 | 9 10 8 9 10 8 9 10 6 7 | 6 6 6 6 7 5 6 | 4 3 2 1

18 F#maj7 B7

TAB: 4 3 4 1 | 1 4 3 | 4 1 1 4 3 4 1 | 2 4 4 3 4 | 6 5 6 2 | 2 6 5 | 6 3 3 6 5 6 3 | 4 3 3 4 2 | 4 2

21 F#m7 D7

TAB: 4 2 4 2 2 | 6 5 4 5 4 3 4 7 | 6 7 4 3 4 | 4 4 4 | 4 2 2 | 3 6 5 6 | 5 4 5 9 | 8 9 5 4 5 | 6 6 7

25 Gm7 Eb7

TAB: 7 8 7 6 5 8 10 | 8 5 5 6 6 7 7 | 7 7 6 5 | 8 5 8 6 8

29 Am7 D7(b9) Gm7

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

33 C7(b9) Fmaj7 G7

TAB: 2 2 3 4 2 2 | 7 5 7 6 10 10 | 5 7 6 5 6 5 3 | 6 5 3 5 6 3 5 3 | 6 5 3 5 6 3 5 3 | 6 5

37 Gm7 Gb7 Fmaj7 F#7(b5)

TAB: 3 8 7 6 5 8 6 11 9 | 8 11 10 8 5 6 | 6 5 5 1 | 3 3