

INTRODUCTION

In recent years the Bossa Nova has become much more than just a passing fancy on the American musical scene. The guitar is a very important part of the Bossa Nova style and the great Brazilian composers responsible for many of our "standards" are all guitarists: Antonio Carlos Jobim, Luiz Bonfá, Laurindo Almeida, Baden Powell and Joao Gilberto.

The basic rhythm pattern for guitar accompaniment is as follows:



But there are many variations in the Bossa Nova rhythm patterns, some of which are shown here:



In the following rhythm pattern notice the first beat and chord change of each measure is anticipated:



EXPLANATION OF FINGERINGS



Encircled numbers ① — ⑥ indicate the string to be used.

Roman numerals indicate the fret position.

Arabic numerals (1, 2, 3, 4) indicate the proper left-hand fingering.

For example: The "G" chord in the third position (III) may look like this:

(Notation)



(Diagram)



same as

AUTHENTIC BRAZILIAN

BOSSA NOVA

GUITAR ARRANGEMENTS

Arranged by
JACK MARSHALL

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GARÔTA DE IPANEMA

(The Girl From Ipanema)

Arranged by
JACK MARSHALL

ANTONIO CARLOS JOBIM
VINICIUS DE MORAES

Moderate

The musical score is written for guitar. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Moderate'. The melody line is written in the treble clef and features a series of eighth and quarter notes, with some rests. The bass line is written in the bass clef and consists of chords and single notes. The score is divided into several systems. The first system includes a dynamic marking of *mf* and a fingering of 0. The second system includes a fingering of 2. The third system includes a fingering of 1. The fourth system includes a fingering of 4 and a first ending bracket labeled '1.'. The fifth system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The score concludes with a final chord and a double bar line.

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