

Favela

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Med. Bossa Nova **A**

(G¹³) G^{Mi}7 F¹³ F/G G¹³ G^{Mi}7 F¹³ F/G

(G¹³) G^{Mi}7 F¹³ F/G G⁷(#9) G^{Mi}7

C^{Mi}7 F¹³ (B^{Mi}7) B^bMA⁷ B^b7

E^{Mi}7(b5) E^bMi⁶ G^{Mi}7 D^{Mi}7 G^{Mi}7

B C^{Mi}7 G^{Mi}7 C^{Mi}7 G^{Mi}7

C^{Mi}7 G^{Mi}7 E^b7(#9) D⁷(#9) (C^{Mi}7) C⁷(#9)

(G¹³) G^{Mi}7 A^b13 F/G G¹³ G^{Mi}7 A^b13 F/G

C (G¹³) G^{Mi}7 A^b13 F/G G⁷(#9) G^{Mi}7

C^{Mi}7 F¹³ (B^{Mi}7) B^bMA⁷ B^b7

E^{Mi}7(b5) E^bMi⁶ G^{Mi}7 D^{Mi}7 G^{Mi}7

Favela - playing the extended chords on accordion

First, a note about the bossa nova rhythm: You can use a rhythm that follows a pattern that repeats every two measures (8 beats). Try clapping: 1-2-(rest)-4-5-(rest)-7-8 (repeat over and over). The second of each pair should be accented and pushed a bit: one-**two**, four-**five**, seven-**eight**.

If the jazz chords seem too intimidating... Use chords you're more familiar with instead:

- Replace (for instance) the Gmi7 chords with Gminor (and so forth for the many mi7 chords in this piece. Do the same for the Ebmi6 chord, the Emi7(b5), etc.
- For the Emi7(b5) play G-minor; in general, replace any mi7(b5) chord with the minor chord
- There are several major chords built upon a dominant 7th chord: F13, Eb7(#9) - you could just play F7, Eb7, etc for these
- For Ma7 or 6 chords, just play the major chord, not the 7th chord. For the BbMa7 - for instance - use the Bb chord.
- For the F/G or any chord with a slash ('/'), just play the chord on the left, in this case, F major.

Button combining: you can make the song sound much richer, by combining buttons to make *extended* chords. Some of these combinations are relatively straightforward and easy to play, while others will take more practice.

- The tune has multiple mi7 chords; the song starts with a **Gmi7**. The notes of that chord are: G, Bb,D,F. The latter three notes make a Bb major chord - so you could play this with a G bass note and a Bb (major) chord. Two ways: combine the standard G bass note button and reaching the Bb chord or use the counter bass button (top button) on the Eb row (also a G) along with the nearby Bb major chord. All the mi7 chords in the piece can be played that second way - a major chord button plus the counter bass tonic note a row away:
 - **Gmi7** = G (counter bass on the Eb row) + Bb major chord
 - **Cmi7** = C (counter bass on the Ab row) + Eb major chord
 - **Dmi7** = D (counter bass on the Bb row) + F major chord
- **F/G** (bar 2) means to play an F (major) chord together with a G bass note.
- **BbMaj7** consists of Bb, D, F, A notes - but often can be replaced with a **BbMaj9** chord: hold down three buttons: **Bb** note + **Bb** chord + **F** chord: the notes are Bb, D, F, F, A, C. *Alternatively, 'true' Maj7 chords can be played by pressing the bass note as written and adding the **minor** chord 4 rows above it; **BbMaj7** = Bb bass button (use your 5th finger) and add the D-minor chord button.*
- **F13** chord - that's an F7 with an added D. Since there's already a D in the melody at that point, just play the F7 chord!
- **Emin7(b5)** play the E counter bass (on the C note) + G minor chord. In general - play the bass note + the minor chord three rows lower.
- **Ebmin6** play the Eb-dim chord - on *most* accordions, min6 and dim chords sound the same.

- by Alan Zisman with input from Andy Fielding and Katheryn Petersen - 21 March 2014