Favela

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Med. Bossa Nova

\[ A (G_{13}) \]
\[ G_{mi7} \]
\[ F_{13} \]
\[ G_{13} \]
\[ G_{mi7} \]
\[ F_{13} \]
\[ G_{mi7} \]
\[ F/B_{7} \]
\[ B_{7} \]
\[ E_{mi7}(b5) \]
\[ E_{bmi6} \]
\[ G_{mi7} \]
\[ D_{mi7} \]
\[ G_{mi7} \]

B

\[ C_{mi7} \]
\[ G_{mi7} \]
\[ C_{mi7} \]
\[ G_{mi7} \]
\[ C_{mi7} \]
\[ G_{mi7} \]
\[ E_{b7}(b9) D_{7}(b9) \]
\[ C_{mi7} \]
\[ C_{mi7} \]

C

\[ G_{mi7} \]
\[ A_{b13} \]
\[ G_{mi7} \]
\[ F_{13} \]
\[ G_{mi7} \]
\[ A_{b13} \]
\[ G_{mi7} \]
\[ G_{mi7} \]

\[ C_{mi7} \]
\[ F_{13} \]
\[ B_{7} \]
\[ B_{b7} \]
\[ E_{mi7}(b5) \]
\[ E_{bmi6} \]
\[ G_{mi7} \]
\[ D_{mi7} \]
\[ G_{mi7} \]

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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, 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