

A h m e d E l - S a l a m o u n y

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Ipanema

Solos and Duos for Brazilian Guitar
Easy to Intermediate Level

Including "The Girl from Ipanema"
and Baden Powell Style

Mit
Begleit-CD



AMB 3052

for MP3s :

<https://cloud.mail.ru/public/0699b6ac6da0/Ahmed%20El-Salamouny%20-%20Ipanema%20-%20Solos%20and%20Duos%20for%20Brazilian%20Guitar..mp3s.rar>

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Inhalt/Contents/CD-Tracks



	Seite/page	Track
Einleitung/Introduction	3	
Erklärungen/Explanations.	5	
Bar Luiz, Info	6	1
Bar Luiz, Solo.	8	2, 3
Bar Luiz, Duo.	10	4, 5
Bar Luiz, Info.	12	6, 7
Viajando, Info	13	8, 9
Viajando, Solo	14	10, 11
Pra você, Solo	16	12, 13
Moqueca de camarões, Info	18	14
Moqueca de camarões, Duo.	19	15, 16
Moqueca de camarões, Solo	22	17, 18
Noite de chuva, Info	24	19, 20
Noite de chuva, Solo.	25	21, 22
Valsa das ondas, Solo.	28	23, 24
Valsa das ondas, Info.	30	
Vamos no Forró, Info.	31	25, 26, 27
Vamos no Forró, Duo.	32	28, 29
Caipirosca, Info	34	30, 31
Caipirosca, Solo.	35	32, 33
Baden Powell Style.	38	34, 35, 36
Baden Powell Style.	39	37, 38, 39
Garota de Ipanema (Girl from Ipanema), Info	40	
Garota de Ipanema (Girl from Ipanema), Solo	41	40 41
Carioca da Gema, Info.	44	42, 43
Carioca da Gema, Solo.	45	44, 45
Bossa 55.		46
Bossa 60.		47
Bossa 71.		48

Chôro-Canção

Samba-Chôro

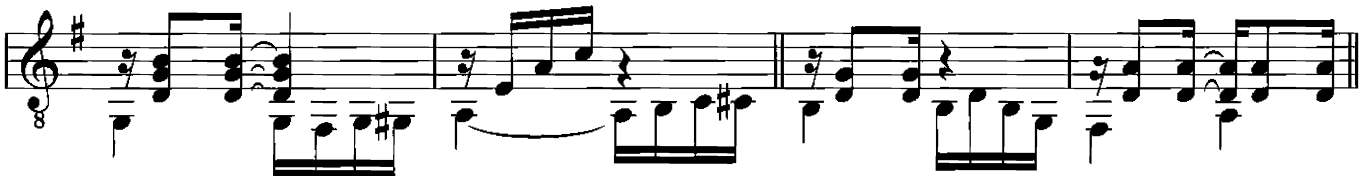


Eine von zwei begleitenden Gitarren übernahm im Chôro immer wieder eine Bassfunktion. Um mehr Basstöne spielen zu können, wurde die sieben-saitige, brasilianische Gitarre entwickelt. Die wichtigsten Möglichkeiten für Bassläufe werden im Folgenden dargestellt. „Chromatisch“ meint einen Verlauf in Halbtonschritten von einem Akkordton zu einem Ton des nächsten Akkordes. „Arpeggio“ ist eine Zerlegung des Akkordes in einzelne Töne. „Diatonisch“ bezeichnet ein Tonleitermotiv. Wechselbass bedeutet, dass die akkordeigenen Töne abwechselnd als Bass fungieren. Im Folgenden sieht man einige Beispiele aus dem Duostück.

In the chôro one of two accompanying guitars would always take over the bass function. In order to have the possibility to play more bassnotes, the seven-string Brazilian guitar was developed. Some of the best possible ways to play bass runs are shown below. "chromatic" means a scale of semi-tone steps from one chord tone towards a chord tone of the next chord. "Arpeggio" means a sequence of chord tones. "diatonic" indicates a part of a scale. "alternating basses" means that the chord notes alternately function as a bass. In the following one can see some examples of the duo-piece.

Chromatisch/chromatic

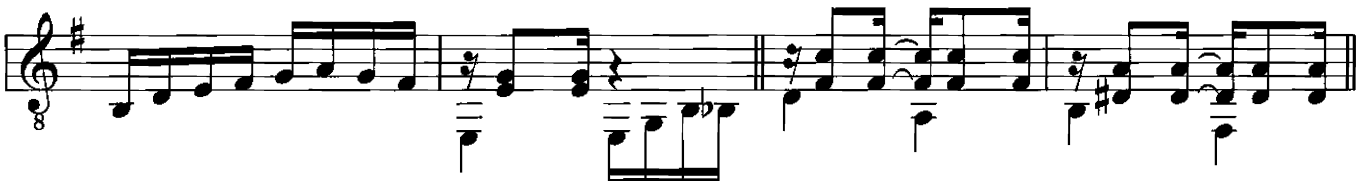
Arpeggio



Diatonisch/diatonic

Arpeggio + chromatic

Wechselbässe/alternating basses



Solo

Bar Luiz

Ahmed El-Salamouny



Track 2+3





Chord diagrams: Gmaj7, Am, D7, G





Chord diagrams: C, G, D7, G






Chord diagrams: Gmaj7, Am, D7, G


Chord diagrams: C, G, D7

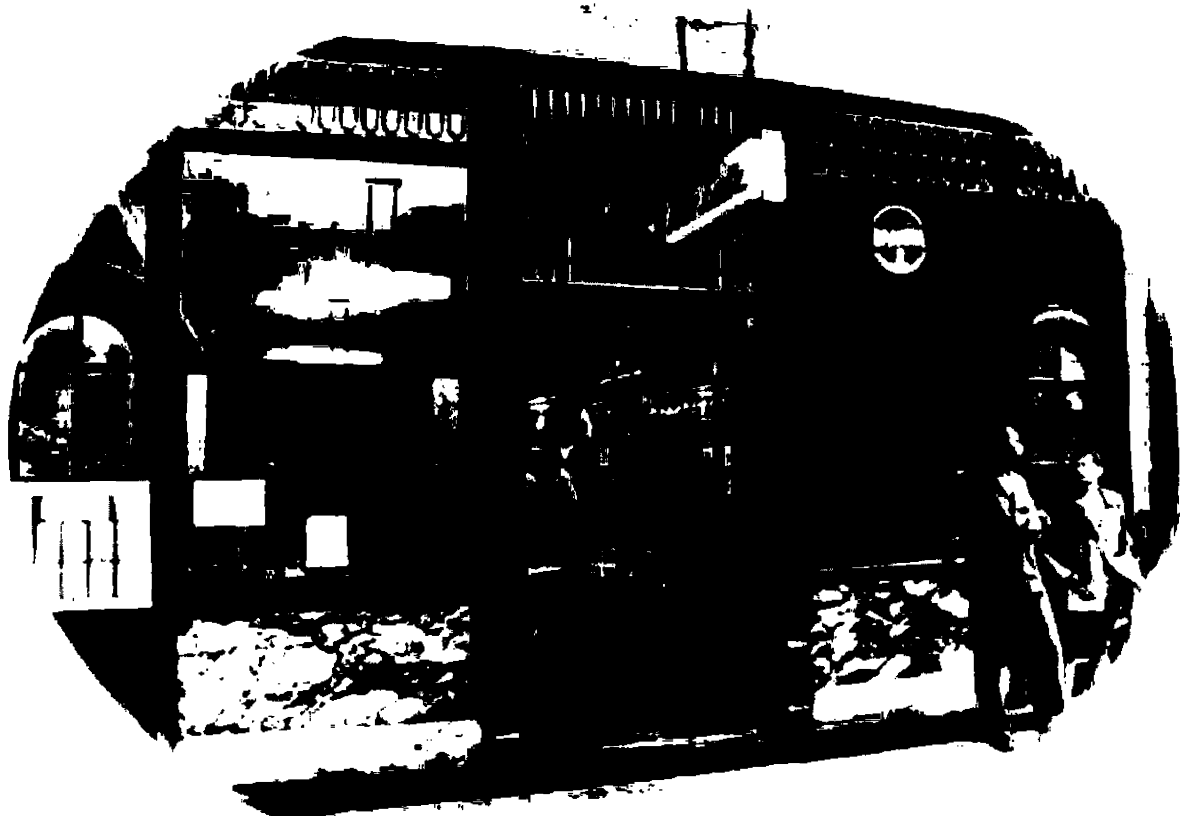
Chord diagrams: Em, Am6, B7, Em

21  Em  D7  2fr. B7  4fr. Em9

25  Em  Am6  B7  Em

29  Am  Em  B7  Em9  G

D.S. al 



Duo

Bar Luiz

Ahmed El-Salamouny



Track 4+5



Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chord diagrams: G, Am, D7, G. Fingerings: 0 1 2, 3, 3 0 4, 2. Dynamics: p p p p, p p p, p.

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chord diagrams: C, G, 4fr. D7, G. Fingerings: 3, 2, 1, 2 3, 3. Dynamics: p p p p.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chord diagrams: G, Am, D7, G. Fingerings: 2, 4, 1, 2, 3. Dynamics: p p p p.

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 2/4 time signature. Chord diagrams: C, G, D7, G, B7. Fingerings: 3, 3, 2, p i p p, 2, 3, 1, 2, 4, 3. Dynamics: p i p p, p i m i.

17

Em Am B7 Em

21

Em 4fr. D7 B7 Em

25

Em Am B7 Em

29

Am Em B7/F# Em9 G

D.S. al

Bar Luiz

Bevor man das Solo- oder Duostück von „Bar Luiz“ übt, kann man die unten stehende einfache Begleitung spielen. So bekommt man ein Gefühl für die Akkorde, die im vorhergehenden Solo- und Duostück variiert werden. Der Rhythmus im ersten Teil ist eine Polka Brasileira. Im zweiten Teil wird die Maxixe verwendet.

One can play the following simple accompaniment before starting to practise the solo- or duo-piece of "Bar Luiz". In this way one gets a feeling for the chords, which are varied in the solo- and duo-piece. The rhythm in the first part is that of a polka Brasileira. In the second part the maxixe is being used.



Track 6

Chord diagrams and musical notation for Track 6:

- Chords: G, Am, D7, G, C, G, D7, G, G, B7, Em, Am, B7, Em, Em, D7, B7, Em
- Measures: 8, 5, 9, 13
- Rehearsal marks: 1., 2.

Beispiel für Chôro-Canção mit Wechselbässen:

Example for chôro-canção with alternating basses:



Track 7

Musical notation for Track 7:

Viajando

Tonart: a-Moll (Am)

„Viajando“ heißt „reisend“. Dieser Bossa Nova ist eine sentimentale Erinnerung an die vielen Städte und Landschaften, die man im Laufe eines Musikerlebens kennen lernt.

Die ersten vier Takte des Stückes können auch mit einem Ton geübt werden, um den Rhythmus besser zu verstehen. Im Folgenden wird dann Schritt für Schritt der Rhythmus mit dem Wechsel der Bässe und der Oberstimme eingeübt. Im Unterschied zum Chôro werden die Akkorde häufiger synkopiert. Das heißt, dass der neue Akkord oft schon auf dem letzten Sechzehntel des vorhergehenden Taktes erscheint.

Key: A-minor

The translation of the Portuguese word "viajando" is "travelling". This bossa nova is a sentimental piece in memory of all the towns and sceneries that one has seen and got to know in the course of one's life as a musician.

For a better understanding of the rhythm, the first four bars of the piece can also be practised with a single note. Following this, the rhythm with the alternation of the basses and the upper part can be practised. In contrast to the chôro, the chords are more syncopated. The new chord appears already on the last sixteenth of the previous bar.



Track 8

Das Pattern in Takt 5 und 6 im Solostück kann mit Leersaiten geübt werden:

The pattern in bar 5 and 6 in the solo piece can be practised with open strings:



Track 9

Solo

Viajando

Ahmed El-Salamouny



Track 10+11

5fr. Am9(maj7) 5fr. Am9(7) 4fr. Am9(6) 3fr. Am9(6b)

Am G9 Fmaj7(11) E7

Am G9 F6 E7

Dm E7 Am7 Fmaj7(11)

Am D/F# E7(13b)/F Am9

5fr. Am 3fr. G Dm7 E

Am7 Dm7 E7 Am

5fr. Am9(maj7) 5fr. Am9(7) 4fr. Am9(6) 3fr. Am9(6b)

Fmaj7/A 3fr. D7(9)/A 6fr. E7 5fr. Am7

3fr. Dm7(13) 2fr. Cmaj7 E7(4) E7

Am 5fr. Am9 4fr. Am6

Solo

Pra você



Ahmed El-Salamouny

Track 12+13

Chord diagrams and musical notation for the solo. The sheet includes six staves of music with corresponding guitar chord diagrams above them. The chords are: A, F#m7, Bm7, E7(4) on the first staff; A, F#m7, Bm7, E on the second staff; A9 (2fr.), F#m, Bm7(9), E on the third staff; A9 (2fr.), F#m (2fr.), Dmaj7, E on the fourth staff; F#m7, B7, F#m7, B7 on the fifth staff; E9, Cmaj7, F6(11), E on the sixth staff. The music includes various techniques such as triplets, slides, and bends. A circled '16' is at the end of the sixth staff.

25 A9 F#m11 Bm7(9) E4

29 A9 F#m11 Bm7(9) E4

33 Dmaj7 A9 (2fr.) Dmaj7 A9 (2fr.)

37 G#m11 (2fr.) C#7 F#m11 B7

39 F#m11 B7 A9 F#m11 Bm7(9) E4

fade out

Tonart: A-Dur

„Pra você“ heißt „Für dich“ und ist stilistisch eine Mischung aus Fingerstyle und Bossa Nova. Töne, die abgedämpft werden sollen und einen perkussiven Charakter haben, sind mit einem Kreuz dargestellt. Um diese zu spielen, zieht man die Finger nach dem Anschlag des ersten Akkordes leicht nach innen, und schlägt dann mit der Hand auf die Saiten.

Key: A-major

„Pra você“ in Portuguese means "For you". The piece is a mixture between fingerstyle and bossa nova. The notes marked with a cross are meant to be played as a percussion effect. In order to perform this one has to draw the fingers slightly inwards after striking the first chord. Then the strings are beaten with the hand.

Moquequa de camarões

Tonart D-Dur, zweiter Teil : A-Dur.

Dieses Stück ist ein typischer Chôro. Es werden hauptsächlich die Rhythmen des Lundu und der Maxixe benutzt. Im Folgenden kann man den Rhythmus aus Takt 21 auf einem Ton üben.



Track 14



Die Griffdiagramme mit nicht ausgefüllten Kreisen im Griffbild geben an dieser Stelle nur den Grundakkord an, der zum jeweiligen Melodieverlauf gehört.



Key: D-major, second part: A-major.

This piece is a typical chôro. The patterns of the lundu and the maxixe are mainly used. In the following one can practise the rhythm of bar 21 with one note.

The fingering diagrams with white points in the chord diagram in the solo-piece only indicate the common chord, which belongs to the respective melodic line.

Die Moquequa de camarões ist ein Krabben-eintopf aus Salvador in Bahia, dessen Verzehr immer ein besonderes Vergnügen ist. Hier das Rezept:

400 – 500 g Scampis oder Riesengarnelen von ihrer Schale befreien und auf einem Teller mit Knoblauch, Ringen einer weißen Gemüsezwiebel, frischem Koriander und dem Saft einer Limone anrichten und eine halbe Stunde im Kühlschrank ziehen lassen.

Währenddessen zwei Gemüsetomaten und eine grüne Paprika grob schneiden und eine weitere Limone, sowie Koriander bereithalten. Reis nach Belieben als Beilage vorbereiten. Die Scampis kurz in einem Wok oder einer großen Pfanne mit etwas Olivenöl anbraten, dann das übrige Gemüse zugeben und mischen. Nach ein paar Minuten eine drei Viertel Dose Kokosmilch zugeben und mit Pfeffer und Salz abschmecken. Nach Belieben etwas Olivenöl und Limonensaft hinzufügen. Ca. 5 – 10 Minuten köcheln lassen, und kurz vor dem Ende der Kochzeit den restlichen Koriander hinzugeben. Mit Reis servieren.

The Moquequa de camarões is a very delicate shrimp dish from Salvador da Bahia. Here is the recipe:

For two persons you need 400 – 500 g of shrimps or giant prawns. Peel them and remove their heads. Put them on a plate and add 2 cloves of crushed garlic, 1 – 2 sliced onions, 1 bunch of fresh coriander and the juice of a lemon. For marinating put in the fridge for 1/2 hour. In the meantime cut 2 big tomatoes and one green pepper into big slices. Keep another lemon and some of the coriander ready. Prepare rice as a side dish. Fry the shrimps for a short time in olive oil, using a wok or a big pan. Add the marinade and vegetables and mix. After a few minutes stir in coconut milk (3/4 of a tin) and season with pepper and salt. Add olive oil and lemon juice at your discretion. Finish cooking for 5 – 10 minutes and finally add the remaining coriander. Serve with rice.

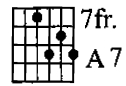
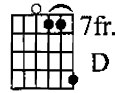
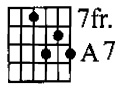
Duo

Moqueca de camarões

Ahmed El-Salamouny



Track 15+16



Musical notation for measures 1-4. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with various rhythmic values and fingerings (e.g., 4, 2, 3, 0). The lower staff is in bass clef and contains a bass line with notes and fingerings (e.g., 0, 1, 2, 3). Above the upper staff, there are four guitar chord diagrams for measures 1-4, alternating between D and A7 at the 7th fret. A circled '6' with '= D' is located below the first measure of the bass staff.

Musical notation for measures 5-8. The system consists of two staves. The upper staff continues the melodic line with fingerings (e.g., 1, 4, 2, 0, 2, 1, 2, 0, 1, 3, 1, 2, 0, 2, 1). The lower staff continues the bass line with notes and fingerings (e.g., 2, 1, 3, 2, 1, 2, 0, 1, 2, 0, 2, 1, 4, 1, 0, 4, 3, 1). Above the upper staff, there are four guitar chord diagrams for measures 5-8, alternating between D and A7 at the 7th fret.

Musical notation for measures 9-12. The system consists of two staves. The upper staff continues the melodic line with fingerings (e.g., 1, 2, 1, 2, 1, 4, 3). The lower staff continues the bass line with notes and fingerings (e.g., 4, 1, 4, 1). Above the upper staff, there are four guitar chord diagrams for measures 9-12, alternating between D and A7 at the 7th fret.

13

② ③ ②

D D A7 D

17

② ②

D D A7 D

21

① ①

3fr. G D A D

25

① ①

3fr. G D A D

Solo

Moqueca de camarões

Ahmed El-Salamouny



Track 17+18

Musical notation for the first system (measures 1-4). It includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. Above the staff are four guitar chord diagrams: D, A7, D, and A7. The staff contains a melodic line with notes and rests, and a bass line with notes and rests. A circled '6' with an equals sign and 'D' is written below the first measure.

Musical notation for the second system (measures 5-8). It includes a treble clef, a key signature of two sharps, and a 2/4 time signature. Above the staff are four guitar chord diagrams: D, A7, D, and A7. The staff contains a melodic line with notes and rests, and a bass line with notes and rests.

Musical notation for the third system (measures 9-12). It includes a treble clef, a key signature of two sharps, and a 2/4 time signature. Above the staff are four guitar chord diagrams: D, A7, D, and A7. The staff contains a melodic line with notes and rests, and a bass line with notes and rests.

Musical notation for the fourth system (measures 13-16). It includes a treble clef, a key signature of two sharps, and a 2/4 time signature. Above the staff are four guitar chord diagrams: D (7fr.), D (7fr.), A7, and D6. The staff contains a melodic line with notes and rests, and a bass line with notes and rests. Circled numbers 1 and 2 are placed above the staff in measures 14 and 15 respectively.

Musical notation for the fifth system (measures 17-20). It includes a treble clef, a key signature of two sharps, and a 2/4 time signature. Above the staff are four guitar chord diagrams: D (7fr.), D (7fr.), A7, and D. The staff contains a melodic line with notes and rests, and a bass line with notes and rests.

21

3fr. G D 2fr. A7 D

25

3fr. G D A D

29

A 2fr. E7 A6 E

33

C#7 F#m B7/D# E

37

A 2fr. E7 A7 3fr. C#o

41

Bm/D A 2fr. E7 E7 A D

D.C. al \oplus

Noite de chuva

Tonart: e-Moll (Em)

„Noite de chuva“ (Regennacht) ist ein Stimmungsbild eines ruhigen, verregneten Abends in den Tropen.

Die Sechzehntel-Übung auf der leeren e-Saite macht den synkopierten Rhythmus in der ersten Zeile klarer.

Key: E-minor

„Noite de chuva“ means “Night of rain”. This piece describes the atmosphere of a quiet, rainy evening in the tropics.

The sixteenth note exercise with the empty e-string makes the syncopated rhythm in the first line more clear.



Track 19

Aus Gründen der Übersichtlichkeit erscheint die Melodie nicht in einer Extrastimme. Im unten stehenden Beispiel ist sie mit Betonungszeichen gekennzeichnet. Indem man diese Töne lauter spielt oder anlegt, erreicht man eine schöne Stimmentrennung und Transparenz. Deswegen ist es auch wichtig, die CD zu hören und auf Melodiestimme, Phrasierung und Artikulation zu achten.

For reasons of clarity the melody does not appear as a separate voice. In the excerpt of the piece below the melody is indicated with accents. By playing these notes louder or *apoyando* one can achieve a good separation of tunes and transparency. It is therefore important to hear the attached CD and to watch the melody line, the phrasing and articulation.



Track 20

Solo

Noite de chuva

Ahmed El-Salamouny



Track 21+22

4fr. Em7(9)/D Cmaj7 4fr. Em7(9)/D Cmaj7

5 4fr. Em7(9)/D Cmaj7 G9 Em9

9 4fr. Em7(9)/D Cmaj7 B7(13b) Em7(9)

12 2. Em7(9) 5fr. Am7(9) Em7(9)/B F#m7(5b)

16 B7 5fr. Am7(9) Em7(9) 4fr. F#m7(5b)

20

B7(13b) Em7(9) A7 Dmaj7

24

Gmaj7 C7(9) Bm9 C7(9) Bm9

29

5fr. Em Em7(9) 5fr. Am7(9) Am7

33

Em Em7 Am7 B7(13b)

37

E9 F#m7 5fr. Am9 4fr. Emaj7

41

E9 F#m7 5fr. Am9 7fr. Emaj7

45

4fr. Emaj7(6) 4fr. Emaj7 A/E E9

49

B7(13b) Em7(9) B7(13b) Em7(9)

53

B7(13b) Em7(9) 7fr. Em7 2fr. Em7(9,11)

57



Solo

Valsa das ondas



Ahmed El-Salamouny

Track 23+24

The musical score is written in 3/4 time and consists of 24 measures. It features a melodic line in the treble clef and a bass line in the bass clef. The bass line is primarily composed of chords, with some notes indicated by stems and flags. The melodic line includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two systems, each with four staves. The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-12, and the fourth system contains measures 13-16. The fifth system contains measures 17-20, and the sixth system contains measures 21-24. The score includes various guitar chords and fret positions, such as Am, Am9, A7, Dm, Dm6, E7sus, E, Amsus, Am, Am9, C#°, Dmsus, Dm, Am, E7, Am, Am, A7, A7, Dmaj7, D7, Gmaj7, and A7. The score also includes a key signature of one sharp (F#) and a common time signature of 3/4. The score is marked with a 'Solo' instruction and a 'Track 23+24' label. The score is published by Acoustic Music GmbH & Co. KG, Osnabrück, in 2004.

23

D A7 A7 D

27

E A7 D

29

D C#7 C#7 F#m

33

F#m 4fr. G#7 4fr. G#7 4fr. C#m7

37

C#7 C#7 F#m

41

F# B7 E9

45

Am Am9 5fr. Am9

D.S. al

Valsa das ondas

Tonart: a-Moll (Am)

„Valsa das ondas“ heißt „Walzer der Wellen“. Der Architekt Oscar Niemeyer erfand das berühmte Wellenmuster der Pflastersteine, die die Strandpromenade von Copacabana und Ipanema säumen.

Der Walzer hat eine lange Tradition in Brasilien und gehört zur Gattung des Chôro. Dilermando Reis war der bedeutendste Vertreter der Walzergitarristen. Er spielte sie auf einer Stahlsaitengitarre mit schmach-tenden Vibrati. Es lohnt sich, sich die alten Aufnahmen, die inzwischen auf CD erschienen sind, einmal anzuhören.

Die Griffdiagramme mit nicht ausgefüllten Kreisen geben an dieser Stelle nur den Grundakkord an, der zum jeweiligen Melodieverlauf gehört.

Beispiel:

Key: A-minor

"Valsa das ondas" means "Waltz of the waves". It was the architect Oscar Niemeyer who designed the famous wave pattern on the beach promenades at Copacabana and Ipanema.

The waltz has a long tradition in Brazil and belongs to the genre of the chôro. Dilermando Reis was the most prominent representative of the waltz guitarists. He used to play the waltz on a steel string guitar with languishing vibrati. It is really worthwhile listening to the old records, which in the meantime are available on CD.

Here the fingering diagrams with empty notes only show the common chord, which belongs to the respective melodic line.

Example:



Vamos no Forró

Tonart: a-Moll (Am)

„Wir gehen zum Forró“ (Vamos no Forró) ist in Brasilien ein gern gesprochener Satz. Der Forró ist ein Tanzfest, das vor allem im Nordosten des Landes populär ist.

Das Thema des Stückes ist durch die Komposition „Bebé“ von Hermeto Pascoal inspiriert.

Der Rhythmus des Forró unterscheidet sich vom Samba durch seine dem Rumba ähnliche Betonung. Die Betonungen liegen auf dem ersten, vierten (etwas stärker) und dem siebten Sechzehntel.

Key: A-minor

In Brazil it is a common expression to say "Vamos no Forró", which means "Let's go to the forró". The forró is a dancing party, which is very popular, especially in the North-East of the country.

The following piece was inspired by the composition "Bebé" by Hermeto Pascoal.

The rhythm of the forró differs from that of the samba by its rumba-like accentuation. The accentuation lies on the first, fourth (stronger) and on the seventh sixteenth.



Track 25



Man kann einige Takte im Stück mit folgenden Variationen spielen:

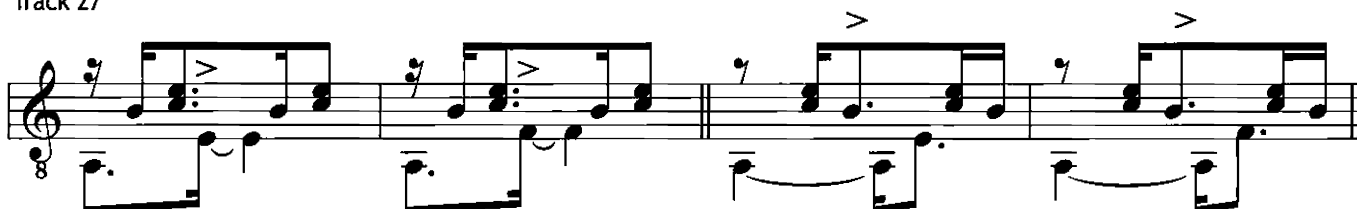
One can try some bars of the piece with the following variations:



Track 26



Track 27



Duo

Vamos no Forró



Track 28+29

Ahmed El-Salamouny

The musical score is written in 2/4 time and consists of four systems of two staves each. The first system starts with a treble clef and a key signature of one flat (Bb). The guitar part (top staff) includes a key signature change to two flats (Bb, Eb) at measure 4. The bass part (bottom staff) includes a key signature change to two flats (Bb, Eb) at measure 5. The score includes various chord diagrams and fingering instructions.

System 1 (Measures 1-4):

- Measure 1: Treble clef, 8va, 1 3 2 4. Bass clef, 8va, i m p i.
- Measure 2: Treble clef, 8va, 4 1 4. Bass clef, 8va, 1 2 4.
- Measure 3: Treble clef, 8va, 1 4. Bass clef, 8va, 2 4.
- Measure 4: Treble clef, 8va, 4 1 4. Bass clef, 8va, 2 4. Chord diagrams: Am9, Am9(6b), Am9, Am9(6b).

System 2 (Measures 5-8):

- Measure 5: Treble clef, 8va, 1 3 2 4. Bass clef, 8va, 1 2 4.
- Measure 6: Treble clef, 8va, 4 1 4. Bass clef, 8va, 1 2 4.
- Measure 7: Treble clef, 8va, 2 1 2. Bass clef, 8va, 3 0 1 4.
- Measure 8: Treble clef, 8va, 4 1 4. Bass clef, 8va, 3 0 1 4. Chord diagrams: Am9, Am9(6b), Dm7(9,6), Dm7(9,6).

System 3 (Measures 9-12):

- Measure 9: Treble clef, 8va, 3 2 1 4. Bass clef, 8va, 1 2 4. Chord diagram: Dm7(9,6).
- Measure 10: Treble clef, 8va, 4 3 1. Bass clef, 8va, 1 2 4. Chord diagram: Dm7(9,6).
- Measure 11: Treble clef, 8va, 1 4 3. Bass clef, 8va, 1 2 4. Chord diagram: Am9.
- Measure 12: Treble clef, 8va, 3 1 4. Bass clef, 8va, 1 2 4. Chord diagram: Am.

System 4 (Measures 13-16):

- Measure 13: Treble clef, 8va, 3 1 4. Bass clef, 8va, 2 3 4. Chord diagram: F#m7(5b).
- Measure 14: Treble clef, 8va, 3 1 4. Bass clef, 8va, 2 1 4. Chord diagram: B7.
- Measure 15: Treble clef, 8va, 4 3 1. Bass clef, 8va, 3 3 4. Chord diagram: Em9.
- Measure 16: Treble clef, 8va, 4 3 1. Bass clef, 8va, 3 3 4. Chord diagram: E7(13b).

16 2. V III

E7(13b) Am7(9) Am7(9,6b) 3fr. Dm7(6)

20 I

3fr. G7 F7(4) F7 Bm7(5b)

24

Bm7(5b) E7(13b) E7(13b)

D.S. al

27

E7(13b) Am9 Am9(6b) Am9 Am9(6b)

32

Am9 Am9(6b) E7(13b) Am9(6b)

Caipirosca

Tonart: D-Dur.

Töne, die abgedämpft werden sollen und einen perkussiven Charakter haben, sind mit einem Kreuz dargestellt. Dazu zieht man die Finger nach dem Anschlag des ersten Akkordes leicht nach innen, und schlägt dann mit der Hand auf die Saiten. Im Moment des Aufschlages kann man die Finger der linken Hand schon von den Saiten nehmen und sie zum nächsten Akkord bewegen. Man kann das Ganze zuerst mit leeren Saiten üben.



Track 30



Track 31



Wenn einem oben stehende vier Takte zu schwierig sind, sollte man erst einmal eine Caipirosca trinken. (Nur für Erwachsene!)

Eine Caipirosca bereitet man genauso zu wie eine Caipirinha. Anstatt Zuckerrohrschnaps verwendet man jedoch Wodka. Man nimmt eine Limone, achtelt sie und zerdrückt die Teile etwas mit dem Mörser im Glas. Dann fügt man einen Teelöffel Zucker, 6 cl Wodka und zerstoßenes Eis hinzu und rührt das Ganze um. Trinken und anschließend weiterüben. Jetzt funktioniert es bestimmt.

Key: D-major

The notes marked with a cross, are meant to be played as a percussive effect.

For this purpose one has to draw the fingers slightly inwards, after striking the first chord. Then the strings are beaten with the hand. At the moment of the beat one can already take the fingers of the left hand off the strings, to move them to the next chord. One can practise this first with empty strings.

If the above four bars appear too difficult one should first drink a Caipirosca (adults only!). This drink is very similar to the Caipirinha, however, instead of sugar cane spirits one uses vodka.

Take one lemon, cut it into 8 parts, put them into a glass and crush these parts. Add a teaspoon full of sugar, 6 cl of vodka, crushed ice and stir the mixture. Drink it and start practising again. Now it will work.

Solo

Caipirosca



Ahmed El-Salamouny

Track 32+33

Adagio

Dmaj7 A7(9b) Dmaj7 A7(13b)

Moderato

G A7 Dmaj7 G A7 Dmaj7

Dmaj7 D6(9) B7(13b) Em7(9)

A7(13) Dmaj7(9) F#(13b) F° Em

A9b(13) D6(9) B7(13b) Em7(9)

A7(13) D6/A F#m7(5b) B7(9b) Em7(9)/B

23

A#o(13b) Dmaj7(9)/A Em7(9) A(9b)

27

5fr. Am 5fr. D#° Em7(9) C7(9)

31

4fr. D B7 Em7(9) A(9b)

35

4fr. F#m7(5b) 2fr. B7(13b) Em7(9)

39

3fr. C#° 4fr. Dmaj7(9) 3fr. A7(9,11) A7(9b)

42

D.S. al ⊕

4fr.
Dmaj7(9)

5fr.
E♭maj7(9)

4fr.
Dmaj7(9)

5fr.
E♭maj7(9)

45

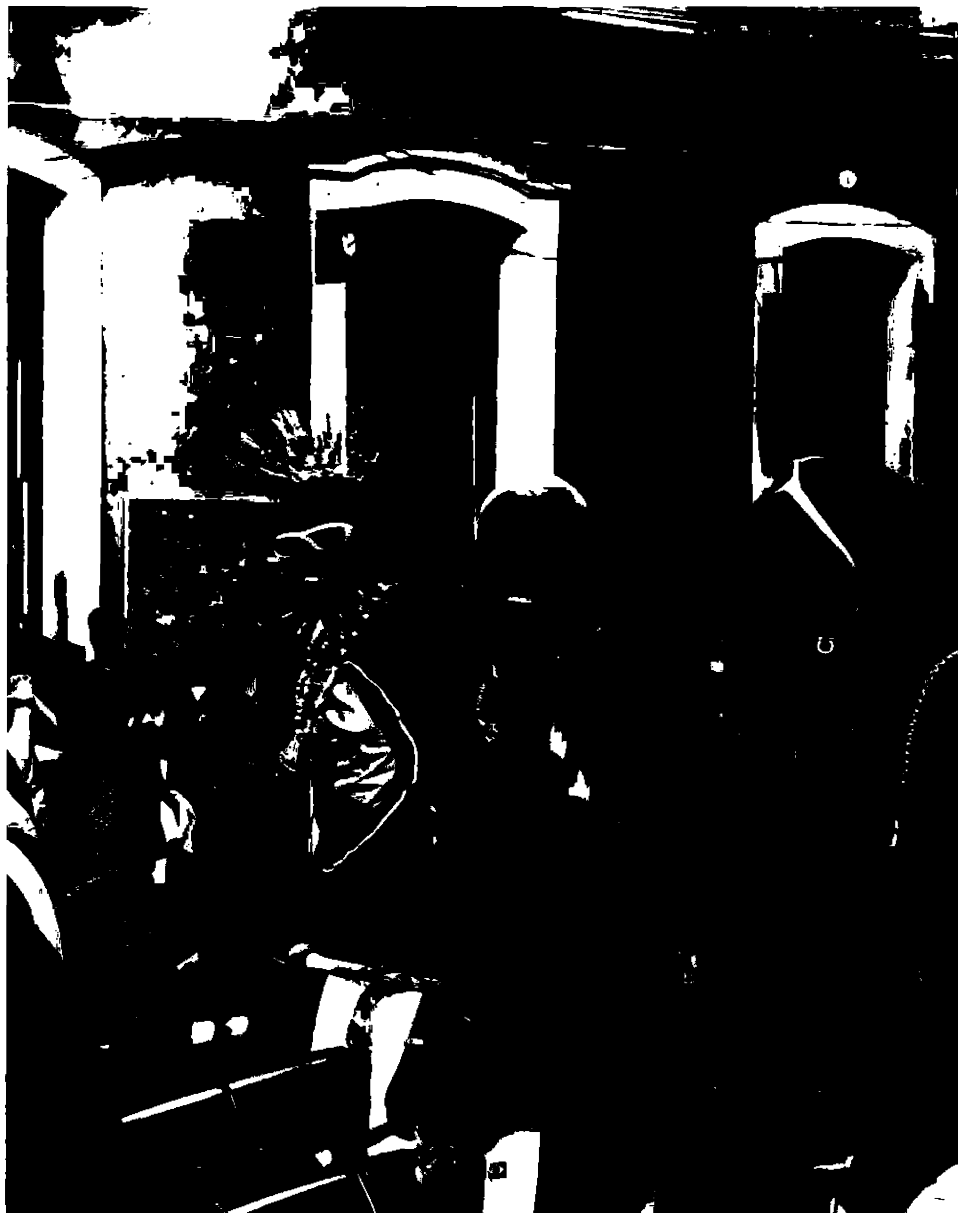
4fr.
Dmaj7(9)

3fr.
A7(9)

A7(9b)

2fr.
D6(9)

49



Baden Powell Style

Der berühmte Gitarrist Baden Powell hat einen besonderen rhythmischen Stil entwickelt. Ausgehend von der Sechzehntel-Pulsation der Noten ist die rechte Hand ständig in Bewegung. Durch Abdämpfen von Noten wie in „Carioca da Gema“ oder das Spielen von leeren Saiten, wie in „Garota de Ipanema“ (The Girl From Ipanema) werden die rhythmischen Akzente auf die anderen Noten gesetzt. Es lohnt sich, gelegentlich auf das Spiel des brasilianischen Schellentamburins (Pandeiro) zu achten. Auch hier werden, bei ständigem Schlagen des Sechzehntelpulses, immer wieder neue Akzente gesetzt. Die Hauptbetonung liegt auf dem letzten Sechzehntel. Man merkt, von wo sich Powell die Inspirationen für sein Spiel geholt hat. In den folgenden Beispielen sollen die leeren Saiten leiser, die gegriffenen Noten normal laut und die mit Akzenten versehenen etwas lauter gespielt werden. Dadurch entsteht erst der Groove. Das ist am Anfang nicht so leicht. Es empfiehlt sich, viele CDs von Baden Powell zu hören oder sich seine Originalarrangements anzusehen.

The famous guitar-player Baden Powell created a special rhythmic style. With the sixteenth pulsation of the notes, the right hand is steadily moving. By dampening the notes as in "Carioca da Gema", or playing empty strings, as in "Garota de Ipanema" (The Girl from Ipanema), the rhythmic accents are put on the other notes. It is worthwhile listening to the Brazilian tambourine jingle (pandeiro). Here, too, new accents are steadily set while constantly beating the sixteen note pulse. The main accentuation is on the last sixteenth. Here one can easily notice, from where the inspiration of Baden Powell's playing came from. In the following examples the empty strings should be played softer, the fingered notes normally and those with accents a bit louder. This is not so easy at the beginning. It is recommended to listen to many CDs by Baden Powell or to read his original arrangements.



Track 34

Garota de Ipanema, Takt/bar 31 – 32



Track 35

Garota de Ipanema, Takt/bar 49 – 50



Track 36

Garota de Ipanema, Takt/bar 51 – 52



Track 37

Garota de Ipanema, Takt/bar 67 – 68



Track 38

Caipirosca, Takt/bar 39 – 40

Das Thema variiert Baden Powell gerne mit Akkorden in anderen Lagen und anderen melodischen Verläufen. Bei verminderten Septakkorden (siehe Fo) bietet sich das Verschieben an, da sich nach jeweils vier Bündeln derselbe Akkord in einer Umkehrung findet. Im Folgenden ein Beispiel für das Thema aus „Caipirosca“ von Takt 12 bis 19.

Baden Powell quite liked to vary a theme with chords in other positions and with other melodies.

With diminished seventh chords (see Fo) shifting action is possible, since all 4 frets the same chord appears in an inversion. Below is an example for the subject from "Caipirosca" from bar 12 till 19.



Track 39

Garota de Ipanema

Tonart: F-Dur

„Garota de Ipanema“ (The Girl from Ipanema) heißt das „Mädchen aus Ipanema“ (Stadtteil in Rio). Man sagt, dass Tom Jobim von seinem Stammcafé aus in Ipanema eine wunderschöne Blondine sah, der er dieses Stück widmete. In Rio gibt es diese Bar immer noch und Fotos von jener Dame hängen überall an den Wänden.

Es gibt verschiedene Möglichkeiten, dieses Stück zu spielen. Wer eine einfache Version des Stückes lernen möchte, spiele A,B,A, sowie den Schlussakkord des Teils G. Eine etwas anspruchsvollere Version wäre A,B,C, D,F,G. Wer sich auch an der Improvisation versuchen möchte, spiele A,B,C,D,E,D,F,G.

Auf der CD hört man auf Track 40, die lange Fassung: A,B,C,D,E,D,F,G. (Die Wiederholung von C wird ausgelassen). Track 41 stellt die verkürzte Fassung des Stückes A,B,A,G dar. Zu Lernzwecken werden beide Versionen relativ langsam gespielt. Man kann auch in einem schnelleren Tempo spielen.

Key: F-major

„Garota de Ipanema“ means “The Girl from Ipanema”. Ipanema is a quarter in the town of Rio, and it is said, that Tom Jobim, whilst he was sitting in his preferred bar, saw a beautiful blonde girl, to whom he dedicated this song. The bar still exists and there are fotos of this girl pinned at the walls.

There are different possibilities to play this piece. A simple version is A,B,A and the final chord in part G. A more complicated version is A,B,C,D,F,G. Those who would like to play the improvisation should play A,B,C,D,E,D,F,G.

Track 40 on the CD is the long version, A,B,C,D,E,D,F,G. (The repetition of C is left out.) Track 41 is the short version of the piece, where only the parts A,B,A,G are played. For better learning both versions are played relatively slow. It is also possible to play faster.



Solo

Garota de Ipanema

The Girl from Ipanema

<http://faridhaidar.blogspot.com>

Words by Vinicius De Moraes
Music by Antonio Carlos Jobim



Track 40+41

Chord diagrams: Fmaj7(9), G7/F

A

Chord diagrams: Gm7/D, C7, Fmaj7, C7

Chord diagrams: Fmaj7, F#maj7

B

i m i m i a


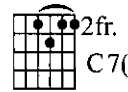
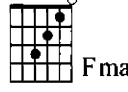
Chord diagrams: B7(9), B7, F#m7/E


i m a m



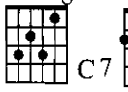
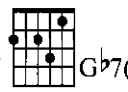
Chord diagrams: D7(9), D7, Gm7/F


Chord diagrams: Eb7(9), Eb7, Am, D7(9b,11#)

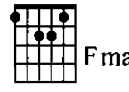
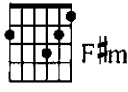
m i m i m a i m a


23  3fr. Gm *i m i*  2fr. C7(9b,11#) *m i a*  Fmaj7 **C**

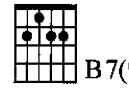
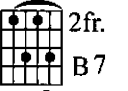



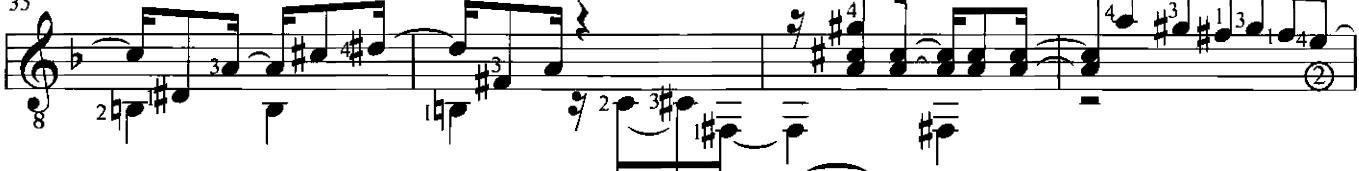
27  3fr. G7  3fr. Gm7  C7  Gb7(5b)

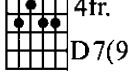




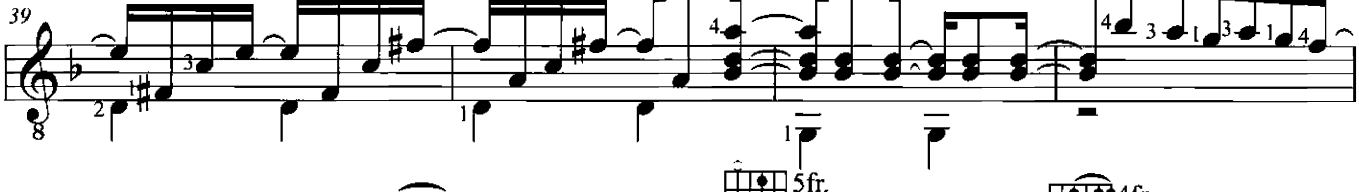
31  Fmaj7 **D**  F#maj7


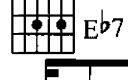





35  B7(9)  2fr. B7  F#m7



39  4fr. D7(9)  5fr. D7  3fr. Gm7

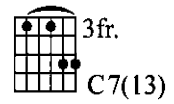
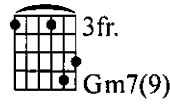
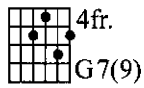


43  5fr. Eb7(9)  6fr. Eb7  5fr. Am  4fr. D7(9b,11#)

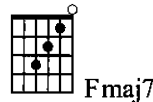
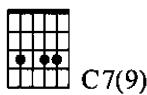
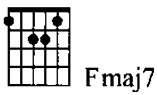


47  3fr. Gm  2fr. C7(11#)  Fmaj7(9) **E**

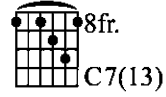
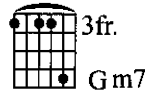




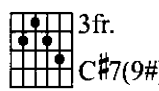
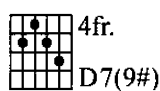
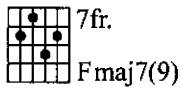
51



55

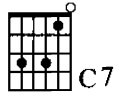
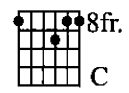


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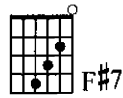


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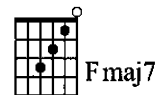
D.S. al



67



G



71

Carioca da Gema

Tonart: C-Dur

„Carioca da Gema“ ist der Name einer Samba-Bar in der Altstadt Rios, in der es jeden Abend Live-Musik gibt. Die besten Musiker Rios treten dort auf, und natürlich wird nicht nur zugehört, sondern auch getanzt. Die Samba hat sich aus den Chôro-Rhythmen entwickelt und wird synkopierter gespielt. Das heißt, dass der neue Akkord oft schon am Ende des vorhergehenden Taktes auf dem letzten Sechzehntel gespielt wird. Übrigens galt 1928 die Maxixe „Pelo Telefone“ des Komponisten Donga als erste Samba. Die ersten vier Takte sind ein typisches Einleitungspattern der Samba.



Track42



Von Takt 33 bis 37 wird ein etwas anspruchsvolleres Improvisationspattern verwendet. Man kann es mit dem nachfolgenden Track gesondert üben. Die gekreuzt dargestellten Noten sollen mit der linken Hand gedämpft werden. In den darauf folgenden fünf Takten wird eine einfache Version vorgestellt, die man anstelle dieser Takte spielen kann.

Key: C-major

"Carioca da Gema" is the name of a samba-bar in the old city of Rio. There is live music every evening with the best musicians of the town performing and the audience not only listening but also dancing. Samba developed from the chôro-rhythms and is played more syncopated. That means that mostly the new chord is already played on the last sixteenth note of the previous bar. In fact, in 1928 the maxixe "Pelo Telefone", composed by Donga, was considered the first samba. The first 4 bars are a typical introductory pattern of the samba.

From bar 33 till 37 a more difficult improvisation pattern is used. With the following track one can practise it separately. The notes marked with a cross can be dampened with the left hand. In the five bars following a simple version is presented, which one can be played instead.



Track 43

Solo

Carioca da Gema



Track 44+45

Ahmed El-Salamouny

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music, each with a corresponding guitar chord diagram above it. The chords are: Cmaj7, G7(9,11), Cmaj7, G7(9,11), G7(9), D♭maj7(9), Cmaj7(6), 2fr. A7, 4fr. D7(9), 3fr. G7(13)/A♭, 2fr. C6(9), Cmaj7(6), 4fr. D7(9), 3fr. G7(13), Cmaj7, Cmaj7(6), 2fr. A7, 4fr. D7(9), 3fr. G7(13)/A♭, 2fr. C6(9), 5fr. A m9, and Fmaj7. The melodic line includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Some notes are marked with fingerings (1-4) and accents.

Bm7(5b) E7(9#) Am7 G7(9,11) Cmaj7

25

G7(11) Em7 A 7 2fr. D7(9) 4fr.

29

3fr. G7(13) Em7 A 7(13b) 4fr. D7(9)

33

3fr. G7(13) 2fr. C6(9) 3fr. G7(13)



37




Cmaj7 Dm7 G9(13)





41





Em7 A 7(13b) D/F# E7(13)/F

45

49  Am7  Am7/G

53  D7/F#  E7(13b)/F  G7(13) 3fr.

57  Cmaj7  G7(9,11)  Cmaj7  G7(9,11) *D.S. al Φ*

61  Cmaj7  G7(9,11)  Cmaj7  G7(9,11) *fade out*

