



Desafinado

Jobim

<https://www.youtube.com/watch?v=c0ltdjlHNWY> Getz: <https://www.youtube.com/watch?v=oqHONL-LZ58>

FM7	FM7	G7b5 3x342x	G7b5 3x342x	Gm7	C7	Am7b5	D7b9 x5454
Gm7	A7b9 5x5656	DM7	D7b9 x5454	G7b9 3x3434	G7b9 3x3434	GbM7	GbM7
FM7	FM7	G7b5 3x342x	G7b5 3x342x	Gm7	C7	Am7b5	D7b9 x5454
Gm7	Bbm6	FM7/A	E7#9	AM7	Ab7#5	G13	F#7
AM7	Bbo7	Bm7	E7	AM7	F#m7	Bm7	E7
CM7	C#o7	Dm7	G7	Gm7/F	Eb6	Gm7/D	C7b5
FM7	FM7	G7b5 3x342x	G7b5 3x342x	Gm7	C7	Am7b5	D7
Gm7	Bbm6	FM7/A	Abo7	G7	G7	GbM7	GbM7
G7	Gm7 C7	F6	F6				

Chord Melody - in Progress

-FM7-----	-----	-G7b5-----	-----	-Gm7-----3-	-----	-8-----	-----
-1---3/5-6---	-5-3-1/2-3--	-6-2-2-----	-----	-3---5/6---	-6-5-4/5-	-8-4--4-----	---4---4---4-
-2-----5---	-5-----	-5-4-4-----	-----	-3-----	-3-3-3---	-8---5-----	---5---5---5-
-2-----3---	-3-----	---3-3-----	-----	-3-----	-5---4/5-	-7---5-----	---4--4---4-
-----	-----	-----	-----	-----	-3---3---	-Am7b5-----	-5-----5---
-1-----5--	-4-----	-3-3-3---	-G7b5-	-3--	-C7-----	-----5--	-D7b9-----

-8---6-5-3--	-6-5-----	---5-----	-----	---4-3-----	-4-3-----	-1-----	-G7b5--
-6-----3---	-8---4/5-	-7---7-3-	---4---4---4-	---4---6-3-	-4---6-3---	-2-2-2-2-	-2-2---
-7-----3---	-7---6---	-6---6---	---5---5---5-	---4-----	-4---4---	-3---3-3-	-4-4---
-5--3-----	-----5---	-7---7---	---4--4---4-	---3-----	-3---6---	-4---4-4-	-3-3---
-----	-7-----	-5---5---	-5-----5--	-----	-----5---	-----	-----
-Gm11-----	-A7b5-5---	-DM7-----	-D7b9-----	-3-G7#5b9--	-----G7b9-	-GbM7-----	-3-3---

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-----5-6-5-	-----6-	-----	---	---5-6-8-6-	-5---5---	-----		
-5-7-----	-7-6-7---	-6-6---	---	-7-----	---8-----	-8-8---		
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-FM7-----	-----	-G7b5-	---	-Gm7-----	-C7-----	-Am7b5-	-D7b9-	



-8-6-5---6-	-5-----	-----	----	-----	-----	-G13-	-F#7-	
-----8---	---8-6-8-	-6-8---	----	-5-7-5-7-5-	-----5-	-----	---5-	
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-Gm7-----	-Bbm6----	-FM7/A-	-E7-	-AM7-----	-Ab7#5---	-----	-----	

| ----- | ----- | ----- | ---- | -----5-7- | -5----- | ----- | ---- | ----- | ----- |
| -7-5-7-5- | -----5- | ---5- | ---- | -5-7-9--- | -----5- | -7-5-7-5- | ---- | -10-8-10-8- | ----- |
-----	-7-6-7---	--4---	----	-----	---5-7---	-----	----	-----	-10-9-10-
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-AM7-----	-Bbo7----	-Bm7--	-E7--	-AM7-----	-F#m7----	-Bm7-----	-E7-	-CM7-----	-C#o7----

| ----- | -----5- | -6-5-6-5-8- | -6-5-6--- | ----- | ----- |
| -8---8---8--- | ---8--- | ----- | -----8- | ----- | ----- |
---7---7---	--7---	-----	-----	-----	-----
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-Dm7-----	-G7-----	-Gm7/F----	-Eb6-----	-Gm7/D-	-C7b5-

| ----- | ----- | ----- | --- | ----- | -----10- | -9-8-7-6- | ----- | -8-6-5---6- | -5-----5- | -5----- | ----- |
| ---5-6-5- | -----6- | ----- | --- | ---5-6-8-6- | -5---5--- | ----- | ----- | -----8--- | ---8-6--- | ---5-8- | ---5--- |
-5-7-----	-7-6-7---	-6-6---	---	-7-----	---8-----	-----	-----	-----	-----	-----	-7---
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-FM7-----	-----	-G7b5-	---	-Gm7-----	-C7-----	-Am7b5---	-D7--	-Gm7-----	-Bbm6----	-FM7/A-	-Abo7-

| ----- | ----- | -----8- | -6----- | ----- | ----- | ---- | ---- |
| -6-6-6-6-6-6- | ---5-6-6- | -6-6-6-6--- | -----5- | -6-6-6-6-6-6- | -5---5-8- | -6-6- | ---- |
-----	-7-----	-----	---7---	-----	---8-----	-----	----
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-G7-----	-----	-GbM7-----	-----	-G7-----	-Gm7--C7-	-F6--	-F6-

Melody

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| ---5-6-5- | -----6- | ----- | --- | ---5-6-8-6- | -5---5--- | ----- | ----- | -----8--- | ---5-7- | ---7---4- | ----- |
-5-7-----	-7-6-7---	-6-6---	---	-7-----	---8-----	-8-8---	-----	-7-----	---8-----	---7---	-----
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-FM7-----	-----	-G7b5-	---	-Gm7-----	-C7-----	-Am7b5-	-D7b9-	-Gm7-----	-A7b9----	-DM7-----	-D7b9-



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-9-8-6---9-	-8-6---6-	-----	-----		-----5-6-5-	-----6-	-----	---	---5-6-8-6-	-5---5---	-----	-----	
-----7---	-----7---	-6-6---	-----		-5-7-----	-7-6-7---	-6-6---	---	-7-----	---8-----	-8-8---	-----	
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-G7b9-----	-----	-----Gbm7-	-----		-FM7-----	-----	-----G7b5-	---	-Gm7-----	-C7-----	-Am7b5-	-D7b9-	

8-6-5---6-	-5-----	-----	-----		-----	-----	-----G13-	-F#7-	
-----8---	---8-6-8-	-6-8---	-----		-5-7-5-7-5-	-----5-	-----	---5-	
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-Gm7-----	-Bbm6-----	-FM7/A-	-E7-	-AM7-----	-Ab7#5---	-----	-----		

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-7-5-7-5-	-----5-	---5-	-----		-5-7-9-----	-----5-	-7-5-7-5-	---	-10-8-10-8-	-----	
-----	-----7-6-7---	--4---	-----		-----	-----5-7---	-----	-----	-----10-9-10-		
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-AM7-----	-Bbo7-----	-Bm7--	-E7--		-AM7-----	-F#m7-----	-Bm7-----	-E7-	-CM7-----	-C#o7-----	

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-8---8---8---	---8---	-----	-----8-	-----	-----	
---7---7---	---7---	-----	-----	-----	-----	
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-Dm7-----	-G7-----	-Gm7/F-----	-Eb6-----	-Gm7/D-	-C7b5-	

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---5-6-5-	-----6-	-----	---	---5-6-8-6-	-5---5---	-----	-----	-----8---	---8-6---	---5-8-	---5---	
-5-7-----	-7-6-7---	-6-6---	---	-7-----	---8-----	-----	-----	-----	-----	7---		
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-FM7-----	-----	-----G7b5-	---	-Gm7-----	-C7-----	-Am7b5---	-D7--	-Gm7-----	-Bbm6-----	-FM7/A-	-Abo7-	

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-6-6-6-6-6-6-	---5-6-6-	-6-6-6-6---	-----5-	-6-6-6-6-6-6-	-5---5-8-	-6-6-	---	
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-G7-----	-----	-----Gbm7-----	-----	-----G7-----	-Gm7--C7-	-F6--	-F6-	



Found on Web:

The form of this song departs from the common AABA and ABAB, thirty-two bar forms.

The eight-bar A theme (measures 1-8) is comprised of two four-bar phrases, each mostly stepwise (walking up a perfect fourth) and shaped like a double arc, ending on the flat 5 of the V/V chord in m. 3 and on the flat 5 of the iii7(b5) chord in m. 7).

A is followed by an eight-bar B theme (mm. 9-16). B can also be divided into two phrases and begins with a quick interval of an ascending seventh starting on an offbeat, which leads directly into a descending line, first stepwise, then involving leaps that highlight dissonances.

The A theme reappears in the next eight bars (mm. 17-24) before a C theme (reminiscent of B for only the first bar) serves as a transition into a new key a major third higher than tonic (mm. 25-32).

A new section begins (D at mm. 33-40) and is melodically characterized by a major second stepping back and forth between scale degrees 5 and 6 in the new key, after which a transposition of the new melody motif (the E theme, up a minor third from the D theme) carries the song to the original dominant (V) to bring the listener back to the A theme in the tonic key.

This A statement ends a bit differently, creating an arc of energy at the apex of the second phrase, so it is called A' (A-prime). This modification of A is often a very useful songwriting strategy, as it creates interest and variation, bringing the song around to a fresh ending having a touch of new material. This new material begins with a four-bar phrase of descending stepwise melodic sequences ("We're bound to get in tune again before too long,") which connect to another eight-bar melodic group characterized by tonal repetition of the tonic pitch. Jobim utilized a type of cadential extension here, creating a twelve-bar final theme instead of the expected eight. This final twelve bar segment resembles a coda or "tail" built right into the piece (F theme). When one steps back, one can see that Jobim utilized a loose sonata form here—ABAC represents the Exposition, D and E are the Development (a transitional section), A' clearly represents the Recapitulation (return of A) and the F theme functions as an obvious coda.

Jobim's use of motives plays a strong role in this melody's originality, as does his playing with dissonant tones outside the diatonic scale. Predominant motives include the opening four steps up the diatonic major scale in the very first bar. This melodic and rhythmic motive appears in both forward and retrograde varieties (retrograde in m. 9, with variation at m. 13, then retrograde in sequence with a downward step progression at mm. 57-58). A second motive Jobim employs is the rocking whole step, first cleverly introduced at m. 29 ("like the bossa nova, love should swing."). He features this motive in the last four bars of the first major section of the piece, anticipating and announcing the next large section's primary motive. At mm. 33-48 (the D theme), Jobim combines both motives in an alternating, smoothly flowing pattern, showing his mastery of creating motivic and melodic unity. Hendricks mirrors the more consonant music in this section by using text reminiscent of bygone happy times ("We used to harmonize two souls in perfect time..."). The motive in the final twelve bars, a repeated tonic pitch, successfully makes the composer's point of finally attaining concordance (there is nothing more concordant than a unison pitch) following a melody peppered with dissonant leaps and unexpected tonal shifts. Hendricks' response here reinforces the music with an idealized text depicting two hearts and souls at last abiding in perfect harmony.