

Celso Fonseca e Ronaldo Bastos - Slow motion bossa nova

tom:

G

(Música usada para a propaganda da Gisele Bündchen)

Intro: | Am | D7 Dm | C | A7 A7(5#) | | Am | D7 Dm | C | A7(5#) |

Am D7

You are so good to me

Dm C

and your love is the inspiration

A7(5#)

that i need

Am D7

Writting songs for you

Dm C Gm C7

is the way i find to thank you for this

Am

Face to music, dance to the music

D7 Dm

Now i hear the sound of music

Em

and your kisses take it closer

A7 A7(5#)

to perfection

Am

You are beyond the imagination

D7

you we're the dream team

Dm C A7(5#)

you are so good to me

Am D7

you are so good to me

Dm C

and i hope to give you back

A7(5#)

the piece of light

Am D7

that you give to me

Dm C

and it feels like bossa nova

Gm C7

by Jobim

Am

The solution to my dilema

D7 Dm

you are my girl from Ipanema

Em

inspiration for my samba

A7 A7(5#)

in slow motion

Am

you are the top, you are my devotion

D7 Dm C A7(5#)

my slow motion bossa nova dream

| Am | D7 Dm | C | A7(5#) | (instrumental)

| Am | D7 Dm | C | Gm |

Am

Face to music, dance to the music

D7 Dm

Now i hear the sound of music

Em

and your kisses take it closer

A7 A7(5#)

to perfection

Am

You are beyond the imagination

D7

you we're the dream team

Dm C A7(5#)

you are so good to me

Am D7

you are so good to me

Dm C

and i hope to give you back

A7(5#)

the piece of light

Am D7

that you give to me

Dm C

and it feels like bossa nova

Gm C7

by Jobim

Am

The solution to my dilema

D7 Dm

you are my girl from Ipanema

Em

inspiration for my samba

A7 A7(5#)

in slow motion

Am

you are the top, you are my devotion

D7 Dm C A7(5#)

my slow motion bossa nova dream

Am

The solution to my dilema

D7 Dm

you are my girl from Ipanema

Em

inspiration for my samba

A7 A7(5#)

in slow motion

Am

you are the top, you are my devotion

D7 Dm C A7(5#)

my slow motion bossa nova dream

:| C | C :| [repete esses acordes até o final,

instrumental]

(instrumental) [20 compassos em fade out.

]

no 5 compasso entra a bateria e logo o contrabaixo.

Ja no 6 compasso entra a intro. As barras "| |" dividem os compassos.

Outro aspecto importante é a divisão harmônica, na parte do C e o A7(5#) a divisão se da assim: | Am | D7 Dm | C | C A7(5#) | Ou seja, o C fica por 1 compasso e meio, assim o A7(5#) fica apenas 1/2 compasso servindo como passagem devolta ao Am pertencente à tonalidade da música.

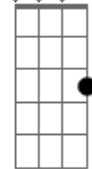
Quando aparece o Gm, ele ocupa o lugar do meio compasso do C, ou seja, divide um compasso com o A7(5#). Na introdução e no meio instrumental, a divisão harmônica é comum, um compasso para cada acorde.

Os acordes A7 e A7(5#) compartilham um compasso, sempre que aparecerem.

Tirei também uma parte pequena do contrabaixo que eu gostei da melodia, é simples, mais vale a pena escutar bem (aos 2:53s da música).

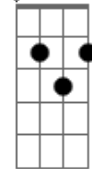
Acordes

C



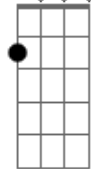
© ukulele-chords.com

G



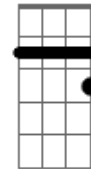
© ukulele-chords.com

Am



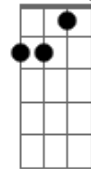
© ukulele-chords.com

D7



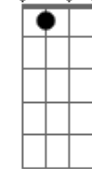
© ukulele-chords.com

Dm



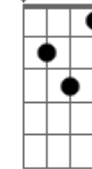
© ukulele-chords.com

A7



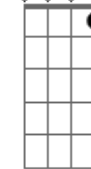
© ukulele-chords.com

Gm



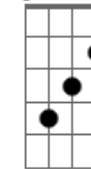
© ukulele-chords.com

C7



© ukulele-chords.com

Em



© ukulele-chords.com