

# Analysis of Song Structure and Chord Progression in The Girl From Ipanema

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Article Details	ABSTRACT
<b>Article History</b>  Received mm dd, yyyy Revised mm dd, yyyy Accepted mm dd, yyyy	This study aims to analyze the song form and chord progression of "The Girl From Ipanema" by Antonio Carlos Jobim and Vinicius de Moraes. This study uses a descriptive qualitative method, with data collected through interviews, observation, and documentation. The results of the study show that: (1) The Girl from Ipanema has a 3-part song form, namely A-B-A, in which a sequence technique is found in the development of the motif in each part. (2) This song is played in the key of F Major, with the following chord progression. In the introduction section, there is a progression of I9-IVm6-I9. In section A, there is a chord progression of IM9-IIIm13-IIIm7-IIb7#11-IM7, in section B, there is a progression of IM7-IV9-Im7-VI#9-I#m7-VI9 (in the key of F#) - IIIm7-VI(b9)-IIIm7-V(b9) (in the key of F Major).
<b>Keywords</b>  Song Form Chord Progression The Girl From Ipanema	
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## 1. INTRODUCTION

Art is an integral part of life, as it can influence an individual's emotions and feelings. Art has a comprehensive meaning, but in general, it is a form of beauty that is not only about understanding but also about the process of feeling and enjoying the work (Hadiyatno, 2016). Music is an artistic work in the form of sounds in songs or compositions that express thoughts, making it a basic need for every human being because it can influence mood (Roffiq et al., 2017). Today, music has undergone significant development. This development can be seen from the function of music itself. Initially, music was used only for religious ceremonies or traditional activities in a region, but now its function is understood not only as a work rich in beauty or aesthetics; art is now sold as a product enjoyed by many people (Dewi, 2019).

The development of music cannot be separated from classical music, where early forms served as a reference for an art form that was developed not only in terms of functionality but also in musical structure and characteristics. Today's music is shaped not only by vocal harmonization but also by the use of many instruments to create diverse musical nuances. The use of instruments and harmonic arrangements will create new types of music that can be enjoyed by the public (Maulida & Liana, 2018). Harmonic arrangements will influence listeners to enjoy music, especially to understand its purpose and message, thereby making music appreciation theoretical (Chaplin, 2011).

Based on musical development, many new types of music have emerged in society, which are grouped by color and characteristics, called genres. A music genre is a classification of music in which music is grouped based on the elements it contains. Each song or musical composition has a different set of elements, and these differences result in various music genres, including pop, gospel, blues, funk, rock, metal, ska, reggae, Latin, country, jazz, bossa nova, and so on (Sasongko, 2019).

Bossa nova is a music genre that originated in Latin America and became popular in the 1950s, popularized by João Gilberto and Antonio Carlos Jobim. The bossa nova genre is a fusion of samba and jazz. The bossa nova music genre has characteristics from both genres, namely fewer instruments, rich harmonies, and dissonant tones (Mijianti, n.d.). Bossa nova music became known in Indonesia in the 1980s, introduced by jazz musician Ireng Maulana, who presented it in Indonesian so it would be more easily accepted by the general public (Prasetsya E.A., 2015). Some of the famous musicians who popularized bossa nova include João Gilberto, Astrud Gilberto, Stan Getz, Vinicius de Moraes, and Antonio Carlos Jobim. Antonio Carlos Jobim was a famous Brazilian composer born on January 25, 1927. Antonio Carlos Jobim is a legend of bossa nova music. Many of his compositions have been performed by famous musicians, one of whom is João Gilberto, who is also a pioneer of bossa nova music.

Antonio Carlos Jobim became widely known when he collaborated with Vinicius de Moraes to compose music for the drama *Orfeu de Conceição* in 1956. Vinicius De Moraes was a Brazilian poet, lyricist, essayist, and playwright, born on October 19, 1913. In 1958, Vinicius De Moraes collaborated with Antonio Carlos Jobim and Elizete Cardoso, a Brazilian singer, to release the album *Cancao Do Amour Demais*.

From that album, bossa nova began to gain recognition in Brazil and became a new musical trend. Songs by Antonio Carlos Jobim and Vinicius De Moraes were recorded and performed by many famous singers in Brazil at that time, one of whom was João Gilberto. In 1962, Vinicius de Moraes' works were first performed by Vinicius de Moraes himself, as a singer collaborating with Antonio Carlos Jobim and João Gilberto. Some of these songs include *Insensatez*, *Chega de saudade*, *Samba da Bencao*, and *Garota de Ipanema* (Tika Setiarini et al., 2016).

The Girl from Ipanema is a famous bossa nova song in Brazil. It was written by Antonio Carlos Jobim and Vinicius de Moraes in 1962, with Portuguese lyrics, and by Norman Gimbel with English lyrics. The Girl From Ipanema was first commercially recorded by Pery Riberio in 1962. In 1963, the song became widely known after Astrud Gilberto, João Gilberto, and Stan Getz performed it. It reached its peak in 1965 when it won a Grammy for Record of the Year and has remained popular to this day. The song tells the story of a beautiful and elegant girl named Heloisa Eneida Menezes Paes Pinto, who often visited a bar called Veloso in the city of Rio de Janeiro, where Antonio Carlos Jobim and Vinicius de Moraes used to gather. The girl managed to captivate the two artists, inspiring them to write the song "The Girl From Ipanema" (Rocha & Arantes, 2023). This song has several interesting aspects to explore, including its simple structure and harmonious yet unusual chord progression. The combination of Latin rhythms and jazz chord progressions makes the song seem slightly complex yet easy to enjoy.

## 2. METHOD

This study uses qualitative methods to analyze the song structure and chord progression of The Girl from Ipanema. Maleong (2016) states that qualitative research is scientific research that aims to provide an understanding of a phenomenon in natural social contexts, emphasizing the process of in-depth communication and interaction between the researcher and the phenomenon being studied. The qualitative approach has various characteristics, namely that it is more general, flexible, dynamic, and exploratory, and that it undergoes development during the research process (Dr. J.R. Raco, M.E., 2010).

According to research methods, data collection is the most strategic technique for obtaining valid data sources. In this method, several data collection techniques are used, including observation, interviews, and documentation. At this stage, the researcher will observe the repertoire or full score of the song "The Girl from Ipanema," analyze the original audio, and then conduct interviews with sources, namely Yason Agustinus Gunawa B.mus and Gerson Laude, to collect additional data. Next, the researcher will document the data sources by recording, taking notes, and collecting articles or books. The existing data will then be tested for validity and credibility using triangulation to ensure the data obtained do not show any significant differences (S. Rizal & Ervina Dewi, 2023).

## 3. RESULT

This song tells the story of a beautiful and elegant girl named Heloisa Eneida Menezes Paes Pinto, who often visited a bar called Veloso in the city of Rio de Janeiro and inspired Antonio Carlos Jobim and Vinicius de Moraes (Naibaho, 2015). The song has a moderate tempo and is played in the key of F. However, the song not only emphasizes basic triad chords but also features many chord combinations and developments, such as augmented and diminished chords. From these chords, developments such as dominant seventh chords and their inversions, dominant ninth chords and their inversions, and others emerge.

Because of its extensive use of chords, the song has a unique appeal. The development of chords in the song does not make it complicated to listen to. This is because "The Girl From Ipanema" has a simple song form and tends to emphasize repetitive rhythms with different melodies (sequence system), making it easily

enjoyable for a broad audience, including professional musicians and the general public without a formal music education.

### Song Form of "The Girl From Ipanema"

Knowing the form of a song is an important aspect in facilitating its identification and understanding (Rumpuin, 2023), according to K.-E. Prier & Edmund (1996), song forms are divided into three types: one part, two parts (with different sentences), and three sentences (with different sentences). The Girl From Ipanema has a reasonably simple form: a three-part song in A-B-A, with no significant changes in each part. The process of identifying the form of a song involves analyzing each phrase, which contains a series of small motifs that form the melody (Banoe, 2003). In the song "The Girl from Ipanema," the first part of section A is formed from an interrogative phrase (antecedent), and the next part of section A is a repetition of a responsive phrase (consequent). Section B shows a clear difference, which will be explained as follows:

#### Introduction

Before entering the song section, there is an introduction section in bars 1-8.

Image1 Introduction  
Repertoire The Girl From Ipanema rewritten by Gabriel Albet

In bars 5-8, there is an intro melody played by the trumpet, in which there is a descending sequence (2-7-6-3 then 1-6-5-2).

#### Part A

Section A is found in measures 9-16. In this section, the main melody features repeated rhythms with different notes. These eight measures form a single phrase containing several motifs. The first motif (m) is in measures 9-10, and in measures 11-12 is a repetition of (m). Both have the same melody or are repeated (literal repetition), and the melody at the end of the motif (connecting note) has the same note, thus forming a "long motif" that leads to the next motif.

Image2 , Section A, measures 9-16  
Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

The second motif (m1) is found in measures 13-14. In this motif, there is a repeated melody with lower pitches, forming a descending sequence. The next motif (m2) is found in measures 15-16, where there is also a descending sequence based on the previous motif.

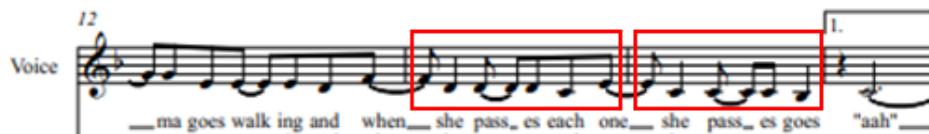


Image3 , Measures 13 and 14

Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

After ending on measure 16, section A is repeated once without any development in notation or chord progression, with only the lyrics sung in measures 17-24 differing.

Image4 , Measures 17-24

Repertoire: The Girl From Ipanema by Gabriel Albet

### Part B

Part B is in measures 25-40, which contains several motifs. The motifs in this part are marked with the letter (n) to distinguish them from the motifs in the previous part. The first motif (n1) is in measures 25-28. This motif can be considered a sentence/phrase because the melody seems to float at the end (measure 28).

Image5 Section B Measures 25-40

Repertoire The Girl From Ipanema rewrite by Gabriel Albet

The second motif (n1) is found in measures 29-32, where an ascending sequence repeats, with the motif rising in pitch.

Image6 , Measures 29-32  
Repertoire The Girl From Ipanema rewrite by Gabriel Albet

Motif 3 (n2) is found in measures 33-36. In this motif, there is also an ascending sequence where the melody pattern remains the same but at a higher level.

yes \_\_\_\_\_ i would give my heart glad dly \_\_\_\_\_ but each

## Image7 , Part B, Measures 33-36 Repertoire The Girl From Ipanema rewrite by Gabriel Albet

The next motif (n3) is found in measures 37-38, and the last motif (n4) is found in measures 39-40, which is a descending sequence from the previous motif.

A musical score for a solo voice. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The lyrics are: "day as she walks to the sea she looks straight a head not at me". The first two measures are grouped by a brace with a '3' above it. The third measure starts with a sharp sign, followed by a curved brace over the next two measures, which are also grouped with a '3' above them. The vocal line consists of eighth and sixteenth note patterns.

## Image8 , Part B, Measures 37-40 Repertoire The Girl From Ipanema rewrite by Gabriel Albet

After section B ends, the song repeats section A as a closing section in bars 41-47.

36

Voice

A-7 D7/9 G-7 C7/9

but each day as she walks to the sea she looks straight a head not at me

I-9

tall and tan and young and lo ve ly the

43 G11

Voice

Gm7 G7/9/11 FΔ E7/9

girl from i pa ne ma goes walk ing and when pass es i smile but she does n't see no she does n't

49 F#Δ F#7 F#Δ F#7 F#Δ F#7 F#Δ

Voice

sec no she does n't see no she does n't see no she does n't see

## Image9 Section B Bars 41-47 Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

Coda

After part A (end) is completed, there is a coda section to close the song. The coda section is in measures 48-56. The use of a coda is an important part of songs that tend to have many repetitions, because it emphasizes and clarifies when the song ends and keeps the music harmonious (K. E. Prier & Edmund, 2014).

## Chord Progression of The Girl From Ipanema

With a simple melody, the song is rich in harmonization. The use of chord development creates a harmonic structure characteristic of this music. While these chords are commonly found in jazz music, they can certainly be applied to other genres as well.

## Introduction

The introduction of this song spans bars 1-8. In bars 1-4 of this section, the chord F9 or I9 is used, then moves to the chord Bbm6 or IVm6, played with a bossa nova rhythm pattern. In bars 5-8, this section has only

one chord progression, namely F9, which is played for 4 bars. An additional trumpet melody is added, giving it a different motif from the previous bars.

Image10 Chord progression measures 1-4  
Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

Image11 Chord Progression Bars 5-8  
Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

Based on the description above, the chord progression in the introduction is 19 - IVm6 - 19, which can be written as F9 - Bbm6 - F9. The chord progression used is not in accordance with universal music theory, which is based on chord levels. However, the progression still sounds harmonious because there is a main melody, and the note arrangement (in the chord) is changed so that the tone color remains harmonious and not too jarring (dissonant) (Sutrisno, 2021).

#### Part A

Section A is found in measures 9-16, with an FM9 or IM9 chord in measures 9-10. This chord is played with a bossa nova rhythm pattern, where the rhythmic emphasis falls on the bass note progression. In measures 11-12, a chord progression moves to the G13 or II13 chord. In this chord, the E and G notes remain the same as in the FM9 chord in the previous measure, creating a harmonic change that does not sound jarring, as the note transition remains in harmony with the previous chord.

Image12 Chord Progression Bars 9-16  
Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

According to Yason, this chord progression does not actually follow the rules of music, where II should be a minor chord. However, in this context, Jobim wanted to achieve this particular tone (a combination of the melody and the G13 chord), resulting in a broad harmony and a rich jazz feel. He revealed that there are no rigid rules and that everything depends on the composer; whatever the composer wants is what will be created. In this section, the bass follows the I-V progression. In bar 13, a Gm7 or II1m7 chord consists of the notes (G-D-F-Bb), and in bar 14, there is a Gb7#11 or IIb7#11 chord consisting of the notes (Gb-E-C-C#). This sequence is a series of chords that form a harmonious progression, with the #11 producing the C/V note from the song's main chord scale, which is F. So, the last bar contains only the F chord, but it still sounds harmonious because of the connecting note #11 from the Gb7#11 chord.

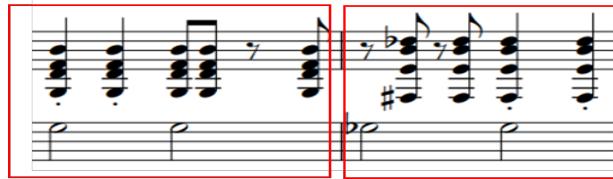


Image13 The Gb7#11 chord shape in Gabriel Albet's repertoire of The Girl From Ipanema

According to Yason Gunawan, Gb7#11 is a *tritone substitution* where the chord is composed of the notes (Gb-Bb-E-C), and if based on the 2-5-1 progression guideline in that bar, it should be able to use the V chord from the tonic note, which is C7, composed of (C-E-G-Bb). According to Yason Gunawan, this section is a diminished axis, where there is the same half whole between the C7 and Gb7#11 chords, where it can be seen that the 3rd note of the Gb7#11 chord is the same as the 7th note of the C7 chord and the b7 note of Gb7#11 is the same as the 3rd note of the C7 chord. So, based on its use, it can create a broad harmony. From this element, Jobim sought a slightly broader harmony, so he used Gb7#11 as an extension of the C7 chord. The use of chord substitution can make the chord progression more harmonious (Roudhotul Jannah Parlindungan Sitompul, 2023). In bars 15-16, there is an improvisational guitar notation movement, namely the notes (C-Bb-Bb-Eb) and (A-G#-C#-F#) or 5-4-4-7b and 3-2#-5#-1#. After ending on measure 16, section A (measures 9-16) is repeated on measures 17-24. The repetition has no differences in melody or chords, only in lyrics. Measures 23-24 are the final section before moving to section B of the song, which contains an FM7 or IM7 chord.

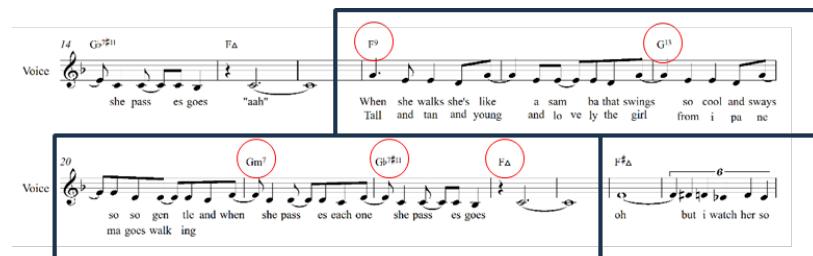


Image14 Chord progression bars 17-24  
Repertoire The Girl From Ipanema rewritten by Gabriel Albet

## Part B

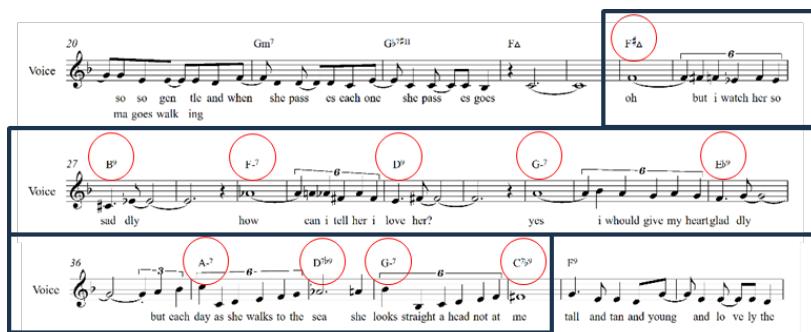


Image15 Chord Progression Bars 25-40  
Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

Part B of this song is found in bars 25-40. In this section, there is a half-step modulation to F# Major. According to Charles Hendri-Blainville, modulation is an important part of music, providing diversity and beauty (Wicaksono, 2024). The choice of a half-tone modulation in Antonio Carlos Jobim's work provides a more interesting transition and creates a more expressive, soft, and less assertive piece of music. Before the key change, the main melody note is C (the G note of F) and then moves to F (the B note of F#), making the transition very harmonious. In bars 25-26, there is an F#M7 chord (F#-F-Bb-C#), and in bars 27-28, there is a B9 chord (B-D#-A-C#). In this context, these two chords are not chord progressions that follow the rules of

chord levels, where chord levels should be I-II-III-IV-V-VI-VII. In this context, F#M7 is I# of the main note of the song (F scale) and B9 is IV# if absolute Do understanding is used. According to Yason Gunawan, in jazz music, all chord progressions are based on the 2-5-1 progression, so F#M7 can be interpreted as II from bVII and B9 as V7 if based on bVII. In addition, F#M7 can also be interpreted as I and B9 as IV, so that section can be said to be a modulation (key change). A dominant 9 chord is like other dominant chords, where the natural resolution is the tonic chord, but it is possible for the dominant chord to move down if there is a relationship with the subdominant chord (Strube, 2016). According to (Strube, 2016), in writing four-part harmony, the 5th note of the 9th chord is usually omitted, and the bass can take any interval except the 9th note. The 9th note is generally placed in the soprano voice, usually far apart from the root note, in order to avoid awkward chord progressions. Based on this understanding, chord progressions in jazz music can be viewed from many perspectives based on harmonic considerations (M. Rizal, 2023).

Image16 Chord Progression Measures 29-30  
Repertoire The Girl From Ipanema rewritten by Gabriel Albet

In bars 29-30, the chord F#m7 is used, which is IIIm7 from bVII. This chord has the structure (F#-E-A-C#), which produces a soft tone color because bVII is not at the highest frequency. In measures 31-32, there is a D9 chord composed of the notes (D-F#-C-E), which is the V9 of IIIm7 or VI9 of the main root note. From these two chord progressions, we can see that F#m7 and D9 have almost the same chord structure, namely the notes (F#-E-A), with the difference being the notes (D and C from the F#m7 chord structure), so that the transition sounds soft but firm. This is because the notes with the lowest frequencies have a transition in the interval of a minor third (.

In bars 33-34, there is a Gm7 chord consisting of the notes G-F-B-D, similar to the F#m7 chord in bar 29, where the VII note is not the highest, so it still sounds soft and harmonious. In bars 35-36, there is an Eb9 chord consisting of the notes Eb-G-C#-F. This chord is a Vb9 chord from the I chord (main note). In this progression, there are also similarities in several note arrangements (G and F), resulting in a firm but not discordant feel.

Image17 Chord Progression Bars 37-40  
Repertoire: The Girl From Ipanema, rewritten by Gabriel Albet

In measure 37, there is an Am7 chord consisting of A-G-C-E, in which the VII note is between the A and C notes. Am7 is the IIIIm7 note of 1 (the main note). Bar 38 contains the chord D(b9), which consists of the notes D-F#-C-Eb, where the chord is the VI(b9) note of I (the main note). Bar 39 contains the chord Gm7, which consists of the notes G-F-B-D, which is the II chord of I (the main note). Bar 40 contains the chord C(b9), which consists of the notes C-E-B-Db. Bars 37-40 contain a stepwise chord progression where the bass line moves from A-D-G-C, making C(b9) the V chord of I(the main note). The II-V chord progression is a typical progression that connects to the next section or the main note, resulting in Gm7-C(b9) and ending with Fm7, returning to section A (the beginning). After bar 40 or section B, the song repeats section A as the closing section in bars 41-47, which is almost entirely the same and repeated, with only a few different notes. After bar 48, there is a coda section that is repeated from bars 48-56. This section contains the FM7 chord consisting of the notes (F-E-A-C) and the F#M7 chord consisting of the notes (F#-E-A#-C#). Both progressions are repeated throughout the song. The rhythmic repetition and song sections support the development of chord harmonization, making it easy to enjoy (Wulandari, 2021).

Image18 Chord Progression Measures 41-56  
Repertoire The Girl From Ipanema rewritten by Gabriel Albet

Based on the chord explanation above, the chord progression in this song can be determined as follows.

Chord Progression for The Girl From Ipanema			
No	Section	Measure	Chord progression
1.	Introduction	1-8	I9-IVm6-I9
2.	Part A	9-16	IM9-II13-IIm7-IIb7#11-1M7
3.	Section A	17-24	-
4.	Section B	25-40	(Modulation F#) IM7-IV9-Im7-VI#9-I#m7-VI9 - (Natural F) IIIm7-VI(b9)-IIm7-V(b9)
5.	Part A	41-47	-
6.	Coda	48-56	IM7-I#M7

Chord progression table Repertoire The Girl From Ipanema Document by Gabriel Albet

#### 4. CONCLUSION (10 points)

Based on the explanation of the research results described above, the researcher concluded that, first, the song The Girl From Ipanema is a 3-part song, namely A-B-A, in which each part contains motif development using the sequence technique, so that the rhythm of each motif tends to be similar to one another, only arranged with different notes. This greatly influences listeners' ability to recognize the song because of its simple rhythm and tendency to repeat itself.

Second, the chord progression of The Girl From Ipanema is a jazz-influenced one, in which each chord is not only a root chord or triad but also includes extensions such as 9th and 11th chords. There are also chord substitutions that greatly influence the harmony of the chord changes. In the chorus, there is a difference in the root note, but the main melody pattern is in line with the chord harmonization, and the chord progression is very harmonious and does not feel dissonant. This makes "The Girl From Ipanema" rich in harmonization but very easy to enjoy.

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