

Bb

# Black Orpheus

Orig. "Manhã de Carnaval" from Orfeu Negro (1959)

L. Bonfá

Bm C#<sup>∅</sup> F#7b9 Bm C#<sup>∅</sup> F#7b9



5 Bm Em7 A7 Dmaj7 D#<sup>∅</sup>7



9 Em7 A7 Dmaj7 Gmaj7



13 C#<sup>∅</sup> F#7b9 Bm C#<sup>∅</sup> F#7b9



17 Bm C#<sup>∅</sup> F#7b9 Bm C#<sup>∅</sup> F#7b9



21 F#<sup>∅</sup> B7b9 Em



25 Em Em/D C#<sup>∅</sup> F#7b9 Bm Bm/A Gmaj7



29 C#<sup>∅</sup> F#7b9 Bm C#<sup>∅</sup> F#7b9

⊕ Coda Last X Only



⊕ Bm Em Bm Em Bm Em F#m Bm

33



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## Scales

4

Bm Aeolian      F#7(b9) Phrygian Dominant      Bm Aeolian      F#7(b9) Phrygian Dominant

5

Bm Aeolian      A7 Mixolydian      Dmaj7 Ionian      D#°7 = B Phrygian Dominant!

9

Em7 Dorian      A7 Mixolydian      Dmaj7 Ionian      Gmaj7 Lydian

13

C#° Locrian      F#7(b9) Phrygian Dominant      Bm Aeolian      F#7(b9) Phrygian Dominant

17

Bm Aeolian      F#7(b9) Phrygian Dominant      Bm Aeolian      F#7(b9) Phrygian Dominant

21

F#° Locrian      B7(b9) Phrygian Dominant      Em7 Aeolian

25

Em Em/D F#7(b9) Phrygian Dominant      Bm Aeolian      Gmaj7 Lydian

29

C#° Locrian      F#7(b9) Phrygian Dominant      Bm Aeolian      F#7(b9) Phrygian Dominant

33

**B Harmonic Minor**      played from 5th: **F# Phrygian Dominant**

1 9 b3 4 5 b6 maj7 1 1 b9 3 4 5 b6 7 1

# Diminished Chords as Dom7(b9)

ex. F#7(b9)

Musical notation in 4/4 time. The first measure shows the F#7(b9) chord (F#, C#, G, Bb) with a melodic line starting on F# and moving up: F#, G, A, B, C. The second measure shows the A#o7 chord (A#, C, E, G) with the same melodic line starting on A# and moving up: A#, B, C, D, E.

*A#o7 = F#7(b9) w/o root!*

Musical notation showing the A#o7 chord (A#, C, E, G) and its inversions. The first measure is the root position. The second measure is the 1st inversion (C, E, G, A#). The third measure is the 2nd inversion (E, G, A#, C). The fourth measure is the 3rd inversion (G, A#, C, E).

*enharmonic change*

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Musical notation showing the enharmonic equivalents of the A#o7 chord: A#o7 (A#, C, E, G), C#o7 (C#, E, G, A), Eo7 (E, G, A, C), and Go7 (G, A, C, E).

*A#o7 = C#o7 = Eo7 = Go7*

***A#o7, C#o7, Eo7, Go7 can all be substitutes for F#7(b9) (w/o the root)***

Each dominant chord can be a substitute chord for 4 different dom7(b9) chords:

G#o7, B°7, D°7, F°7 = E7(b9), G7(b9), Bb7(b9), C#7(b9)

A°7, C°7, Eb°7, Gb°7 = F7(b9), Ab7(b9), B7(b9), D7(b9)

Bb°7, C#°7, E°7, G°7 = Gb7(b9), A7(b9), C7(b9), Eb7(b9)