

E♭

Black Orpheus

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

L. Bonfá

F#m G#° C#7b9 F#m G#° C#7b9

5 F#m Bm7 E7 A maj7 A#°7

9 Bm7 E7 A maj7 Dmaj7

13 G#° C#7b9 F#m G#° C#7b9

17 F#m G#° C#7b9 F#m G#° C#7b9

21 C#° F#7b9 Bm

25 Bm Bm/A G#° C#7b9 F#m F#m/E Dmaj7

29 G#° C#7b9 F#m G#° C#7b9
⊕ Coda Last X Only

33 ⊕ F#m Bm F#m Bm F#m Bm C#m F#m

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Scales

4

F#m Aeolian C#7(b9) Phrygian Dominant F#m Aeolian C#7(b9) Phrygian Dominant

5

F#m Aeolian E7 Mixolydian A maj7 Ionian A#7 = F# Phrygian Dominant!

9

Bm7 Dorian E7 Mixolydian A maj7 Ionian Dmaj7 Lydian

13

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

17

F#m Aeolian C#7(b9) Phrygian Dominant F#m Aeolian C#7(b9) Phrygian Dominant

21

C#° Locrian F#7(b9) Phrygian Dominant Bm7 Aeolian

25

Bm Bm/A C#7(b9) Phrygian Dominant F#m Aeolian Dmaj7 Lydian

29

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

33

F# Harmonic Minor played from 5th: C# Phrygian Dominant

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

Diminished Chords as Dom7(b9)

ex. C#7(b9)

Musical notation in 4/4 time. The first measure shows the C#7(b9) chord (F#, G#, A, B, C#) with the label C#7(b9) above it. The second measure shows the E#°7 chord (F#, G#, A, B, C#) with the label E#°7 above it. Both chords are followed by a melodic line: F#-G-A-B-C#.

E#°7 (F°7) = C#7(b9) w/o root!

Musical notation in 4/4 time. The first measure shows the E#°7 chord (F#, G#, A, B, C#) with the label E#°7 above it. The second measure shows the 1st inversion (G#, A, B, C#, F#) with the label 1st Inv above it. The third measure shows the 2nd inversion (A, B, C#, F#, G#) with the label 2nd Inv above it. The fourth measure shows the 3rd inversion (B, C#, F#, G#, A) with the label 3rd Inv above it.

enharmonic change

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Musical notation in 4/4 time. The first measure shows the F°7 chord (F, G, A, B, C) with the label F°7 above it. The second measure shows the G#°7 chord (G#, A, B, C, D) with the label G#°7 above it. The third measure shows the B°7 chord (B, C, D, E, F) with the label B°7 above it. The fourth measure shows the D°7 chord (D, E, F, G, A) with the label D°7 above it.

F#°7 = G#°7 = B°7 = D°7

F°7, G#°7, B°7, D°7 can all be substitutes for C#7(b9) (w/o the root)

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

G#°7, 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)