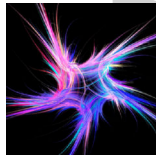




# ***GuitarGuide***

***Music Improvisation Tool - MIT***



***'The Girl from Ipanema'  
by Antonio Carlos Jobim***

*The Girl from Ipanema* (Latin - Bossa nova)

*Fmaj7*      *Fmaj7*      *G7*      *G7*  
 1.      2.      3.      4.

*Gm7*      *Gb7b5*      1. *Fmaj7*      *Gb7b5*  
 5.      6.      7.      8.

2. *Fmaj7*      *Fmaj7*      *Gbmaj7*      *Gbmaj7*  
 9.      10.      11.      12.

*B7*      *B7*      *Amaj7*      *Amaj7*  
 13.      14.      15.      16.

*D7*      *D7*      *Bbmaj7*      *Bbmaj7*  
 17.      18.      19.      20.

*Eb7*      *Eb7*      *Am7*      *D7b9*  
 21.      22.      23.      24.

*Gm7*      *C7b9#11*      *Fmaj7*      *Fmaj7*  
 25.      26.      27.      28.

*G7*      *G7*      *Gm7*      *Gb7b5*  
 29.      30.      31.      32.

*Fmaj7*      *Fmaj7*  
 33.      34.

A. C. Jobim

‘The Girl from Ipanema’ is written by the world famous south-american composer and pianist Antonio Carlos Jobim. The main key is F major, and the metre is 4/4 jazz-samba (bossa nova).

**Score analysis: Key, modulation, harmony and chord**

Below find the score analysis. Key for each bar are set in the key column, and the chord functions in the other columns. Note the keychanges in bars 11, 15 og 19. See more later.

The code [H] ~ ('~' means 'equal to') a chord in the harmonized scale. Code [D] ~ major or dom7 chord in a harmonized scale containing only major or dom7 chords (dominantized scale).

Capital roman letters ~ major chords; small roman letters ~ minor chords.

T ~ tonic harmony/chord. D ~ dominant. D7 ~ dominant seventh chord (dom7). DD7 ~ dominants dominant 7. (D7) ~ second dominant 7. S ~ subdominant. S7 ~ subdominant seventh. SS7 ~ subdominants subdominant seventh. Sp ~ subdominant parallel. Dp ~ dominant parallel chord.

Further abbreviations: ‘3ts’ means ‘tritone substitution’; alt. and the ‘>’ mark means ‘altered’.

The code ‘D7>’ indicates an altered dom7 chord.

The code V7 indicates a dom7 chord on step 5 (V).

Bar #	Key	Chord	Chord specification & code	Step in scale <small>note 1)</small>	Note to chord	
1 - 2	F major	Fmaj7	Tonic T	I	Maj7 chord in [H]	
3 - 4	-	G7	Dominants dom7 DD7	II	Second dominant in [D]	
5	-	Gm7	minor 7 on ii ~ Sp	ii	In harmonized scale [H]	
6	-	Gb7b5	3ts (altered)	Low II (bII)	Substitute for C7 on step V	
7	-	Fmaj7	Tonic T	I	[H]	
8	-	Gb7b5	3ts (altered)	Low II (bII)	Substitute for C7 on V	
9 - 10	-	Fmaj7	Tonic T	I		
11 - 12	Db major	Gbmaj7	S to D i.e. (Db major)	IV	Subdominant maj7 in [H]	
13 - 14	<i>note a) below</i>	B7	SS7 to Db	Low VII (bVII)	Subdominants (Gb) subdominant seventh (dom7)	
15 - 16	E major	Amaj7	S to E	IV	Subdominant maj7 in [H]	
17 - 18	-	D7	SS7 to E	Low VII (bVII)	Subdominants (A) subdominant seventh (dom7)	
19 - 20	F major	Bbmaj7	S to F	IV	Subdominant maj7 in [H]	
21 - 22	-	Eb7	SS7 to F	Low VII (bVII)	Subdominants (Bb) subdominant seventh (dom7)	
23	-	Am7	minor 7 on iii ~ Dp	iii	[H]	
24	-	D7b9	(D7>) ~ altered second dominant	VI	(D7) second dominant on step VI to Gm7 on step ii [D]	
25	-	Gm7	Equal to bar 5	ii	[H]	
26	-	C7b9#11	D7> ~ altered dominant seventh chord	V	D7 is the V7 in the ii - V7 - I jazz-cadenza	
27 - 34	-	Equal to bars 1 - 6 & 9 - 10				

*Note 1).* The heading 'Step in scale' refers to the step in the key's scale on which the stated *chord* resides. See note 2) below.

*Note a).* Keys in the bars 11-14, 15-18 og 19-22, here concluded as Db, E and F major, may also be interpreted as Gb, A and Bb major.

**Analysis: Select improvisation scale**

Use the MIT tool to determine the improvisation scale for each of the bar-groups on the basis of the actual keys and chords played in the bars. The MIT results appear in the table below.

MIT results						
Bar	Chord	Improvisation scale				Comment
		Major/minor scale			Modal scale	
		Tonic	Gender/tonality	Step <sup>2)</sup>	Scale (mode)	
1 - 2	Fmaj7	F	major	1	F ionian	
3 - 4	G7	C	major	5	G mixolydian	
5	Gm7	F	major	2	G dorian	
6	Gb7b5	Db	melodic minor	4	Gb lydian dominant	or G octatonic scale note b)
7	Fmaj7	F	major	1	F ionian	
8	Gb7b5	Db	melodic minor	4	Gb lydian dominant	or G octatonic scale note b)
9 - 10	Fmaj7	F	major	1	F ionian	
11 - 12	Gbmaj7	Db	major	4	Gb lydian	
13 - 14	B7	Gb	melodic minor	4	B lydian dominant	
15 - 16	Amaj7	E	major	4	A lydian	
17 - 18	D7	A	melodic minor	4	D lydian dominant	
19 - 20	Bbmaj7	F	major	4	Bb lydian	
21 - 22	Eb7	Bb	melodic minor	4	Eb lydian dominant	
23	Am7	F	major	3	A phrygian	
24	D7b9	G	harmonic minor	5	D phrygian dominant	
25	Gm7	F	major	2	G dorian	
26	C7b9#11	F	8-tone scale	5	Db octatonic scale (8-tone)	note c)
27 - 34	-	Equal to the bars 1 - 6 & 9 - 10				

*Note 2).* Step. The numbers 1 to 7 in the column 'Step' refers to the step in the proposed improvisation scale on which the chords fundamental note resides. Example: bars 3 - 4, chord G7, where G is on step 5 in the C major improvisation scale.

Here 'Tonality' also refers to the modes melodic and harmonic minor and the octatonic scale.

*Note b).* Improvise over the '3ts' Gb7b5 in bars 6 and 8 using Db melodic minor scale from step 4 ~ Gb lydian dominant or use the G octatonic scale. Db and G represents a tri-tone interval.

*Note c).* The only scale that 'hits' the tones in both the C7b9#11 chord and the melody's altered 11'th: F#, are an octatonic scale. Use notes from an octatonic scale with its tonic ½ tone above the chords fundamental C, i.e. a C# or Db octatonic scale to improvise over C7b9#11 in F major.

Next page: 'Ipanema' score with the analysis results annotated in red. Keys are set in red circles.

The Girl from Ipanema (Latin - Bossa nova)

F Fmaj7 I: F ionian Fmaj7 G7 DD7 (II): G mixolydian G7  
 1. 2. 3. 4.

Gm7 ii: G dorian Gb7b5 bII(7) ~ 3ts: Gb lyd. dom. | 1. Fmaj7 I: F ionian Gb7b5 bII(7) ~ 3ts: Gb lyd. dom.  
 5. 6. 7. 8.

| 2. Fmaj7 I: F ionian Fmaj7 Db Gbmaj7 IV (S): Gb lydian Gbmaj7  
 9. 10. 11. 12.

B7 bVII (SS7): B lydian dom B7 E Amaj7 IV (S): A lydian Amaj7  
 13. 14. 15. 16.

D7 bVII (SS7): D lydian dom D7 F Bbmaj7 IV (S): Bb lydian Bbmaj7  
 17. 18. 19. 20.

Eb7 bVII (SS7): Eb lydian dom Eb7 Am7 iii: A phrygian D7b9 (D7)>VI: D phryg. dom.  
 21. 22. 23. 24.

Gm7 as bar 5 C7b9#11 D7>: Db 8-tone scale Fmaj7 as bars 1 / 2 Fmaj7  
 25. 26. 27. 28.

G7 as bars 3 / 4 G7 Gm7 as bar 5 Gb7b5 as bar 6  
 29. 30. 31. 32.

Fmaj7 I: F ionian Fmaj7  
 33. 34.

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