

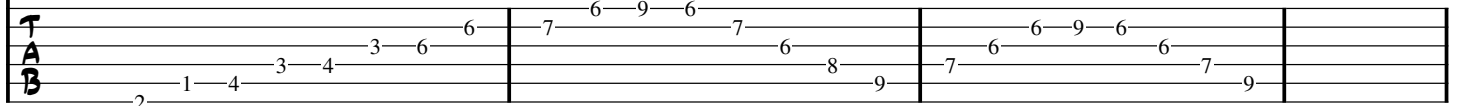
The Girl From Ipanema: Bridge Lines

I to IV 7 F#maj7

B7 (F#m7)



You can think of the first two chords of the bridge as major to minor

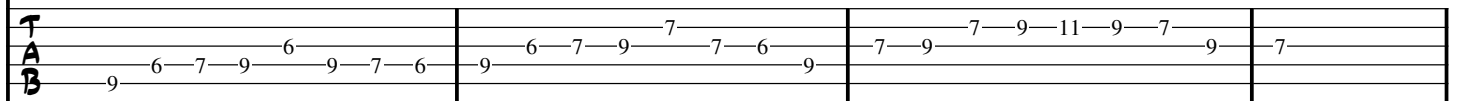


ii to b7 F#m7

D7



The first half of the line uses two minor tetrachords followed by a whole-tone scale pattern

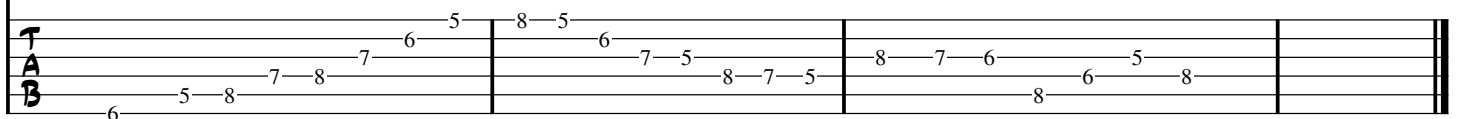


ii to b7 Gm7 (Bbmaj7)

Eb7 (Bbm7)



Using relative major 7th arpeggio sounds and minorized sounds over the V chord



LINE ANALYSIS

1. A two-octave major 7th arpeggio plays into the melodic minor scale.
2. This line plays more off the original changes and uses altered tones.
3. This line essentially uses the same idea as the first example.