**O espaço de probabilidades harmônicas na música de Jobim**

(arquivo complementar)

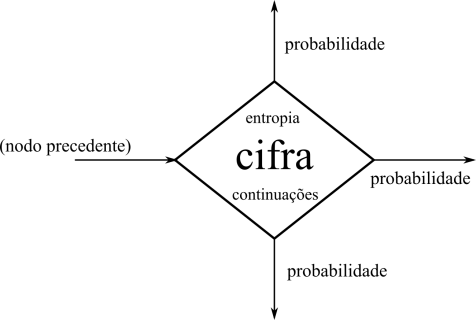


Figura 1: Modelo genérico de nodo no espaço de probabilidades harmônicas.

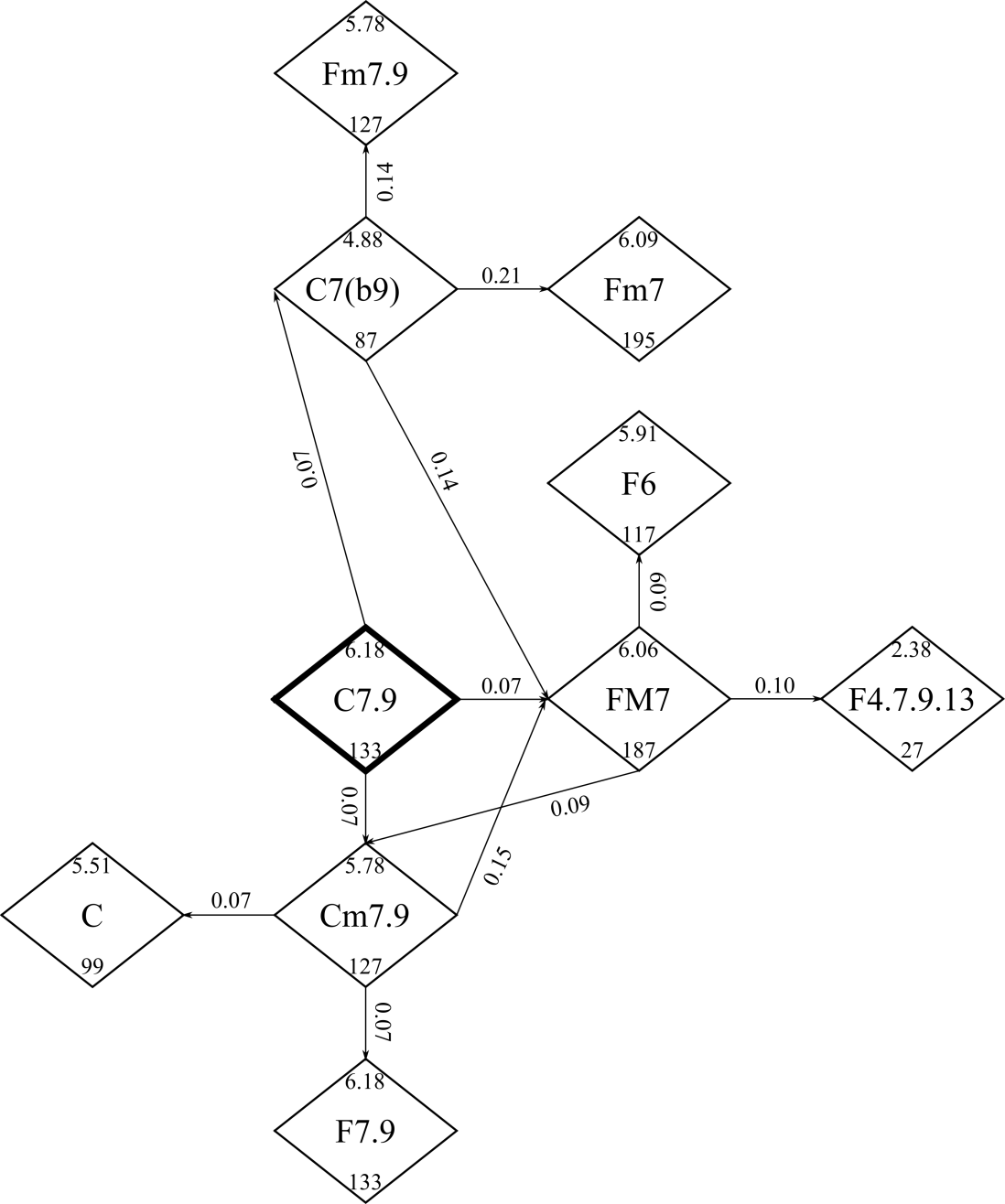


Figura 2: Grafo parcial e restrito construído a partir do nodo “C7.9”.

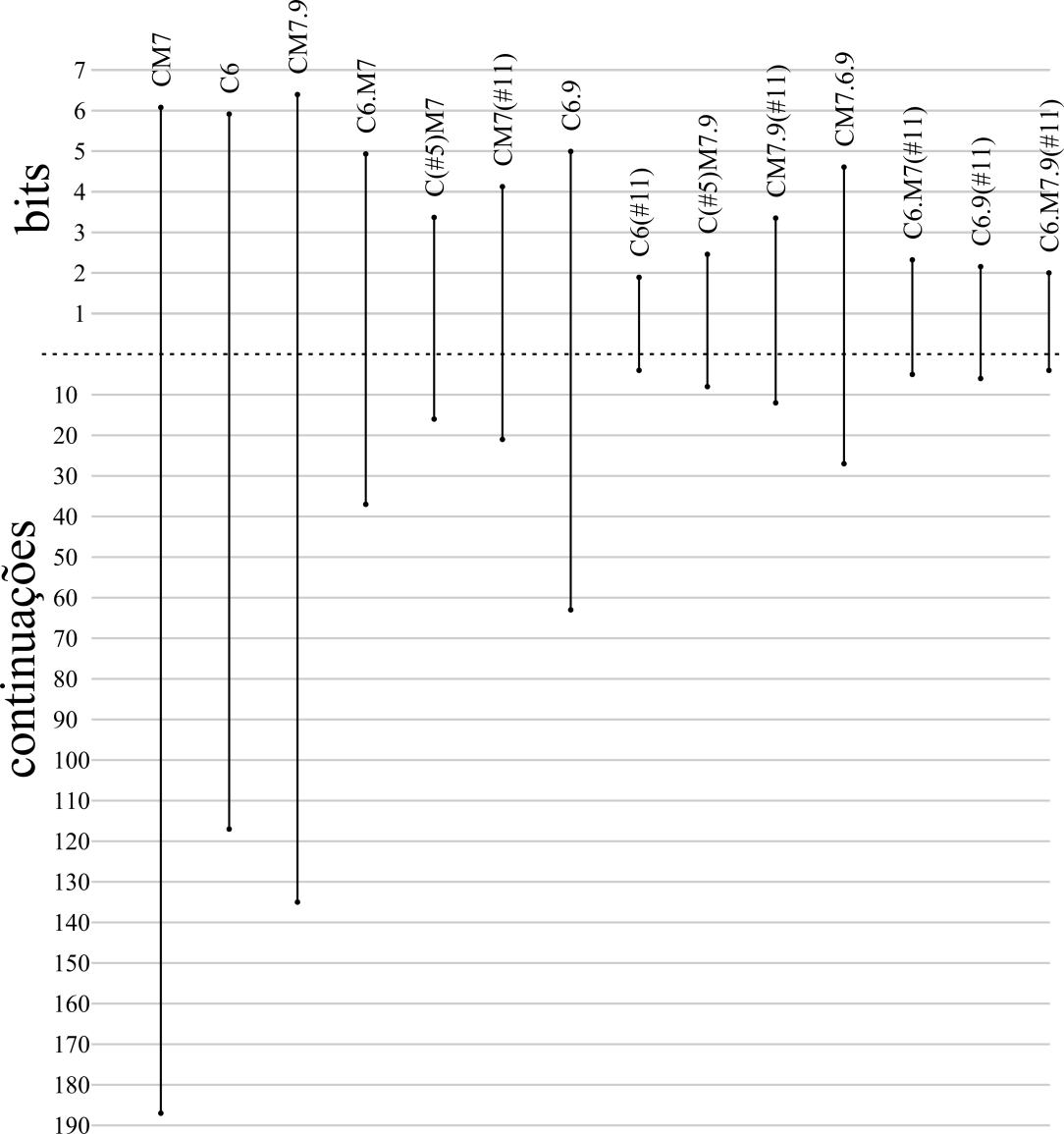


Figura 3: Entropia (em *bits*) e quantidade de possíveis continuações de tipos acordais para os membros do tipo acordal “com sétima dominante”.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | C4.7 | | C7(9.11) | |
| continuações | tipo acordal |  | tipo acordal |  |
| 1a | C7 |  | Dm7 |  |
| 2a | F |  | F4.7.9 |  |
| 3a | C7(9) |  | C4.7 |  |
| 4a | F4.7.9.13 |  | C7.9 |  |
| 5a | FM7 |  | C |  |
| 6a | FM7.9 |  | Em(M7) |  |
| 7a | C(5)7 |  | FM7 |  |
| 8a | F6 |  | Gm7 |  |
| 9a | BM7 |  | C7 |  |
| 10a | EM7.9 |  | Cm7.9 |  |
| 11a | *(123 outras alternativas)* | | F6 |  |
|  |  |  |  |  |

Tabela 1: Comparação entre os tipos acordais “C4.7” e “C7(9.11)”, através da distribuição de probabilidade de suas possíveis continuações.

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