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THE SONG STYLE OF ANTONIO CARLOS JOBIM:
AN ANALYSIS OF FOUR SONGS

by

Rachel Rogers

A Thesis
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Master of Music

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ABSTRACT

The songs of Antônio Carlos Jobim are a national treasure of Brazil, beloved around the world. Their beauty and subtle simplicity have enthralled audiences for the last 60 years, yet they often reveal some unusual construction. Following the lead of other Brazilian theorists, this study was commenced with the belief that applying rigorous theoretical analysis to bossa nova would show its quality and enduring worth. Four songs were selected for analysis based on their importance in Jobim's career and their centrality to the bossa nova genre, "Chega de Saudade," "Corcovado," "Insensatez," and "Garota de Ipanema." They are among the most recorded and widely-recognized of Jobim's output. The music has not disappointed. Beautiful alterations in form were noted by comparing the various musical domains of melody, harmony, rhythm, and text. A variety of standard analysis methods with minimal modification were sufficient to uncover much beauty in these pieces. The subtle simplicity of the surface was shown to cover layers of complexity which held up impeccably to scrutiny. This study will afford its readers a deeper appreciation of this unique corpus of music.

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I am grateful for all the valuable instruction I have received at the University of Southern Mississippi's School of Music. However a few names stand out in relation to this thesis. The existence of this thesis is a credit to the relentless assistance of my advisor, Dr. Douglas Rust. My completion of this work is largely due to his challenge and encouragement.

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I owe a great deal to my language consultant and husband, Joshua Rogers. Mr. Rogers, USM graduate and doctoral student in linguistics at Tulane University, answered linguistic questions that arose in my Portuguese research and reviewed my translations of quotes and lyrics.

DEDICATION

I would like to thank my family for their tireless support. Many thanks to my husband Joshua for his critical reading skills and research support and for helping me find time to write no matter what it took. A special thanks to my daughter, Anna Laurie Rogers, who often volunteered to care for her baby sister while I wrote and also assisted in proof-reading and editing. And thanks to my baby Ellie for her endless supply of joy and wonder.

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CHAPTER I – INTRODUCTION

Neoplatonist philosopher Plotinus, drawing on examples from nature and the beautiful virtues of the soul, dismantled popular arguments of his time that beauty was exclusively defined by symmetry. In his treatise “On Beauty,” he concluded “...can we doubt that beauty is something more than symmetry...?”¹ The songs of Antônio Carlos Jobim are a national treasure of Brazil, beloved around the world. Their beauty and subtle simplicity have enthralled audiences for the last 60 years, yet they often reveal some unusual construction. Following the lead of other Brazilian theorists, this study was commenced with the belief that applying rigorous theoretical analysis to bossa nova would show its quality and enduring worth. Four songs were selected for analysis based on their importance in Jobim’s career and their centrality to the bossa nova genre, “Chega de Saudade,” “Corcovado,” “Insensatez,” and “Garota de Ipanema.” They are among the most recorded and widely-recognized of Jobim’s output. The music has not disappointed. As shown in the analysis methods chapter, standard analysis methods with minimal modification are sufficient to uncover much beauty in these pieces. The subtle simplicity of the surface was shown to cover layers of complexity and form which held up impeccably to scrutiny. This study will afford its readers a deeper appreciation of this unique corpus of music.

Before delving into the analysis of the music itself, this introduction will briefly describe the origins of bossa nova and its relationship to Brazilian cultural identity. It will also introduce the composer, his life, and his work. Lastly, it will set bossa nova and

¹ Plotinus, “Ennead I, vi I” *Enneads*, trans. S. MacKenna 2nd ed., (London: Faber and Faber, 1956): 56-57.

Jobim in the broader context of the socio-political landscape of that period in Brazilian history.

The Music

Bossa nova has its roots in the samba. The samba derived from African traditions and rhythms brought over by slaves and continued to be an important tool for them to exercise agency in culture. It changed and spread with the birth of recording. The recording industry in Brazil began in Rio de Janeiro in the early twentieth century, and the first recorded sambas began a new urban development of music. Moreno observed that those early recordings of Afro-Brazilian music “are comparable to such pioneers in American jazz as Louis Armstrong, King Oliver, and Jelly Roll Morton.”² Even as samba began to change and spread through recordings, it still had the stigma of the lower classes. Moreno argues, “The “respectable” middle class had considered the samba a primitive, lowly musical form and interested itself more in North American and European traditions rather than its own cultural heritage. A major significance of the bossa nova era was, therefore, that it marked the first time in the history of Brazil that the urban middle class genuinely responded to an indigenous musical form.”³

This indigenous musical form was modernized by influences of French classical music and American blues and jazz made even more accessible by political and economic trends of that time. Gava remarks, “It can be said that all these elements have been added to our samba, giving rise then to a world-class music, carrying abroad the image of a

² Albrecht Moreno, “Bossa Nova: Nova Brasil: The Significance of Bossa Nova as Brazilian Popular Music,” *Latin American Research Review* 17, no. 2 (1982): 131.

³ *Ibid.*, 133.

different Brazil; not any more that folksy and naive aspect, partly disseminated by the image of Carmen Miranda, but rather of a nation that finally woke up to the process of industrialization and modernity.”⁴ Behague was also of the opinion that the changes that were occurring in Brazilian music were stimulated by a spirit of progress encouraged by the political policies of the Kubitschek administration such as, “modernization through industrialization, pan-americanism, and the Good Neighbor Policy.”⁵ He further postulates that, “This particular period was one of self-confidence, optimism and pride; one in which perhaps unconsciously there was a feeling of possible cultural and artistic sharing with the rest of the Western world, on an equal basis.”⁶ No doubt there was optimism during the Kubitschek era, but it can be argued that for many of the Copacabana musicians the equal sharing was not an unconscious feeling but a conscious reality. These were professional, proficient musicians who would switch styles on the bandstand with ease and learned the North American styles from musicians who came to Brazil on tour and spent anywhere from a few weeks to years.

Among those touring musicians was Booker Pittman, an American professional musician in jazz clarinet and saxophone. He met bandleader Rameau Silva on a tour of France in the 1930’s, joined his band and stayed in Brazil and South America for years.⁷ Although some of his history is hazy due to substance abuse, he came back to Rio de Janeiro in 1956. McCann states that he “quickly became a favorite in the newly vibrant

⁴ José Estevam Gava, *A linguagem harmônica da Bossa Nova* (São Paulo: Editora UNESP, 2008), 31.

⁵ Gerard Behague, “Bossa & Bossas: Recent Changes in Brazilian Urban Popular Music,” *Ethnomusicology* 17, no. 2 (May, 1973): 211.

⁶ Ibid.

⁷ Bryan McCann, “Blues and Samba: Another Side of Bossa Nova History,” *Luso-Brazilian Review* 44, no. 2 (2007): 30.

jazz scene of the 1950's.”⁸ McCann further notes that “he eagerly assimilated Brazilian music, and had been doing so since his travels with Silva’s band.”⁹

In another example of culture exchange, the U.S. State Department sent Coleman Hawkins, Roy Eldridge, Tommy Flanagan, Herbie Mann and several others to Brazil for a jazz festival in 1961. *Cancioneiro Jobim* states that, “they had come to Brazil to disseminate jazz but had ended up doing precisely the opposite, taking back to the U.S. the seeds of modern Brazilian popular music.”¹⁰ The Americans were amazed by what they heard and eager to learn.

This cultural exchange was verbalized in a 1955 magazine called *Revista da Música Popular* which McCann calls “a detailed critical investigation of the current state of Brazilian and North American popular music in a historical context.”¹¹ The existence, though short-lived, of this intellectual examination of the development and cross-pollination of these popular forms suggests intentionality and equality. McCann, describing its significance, says that this magazine discloses not only the frequent consideration that was given the topics of jazz and blues in the musical community of these Copacabana nightclubs but also “shows that a reverence for tradition could easily coexist with an enthusiasm for innovation and transnational hybridity.”¹²

⁸ Bryan McCann, “Blues and Samba: Another Side of Bossa Nova History,” *Luso-Brazilian Review* 44, no. 2 (2007): 30.

⁹ Bryan McCann, “Blues and Samba: Another Side of Bossa Nova History,” *Luso-Brazilian Review* 44, no. 2 (2007): 31.

¹⁰ Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 47.

¹¹ Bryan McCann, “Blues and Samba: Another Side of Bossa Nova History,” *Luso-Brazilian Review* 44, no. 2 (2007): 30.

¹² *Ibid.*, 43.

It is important to note that not everyone saw this cultural exchange and the genre of bossa nova in the same way. Just as there were those who decried the association of Brazil with Carmen Miranda because they felt it made Brazilians look silly, there were those who accused bossa nova as being a commercial product for North American markets and not a true Brazilian art form because of its departure from traditional samba, its sophistication, and its influences from jazz and blues. Jobim maintained that bossa nova was not American Jazz. *Cancioneiro Jobim* quotes Jobim saying, “If it were in fact a purely American music, Americans would not have taken it up. It’s Brazilian and its deeply influenced by Villa-Lobos.”¹³

For some the measure of how Brazilian it was came down to a measurement of foreign influence. While others might take offense at the development of the music itself, Irna Priore contends that the performance practice of bossa nova is a key point. For Priore, João Gilberto’s performance practice made it authentically Brazilian, whereas Jobim’s performance practice began to take on too much North American commercial influence. Priore writes, “The questions that arose regarding bossa nova’s authenticity as a distinct Brazilian expression can be reformulated as how much foreign influence the two approaches carry: Jobim’s more, Gilberto’s less.”¹⁴

The concern was for a Brazilian musical identity that was not subsumed into the commercial output from North America. While discussing a broader topic of the maintenance of musical identity against the strong current of Western music culture, Bruno Nettl wrote, “...as long as music remains a major symbol of cultural identity, a

¹³ Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 43.

¹⁴ Irna Priore, “Authenticity and Performance Practice: Bossa nova and João Gilberto,” *Lied und populäre Kultur* 53 2008: 125.

high degree of musical diversity will continue in existence.”¹⁵ A strong sense of cultural identity with music promotes efforts for its preservation, hence maintaining the diversity that Nettl mentioned. While this is good for preservation of historical diversity it often creates suspicion that new ideas will destroy rather than add to that diversity. With a strong sense of cultural identity invested in music, it appears inevitable that some Brazilians would be skeptical of the development of a different genre and the collaboration with foreign musicians even as many Brazilians at the same time were embracing and incorporating these things. This is a Brazilian debate that is unlikely to be permanently put to rest. However, it remains that despite conflicting issues of identity Jobim and his music are widely loved in Brazil.

The Man

Antônio Carlos Brasileiro de Almeida Jobim was born January 25, 1927 and died December 8, 1994. His songs form the basis of the Brazilian genre of popular music called bossa nova. Jobim is credited with codifying the genre together with lyricist Vinicius de Moraes and singer/guitarist João Gilberto.

Jobim’s instruments were the piano and guitar, and he performed vocals from childhood. Cabral notes that he began studying with the 12-tone composer Hans Joachim Koellrutter.¹⁶ Jobim was already composing “sambinhas” though not in a serious way by the age of 14 or 15, but he considered his first serious piece to be a waltz in the mid 1940’s.¹⁷ He is said to have written over 400 songs of which the Brazilian genre of bossa

¹⁵ Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Chicago: University of Illinois Press, 1983), 354.

¹⁶ Sérgio Cabral, *Antônio Carlos Jobim*, 2nd ed. (Rio de Janeiro: Lumiar, 1997), 60.

¹⁷ *Ibid.*, 60-61.

nova form the most well known group.¹⁸ He grew up near Ipanema beach which he immortalized with his number one hit “Girl from Ipanema”. He loved the beach and nature. His sister, Helena Jobim, remembers that “Before the word ecology was fashionably in place, Antonio Carlos Jobim had already been an innate environmentalist.”¹⁹ Jobim admitted that his rise to fame was in a great part luck, but his modesty covers his personable nature and conversational music style that drew people in.²⁰

According to Cabral, “By the arrival of the 50’s, with the explosion of the night life of Copacabana [neighborhood of Rio de Janeiro]... concentrated on the instrumentalists identified with the modernization of the Brazilian popular music.”²¹ Cabral identifies Radamés, Jobim’s teacher, as one of the central modernizers. His influence with Jobim began early and the close friendship between the two men lasted the rest of his life. As a part of this group, Jobim gained key positions among the musical elites of Brazil and became an arranger for one of the biggest music publishers, Odeon.²²

Collaboration was one of the pillars of his career. In one venture, he joined with Dick Farney, Billy Blanco, Braguinha, and his teacher Radamés in 1955 in writing “The Symphony of Rio de Janeiro”. Cabral assessed that “As an initiative of an artistic nature it was a success, but commercially it was a failure.”²³ One of the most successful connections occurred the following year with lyricist Vinicius de Moraes who was

¹⁸ Ibid., 272.

¹⁹ Helena Jobim, *Antônio Carlos Jobim: An Illuminated Man*, trans. Dárion Borim Jr. (Milwaukee, WI: Hal Leonard Books, 2011), 106-107.

²⁰ Sérgio Cabral, *Antônio Carlos Jobim*, 2nd ed. (Rio de Janeiro: Lumiar, 1997), 90.

²¹ Ibid., 121.

²² Sérgio Cabral, *Antônio Carlos Jobim*, 2nd ed. (Rio de Janeiro: Lumiar, 1997), 95.

²³ Ibid., 87.

seeking someone to compose for his operetta, “Black Orpheus.” Jobim was simply “chasing after rent money” according to Cabral.²⁴ The collaboration lasted the rest of their lives.

The crucial collaboration for the birth of bossa nova came when Jobim convinced Odeon to record João Gilberto. In an interview Jobim remembered, “Nobody wanted to do a record with João Gilberto because he was considered too revolutionary, you know, too modern, too.”²⁵ Gilberto recorded a single with “Bim-bom” on one side and “Chega de Saudade” on the other.²⁶ Gilberto’s rendition of “Chega de Saudade” was the birth of bossa nova. His performance was the missing piece that together with Moraes’ lyrics and Jobim’s music defined the genre. Gilberto’s contribution was the syncopated guitar accompaniment often called *batida* or sometimes the stuttering guitar. Priore describes, “At certain moments, melody and accompaniment go out of synchronization, yet they never fall apart.”²⁷ His simple vocal style integrated the voice with the accompaniment. McCann asserts that “Bossa nova was so harmonically and stylistically inventive that to pin its success on a single characteristic, even something as fundamental as João Gilberto’s *batida*, would be to miss the richness of the genre.”²⁸ However, the many pieces of bossa nova had been waiting for the catalyst of João Gilberto’s interpretations for the new genre to fully come to life.

²⁴ Ibid., 102.

²⁵ Antonio Carlos Jobim, interviewed by Terry Gross in 1988, “Celebrating 30 Years Of ‘Fresh Air’: Brazilian Composer Antônio Carlos Jobim,” *Fresh Air*, August 25, 2017, accessed September 19, 2018, <https://www.npr.org/2017/08/25/546070127/celebrating-30-years-of-fresh-air-brazilian-composer-ant-nio-carlos-jobim>.

²⁶ Suza Ana Reily, “Tom Jobim and the Bossa Nova Era,” *Popular Music* 15, No. 1 (January 1996): 8.

²⁷ Irna Priore, “Authenticity and Performance Practice: Bossa nova and João Gilberto,” *Lied und populäre Kultur* 53, (2008): 116.

²⁸ Bryan McCann, “Blues and Samba: Another Side of Bossa Nova History,” *Luso-Brazilian Review* 44, no. 2 (2007): 45.

Soon bossa nova began to get international attention. Charlie Byrd and Stan Getz's bossa nova album, *Jazz Samba*, produced by Verve and recorded February 13, 1962, had "over one million copies sold, it remained on the Billboard list for over 70 weeks, as number one for a time."²⁹ Though this album included Jobim's songs "Desafinado" and "Samba de uma nota so," he was not pleased. "Jobim was devastated – not because of the album's jazz accent, but because the English lyrics...were full of nonsense and utterly devoid of the graceful poetry of the original ones."³⁰ This was only the beginning of the challenge to shape the presentation of bossa nova in North American markets. He would struggle with English lyricists to obtain anything close to the artistry of the Portuguese lyrics for the English versions of his songs.

On November 21, 1962, he performed together with Gilberto as well as Luiz Bonfá, Sérgio Mendes, Roberto Menescal, Milton Banana, Oscar Castro-Neves, and Carlos Lyra in Carnegie Hall in New York. Also, Stan Getz, who had been in on the ground floor of the bossa nova craze, was on the stage that night³¹. It was not a concert Jobim had wanted to attend, but the Brazilian foreign office put pressure on him to participate. "Jobim, who feared flying, had been warned by Oliveira that the whole thing was liable to turn into a regular mess."³² The poorly planned concert was indeed a mess, but the public for the most part was listening to the radio, tv, and recordings, not one single performance.

²⁹ Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 47.

³⁰Ibid.

³¹ Sérgio Cabral, *Antônio Carlos Jobim*, 2nd ed. (Rio de Janeiro: Lumiar, 1997), 190-191.

³² Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 47.

Jobim was one of a group of Brazilian musicians who stayed in New York and twelve days later “they gave a second concert, this time at the Village Gate, showing Jobim’s chords and harmonies to the New York public.” The musicians’ unions were not friendly to these foreign musicians from Brazil and threatened deportation if they worked.³³ It took time to gain the right friends to find a way into the necessary professional organizations; and, in the meantime, Jobim did not receive royalties from his music or pay for his performances. “He complained to everyone about it until he was allowed to enter the American Society of Composers, Authors, and Publishers (ASCAP) through Ray Gilbert, an American lyricist.”³⁴

Jobim’s perseverance paid off; and he began recording in North America. On the 1963 recording of “Getz/Gilberto” in L.A., he was the pianist for many of these numbers.³⁵ He recorded his first solo album 2 months later. “Titled *The Composer of Desafinado Plays*, it was not only his first solo album recorded outside of Brazil: it was his first solo album, period.”³⁶ In an interview Jobim later disclosed his struggle with producers to continue performing the piano in recordings, “they said, listen, Antonio, you’ve got to be the Latin lover. You should play the guitar. You know, if you play the piano you destroy the whole image.”³⁷ Though he did perform on guitar also, he refused to give up the piano. Jobim made new connections and collaborations including the great

³³ Helena Jobim, *Antônio Carlos Jobim: An Illuminated Man*, trans. Dárion Borim Jr. (Milwaukee, WI: Hal Leonard Books, 2011), 123.

³⁴ *Ibid.*, 126.

³⁵ Sérgio Cabral, *Antônio Carlos Jobim*, 2nd ed. (Rio de Janeiro: Lumiar, 1997), 207.

³⁶ Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 47.

³⁷ Antonio Carlos Jobim, interview by Terry Gross in 1988. *Fresh Air*, August 28, 2005, accessed September 19, 2018, <https://www.npr.org/2017/08/25/546070127/celebrating-30-years-of-fresh-air-brazilian-composer-ant-nio-carlos-jobim>.

arranger/conductor Claus Ogerman who worked with him on that first solo album. “Jobim and Ogerman hit it off and understood each other immediately.”³⁸ Jobim recorded prolifically. He would release his last recording, *Antonio Brasileiro*, in November of 1994 a mere month before his death December 8, 1994. He died in New York due to complications from a heart attack at age 67.

The Socio-Political Context

Brazilian theorist José Estevam Gava described the peak of the genre of bossa nova as approximately 1958 to 1962. He is describing the most active period of composition, but still there is debate about exact dates for the genre. The range that Gava chose loosely coincides with the administration of Brazilian president Juscelino Kubitschek who was in office from 1956 until 1961. Kubitschek was an ambitious builder president who intended to modernize Brazil. One of his legacies was the new capital, Brasília, which was somewhat closer to the center of the country away from the coast. Lorraine Leu comments that “Kubitschek’s other enduring legacies, rampant inflation, massive foreign debt, and the human cost of his promise of ‘fifty years in five’, would be felt later.”³⁹ The optimism and expectations of progress were short-lived and in 1964 the political climate deteriorated to the point that then President Goulart was removed by the military in a coup. Gava states concerning the effects of the political crisis that “The rise of protests to the socio-political situation of the country infiltrated into the artistic media, favoring forms of manifestation that lent themselves to the

³⁸Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 47.

³⁹ Lorraine Leu, *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition*. (Ashgate Publishing Burlington, Vermont, 2006): 1-2.

mobility of themes from an ideological foundation, but which absolutely was not part of the bossa nova aesthetic.”⁴⁰

The themes of bossa nova that Gava describes as “love-flower-sea”⁴¹, were hard to continue to develop and write about in the tense atmosphere of uncertainty and fear following a political coup. Many composers felt compelled to speak on more serious topics. In some ways bossa nova was like the last flower of summer caught in a hard freeze. It could not continue to bloom. However, unlike flowers, the songs that Jobim created did not die, and he continued performing them and promoting them at home and abroad. They are still loved as a special part of Brazilian culture. These songs are like a window to a happier more hopeful time.

⁴⁰ José Estevam Gava, *A linguagem harmônica da Bossa Nova*. 2nd ed. (São Paulo: Editora UNESP, 2008): 30

⁴¹ *Ibid.*

CHAPTER II – ANALYSIS METHODS

The beauty of a Jobim song is in the way that the musical domains combine. This study will attempt to take apart the puzzle to see how these elements fit together. This chapter will discuss specific methods of analysis for form, melody, rhythm, harmony, and text and why they are appropriate for these songs.

Scores

Cancioneiro Jobim: Obras Completas, Volume Two 1959-1965 will be the source of the scores for this study. This publishing was overseen by the Jobim Institute and Jobim's son Paulo Jobim. According to the book's presentation by Paulo Jobim, "The arrangements were written from the '60s on by Claus Ogerman, Eumir Deodato, Antonio Carlos Jobim and myself."⁴² Antonio Carlos Jobim and Paulo Jobim edited these scores for publication. Reference will be made as needed to Jobim's handwritten scores in the Institute's archives.

Form

A key part of recognizing and labeling form is in the identification of sections and phrases. In the following paragraphs, definitions and examples will be provided to illustrate the identification of these components.

Jobim often used standard song forms such as AABA, also common in American jazz and popular songs. These letters refer to sections within the song and define the basic structure of the song in terms of repeating sections or new and often contrasting material.

⁴²Tom Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 42.

Sections will be referred to by letter in the order of their appearance in the song. Reoccurring sections are defined by reoccurring material at the beginning of the section, similarly to the definition of themes in sonata form. Sections reappearing in the song will be called by the letter they were initially named. This is the common practice which produces the designations of song forms such as AABA or ABAB.

The sections in popular music are comprised of phrases. To define the phrases, a standard textbook explanation adequately serves Jobim's music and the purpose of this study. According to Kostka and Payne, "A phrase is a relatively independent musical idea terminated by a cadence."⁴³ Phrases can also be divided into subphrases which are comprised of melodic and rhythmic motives. Kostka and Payne distinguish between a phrase and a subphrase as follows: "Essentially a subphrase is a melodic event, whereas a phrase is a harmonic event."⁴⁴ Let us look at the implications of these definitions in one of Jobim's songs. In Example #1 from "Meditação," a rest in the fourth measure suggests a pause in the melody, but it is not accompanied by a cadence of any type. The harmony has barely moved, employing a modal shift in the C chord from major to minor. These four measures are therefore considered a subphrase. The next four measures are the subsequent subphrase which completes the phrase. This phrase ends appropriately with a cadence of Am⁷ to D^{7,9,#5}, a tonicization of G. The G will come at the beginning of the next phrase in the next measure (not shown).

⁴³ Stefan Kostka and Dorothy Payne, *Tonal Harmony*, (New York: McGraw-Hill, 2003): 152.

⁴⁴ *Ibid.*

The image shows two staves of musical notation in G major. The first staff contains five measures with the following chords: CMaj7(9), Cm6, Cm7, Cm6, and G/B. The second staff contains three measures with the following chords: Bb°7, Am7, and D7(9#5). The melody consists of eighth and quarter notes, with some rests.

Example #1. The B section of “Meditação” with one phrase, mm. 41-48.

This is a tidy example of the phrase and subphrase definitions; however, Kostka and Payne warn us that cadences are possible at the end of subphrases.⁴⁵ They acknowledge that theorists can reach conflicting conclusions over the same piece of music due to the sometimes vague nature of distinguishing concretely between phrases and subphrases. If Kostka and Payne are concerned about ambiguity within the analysis of classical music, it should not be a surprise to find some variations in a popular genre. From the songs surveyed for this methods chapter, an expectation is already in place that Jobim blurs the lines from time to time in his use of the elements of form.

While the example phrase above contains a diatonic ii-V half cadence at its conclusion, it is important to recognize that cadences in Jobim’s jazz-influenced songs will often be shifting tonal centers from the basic key of the piece. Cadences will be recognized in any key center if they exhibit the basic functions of cadences such as the authentic cadence or the half cadence.

The length of the phrases and number of the phrases may vary from section to section. Allen Forte ascribes “canonical” status to the four-bar phrase in the American

⁴⁵ Stefan Kostka and Dorothy Payne, *Tonal Harmony*, (New York: McGraw-Hill, 2003): 152.

ballads of 1924-1950, which influenced Jobim's music along with American Jazz.⁴⁶

However, many of Jobim's songs exhibit different phrase lengths within common forms.

For instance, the A section of "Meditação" consists of two eight-measure phrases. Shown

in Example #2 is the first phrase of the first A section. There is a rest indicating a

subphrase in the fourth measure of Example #2, measure 12, but the lack of a significant

harmonic event there indicates that the phrase ends in eight measures where a cadence

occurs.

The musical notation for Example #2 is presented on two staves. The top staff shows the melody in G major (one sharp) and 4/4 time. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G4. A rest occurs in the fourth measure. The bottom staff shows the harmonic accompaniment, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G4. The chords are G6, F#7,4, F#7, G6, Bm7, and E7(b9, b13).

Example #2. The A Section of "Meditação," mm. 9-16.

Also within "Meditação" is a unique B section containing only one phrase as seen

earlier in Example #1. The harmony and the melody serve different purposes here. The

harmony is distinct from the other sections suggesting that it is not a variation of A. The

melody begins with the initial motive from A transposed and then fragmented. Though

using similar melodic material is uncommon for a B section, the way in which it is used

creates a distinctness from the other exact iterations of this opening motive that

establishes a unique section. The question arises with the shortened length of this B

section whether it is one phrase or two compressed phrases. Further observation of the

melodic motive in this phrase shows that it exhibits also a similar rhythmic motive to all

⁴⁶ Allen Forte, *The American Popular Ballad of the Golden Era 1924-1950*, (Princeton, New Jersey: Princeton Press, 1995): 37.

the other phrases. The same rhythmic pattern contained in four bars in one place, (measures 9-12 of the first A in the first four measures of Example #2), cannot be argued to be a compressed phrase in another, (measures 41-44 of section B in the first four measures of Example #1). This rhythmic pattern and the lack of a cadence at the end of the first four bars makes it an unlikely candidate for a two-phrase section that has simply been condensed metrically. Jobim blurs the lines here for what constitutes a B section, but the total effect in harmony, melody, and rhythm still differentiates itself far enough from the A section to serve the function of B. This leaves us with a one-phrase section. Even with the variations of Jobim's music, sections of two phrases seem to be the norm, making this one phrase section a special event.

It seems evident that Jobim based his work on standard song forms. This shows in his use of sections and common phrase lengths. Even though he is often creative in altering standard form, the textbook definitions are still appropriate to support arguments for analysis of his use of form.

Allen Forte, in his identification of phrases, asserts that "The musical markers that delimit the phrase engage melody, rhythm, harmony, and often, but not always, the lyric."⁴⁷ After the phrases have been identified, we will consider how the elements mentioned by Forte work to support those phrases.

Melody

The melody is the substance of the musical phrase, even as we acknowledge the necessary structure of the cadence. The melody creates the phrase with motive and

⁴⁷ Allen Forte, *The American Popular Ballad of the Golden Era 1924-1950*, (Princeton, New Jersey: Princeton Press, 1995): 37.

contour and interacts with the harmony and rhythm. The descending line is one way that the melodic contour can support the approaching phrase conclusion. The end of the phrase should show some kind of resolution or momentary stability. “Esquecendo você” shows a descending line toward the cadence and a preference for resolving its phrases to the chord factor 3 which is a relatively stable voicing. The descending line can also be evidence of a larger-scale voice-leading event which differs from a simple descending line by requiring harmonic support.

Example #3. “Esquecendo você.”, mm. 1-5.

To look for events of voice-leading in the melody, we will rely on two principles that Allen Forte derives from Schenkerian analysis and finds effective in his studies of the American popular ballad: “1) *the principle of harmonic-contrapuntal definition*; and 2) *the principle of melodic-structural distinction* between notes that represent large-scale voice-leading continuity and those that are entirely of local significance.”⁴⁸ According to the principle of harmonic-contrapuntal definition, a melodic note is defined as an important note by the support of a consonant chord or a contrapuntal sequence. The principle of melodic-structural distinction separates supported notes from melodic embellishments.

⁴⁸ Allen Forte, *The American Popular Ballad of the Golden Era 1924-1950*, (Princeton, New Jersey: Princeton Press, 1995): 45.

For each melody this study will also select from analysis methods determining chord factors, ordered pitch intervals, and diatonic interval patterns to find the best description of the melody. Chord factors specify the relationship of each melodic note to its harmonic base. This can reveal interesting harmonic choices within the melody and form the basis of melodic patterns. Another basis for melodic patterns can be pitch intervals. Sequencing with transposition is aptly described using this method. Joseph N. Straus defines pitch intervals as “simply the distance between two pitches, measured by the number of semitones between them.”⁴⁹ Pitch intervals can be ordered or unordered. The ordered pitch intervals focus on contour, while the unordered pitch intervals focus on space.⁵⁰ Ordered pitch intervals designate contour by adding direction to the interval number with plus signs for ascending motion and minus signs for descending motion.⁵¹ This analysis will use ordered pitch intervals because they provide evidence of a more specific relationship between melodic motives. Diatonic interval analysis can find patterns that have been transposed and shaped within tonal centers that would otherwise not be found by ordered pitch interval analysis. For instance, in Example #4, the ordered pitch intervals for the four-bar phrase in section A of “Meditação” is [-2+4-1-1]. However, they are [-1+3-1-1] in section B. Diatonically the first two intervals are both [-1+3]. Of course, diatonic intervals are inadequate to describe the chromatic halfsteps at the end of the subphrase, but they show the diatonic relationship of the beginning of the

⁴⁹ Joseph N. Straus, *Introduction to Post-Tonal Theory*, (Upper Saddle River, New Jersey: Pearson Prentice Hall, 2005), 8.

⁵⁰ Daniel R. Beard, “Contour Modeling By Multiple Linear Regression of the Nineteen Piano Sonatas by Mozart.” (PhD diss., Florida State University, 2003), 2, accessed October 12, 2018. http://purl.flvc.org/fsu/fd/FSU_migr_etd-1173.

⁵¹ Joseph N. Straus, *Introduction to Post-Tonal Theory*, (Upper Saddle River, New Jersey: Pearson Prentice Hall, 2005), 8.

phrase which the ordered pitch intervals missed. In this case, the two methods work together, each catching what the other missed, to show what our ears already know.

These two subphrases are from the same melodic idea.

The image shows two musical staves in G major (one sharp). The first staff contains a 4-bar subphrase with intervals -2, +4, -1, -1. The second staff contains a similar 4-bar subphrase with intervals -1, +3, -1, -1. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4 in the first staff; and G4, A4, B4, C5, B4, A4, G4, F#4 in the second staff.

Example #4. The beginning 4-bar subphrase from sections A and B of “Meditação.”

With this variety of methods, we can look at the melodies from several angles.

This combination of older and newer analysis methods is flexible enough to describe melodies from a variety of influences including classical, jazz, blues.

Rhythm

Edgard Nunes Rocca defines Brazilian rhythms in terms of a “rhythmic cell.” He writes, “In each rhythm that we hear, we always feel a predominance of a particular rhythmic cell which arises from the notes of an isolated instrument or the sum of notes by various instruments. It is exactly this rhythmic cell that gives its principal characteristic to the rhythm. Therefore, we know if the rhythm is from bossa nova, marcha, maracatu, etc.”⁵² Before describing the analysis methods for these roles of rhythm, we will define

⁵² Edgard Nunes Rocca. *Ritmos brasileiros e seus instrumentos de percussão: com adaptações para bateria*, (Rio de Janeiro, Brazil: Escola Brasileira de Música/Europe-Empresa Gráfica e Editora, 1986.): 38.

the content of the basic rhythmic cell of bossa nova. Rocca cautions that research of these rhythmic styles is complicated by many variations in the titling of rhythms and instruments from one region to another and even at times in the same region.⁵³ The statements here are derived from the research of seasoned Brazilian drummers attempting to generalize and universalize to the best of their ability the complex landscape of Brazilian traditional song forms and their rhythmic identities.

The closest precursor to the bossa nova is the Samba Canção which, when compared to traditional samba, according to Ed Uribe, “emphasized the lyrics and harmony more than the rhythm.”⁵⁴ Unlike the Samba de Morro of the streets which would be developed further with the emergence of the Escola de Samba or samba schools, Samba Canção was a style of the urban middle-class which enjoyed popularity from the 1930’s to the 1950’s with bossa nova taking over in the 1950’s.

Edgard Rocca describes the rhythmic cell of Samba Canção (Example #5) as being played by the caixa, the pandeiro, the ganzá, and the bombo. The caixa is a snare drum. The pandeiro is a Brazilian tambourine with the customary jingles around the edge. The average pandeiro is ten or twelve inches in diameter. The ganzá is a woven basket crafted for use as a shaker. The bombo is the largest bass drum. It contains two heads and is played with a mallet. Rocca indicates that this drum is played “quasi abafado,” or somewhat muffled, for the Samba Canção.⁵⁵

⁵³Ibid., 39.

⁵⁴ Ed Uribe, *The Essence of Brazilian Percussion and Drumset*, (Van Nuys, CA: Alfred Publishing Company, 2006): 17.

⁵⁵ Edgard Nunes Rocca, *Ritmos brasileiros e seus instrumentos de percussão: com adaptações para bateira*, (Rio de Janeiro, Brazil: Escola Brasileira de Música/Europe-Empresa Gráfica e Editora, 1986.): 44.

Rocca's description of the bossa nova rhythmic cell in Example #5 indicates the following instruments: the tamborim or caixeta, the reco-reco, afoxê, the ganzá pequeno, and the bombo or surdo. The tamborim is a small handheld drum head that looks like a tiny tambourine with no jingles. It is played with various types of drumsticks. The caixeta is a wooden block played with a drumstick. The reco-reco is a scratching instrument that makes sound with various types of sticks being rubbed across its metal ridges. The afoxê is a traditional Brazilian gourd shaker. The ganzá pequeno is a smaller ganzá. The surdo is a large two-headed drum in the form of a barrel. Similar to a large tom, it has a deep sound, though lighter than a bombo. When Rocca describes the use of the bombo or surdo in bossa nova, he indicates "som abafado" or a muffled sound.⁵⁶ This seems to suggest that it is more muffled than in the Samba Canção.

A majority of Jobim's songs are in 4/4, built on a variation of the samba rhythm, (see Example # 5), with exceptions such as the ballad "O Que Tinha De Ser" and the waltz "Chovendo na Roseira." When comparing the rhythmic cells of Samba Canção and bossa nova, the instrumentation of the sixteenth notes stands out. In the Samba Canção, the sixteenth notes are in three out of the four parts indicated. They are played by the snare (the caixa), a tambourine (the pandeiro), and a traditional shaker (the ganzá). The snare and tambourine will give these 16th notes a bright, cutting sound. The sixteenth notes in the rhythmic cell of bossa nova are in three out of five parts indicated and are played by a scratcher (the reco-reco) and two types of traditional shakers (the afoxê and the ganzá pequeno). The timbre of these instruments is softer and less cutting. The

⁵⁶ Ibid.

execution of the sixteenth notes would be less precise and more blurred. This may be a deliberate result of the development of the genre.

Samba Canção or Choro Lento

The score for Samba Canção or Choro Lento is written in 2/4 time. It features four percussion parts: Caixa, Pandeiro, Ganzá, and Bombo (somewhat muffled). The Caixa part consists of eighth notes with stems pointing down. The Pandeiro part consists of eighth notes with stems pointing up. The Ganzá part consists of eighth notes with stems pointing up and a small circle above each note. The Bombo part consists of eighth notes with stems pointing down.

Bossa Nova

The score for Bossa Nova is written in 4/4 time. It features five percussion parts: Tamborim or Caixeta, Reco-reco, Afoxê, Ganzá pepueno, and Bombo or surdo (muffled). The Tamborim part consists of eighth notes with stems pointing down and a small circle above each note. The Reco-reco part consists of eighth notes with stems pointing up and an accent (>) above each note. The Afoxê part consists of eighth notes with stems pointing up and an accent (>) above each note. The Ganzá pepueno part consists of eighth notes with stems pointing up. The Bombo part consists of eighth notes with stems pointing down.

Example #5. Samba canção or choro lento compared to bossa nova.⁵⁷

⁵⁷ Edgard Nunes Rocca, *Ritmos brasileiros e seus instrumentos de percussão: com adaptações para bateira*, (Rio de Janeiro, Brazil: Escola Brasileira de Música/Europe-Empresa Gráfica e Editora, 1986.): 44.

Part of the process of varying the samba included the shift from the many percussion instruments of samba bateria ensemble to the solo guitar. bossa nova began rhythmically with the solo guitar of Joao Gilberto. Gilberto consolidated and modified the samba on solo guitar to form a style of guitar performance and rhythm called the “stuttering guitar.”⁵⁸ Suzel Ana Reily describes his innovations as follows: “Gilberto derived the upper snaps of his beat from the rhythms of the *tamborim*, while the thumb reproduced the thump of the *surdo*.”⁵⁹ His adaptation to the guitar had the affect of adding space to the rhythmic patterns. This can be heard especially in his solo performances without any orchestration. The repetitive sixteenth notes of the samba were diminished, and Gilberto built the character of bossa nova from accents that he distilled from the patterns of the surdo and tamborim. In Gilberto’s early recordings, such as *O Amor, o Sorriso e a Flor*, the sixteenth notes are heard in a soft shaker or drum set brushes in the background.⁶⁰ The guitar and sometimes additionally the wooden block are most often the foremost accents in the rhythmic texture, though occasionally the piano or orchestra will fill in with hits. Gilberto’s rhythmic innovations were the basis for many of Jobim’s compositions and the bossa nova genre in general. After Gilberto’s style was synthesized, the genre expanded beyond the guitar, and ensembles would imitate and play off of what Gilberto began. The repetitive sixteenth notes seem to remain a light texture of reduced importance as evidenced by the instrumentation in Rocca’s bossa nova

⁵⁸ Reily, Suzel Ana, “Brazil: Central and Southern Areas,” *South America, Mexico, Central America, and the Caribbean. The Garland Encyclopedia of World Music*, Vol. 2 (New York: Garland Publishing, 1998.): 317.

⁵⁹ Ibid.

⁶⁰ João Gilberto, *O Amor, o Sorriso, e a Flor*, (Odeon MOFB 3151, 1960,) LP.

rhythmic cell. With a concept of the basic rhythmic cell, we will turn our attention to the analysis methods that will be used for the four songs.

Rhythm in the four songs observed here stays close to the rhythmic cell derived from the samba-based groove that typifies bossa nova. Therefore, meter and rhythm will be observed in the analysis only as they play a role in form, melodic and harmonic patterns, or appear to interact with the text. Rhythm, the patterns placed over meter, supports and complements the musical phrase through the use of motive and contrast.

The rhythmic patterns of the melodic section may integrate it or set it apart from the activity underneath the melody. Instances of integration with or separation from the melody appear to be significant especially when they are juxtaposed within one song. It can be an integral part of the character of a melodic motive. For instance, previously in Example #3, “Esquecendo você,” exhibits a four-bar phrase that includes a repeated triplet figure motive and ends with the longest note value of the phrase and a melodic rest. The rhythm of the melody contrasts smaller note values moving to a longer note value. Note that also in Example #3, the harmonic rhythm, which was nearly static for the first two measures, speeds up significantly as the cadence is initiated. The pattern of contrasting note values in the phrases could also be reversed with long note values being contrasted by more movement in smaller note values at the end of the phrase as in Example #4 of a subphrase pattern in “Meditação.”

Here rhythm also interacts with text. The long note at the beginning of each section in “Meditação” coincides with the word “Quem” translated “who” which is an important word in the text. Another long note that begins the second phrase in each section marks an important connecting word such as “and” or “for” and serves to tie

together ideas. While the conversational aspect of bossa nova's vocal style often causes the text to float above and slightly separate from the meter, they tend to come back together at the ends of phrases. Moments like these with "Meditação's" long notes — where the rhythm and the text align — imply a special significance.

Harmony

Cadences, harmonic progressions, and harmonic rhythm are the harmonic substance of the musical phrase. The analysis will seek to identify cadences and progressions using Roman numerals and interval patterns. Roman numerals show the chord progressions based on the tonal traditions of common practice period harmony. In "Samba de uma nota só" Roman numerals show a clear circle of 5ths progression in Example #6. However, the true meaning of these measures is lost if we only look at their Roman numeral analysis. Interval analysis of the chord roots shows a pattern of descending halfsteps in the bassline of the rest of the song. The pattern includes a $B^{b7(9)}$ often preceded by a B^{m7} which heads to $A^{bmaj7(\#11)}$ by way of $A^{m7(11)}$ or, in the last phrase, A^7 , (see simplified harmonic reduction in Example #7). These progressions eventually lead back to G which is also Roman numeral I. In the Roman numeral analysis, the circle of fifths progression completes two ii-V-I patterns. The first is in B^b , and the second is in A^b . By combining the Roman numeral analysis with an interval analysis of the roots of the harmonic progression, we discover that the circle of fifths progression is an expansion of the progression that has been used the entire song. These two analysis methods in this case work hand in hand for a more complete picture.

Cm7 F7 Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7

B b : ii⁷ V⁷ I maj⁷ ----- I maj⁷

Bbm7 Eb7 Abmaj7 Dbmaj Am7b5 Ab7#11

A b : ii⁷ V⁷ I maj⁷ ----- I maj⁷

Example #6: "Samba de uma nota só", mm. 17-24.

Bb6 A7 Ab7 G9

Example #7. "Samba de uma nota só," last phrase.

Commercial chord descriptions will be used in the interval analysis. However, commercial chord symbols concerned Forte who said, "From the analytical standpoint, the sheet music chord symbols are woefully inadequate and often misleading, with regard

both to the structure of the chord and to its function in the harmonic progression.”⁶¹ Forte’s comment is an accurate description of the state of chord symbols for the published American ballad of 1924-1950. This market is considerably older than the bossa nova genre. Those chord symbols were often a skeleton sketch at best of the song, rarely including details of extensions or voicings, and often written for ukulele as well as piano. A more modern book on the American market is the *Real Book*, the standard fake-book for jazz musicians, which provides a melody with basic chord symbols⁶². In comparison, the Jobim published score provides an arrangement of melody and chord voicings with chord symbols above.⁶³ The Jobim chord symbols tend to be more specific especially concerning extensions. More importantly, they are explained by the piano voicings. According to Paulo Jobim, “Writing the piano parts correctly was always a major concern of my father’s because they furnish much more musical information than a simple notation of the tune with guitar chords added.”⁶⁴ It is with these caveats, concerns, and much caution that this study will include commercial chord symbols, dutifully compared with the scores and recordings for accuracy.

Text

A topical description of the text will be given including mood, person, tense, and sections. Often the text interacts with the music in significant ways. In “Meditação,” each

⁶¹ Allen Forte, *The American Popular Ballad of the Golden Era 1924-1950*, (Princeton, New Jersey: Princeton University Press, 1995): 14

⁶² Hal Leonard Publishing Corporation, *The Real Book*, Milwaukee, WI: Hal Leonard Publishing Corporation, (2004).

⁶³ Antonio Carlos Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 42.

⁶⁴ *Ibid.*

section begins with “quem,” a relative pronoun as a discursive marker. This discursive marker is the beginning of each section. The text confirms our earlier discoveries of the song’s form. As we have discussed earlier, “Meditação” contains a B section that is half the size of any A. In the text, shown with translation in appendix A, a brief but violent explosion of emotion occurs with “Chorou, chorou.” The person weeps, but this weeping ends quickly according to the text. This whole episode of weeping is contained in the B section. The episode is the culmination of intense sadness and loss through the first two A sections and gives way to the reemergence of joy through pain in the final A section. The mood of the text gives us greater understanding of the B section. The shorter fragmented B section expresses the text. We will look at the original Portuguese texts only, and translations will be included in the appendix.

The methods in this chapter are selected to complement each other. They are not an exhaustive list. Rather, they provide the basis needed to discuss the diatonicism and chromaticism of melody and harmony, related rhythmic patterns, the expectations and alterations in form, and the basic workings of the text. These methods also provide the platform to show how the elements support each other and create layers of an interlocking puzzle. The analysis will serve to further illuminate the beauty that is within these four songs.

CHAPTER III - SONG ANALYSIS

“Chega de Saudade”

“Chega de Saudade” is considered to be the first bossa nova song. Jobim wrote the music in 1958 with lyrics by Vinicius de Moraes. Suzel Reily remarks that, also in 1958, “Tom Jobim had just abandoned his post as artistic director at Odeon, but he used his influence within the company, and was able to persuade them to make a single of João Gilberto’s interpretation of ‘Chega de Saudade.’”⁶⁵ This single was successful enough that Gilberto went back to record an entire LP entitled *Chega de Saudade*. His intimate, conversational vocals and variations of the samba rhythm on the guitar became an important performance practice for this genre. This important song is the main reason that Jobim, Moraes, and Gilberto are considered the creators of the bossa nova genre. An attempt to describe the form of “Chega de Saudade” uncovers the fact that it is far from simple and straight forward. Labeling every eight measures of “Chega de Saudade” as a section does not produce a conventional form. However, after combining every two 8-measure phrases, an enlarged form emerges that looks like AA^1BA^2 . These initial sections are based on an observation of the melodic motives. Larger sections for an AABA form makes sense with the doubled size of the song. The scale of the song is 64 bars with an additional 8 bars of intro and a coda beginning at bar 72. When we investigate the harmony, we find more complexity. The introduction and first and second A’s are in D minor mode. Section B, last A, and coda are in D major mode. Jobim divides the AABA form in half with mode. In this song is held both the concept of standard AABA song form and the concept of binary form.

⁶⁵ Suzel Ana Reily, “Tom Jobim and the Bossa Nova Era,” *Popular Music* 15, no. 1 (January 1996): 8. Antônio Carlos Jobim is sometimes referred to professionally and colloquially as Tom Jobim.

“Chega de Saudade’s” melody is a step toward a more integrated melody. The integrated melody functions more as a partner in a chamber ensemble or combo than as a soloist with accompaniment. The melody does not produce interesting results in ordered pitch intervals because it is diatonically based and not chromatically motivated. However, an analysis of chord factors only shows that it is not a pattern of specific interval numbers but an arpeggiation pattern. For instance, the first three patterns of melody A are, in chord factors, 3-5-1-3, 1-5-7-1, 5-1-3-5. Melody A is characterized by a downward leap skipping the nearest chord member below the starting note and landing on the next chord member before returning to the skipped note. This arpeggiation causes the melody to sound similar to an accompaniment figure. See mm. 8-10 in Example #8. This opening pattern is characteristic of the first phrase that identifies each A section.



Example #8. Melodic pattern mm. 8-10.

The melody is largely an expression of the harmony through arpeggiation, but even when the harmony changes in measures 13-14, the melody goes to the next note in the pattern which is enharmonic with the third of the next chord, A⁷. The C[#] is enharmonic to the D^b that would have come next in the pattern had the B^{bm} continued. The pattern does still resolve back to the F from which it came despite the new context of A⁷. (See Example #9 of measures 13-14.)

Example #9. Mm. 13-14.

The second half of section A takes the opening pattern in a different direction. This time the melody follows the chord that changes underneath it. Passing tones and suspensions add interest and fluidity to the lines as the melody descends twice in measures 20-21 and 22-23. Each descent is created in coordination with the harmony, moving in stepwise motion to trace a third within the first chord before resolving down to a member of the next chord in the progression. (See Example #10.) After the last descent, the melody rises to the fifth of the chord and seems to want to arpeggiate down the chord to chord factor 1 which is also scale degree 5, but it stops short on a flat nine leaving the listener in suspense.

Example #10. The descent of melody, mm. 22-24.

The first 8-measure phrase of section A¹ is almost exactly the same as the corresponding phrase in section A except for its transition in measure 31-32 toward the second half of the section which begins in measure 33. A sequence of changing tones in measure 31 turning around tonic precedes an ascending D^{7b9} in measure 32 leading to the

G^{m7}. The predominant pattern of the last measures of A¹ is a descending arpeggio moving from chord factor 5, through chord factor 3, and landing on chord factor 1. This occurs four times before the melody finishes on D4.

The heavily ornamented melody of section B is again an expression of the harmony leading into new chords, accentuating important notes with changing tones, and spelling out the chords in arpeggios. It is a busier melody with an effusion of eighth notes. Contrasting with the sections of A, it does not contain a clear, repeated pattern. It seems to connect, express, and embellish the harmonic progression.

Section A², the last A, stays in D major, but begins the simple pattern again. The pattern of the first phrase is the same, but with major mode harmony including raised thirds. The transition out of the first phrase is similar to that of section A¹, but it goes to a series of descending arpeggios all starting on A before landing in the final pattern. The final pattern is ascending and descending F[#]-D-B over the V/V-V-I cadence. This ending pattern occurs four times, being reset by connective material each time, as it is extended into a coda. Basically, the connective material begins in the last two bars of section A² which would be a held tonic chord. See Example #11. This chord is interrupted until the end of the coda.

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth notes. Above the staff, chords are indicated: D⁶, C⁷⁽⁹⁾, B⁷, B^{7b9}, E⁷, and A⁷⁽⁹⁾. A bracket under the first four measures is labeled 'Connective material', and a bracket under the last four measures is labeled 'Last melodic pattern'.

Example #11. Patterns in the coda. Mm. 75-78 or 79-82.

The beautiful juxtaposition is that the melody is integrated and derived from the harmony but asserts itself by using motive to define the form of the song. Jobim's

melodies in the other three songs will continue to develop the idea of integrated melody without becoming such overt spellings of the harmony.

The melodic rhythm of “Chega de Saudade” tends to follow the pattern of beginning slow then speeding up – adding more notes per measure – before closing the phrase or section with a longer note. The big exception to this is section B with its profusion of eighth notes. Section B does begin and end phrases with long note values, but these barely allow the singer to catch their breath between the long runs of eighth notes. The harmonic rhythm is predominantly one chord per bar with notable exceptions occurring near the end of A¹ and A² perhaps coinciding with the conclusions of each half of the implied binary form.

A view into the harmony begins with a summary of the cadences. Measures 14-16 have an imperfect authentic cadence (IAC) in Dm. The A7 in measure 24 resolves to Dm as the next section begins in measure 25. Measures 38-39 cadence with a perfect authentic cadence (PAC) in Dm. Measure 48 cadences (IAC) in D Major. As in measure 24, the A7 in measure 56 resolves to tonic, (D Major in this case), with the beginning of the next section. The coda cadences twice in measure 75 (PAC) and measure 83 (PAC) in D Major. It is worth noting that the harmony begins section A with a i chord and ends with a V. It begins section A¹ with a i and ends with a i before transitioning into D major. The two sections in D major progress I-V and I-I. This is one more detail that adds to the character of binary in this song.

There are interesting connections to be discovered in the structure of “Chega de Saudade” through Roman numeral analysis. In this analysis, extensions of the chord other than important 7ths are left out to reveal the structure that the chromatic variations and

extensions embellish. The first phrase after the introduction looks awkward in Roman

numerals. It reads as follows: $i-i^2 - V^3 / V - VI - V^7 - i - {}^b II^{\#11}$. The inversions and

borrowed chords have a simpler explanation when we look at the interval relationships in

the bass line. See Example #12. The bass line suggests a lament bass, and these chords

are vertical expressions created from the linear motion of the bass against the linear

motion of the melody. In the first phrase, the bass line descends by step to V before

cadencing in D minor. In the published score, the harmony shifts up to $E^{b7\#11}$ after the

cadence to D minor. This appears to be a decorative motion. João Gilberto does not use

that decorative motion in his recording of “Chega de Saudade.”⁶⁶ Instead, he stays on the

D minor which raises the question as to whether this is an optional embellishment.

Measures 17-24 are analyzed as follows: $i - V^7 / V - v^7 - VI^7 - V^7$. In both phrases, VI is

used to move to V. These two phrases complete the first section of the form.

ms.9 10 11-12 13 14 15 16 17 18 19-20 21-22 23-24

d: i i_2^4 V_3^4/V $VI+6$ V^7 i ${}^b II^{\#11}$ i V^7/V v^7 VI^{Maj7} V^7

Example #12. Roman numeral analysis of section A, mm. 9-24.

The second section, measures 25-40, begins without the reference to lament bass.

See Roman numeral analysis in Example #13. The first eight measure phrase in each

⁶⁶ João Gilberto. “Chega de Saudade” *Chega de Saudade*. accessed September 22, 2018
<http://portal.jobim.org/jobim/obra#/4737-60698>.

section A and A¹, arrives at key chords at the same time. This is to be expected if the sections are both to be labeled as a section A of the form. A V/V appears in the third and fourth measure of each first phrase. The fifth measure of these phrases contains VI in measure 13 and vi in measure 29 showing the same structure with a variation of modal borrowing. The sixth measure of the phrases goes to V⁷. Measure 15 resolves to i and measure 31 resolves to I. So far, these two phrases support the concept of the 16-measure A section.

If these sections are 16 measures long, the next two sets of phrases, 17-24 and 33-40, should also be the same or similar. See Examples #12 and #13. The last chord in measures 16 and 32 prepares the next phrase, but these chords are not the same and do not go to the same place. While measures 16-17 progress with ^bII-i, measures 32-33 progress with V⁷/iv – iv⁷. The similarities begin again when both phrases contain a minor v in their fourth measure, measures 20 and 36. However, the first section A introduces the v a measure earlier in measure 19 carrying into measure 20. They both contain some variation of VI or vi in the fifth and sixth measures of their second phrase, measures 21-22 and 37-38. Both phrases go from their version of VI to a V⁷. Only measures 39-40 contain a ii-V-I cadence into the next section which begins the D major half of the song. The similarities suggest that the phrases are related structurally, but with variation.

The musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords for measures 25 through 40. The bass staff contains a simple bass line with single notes and dyads. Below the staves, the chord progression is written in Roman numerals with figured bass notation.

mm. 25-26 27-28 29 30 31 32 33 34 35 36 37 38 39 40

d: i $\frac{V^4_3}{V}$ vi+6 V⁷ I $\frac{V^7}{iv}$ iv⁷ V⁷ i v⁶ #vi^o vi+6 V⁷ i ii V⁷

Example #13. Roman numeral analysis of section A¹, measures 25-40. The #vi^o reflects the B^o7 in

Jobim's published score.

Section B contains a dramatic modal shift that lasts for the rest of the song. While not directly contradicting the melody's clear AABA form, the harmony divides the song in two when it changes from D minor to D major. This is prepared in measures 39 and 40 with a ii-V⁷ which resolves to I in measure 41.

mm. 41 42 43 44 45-46 47 48 49 50 51-52 53-54 55 56

D: I V⁷/ii V⁷/V ii⁷ V⁷ i^{o7} I I^{Maj7} i^{o7} ii⁷ V⁷/V V⁷⁻⁷₄₋₃

Example #14: Roman numeral analysis of section B, mm. 41-56.

Section A2 in measure 57 begins with I-V⁷/V-vi similarly to section A1. See Example #15. Measure 72 supports the connective material shown earlier. The first entrance of the connective material is prepared by F#7 to B7 whereas the rest of the entrances are prepared by C7(9) to B7 following the tonic chord at the end of the melody's pattern. It settles into a neat circle of fifths progression in the coda and ends tidily on a D major chord.

mm. 57-58 59-60 61-62 63 64 65 66 67 68 69 70 71 72

D: I^{Maj7} V⁷/V V⁷/vi vi⁷ bVI⁷ ii⁷/IV V⁷/IV IV iv ii⁷/ii V⁷/ii V⁷/V V⁷₄ V+6/vi V⁷/ii

Example #15. Roman numeral analysis of section A2 mm. 57-72.

The harmony plays with modal borrowing throughout using it to create and contrast interesting colors. See measures 65-66 in Example #15 where the $G^{\text{Maj}7}$ is changed to a modally borrowed $G^{\text{m}7}$. However, the most significant modal borrowing remains the shift from minor to major mode. With this shift, the harmony gives a binary character to the piece while still complementing the melodic form.

The text is about sadness and longing. Whether written by Jobim or Moraes, the lyrics in Jobim's most loved songs share the quality of being intimate and conversational. The purpose is persuasion. The first person is speaking to the sweetheart. The speaker describes in the first half of the song how terrible life is without the sweetheart, then in the second half the speaker describes the fantastic life he imagines with the sweetheart and in the coda seeks to persuade the sweetheart to come back and fulfill a dream. We never hear from the object of affection in this text. There are no clues if this person sympathizes and shares the feelings or simply wishes to be left alone. The text is in the present tense and projects into the future but does not delve into the past. Perhaps the speaker wants to put aside the problems of the past. Perhaps the speaker thinks it better not to bring up issues that drove them apart. From the contents of this one-sided conversation we can assume that the speaker believes something happened between them. The text describes the person speaking as being lonely in the present in AA^1 , projecting a glorious future in BA^2 , and persuading in the coda.

The contradictions in the forms of "Chega de Saudade" are prepared in such a way that they lock the piece tighter together rather than break it apart. The melody sets a clear AABA form. The harmony--though arguably binary--does not reject this form but

asks for a compromise when it shifts to major mode at the B section. The melody gives this compromise by raising the third and shifting to major. However, it compromises without sacrificing its theme in the last section A. Section B gives a fantastic out-pouring of notes to bring out the fantastic dreams of re-unification at this point in the text, while the binary quality of tense in the text complements the binary form of the mode. As the first bossa nova song, “Chega de Saudade” suggested the role that complex interactions of harmony, melody, meter, and text would have in this genre.

“Corcovado”

Jobim wrote the original words and music of “Corcovado” around 1960. One of the first recordings was released by his friend João Gilberto on the album *E amor, o Sorriso, e a Flor* (1960). Canadian lyricist Gene Lees later wrote the English lyrics, “Quiet Nights of Quiet Stars,” which Frank Sinatra, Andy Williams, and other American vocalists recorded. A wide range of artists including Miles Davis, Oscar Peterson, Ella Fitzgerald, Art Garfunkel, and Andrea Bocelli have covered this song making it one of Jobim’s international successes.

“Corcovado” is in a 32-bar form extended to 34 bars by adding 2 bars to the end of the last phrase. It also contains a twelve-bar composed introduction bringing the measure total to 45 for once through the form. The sections of the body of the song fall into common lengths of 8 measures apiece. Cadences occur at measures 20, 28, 36, 44, and an additional cadence figure in 46 as the result of the two-measure coda. These sections will be labeled and discussed further into the analysis as we examine melodic and harmonic patterns.

The phrases contained in these sections are not so simple. Due to the lack of a cadential event, the first phrase seems to be the length of the section. It contains three subphrases defined by melodic patterns and rests. The melody states a two-measure melodic motive, and repeats this subphrase after a rest. This is then followed by a longer four-measure subphrase which concludes the phrase. (See Examples #16 and #17.) Melodically, this pattern of two exact or transposed subphrases followed by a longer third subphrase (mostly derived from the first two) continues through the entire song.



Example #16. Short melodic subphrase in mm. 13-14, repeated in mm. 15-16 of the first melodic A.



Example #17. Long melodic subphrase in mm. 17-20 of the first melodic A.

The substance of the musical phrases rests heavily in the melodic content. The first eight-measure section, which we will call the melodic A, opens with a two-note motive. (See the previous Example #16.) The two notes a whole step apart are distinguished by their syncopated rhythmic pattern as well. This small melodic pattern is the first subphrase which, after a short rest, is then repeated immediately before moving to the larger subphrase which terminates the first complete phrase.

The next 8 measures will be called section B, although an argument might be made for identifying it as a variation of A. It certainly contains the two-note melodic pattern of A. It could be debated that with the same melodic pattern it has to be A. However, the use of the pattern is interesting here. To begin the phrase, the two-note melodic pattern is transposed a third diatonically. The second sub-phrase is then transposed down one step. The third subphrase begins the pattern on E, the initial pitch of the song, as if to repeat the opening subphrase of melodic section A then closes with an elongated variation. (See Example #18.) Harmonically this section is not the copy of A but the answer to section A just as you would expect from section B. The melody seems to want to rebel against the harmony and continue as melodic A, but perhaps a

compromise is reached. The melodic sequence transposing to accommodate the harmony gives the impression that this section still functions as an answer to melodic A despite the lack of an exclusive melodic theme.



Example #18. The first measure of each transposed motive in melodic B, mm. 21, 23, and 25.

The range of the melody expands in the section we will call melodic C. This section stands out from the other melodic sections. Every subphrase in melodic C begins with a sweeping scale of seven descending notes all preparing for a melodic cadence to C4. See Example #19. Here the scale degrees related to the chord of the moment produce a common pattern of 5-4-3-2-1-4 in measures 39-40, 40-41, and 45-46. The first subphrase in measures 37-38 has relative scale degrees 5-4-3-2-1 in common with the others; but there the common scale degrees end, because it does not change chords in a circle of fifths sequence like the other subphrases. Had the Fm⁶ moved to a Bb, the scale degree pattern would have been complete. The second and fourth subphrase share relative scale degrees of 5-4-3-2-1-4-3, but the third subphrase in measures 41-42 changes the chord under the note that would have been the scale degree 3 at the end of the pattern. This simply reveals a common seven-note pattern with slight underlying differences in harmonic support.

Example #19. Mm. 37-40 of melodic C with scale degrees related to the chord of the moment.

Melodic C begins with the apex of the piece, C5, and sweeps down to conclude on C4 in measure 47 immediately following the second and final nadir of B3 in measure 46. The first nadir is in measure 42, same as measure 46. The pattern of these two measures, C4-B3-C4-D4, goes to G4 in measure 43 to reset for the coda and goes to C4 in measure 47 as the end of the melody. The end of melodic C, C4-B3-C4-D4-C4, would be do-ti-do-re-do in the key of C. These are cadential features--were the harmony to provide a C major cadence.

Each section of “Corcovado” features a descending line toward the end of the section. Melodic A ends on D4 both times stopping short of the C4 that both melodic B and melodic C satisfyingly provide. These descending lines support the approaching phrase conclusion, but are they evidence of voice-leading events with structural support?

After the 12-measure introduction, the melody starts in measure 13 at the beginning of the first melodic A on a scale degree 3 supported by vi in the harmony. The key of C is assumed for the moment in Example #20. The chord indicated by G# in the bass is decorative. E4 structurally dominates the melody until the D4 over ii/IV. The D4 over IV in measure 20 is marked as structural, but this D4 and the IV chord are the basic

underlying structure from measure 17 to measure 20. The harmony is a ii-V-I in F and the melody is mostly comprised of D4 and neighbor notes highlighting D4. Forte acknowledges the sixth as an assimilated part of the chord in his work on the American popular ballad. Following his example, this four-note chord with an added sixth is described in the Roman numeral analysis as IV+6.⁶⁷ The line stops its downward motion just short of C4. It would be very tidy to have the scale degree 5 as the structural note to reset the line, but scale degree 4 is the supported note at the beginning of melodic B, measure 21. From there, it resumes its descent towards C4. The harmony begins a circle of fifths progression which fails to reach I. The melody reaches C4 unsupported. The harmony returns to Am6. If this is to be called a cadence, it is a deceptive one. The second melodic A closely follows the first. As was already discussed, melodic C outlines a cadence to C in measures 46-47. These could be lovely voice-leading events to tonic, but for both melodic B and melodic C the harmony progresses all the way to V only to avoid I. Each time, at the last chord, the harmony leaves the final C4 without support.

C: vi ii/IV V/IV IV+6

Section A: mm. 13-20

iv V/vi V/ii V/V V

Section B: mm. 21-28

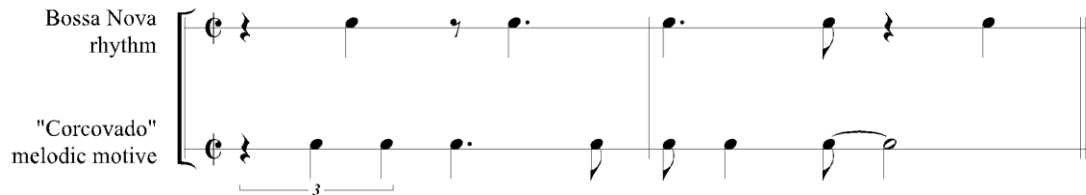
Example #20. Voice-leading analysis of first section A and section B.

⁶⁷ Allen Forte, *The American Popular Ballad of the Golden Era 1924-1950*, (Princeton, New Jersey: Princeton Press, 1995): 7.

The key signature of the score suggests that the tonal center of “Corcovado” is either C Major or A minor, but there are no convincing PAC cadences in either key in this song to concretely define the tonal center. In light of this ambiguity, the case for C major is in the contour of the melody of “Corcovado.” The melody does seem to suggest by its movement downward toward C4 at the end of melodic B and melodic C that the tonal center, though avoided by the harmony, may indeed be C. There may not be enough harmonic support to complete a voice-leading event, but the melodic descents that suggest those unfulfilled events are the most plausible argument for the key of C as the tonal center of the piece.

The melodic rhythm of “Corcovado” is a variation on the bossa nova example discussed in the methods chapter. The tamborim or caixeta part from Rocca’s description of bossa nova and the rhythm of the basic melodic idea of “Corcovado” are very similar. It is a variation of this rhythm. Rocca’s rhythmic cell contains four beats. “Corcovado” is typically notated in cut time with two beats per measure. In Example #21, the bossa nova example has been re-notated to compare the beats with the two-measure sub-phrase of “Corcovado.” Also beats three and four have been moved to the beginning of the rhythmic cell and are now beats one and two. In this configuration the two patterns, while not the exact same, seem to lock together. The melodic rhythm establishes the melody as part of the texture of the piece rather than a distinct and separate solo line over accompaniment. The voice is integrated into the ensemble. The comparison reveals two notes in the patterns which hit together. Notably, the melodic pattern of “Corcovado” accompanies the first two hits of the second measure and barely misses the first hit in the first measure. The triplet figure floats over the first hit of the bossa pattern. Like well-

made gears, the hits that are adjacent to the melodic rhythm fit and seem to fill in the texture around the melody and vice versa. This covers most of “Corcovado” except melodic C, but melodic C serves a special purpose for being distinct and different which we will see later.



Example #21. Rocca’s example of the tamborim or caixeta accents from the bossa nova rhythmic cell rewritten in two measures of cut time and compared with the two measure melodic motive from mm. 13-14 of “Corcovado.”⁶⁸

As we prepare to look deeper into the harmony of “Corcovado,” key once again becomes a concern. Roman numeral analysis is based on a defined key center. We have seen that the melody suggests the key of C major, but the harmony does not provide a clear C major cadence to confirm. Is there a case for A minor, then? Perhaps there is when we look at “Corcovado” in a comparison with another of Jobim’s songs, “Insensatez.” This song contains the same chord progression for section A only modulated to B minor. See Example #22. Where “Corcovado” begins with Am6, “Insensatez” begins with Bm. “Insensatez” contains enough clear cadences in Bm to establish Bm as the key center, but “Corcovado” seems to be heading for C major only to veer away at the last possible moment. While interesting, the similarity of the section A progressions may not be enough to argue the key to be Am for “Corcovado.”

⁶⁸ Edgard Nunes Rocca, *Ritmos Brasileiros e seus instrumentes de percussão*, (Rio de Janeiro, Brazil: Escola Brasileira de Música/Europe-Empresa Gráfica e Editora, 1986,): 44.

Insensatez

Corcovado

Example #22. The first six chords of “Insensatez” and “Corcovado.”

The first harmonic section A after the introduction opens with an Am6, or does it? The Jobim scores say that it does.⁶⁹ However, because the Real Book calls the first chord a D over A, many American jazz bass players will imply a D below that A when they walk the bass line, but that does not seem to appear in the recordings of Jobim or Gilberto.⁷⁰ In fact, the bass line is often sustained on the double bass with a bow or played as the bottom note in the guitar’s chord rather than walked in the jazz tradition. (See recordings of “Corcovado” from the following albums: *O amor, o sorriso, e a flor*⁷¹; *The Composer of Desafinado Plays*⁷²; *Getz/Gilberto*⁷³; *Francis Albert Sinatra and Antônio Carlos Jobim*.⁷⁴) If it were a D chord it would be another step in a circle of fifths

⁶⁹Antonio Carlos Jobim, *Cancioneiro Jobim, Obras Completas* vol. 2 1959-1965. 2nd ed., edited by Paulo Jobim, (Rio de Janeiro: Jobim Music, 2001): 130.

⁷⁰ Hal Leonard Publishing Corporation, *The Real Book*, (Milwaukee, WI: Hal Leonard Publishing Corporation, 2004): 335.

⁷¹ João Gilberto, *O amor, o sorriso, e a flor*, (Odeon MOFB 3151, 1960), LP.

⁷² Antonio Carlos Jobim, *The Composer of Desafinado Plays*, (Verve Records V6-8547, 1963), LP.

⁷³ Stan Getz and João Gilberto, *Getz/Gilberto* (Verve Records V-8545, 1964), LP.

⁷⁴ Francis Albert Sinatra and Antônio Carlos Jobim, *Francis Albert Sinatra and Antônio Carlos Jobim* (Reprise Records FS-1021, 1967), LP.

progression. Certainly the Am6 might be heard to imply that progression, but there could be another reason for the chord to be Am. With the absence of a C major cadence, assuming that the key is C as the melody suggests, the Am could be a deceptive resolution to vi instead of I.

In the score, the Am6 slides down through G#dim7(b13) to Gm to begin the ii-V-I motion of Gm-C7-F. However, the C7 to F is interrupted by a Gb7(9) which comes from the jazz tradition of tritone substitution. In order to create a very smooth voice leading, jazz players will often replace V with the chord a tritone away which is also one half-step above tonic. This creates a chromatic slide into the target chord. Jobim spices the typical Roman numeral progressions of the common practice period with chord movement also found in American jazz. This point in each A section contains the clearest cadences anywhere in “Corcovado,” but they are half cadences briefly tonicizing IV if this is C major.

The first section B begins with some small shifts that Roman numerals do not easily explain. The F from the cadence in the A section is modally shifted to minor. This chord then moves by very minimal motion to E7. The next movements of E7-A7-D7 take us on the circle of fifths expressway to G7 which seems to indicate that we should be cadencing to C, but we exit to Am6 in a deceptive resolution at the beginning of the next A section. This chord progression seems to agree with the melody’s tendency toward the centrality of C until the very last chord. This deceptive resolution is the cadential figure ending the first B section.

The second B section alters chords E, A, and D from measures 23-25 to minor mode in measures 39-41. They still end up at G7. For the coda, they pass through F

diminished to get back to E7-A7-Dm-G7. The score published by Jobim Music shows that the song ends with a vamp on D7 and Db7 after the coda. Nowhere in the song is there a cadence to C or a dominant to tonic cadence in Am. The harmony resists the melody's pull to resolve to C Major. As seen in the last four bars of the first B section, the harmony, despite being on a potential V chord, G^{7,4,b9}, at measure 28, will not resolve to C. It returns instead to Am⁶ for the second A section. While the harmony may be ambiguous, the melody seems determined to operate in the key of C. The melody insists on C again at the end of the song giving us a melodic cadence of ti-do-re-do in C which the harmony again evades by moving to D^{7,9}. Though circle of fifth related harmonic movement is used throughout, "Corcovado" specifically avoids a resolution of the fundamental dominant to tonic motion. If we accept vi as a substitute for I, the harmony—in light of the almost voice-leading events from the melodic analysis—operates in the key of C along with the melody.

It is interesting to note that the conclusion of the cadences in section B which are set up by a G chord, likely the V chord, are always after the end of that section and in the first measure of the next A section or in the vamp at the end of the song. (The vamp is not included in the chord progression example.) Carrying the cadence past the end of the B section into the A or the vamp creates the impression of endlessness. The D^{7,9} in the vamp is voiced similarly to the opening Am⁶. The difference is the D in the bass. This chord also moves down by half-step. These last two chords create an opportunity for musicians to vamp, leaving the ending ambiguous like much of the rest of the song.

Another issue must be addressed before moving on. The analysis of the forms of the harmonic and melodic sections do not match. The form of the harmonic progression

is ABAB, but the form of the melody is ABAC. Observing the chord progressions of “Corcovado” in example #23, the B section is unmistakably repeated. However, the melodic C could scarcely be more different than melodic A and melodic B. In fact, melodic A and B are more related in that melodic B borrows some melodic material from melodic A reworking it over the distinctly different harmony of section B. This last section, harmonic B/melodic C, marks a particular spot in the text. Just as the form splits, the text changes tense. The split in the form accents the text’s most dramatic moment.

Corcovado chord progressions

Harmonic form ABAB

Intro

1	2	3	4	5	6
		Am6	G#dim7(b 13)	Gm7	C7,4,9
7	8	9	10	11	12
Fmaj7	Fm6	Em7	Am7	D7/A	G#dim7

A section

13	14	15	16	17	18
Am6	Am6	G#dim7(b 13)	G#dim7(b 13)	Gm7	C7,4,9
19	20				
G b 7(9)	F6				

B section

21	22	23	24	25	26
Fm(maj7)	Fm7	E7(13 #9)	E7(b 13)	A7,9	A7 b 9
27	28	29	30		
D7(13, #11,9)	D7,9	G7,4,9	G7,4, b 9		

A section

31	32	33	34		
Am6	Am6	G#dim7(b 13)	G#dim7(b 13)	Gm7,11,9	C7,4,9
35	36				
G b 7(9)	F6				

B section with coda

37	38	39	40		
Fm6	Fm6	Em7	Am7		
41	42	43	44	45	46
Dm7,9	G7,4, b 9	F dim	E 7,13, #9	A7,4,9	A7,4, b 9
47	48	49			
Dm7	G7,4,9	G7,4, b 9			

Example #23. “Corcovado” harmonic progression.

Lorraine Leu compared bossa nova's texts with the narrative style of earlier sentimental ballads and asserted that "bossa nova, however, was a situational music, with no linear narrative, seeking instead to suggest and single out a moment or a feeling."⁷⁵ This is a characteristic of the genre, but "Corcovado" achieves the effect exceptionally well. Jobim creates a mood of tranquility and affection. The text lists a corner, a guitar, his love, a song for his love, calm to think, time to dream, and the view of Rio de Janeiro's famous mountain. All these details create a beautiful moment so complete and so vivid that it leads the listener in an immersive experience rather than passively hearing the re-telling of an event.

There are two people implied in this song. This text is from a first-person perspective describing a scene and telling a story. The singer addresses the thoughts to their love who is with them; but with Jobim's intimate writing style, we walk into this timeless moment as if it were our own.

While the simple melody is very accessible to listeners, the fact that its formal design differs from that of the harmony provides an underlying tension that not only creates interest but supports the text as well. The divergence of the harmony and melody occurs at the point where the text breaks from describing the joy of the present to remembering when life was lonely and hopeless. See the lyrics at Melody C in example #24. Also at this point, the melody breaks away from its participation in the bossa nova rhythm to soar over it all in a pattern of sweeping eighth note scales and sustained half note suspensions. The bitter memory of loneliness gives sweetness to the present moment

⁷⁵ Lorraine Leu, *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition* (Burlington, Vermont: Ashgate Publishing, 2006): 113.

of love and contentment. The changing form, freed rhythm, and sweeping range of Melodic C complement the emotional climax of the song.

“E eu que era triste	And I who was sad
Descrente deste mundo	Not believing in this world
Ao encontrar voce eu conheci	Finding you I have found
O que e felicidade meu amor”	What happiness is, my Love

Example #24. Jobim’s lyrics at Melody C

Instead of taking you on a journey, the music and text of “Corcovado” combine to immerse the listener in one golden moment. The deceptive resolution avoids the finality of the authentic cadence and creates a feeling of endlessness. The melody of the song indicates the key of C, and the harmony provides plausible instances of a V in C Major; but, instead of cadences, Jobim has given us deceptive resolutions. Pieces of the puzzle that have worked so tightly together begin to diverge and contrast—melodic and harmonic form and rhythms—to create a powerful climax. Melodic motives change and range increases. So many events occur at this one point when the tense of the text momentarily changes. Jobim’s treatment works with the text beautifully, but still preserves the scene of a moment, not a progressive event. The text creates a moment in present tense with only one short past tense reference to give it context. “Corcovado” does not end. Rather, it fades away

“Insensatez”

In another collaboration between Jobim and lyricist Vinicius de Moraes, “Insensatez” was written around 1961. Norman Gimbel supplied English lyrics later. There is an interesting connection to classical piano literature as the melody of “Insensatez” is similar to Chopin’s Prelude No. 4, Op. 28 in E minor. Jobim’s “Insensatez” contains a descending melodic sequence similar to Chopin’s Prelude. The same basic contour and interval patterns form the basis of several phrases. The similarity between the two seems to suggest that Jobim may have taken inspiration from Chopin when writing “Insensatez.”

In *Cancioneiro Jobim*, “Insensatez” is in B minor and contains 74 bars including an 8-bar introduction and 2 bars of coda at the end. It is interesting to note that Jobim’s handwritten score in the archives of the Jobim Institute is in G minor; though we have no way of knowing if that is highly significant or simply convenience.⁷⁶ Like Chopin’s Prelude, Jobim’s “Insensatez” is a strophic song with two strophes. The strophes of the Prelude are 12 measures each and contain more variation in the second strophe; but for “Insensatez,” each strophe is 32 measures and varies little to none. The Prelude is made up of three four-measure phrases, however phrases throughout Jobim’s song consist of a three-measure sub-phrase followed by a five-measure subphrase. There are four phrases in each strophe.

The harmony cadences at the end of measure 23 with an IAC in B minor. The progression moves toward a PAC at the end of the first strophe but avoids it opting to go

⁷⁶ Antonio Carlos Jobim, “Insensatez,” score, Acervo, Instituto Antônio Carlos Jobim. Accessed September 28, 2018. <http://www.jobim.org/jobim/bitstream/handle/2010/4345/insensatez.pdf?sequence=6>

to a G Major deceptive resolution and set up a return for the second strophe. At the end of the second strophe, the progression is written to go to B minor. These cadences seem to indicate that the sections are 16 measures long with two in each strophe.

Finding the sections seems relatively straightforward based on cadences, though labeling them is not. The harmony does not repeat sections other than the repetition of the strophes, while each phrase of the melody is a transposition or variation of a single theme. “Insensatez” does not neatly fit into any song form. However, looking across both strophes, the harmony is possibly ABAB, but the melody may be more adequately considered as AA¹AA¹. Still, this divides each strophe into two sections, and despite the proper appearance of the cadences, that could be labeling for the sake of labeling. The melody in each strophe is better thought of in its function of four phrases transposing and developing a single theme than as two sections.

Ordered Pitch Intervals: +1 -1 +1 -1 -1 +1 -1 -1 +1 -1 -1 -2

+2 -2 +2 -2 +2 -2 +2 -2 -1 +1 +3 -1 -1 -2 -2

Example #25 First phrase (mm 9-16) and second phrase (mm. 17-24) with ordered pitch intervals.

The theme developed by the melody in four phrases each strophe is a succession of 2nd intervals followed by the ordered pitch interval pattern [-1+1+3-1-1-2] or [1+1+3-1-1-2-2]. (See Example #25.) The difference is in diatonic transposition—whether the seconds are half steps or whole steps. Each phrase opens with a pattern of second intervals that form the first three measure sub-phrase. The subsequent sub-phrase

repeats part of the pattern of second intervals and continues it to a satisfying conclusion at the end of each phrase. “Insensatez’s” first sub-phrase is an inversion and expansion of melody A from “Corcovado.” “Insensatez” moves the oscillation up from the beginning note instead of down; and begins the motive with the second interval but ends the motive in the subsequent sub-phrase with a grand sweeping gesture which creates interesting patterns in ordered pitch intervals. The first sub-phrase is even more closely related to Chopin’s Prelude. From the beginning for several measures, a melodic reduction of the melody of “Insensatez” would be almost note for note Chopin’s Prelude. See example #26.

The image displays two musical staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes and rests. Above the notes are scale degrees: 5, 6, 5, 6, 5, 6, 5, 4. The bottom staff is also a treble clef with the same key signature and time signature. It contains a simpler melodic line with notes and rests. Above these notes are scale degrees: 5, 6, 5, 6, 5, 6, 5, 4. This comparison illustrates the similarity in pitch intervals between the two pieces.

Example #26. Chopin’s Prelude No. 4, Op. 28 in E minor mm. 1-5 and “Insensatez” mm. 9-16 with scale degrees for comparison.

The third phrase of “Insensatez” shows the most variation. Except for phrase three, a rest separates the initial sub-phrase from the subsequent five measure sub-phrase. The third phrase also does not end with the expected interval pattern. See example #27. Due to the fact that phrase three does not lead downward like the other phrase endings, phrase four resets to the same D4 as phrase three, adjusts to the C#4 on which the pattern suggests it should have started, and completes the downward trajectory to tonic on B3.



Ordered

Pitch Intervals: +2 -2 +2 +2 -4 -3 +2 -2 +2 +1

Example #27. The last five measures (mm. 28-32) from phrase three.

The melodic repetitions of the pattern would be unbearably boring and predictable were it not for the hesitation of phrase three. Melodically, phrase three almost feels like the B of an AABA form in miniature. It contrasts the other phrases in its concluding contour. However, there is no harmonic reason whatsoever to support that reference, and the repetition of melodic thematic elements makes that a huge stretch. Though it cannot be neatly proven that this alludes to AABA form in miniature, it is also problematic to describe each strophe as AA¹. It is difficult to hear each strophe divided in two melodically. It can be said more reasonably that each melodic strophe is a statement, restatement, question, and final restatement all on a journey from scale degree 5 to tonic which may be seen in a voice-leading analysis.

phrase 1	phrase 2	phrase 3	phrase 4
5̂ 4̂	4̂ 3̂	3̂ 3̂	3̂ 2̂ (1̂)

ms.9	ms.15-16	ms.17	ms.23-24	ms.25	ms.31-32	ms.33	ms.35	ms.40
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Example #28. Reduction of the melodic phrase pattern.

The first note of each phrase is critical to the descent of the melodic line. The eight-measure pattern begins on scale degree 5 in the 1st phrase. The 2nd phrase begins on scale degree 4 and the 3rd phrase begins on scale degree 3. The 4th phrase begins again on scale degree 3, but by the end of its first sub-phrase it moves down to the expected scale

degree 2 before settling on scale degree 1 at the end of the phrase thus completing the descending journey from scale degree 5 to scale degree 1. It is here that the most similarity can be seen between Chopin’s Prelude and “Insensatez.” The Prelude also begins a voice-leading pattern from scale degree five to scale degree one.

The harmony supports the melodic descent. Scale degree 5 in the melody is supported by Roman numeral i in measure 9. The assertion of scale degree 4 is supported by IV^6_5 in measure 15. Scale degree 3 is supported by i in measure 23. Scale degree 2 arrives on ii^4_3 in measure 35 but is more appropriately supported for voice-leading purposes by a V^7 in measure 38. It seems to be a straight forward pattern until we reach scale degree 1, which has seemed to be the destination of the entire melody and harmony. Expectation is denied as the V^{7b9} under the C# suddenly shifts up a half step to G^{maj7} then on to E^{m7} under the B, scale degree 1, in the melody. It is a deceptive resolution moving through VI going to iv^7 as the song resets for the second and final strophe. The last strophe also goes to E^{m7} but jumps back to B^{m7} in an extra two bars at the very end. It is shown to resolve V to i in a handwritten manuscript.⁷⁷

Example #29. Reduction of “Insensatez’s” voice-leading.

⁷⁷ Antonio Carlos Jobim, “Insensatez,” score, Acervo, Instituto Antônio Carlos Jobim. Accessed November 13, 2015. <http://www.jobim.org/jobim/handle/2010/4345>

The search for both Roman numerals and interval patterns has uncovered another interesting variation in harmonic progression. Measures 13-15 mimic a ii-V-I with Am6-D7-E7/G#. They set up a ii-V-I in G, but the bass lands on G# instead. Also, the G# is not even the root of the chord. That chord is E7/G#, (IV⁷), and the G# is scale degree 3. This alteration is finally resolved in measure 17 when the harmony moves to G. This movement is facilitated by stepwise voice-leading, but still fulfills the expectation set up by Am6 and D7. Jobim moves to an unexpected chord and resolves the tension downward by step. See example #30.

The musical notation for Example #30 consists of two staves, treble and bass clefs, in common time. The chords are labeled above the staff: Am6, D7, E7/G#, and G6. The bass line shows a stepwise descent from G to F# to E to D.

Example #30. Decorated ii-V-I in G, mm. 13-17.

“Insensatez” is an even better fit for the bossa nova example discussed in the methods chapter than “Corcovado.” Once again taking the tamborim or caixeta part from Rocca’s description of bossa nova, we compare it with “Insensatez” in example #31. Rocca’s rhythmic cell has been re-notated into cut time to compare the beats with an 8-bar phrase of “Insensatez.” In this analysis, the order of the basic rhythmic pattern does not have to be turned around to find a better fit. In the 9-12, the melodic hits in “Insensatez” are with the bossa nova pattern 5 times and adjacent 4. In the next four measures, the melody begins to float over the pattern more and the melodic hits are with the rhythmic pattern only once and adjacent 7 times. Interestingly, that one hit together in

measure 14 is at the beginning of the word “cuidado” or “careless.” As for melodic and harmonic rhythm, there is an increase in rhythmic motion and range toward the end of each phrase in “Insensatez” that makes a pleasingly balanced phrase arc.

The image displays two staves of musical notation. The top staff is labeled "Bossa Nova Rhythm" and shows a rhythmic pattern of quarter notes and eighth notes with rests. The bottom staff is labeled "'Insensatez'" and shows a melodic line with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the second measure. A fermata is placed over the final note of the phrase. The number '5' is written above the first measure of the second staff.

*Example #31. Rocca’s example of the tamborim or caixeta accents from the bossa nova rhythmic cell rewritten in two measures of cut time and compared with the two measure melodic motive from measures 9-16 of “Corcovado.”*⁷⁸

The mood of this text is profoundly sad. The person of the text is remorseful for hurting the one who loves him. This entire conversation takes place within the individual. Although, he refers to the unnamed “love,” he never addresses that “love” directly in the text. He attacks his heart addressing it in the second person with a feeling of unworthiness claiming that it is foolish, weak, and not worth being loved. He insists that his heart has never loved. The two strophes mirror the focus of the conversation. The text

⁷⁸ Edgard Nunes Rocca, *Ritmos Brasileiros e seus instrumentos de percussão* (Rio de Janeiro, Brazil: Escola Brasileira de Música/Europe-Empresa Gráfica e Editora, 1986): 44.

with the first strophe discusses the past, and the text with the second strophe discusses the future.

Though the text refers to the past and the future, it is entirely contained in a present tense inner conversation. This is a moment of intimate inner reflection. The person of the text condemns their heart for something in the past which has caused their “love” pain. Then, the person goes on to ask of their heart what it will do next. Will the heart be sincere and ask for forgiveness? The person warns their heart that if it does not ask for forgiveness, forgiveness will never be given.

“Insensatez” is unique among the songs in this study as it is the only strophic example. The interest in this song is the development of the melodic theme. The slow and descending motive supported by descending bass lines accentuates the lamenting, self-deprecating tone of the text. Typical of Jobim, the interrupted or delayed cadences add suspense. “Insensatez” is a hauntingly beautiful song.

“Garota de Ipanema”

“Garota de Ipanema” is one of Jobim’s most famous songs in Brazil and around the world. Written in 1961, the song once again combines the music of Jobim with the lyrics of Vinicius de Moraes. Norman Gimbel wrote the English lyrics, “Girl From Ipanema.” While João Gilberto and American saxophonist Stan Getz were working on the album *Getz/Gilberto*, released in 1964, they recorded this song and featured Gilberto’s wife Astrud singing the English lyrics. João Gilberto sang the Portuguese lyrics. The shortened single of “The Girl From Ipanema” featuring Getz and Astrud Gilberto with only the English lyrics became an international hit in 1964. *Getz/Gilberto* won the Grammy for album of the year in April 1965. “In 1963, Antonio Carlos Jobim and João and Astrud Gilberto recorded an album with the sax player Stan Getz and, in less than a month, managed to push the Beatles down to second place in the international hit parade.”⁷⁹

“Garota de Ipanema” is written in the standard song form of AABA. However, it has been altered. The B section is twice as long as the A sections. The proportion of sections and measures is as follows: 8 measures of introduction, 8 measures of A, 8 measures of 2nd A, 16 measures of B, 8 measures of final A, and 4 measures of coda. “Garota de Ipanema” lacks the ambiguity of “Corcovado” in that it has an easily definable key center. The published score from Jobim music is in F major.

The melody creates a wistful, dreamlike sound from non-resolution, chord extensions, and scale degrees five and seven. The melody does not travel to scale degree

⁷⁹ Angel G. Quintero Rivera and Mariana Ortega Breña, “Migration, Ethnicity, and Interactions between the United States and Hispanic Caribbean Popular Culture,” *Latin American Perspectives* 34, no. 1, The Crisis of U.S. Hegemony in the Twenty-First Century (January 2007): 83-93.

one. There are no melodic cadences to scale degree one. It does not move in a manner that completes a voice-leading event. The melody of section A contains a simple pattern of three notes. The first four measures of A, measures 9-16, feature the same three notes, (G, E, D), re-contextualized by a harmonic shift and variations in rhythmic accents, before the pattern, a descending third followed by a descending second and an ascending leap, is shifted downward twice adding movement into the cadence. (See Example #32 from measures 9-15, as there are no melody notes in measure 16.)



Example #32. Mm. 9-15 of the first A section.

The melody in measures 9-16 creates a pattern of ordered pitch intervals, [-3-2+5], for the first 3 and a half measures, until the pattern begins to descend. (See Example #33 from measure 9.) The descent breaks the fourth repetition of the pattern as the ascending fifth gets lost when the pattern resets to a different starting point for the descent. The only pattern that does not begin with a minor third is the last which uses a major third instead, indicating that the pattern undergoes diatonic modulation.



Example #33. Ordered pitch intervals from measure 9.

The melodic pattern of section B is appropriately distinct from the pattern of section A. While section A is characterized by a small range, repetitive pattern, and smooth voice-leading, section B contains leaps, a florid melody, longer note values, and triplets. Immediately to the ear, this melody pattern stretches out over the meter compared to the dense, short rhythmic patterns and variations of section A.

The ordered pitch intervals of the section B pattern are as follows: [+1, -1, -2, +2, -2, -2, +2]. It is a longer pattern that encompasses 3 measures before three and a half beats of rest. (See Example #34 of first melodic pattern of section B.)

Example #34. First melodic pattern of section B, mm. 18-24.

The second melodic pattern of section B has the effect of a pendulum. (See Example #35, second melodic pattern from the B section.) The ordered pitch interval patterns for the repeated motive have in common a distinctive fall, -12, followed by stepwise motion in the opposite direction. The descending octave leap, approached by two ascending notes in stepwise motion, simulates the freefall of a pendulum followed by a rise generated by the energy from the fall. The rise slows near the top as the pull of gravity drains the remains energy and it reaches a point of pause before free-falling again. The scale rising in quarter note triplets out of the octave's fall slows to half notes in the

second measure of the pattern. (See Example #35 for these half notes and half steps in the third and final measures of the example). The energy comes from the important descending octaves. The strongest accents in the last four measures of section B are the top notes of the two octaves. For this reason, these measures are in two measure patterns or couplets. Measures 31 and 33 are the points of greatest pull before resolutions. As a vacuum calls for matter, these measures call for the resolutions. Unlike the ends of phrases in measures 20, 24, 28, these phrase ends do not provide a momentary resting place. They increase the urgency of the end of the B section approaching a restatement of section A.

The image shows a musical staff in 4/4 time with a key signature of one flat. The melody consists of 14 notes. The first note is a whole note. The second note is a quarter note. The next six notes are quarter notes, with the first three grouped as a triplet and the last three as another triplet. The eighth note is a half note. The ninth note is a quarter note. The next six notes are quarter notes, with the first three grouped as a triplet and the last three as another triplet. The final note is a whole note. Below the staff, the following note values are listed: +1 +2 -12 +2 +2 +1 +2 +1 +1 +1 -12 +2 +2 +2 +1 +1 +1.

Example #35. Second melodic pattern in section B, mm. 29-33.

Note values are a critical component to the character of various phrases and sections in “Garota de Ipanema.” The melody of each section A reserves its only whole note for the last note of the melody. The whole note value is integral to the rhythmic pattern of the melody of section B. The first note of each statement of the pattern is a whole note. In addition to the importance of the whole note, section B contrasts section A by introducing quarter note triplets in the melody. Together with the whole note, the triplets in section B further enable the voice to disengage from its role in section A as a participator in the rhythmic patterns. The voice floats as a soloist over the texture making this the dramatic moment in the piece. Eventually, the coda combines the triplet figure from section B with the changing tone figure from the end of section A.

The rhythm of the first melodic pattern in section B suggests the possibility of a pattern of measure couplets or even hypermeasure. William Rothstein defines hypermeasure as “suprameasure units that are perceived as if they were measures, because they exhibit a regular alternation of strong and weak “beats” analogous to that of single (in this case 4/4) measures.”⁸⁰ The first whole note is a heavy accent due to its importance as the originator of the phrase and its dominance in length. In measure 19 of Example #34, the melody proceeds from the originating whole note, and the measure feels weak rhythmically compared to measure 18. The melody reaches its lowest note on the downbeat of measure 20 and rebounds a whole step. This lowest note receives energy from the descent and transfers that energy in the rebound. The downbeats of measures 18 and 20 are both accented, but the longer note value in measure 18 makes it feel heavier. The second measure couplet of measures 20-21 is weaker than the first which could suggest a metric hierarchy within a hierarchy.

The measure couplets in both melodic patterns of B make sense of the doubled section size of 16 measures. If the strong measures are thought of as containing the downbeats and the strong and weak measures thought of as one, the more common pattern of eight emerges. It seems significant that section B, the only 16 measure section, appears to contain the only measure couplets in “Garota de Ipanema.”

The harmony, similar to the melody, is very smooth in section A and employs leaps and greater range of motion in section B. Section A begins with two measures of F^{Maj7} followed by two measures of G⁷⁽¹³⁾, one measure of G^{m7(9)}, one measure of G^{b7(9)},

⁸⁰ William Rothstein. *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), 8.

and a resolution back to $F^{Maj7(9)}$. In Roman numerals, this begins with a I going to a V/V. the V/V changes mode and becomes ii. Instead of completing the pattern of ii-V-I by continuing to V, the harmony slides smoothly down into $G^{b7(9)}$ which is a tritone substitution for V. This tritone substitution, a technique often employed in American jazz, then resolves by half step into I. (See the example #36, measures 13-15.) To return for the second A, the harmony moves back to the tritone substitution in a decorative motion before beginning the second A section on I.

Example #36. The tritone substitution: ii-TT-I.

The harmony of section B is characterized by leaps. Reminiscent of an unorthodox development section in miniature from a sonata form, this harmonic progression shifts from one place to another obscuring the tonal centers or moving through them so quickly as to render them almost imperceptible. The movements between each two chords are pleasing if not easily explained as the progression takes the listener on a fantastical ride exploring the beauty of harmonic relationships. It seems to contain a loose pattern of falling major thirds interrupted by leaps of a fifth, a fourth, and a tri-tone. (See Example #37 of measures 18-28.)

Gbmaj7 B7(9) F#m7 D7(9) Gm7 Eb7(9)

ms. 18 ms. 20 ms. 22 ms. 24 ms. 26 ms. 28

Example #37. Harmonic progression in section B, mm. 18-28.

Between measure 21 and 22, the harmony leaps a fifth from B⁷ to F^{#m7}. From measure 22 to measure 23, the harmony falls a major 3rd. The harmony leaps a fourth between measures 25 and 26 before falling a major 3rd again between measures 27 and 28. In measure 29 the harmony leaps a tri-tone and begins a circle of fifths progression to the end of the section. The last chord of section B is C^{7(b9)} which prepares the return to F^{maj7} at the beginning of the last A section. See example #38 of measures 30-34.

Am7 D7(b9) Gm7 C7(b9) Fmaj7

ms. 30 ms. 31 ms. 32 ms. 33 ms. 34

Example #38. Circle of fifths progression in mm. 29-34.

I have saved the first two chords until the last, because they do not fit the loose pattern of major 3rd followed by a leap in the range of a fourth to a fifth. They do not fit at first glance, because if the first chord of section B were to fit the loose pattern, it would need to be an E^{bmin7}. Looking closer at the G^{bmaj7}, it is only one note away from being an

$E^{b\text{min}7(9)}$. All it lacks is the E^b . Had an E^b been added to the bottom of this chord, this relationship would have made the first note of the melody the ninth of the chord. The second and third statements of the melodic pattern both begin with a scale degree 2 related to the chord that they anticipate on the downbeat. Were the first chord $E^{b\text{min}7(9)}$, it could be said then that every starting note of the pattern begins on scale degree 2. This is not to say that the E^b must be implied. Using a visual art analogy, it is not a stretch to think of the written chord as a different shade of the same color as $E^{b\text{min}7(9)}$ since these two chords share four notes. In this way the existing chord has a relationship to the loose pattern even if it does not overtly fulfill the pattern. The unique leaps in the chord progression of section B contrast nicely with the floating melody and reinforce the change in the text of the B section as well.

The text also follows the AABA form of the music. The text, in section A, describes a beautiful girl walking to the sea. The rhythm of her gait and her golden complexion causes the speaker to describe her as the most beautiful thing he has ever seen. The harmony shifts very smoothly while the melody illustrates the rhythmic swing of her walk. The 16 bars of B correlate with a change in the tone of the text; when, in section B, the speaker turns inward to explore the sadness and loneliness that they feel in contrast to the beauty of this girl who is also alone. The extra length in B seems to illustrate the longing, the introspection, and the inner sadness. This is also supported by the dramatic harmonic movement and floating melody. The last A returns and the speaker turns from the expressive, introspective sighs of section B to look at the girl again. As the focus moves back to the girl, the rhythmic pattern of the melody returns. For the last A section, his observation mixes with his introspection as he wishes she knew how she

impacted the world around her. No indication of communication between the singer and the girl is ever given. He could be talking to himself or to a friend. Here at the end is the only instance of a triplet rhythm outside of the B section. As the last notes of the A section melody are melded with a triplet rhythm from the B section, the speaker notes that the love this girl inspires fills the world with beauty and joy. See text and translation in the appendix.

This ode to beach life, youth, and beauty is one of Jobim's most recognizable songs. The harmony and melody support the content of the text – the sway of the girl's walk and the wistful introspection of the speaker. The strangeness in the proportion of the AABA form provides a moment for the emotional expression of the speaker in the enlarged section B. Ending on a scale degree 7, the melody feels like it is not quite ready to end. "Garota de Ipanema" endures as a symbol of the culture of Rio de Janeiro and Ipanema beach set in a timeless afternoon.

CHAPTER IV - ACCOUNT OF RELEVANT RESEARCH AND SOURCES

The bibliography for this study includes basic music theory sources, an ethnomusicology reference, articles and books related to Jobim, articles and books describing bossa nova in relationship to other genres in Brazil and abroad, articles and books describing bossa nova in relationship to culture and identity in Brazil, and research in bossa nova by Brazilian theorists. We will look at these source categories beginning with the wide perspective of reference materials and narrowing to the specific field of the theoretical study of Jobim's output.

Music Theory and Ethnomusicology Reference

Kostka and Payne's *Tonal Harmony*, Joseph N. Straus' *Introduction to Post-Tonal Theory*, and Allen Forte's *The American Popular Ballad of the Golden Era 1924-1950* are the main sources used for definitions and analytical methods, grounding this study in accepted music theory discourse. Also referenced with regard to analysis methods was Daniel R. Beard's dissertation on melodic contour. William Rothstein's *Phrase Rhythm in Tonal Music* helped conceptualize some of the more fascinating issues with regard to form, phrase, and meter. Additionally, Bruno Nettl's *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* was consulted for issues in the historical perspective. Kostka and Payne provide the simple language definitions of common concepts so basic that they are often challenging to describe succinctly. Straus provides the additional terms and analysis methods that expand beyond the limits of common practice period. Forte's book, however, is more specialized. It is in its entirety a key resource to an analysis of popular music, particularly standards, jazz songs, and

closely related genres. Allen Forte devotes multiple chapters at the beginning of the book to his analytical methods, defining and explaining his process. His process does not create an entirely new system of analysis, but rather a new way of using and looking at old systems. The analysis methods are usable and concise. Each song analysis demonstrates the effectiveness and flexibility of the described methods. Brazilian theorist Carlos de Lemos Almada found Forte's book to be helpful while doing his own analysis of a Jobim song.⁸¹

Antonio Carlos Jobim

Riley, Cabral, Helena Jobim, and the Jobim Institute provided much of the information on the life of Jobim for the introduction. A short interview with Antonio Carlos Jobim by the radio program *Fresh Air* provided more opportunities to add Jobim's own voice to questions about the music.

Suzel Ana Riley's article "Tom Jobim and the bossa nova Era" is a tribute to Jobim. Riley summarizes well, and, as a result, her article provides a relatively comprehensive look at his life and work for the space of an article. She also authored an article for *Garland Encyclopedia of World Music* on "Brazil: Central and Southern Areas."

Jobim's legacy is managed by the Jobim Institute located in The Collection House in the Botanical Gardens in Rio de Janeiro. Along with being a physical archive, some of which is open to the public, the Institute also provides an online database. The online

⁸¹ Carlos de Almada Lemos, "Chovendo na roseira de Tom Jobim: uma abordagem schenkeriana," *Per Musi* 22 (2010): 106.

archive of the Jobim Institute includes pdf documents of Jobim's handwritten scores, photos, letters, and sound recordings. It is unclear if Jobim Music is officially the Institute's publishing arm, but the Institute lists their songbooks in a publications link and they both have an address at the Botanical Gardens. *Cancioneiro Jobim: Obras Completas* is a series of songbooks published by Jobim Music containing scores of Jobim's complete recorded works, out of which volume 2, *1959-1965*, focuses on the bossa nova era. The main scores for this study are from this book. This volume also includes a lengthy presentation by Paulo Jobim, articles about the music, and quotes by Jobim that were useful in gaining perspective on Jobim's life and the background of these songs.

In the book category, two biographies stand out. Sérgio Cabral, a journalist and friend of Jobim, wrote a biography of Jobim which provides comprehensive view Jobim's life and work. Helena Jobim, the composer's sister, wrote a more anecdotal biography, *Antonio Carlos Jobim: An Illuminated Man*, but her personal experience and the impressions and memory of close family make this a valuable work. While both biographies are personal and yet professional in their own way, Cabral's picture of Jobim, his work, and his colleagues is complemented by Helena's descriptions of Jobim's work and professional life spiced with anecdotes of his children running in and out while he works, family vacations, nature walks, private conversations of hopes and fears.

Bossa Nova: Relationships

These articles discuss bossa nova as it related to other genres in Brazil and North America. They look at the qualities of what codified the genre and what made it different.

Lorraine Leu, in her book *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition*, contains insight into the handling of themes in bossa nova as it drew from and contrasted with the earlier traditions such as the samba-canção. She showed how the style of the poetry in bossa nova complemented the style of the music and its performance practice. According to her observations, first and second person pronoun usage is key to the character and intimacy of the bossa nova song. She asserts that, “The Eu/Você exchange counters the musical formalism of bossa nova, investing the song-form with emotion while allowing for the rigour of its musical structures.”⁸² Bryan McCann’s article “Blues and Samba: Another Side of Bossa Nova History” focuses on the blues link to bossa nova. He describes the historical connections to North American blues from recordings and visiting musicians and seeks out evidences of blues characteristics incorporated into the Brazilian music.

Gerard Béhague devotes a large portion of his article “Bossa & Bossas: Recent Changes in Brazilian Urban Popular Music” to the bossa nova before moving on to later developments in Brazilian popular music. While giving a detailed stylistic analysis of the genre, he also comments on the arguments over foreign influence.

Bossa Nova: Culture and Identity

These articles focus more on the significance of bossa nova to Brazilian culture and identity. Irna Priore in her article “Authenticity and Performance Practice: Bossa nova and João Gilberto” seeks to discuss what is Brazilian about bossa nova and what is

⁸² Lorraine Leu, *Brazilian Popular Music: Caetano Veloso and the Regeneration of Tradition* (Burlington, Vermont: Ashgate Publishing, 2006): 113.

not. Priore seems to support the argument that Jobim lost much of what was Brazilian about his music when he collaborated with the North American music markets. She does not dismiss bossa nova completely but favors Gilberto's performance as authentically Brazilian.

Albrecht Moreno in his article "bossa nova: Novo Brasil The Significance of bossa nova as a Brazilian Popular Music," makes a case for the importance of bossa nova as a wealth of musical innovations and ideas and as the first indigenous Brazilian music to be claimed by the middle class who he describes as traditionally more inclined to European and North American culture. He argues, "Not only did bossa nova accurately reflect the ideology, aspirations, and perspectives of the rapidly growing urban middle class during the late 1950s and early 1960s, but, through the development of a sophisticated and innovative musical style, it opened new directions and possibilities for the musicians who were to follow."⁸³

While not devoting a lot of space to bossa nova, the following sources had a few interesting things to say in passing. Angel G. Quintero Rivera and Mariana Ortega Breña's article "Migration, Ethnicity, and Interactions between the United States and Hispanic Caribbean Popular Culture" briefly mentions a few interesting facts about bossa nova's relationship to international pop culture markets. Tamara Elena Livingston-Isenhour and Thomas George Caracas Garcia give a brief description of bossa nova in their book *Choro: a Social History of Brazilian Popular Music* for the purpose of describing choro's place among the musical trends of that period. Though choro

⁸³ Albrecht Moreno, "Bossa Nova: Nova Brasil: The Significance of Bossa Nova as Brazilian Popular Music," *Latin American Research Review* 17, no. 2 (1982): 129-130.

influenced bossa nova, choro saw a decrease in demand at the time the bossa nova was rising in popularity.

Brazilian music is rich in complex rhythms. These two books by Rocca and Uribe are essential resources to navigating the many genres of Brazilian music. Edgard Nunes Rocca's *Ritmos Brasileiros* describes in detail with rhythmic notation examples the traditional instruments and rhythmic patterns identifying many of the Brazilian genres. *The Essence of Brazilian Percussion* by Ed Uribe also describes the traditional instruments and patterns with the additional instructions for how these rhythms are transferred to drumset. The description of bossa nova rhythm in the analytical methods chapter of this study leans heavily on the descriptions in these two works.

Brazilian Music Theorists on Jobim

José Estevam Gava's book, *A linguagem harmônica da bossa nova*, shows the historical development of bossa nova, and gives a comparative musical analysis of the Velha Guarda, or old guard, and of bossa nova. He charts several comparisons of Velha Guarda and bossa nova harmonic structure.

Carlos de Lemos Almada, referencing Allen Forte's book *The American Popular Ballad of the Golden Era 1924-1950*, used adjusted concepts in Schenkerian analysis to study Jobim's music. He defended adjusting the technique to the music of bossa nova's most famous composer based on the complex structural layers in Jobim's song "Chovenda na roseira." Almada's discoveries of complex structure, unusual in most popular songs, invite further investigation of Jobim's songs. It was his discoveries of the complexity in Jobim's music that inspired this study even though our analysis has not

been solely focused on the use of adapted Schenkerian methods. Almada, at the end of his conclusions, specifically called for more studies “mainly aiming at investigating if the extraordinary capacity of musical organization in structural layers verified in this work is also present in other works of the rich and varied repertoire of this formidable composer.”⁸⁴

It is interesting to note that none of these studies sought to look at the interplay between the musical layers of melody, harmony, form, and text. Gava looks at harmony and Almada finds sophistication in deep structural levels. As fascinating as these elements are by themselves, comparing them shows another level of complexity and richness in Jobim’s songs.

⁸⁴Carlos de Almada Lemos, “Chovendo na roseira de Tom Jobim: uma abordagem schenkeriana,” *Per Musi* 22 (2010): 102.

CHAPTER V - CONCLUSION

The fascination of a Jobim song is what happens between the components. Similar to the comparison of a concerto to a piece of chamber music, the approach is different. The music is more intimate and interconnected. The superstar is gone. As Reilly noted, “He merged the voice into the ensemble as though it too were an instrument,”(Reily 1996). The story is not one of a brilliant melody and how it is supported, but rather the story is how the components of the song play with each other in surprising and innovative ways.

The surprising alterations in the construction of Jobim’s songs seem to lend to their beauty and attraction. While Neoplatonist philosopher Plotinus argued against symmetry being an exclusive definition of beauty, Francis Bacon takes the thought further and argues, “There is no excellent beauty that hath not some strangeness in proportion.”⁸⁵ These bossa nova songs are serene and undemanding. They can be enjoyed as simple folk songs; but for those who listen intently and dig deeper, the songs reveal hidden layers of development in structure, harmony, melody, and text. Thus, bringing a rigorous theory of study to a popular music form yields more treasures from Brazilian music. Jobim’s work exuded an understated sophistication that spoke to the modern Brazil of his time yet remains timeless. The artistry and craftsmanship of Antonio Carlos Jobim continues to be a rich study, for he approached the enviable balance between complexity and accessibility that exists only in the best composers of any genre.

⁸⁵ Francis Bacon, “Of Beauty”, in *Bacon’s Essays with Introduction Notes and Index*, ed. Edwin A. Abbott. Vol. 2. 11th impression, (Longmans, Green, and Company, London, 1899): 45.

APPENDIX A – SONG TRANSLATIONS

Table A1. “*Chega de Saudade*”

Section A	
Vai minha tristeza e diz a ela	Go, my sadness, and say to her
Que sem ela nao pode ser,	That I cannot be without her,
Diz-lhe numa prece	Tell her that in a hurry
Que ela regresse	She must return
Porque eu nao posso mais sofrer.	Because I cannot suffer any more
Section A¹	
Chega de saudade	I've had enough of sadness
A realidade e que sem ela nao ha paz nao ha beleza,	Truly it is that without her there is no peace there is no beauty
E so tristeza e a melancolia que nao sai de mim, nao sai de mim, nao sai.	There is only sadness and melancholy which won't leave me, won't leave me, it wont leave.
Section B	
Mas, se ela voltar, se ela voltar, que coisa linda, que coisa louca,	But if she returns, if she returns, what a pretty thing, what a crazy thing
Pois ha menos peixinhos a nadar no mar,	For there are fewer fish to swim in the sea,
Do que os beijinhos que eu darei na sua boca	Than there are kisses that I would give her mouth
Section A²	
Dentro dos meus bracos	Held in my arms
Os abraços hao de ser, milhoes de abraços,	The embraces which will be are millions of embraces,
Apertado assim, colado assim, calado assim	Squeezed like this, folded like this, quieted like this
Abracos e beijinhos E carinhos sem ter fim,	Embraces and kisses and cuddles without end
Que e pra acabar com esse negocio de viver longe de mim	What will cause the end of the deal of living far from me
Nao quero mais esse negocio de voce viver assim	I don't want the deal anymore of you living like this
Vamos deixar desse negocio de voce viver sem mim	Let's stop the deal of you living without me
Nao quero mais esse negocio de viver longe de mim.	I don't want the deal anymore of you living far from me.

Table A2. “Corcovado”

Section A	
Um cantinho, um violão	A corner, a guitar
Este amor, uma canção	This love, a song
Pra fazer feliz a quem se ama	To make happy the one that is loved
Section B	
Muita calma pra pensar	Much calm to think
E ter tempo pra sonhar	And have time to dream
Da janela vêse	From the window see
o Corcovado O Redentor que lindo	Corcovado, The Redeemer, how pretty
Section A	
Quero a vida sempre assim	I want life always thus
Com você perto de mim	With you close to me
Até o apagar da velha chama	Until the dying of the old flame
Melodic C/Harmonic B	
E eu que era triste	And I who once was sad
Descrente desse mundo	Cynical of this world
Ao encontrar você Eu conheci	When I found you, I knew
O que é felicidade, meu amor	What happiness was, my love

Table A3. “*Insensatez*”

First strophe	
A insensatez	The insensitivity
que você fez	that you did
coração mais sem cuidado	[to the] heart but carelessly
Fez chorar de dor	made cry from pain
O seu amor	your love/ lover
Um amor tão delicado	A love so delicate
Ah, por que você	Oh, because you
Foi fraco assim	Were weak thus
Assim tão desalmado	Thus so heartless
Ah, meu coração	Oh, my heart
Quem nunca amou	Whom never loved
Não merece ser amado	Doesn't deserve to be loved
Second strophe	
Vai, meu coração	Go, my heart
Ouve a razão	There was a reason
Usa só sinceridade	Use only sincerity
Quem semeia vento	Who like the wind
Diz a razão	Say the reason
Colhe sempre tempestade	Develops always a storm
Vai, meu coração	Come, my heart
Pede perdão	ask forgiveness
Perdão apaixonado	Forgiveness passionately
Vai porque quem não	Come, because who doesn't
Pede perdão	Ask forgiveness
Não é nunca perdoado	It is never forgiven

Table A4. “*Garota de Ipanema*”

Section A	
Olha que coisa mais linda	Look, what could be more beautiful
Mais cheia de graça	more full of grace
É ela menina	than that girl
Que vem e que passa	who comes and goes
Seu doce balanço, a caminho do mar	her easy swaying, walking to the sea
Section A	
Moça do corpo dourado	Girl of golden body
Do sol de Ipanema	from the sun of Ipanema
O seu balançado é mais que um poema	Her swinging is more than a poem
É a coisa mais linda que eu já vi passar	it is the most beautiful thing that I have seen pass
Section B	
Ah, porque estou tão sozinho	Oh, why am I so lonely
Ah, porque tudo é tão triste	Oh, why is everything so sad
Ah, a beleza que existe	Oh, the beauty that exists
A beleza que não é só minha	A beauty that is not for me
Que também passa sozinha	that also passes alone
Section A	
Ah, se ela soubesse	Oh, if she knew
Que quando ela passa	That when she passes
O mundo inteirinho se enche de graça	The whole world fills with grace
E fica mais lindo	And is now more pretty
Por causa do amor	Because of love

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