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A Contemporary Jazz Piano Approach to Bossa Nova: Reimagining the Music of Antônio Carlos Jobim

Edward James Lewis Rice

Submitted (with Practice Portfolio) for the qualification of
Doctor of Philosophy (PhD)

Guildhall School of Music & Drama, Research Department
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Practice Portfolio – list of performances

Performance		Running time
1	Recorded at Musicarta Studio, London, 13 March 2021	07:58
	1.1 <i>Triste – Meditação</i>	07:58
2	Recorded at University of Leeds, 7 July 2022	36:09
	2.1 <i>Dreamer – Triste</i>	13:04
	2.2 <i>Corcovado</i>	07:51
	2.3 <i>Photograph</i>	06:10
	2.4 <i>Luiza – Chega de Saudade</i>	09:04
3	Recorded at The Blue Arrow, Glasgow, 13 August 2022	27:02
	3.1 <i>O Grande Amor</i>	05:52
	3.2 <i>Double Rainbow</i>	09:07
	3.3 <i>Prelude in E minor - Insensatez</i>	08:16
	3.4 <i>Desafinado</i>	03:47
4	Recorded at the Guildhall School, London, 21 October 2022	29:14
	4.1 Solo medley – <i>Inútil Paisagen – Triste – Esperança Perdida</i>	10:25
	4.2 <i>A Felicidade</i>	05:17
	4.3 <i>Ela é Carioca</i>	07:07
	4.4 <i>Wave</i>	06:25
5	Recorded at The Blue Lamp, Aberdeen, 3 November 2022	19:00
	5.1 <i>Brigas Nunca Mais</i>	09:11
	5.2 <i>Photograph</i>	09:49
6	Recorded at the Guildhall School, London, 27 October 2025	23:09
	6.1 <i>Triste</i>	04:38
	6.2 <i>Wave</i>	07:07
	6.3 <i>Chega de Saudade</i>	05:48
	6.4 <i>Double Rainbow</i>	05:36
7	Recorded at the Guildhall School, London, 18 November 2025	17:33
	7.1 <i>Prelude in E Minor – Insensatez</i>	05:10
	7.2 <i>Luiza – Meditação</i>	08:28
	7.3 <i>Samba de Uma Nota Só</i>	03:55
TOTAL RUNNING TIME:		2:40:05

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I am very grateful for the opportunity to present early arrangements of Jobim's compositions on a number of occasions at PIANO WEEK International Festival & Summer School, even though these performances were not included in my Practice Portfolio. Performing to a very attentive and supportive live audience before carrying out my final studio recordings was an extremely valuable experience, which has really ignited my enthusiasm for solo piano performance and inspired me to continue developing creative work in this direction. My thanks go to Samantha Ward and Maciej Raginia, Artistic Director and Creative Director of PIANO WEEK, for offering me this opportunity.

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Finally, this thesis is dedicated to my parents, without whose support none of this would have been possible.

Ed Rice, April 2026

Declaration

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Abstract

Bossa nova is a musical language influenced by a multitude of musical traditions from different locations and time periods, most notably indigenous Brazilian styles such as samba and North American jazz, while also incorporating elements of nineteenth-century European musical Romanticism. Despite the momentous impact of bossa nova on popular music and the jazz tradition worldwide since the early 1960s, comparatively little has been written about the genre for scholars and practitioners, particularly in English. Moreover, Antônio Carlos Jobim, one of the most famous musicians associated with bossa nova, had a complex relationship with both bossa nova and jazz, which I argue has been underdiscussed in scholarship to date. In this research I also argue that a closer examination of the historical and socio-political context of bossa nova in Brazil, as well as Jobim's relationship with the genre, will result in a more nuanced interpretation of the repertoire that develops the genre beyond the early recordings of the late 1950s and early 1960s.

In my thesis I develop my own personal interpretation of the bossa nova genre and the compositions of Jobim, supported by ideas from semiotics, cultural theory and myth-making. I also examine my own positionality in relation to the genre and discuss how my interpretation is informed by my own background and professional practice as a jazz musician. My practice portfolio demonstrates many of the ideas from my thesis, as well as documenting the development of my interpretation of bossa nova and Jobim's compositions in practice, with specific reference to the process of adapting the stylistic features of the genre for solo piano performance.

Introduction

This research represents a personal response to bossa nova music and the compositional output of Antônio Carlos Jobim (1927-1994), in both theory and practice, informed by my experience and artistic sensibility as a professional jazz pianist. My methodology spans a range of disciplines in music scholarship, including practice-based performance research and historical musicology. To support my cross-cultural and interdisciplinary approach, I have also employed elements of ethnomusicology and autoethnography. An interdisciplinary approach is particularly suitable for studying bossa nova and Jobim's creative output, which traverse multiple musical traditions, geographical contexts and historical periods, including North American jazz, Brazilian samba and European art music of the 19th century.

During a long and illustrious career as a composer, arranger and performer (pianist, guitarist and singer), Antônio Carlos (or "Tom") Jobim was one of the pioneering musicians in the original bossa nova movement, developed in Rio de Janeiro in the late 1950s before gaining worldwide popularity. His creative output made important contributions to Brazilian music and culture, as well as leaving an indelible impact on the jazz tradition and popular music in the 20th century more broadly. Although Jobim was by no means the only noteworthy composer of bossa nova, the body of work he has left behind as a composer, collaborator or performer is arguably the largest and richest source of material available to students and practitioners of jazz who are developing their interpretations of bossa nova repertoire. Moreover, his particular musical output, background and artistic outlook, as well as the way he has been represented in various media, provide a useful starting point for a discussion of bossa nova through a modern lens. Jobim is arguably the most prominent Brazilian composer in the contemporary canon of jazz repertoire and his music presents particular interpretive challenges for practitioners. It is principally for these reasons that his creative output is used as a frame for this research.

My doctoral submission comprises this thesis presented alongside a portfolio of practical work, taken from studio recordings and live performances dating between the spring of 2021 and the winter of 2025. Together, these outputs document the development of my approach to interpreting this repertoire, as well as illustrating my attempts to find my own voice as a performer incorporating this repertoire into their wider artistic practice. The principal

contribution of the practice portfolio is a personal interpretation of the bossa nova style, realised through a body of solo piano arrangements of Jobim's compositions. Each chapter of my thesis uses a composition by Jobim as a frame for the discussion. Given that Jobim's career can be divided into different periods according to his musical output, personal life and broader historical context, I have selected compositions that highlight particular features of Jobim's life and work to frame each chapter. My practice portfolio contains solo piano arrangements of the compositions that frame all four chapters of this thesis. Each of these arrangements deconstructs particular features of the composition in question and reimagines them in an original interpretation.

Research questions and issues of terminology

The research presented in this thesis attempts to answer the following:

- Should bossa nova be considered primarily as a style, a body or repertoire, or as a combination of these?
- What are the defining features of bossa nova in its original historical form and how might these be interpreted creatively by contemporary jazz musicians?
- What are the historical and/or artistic arguments for the preservation of bossa nova's original features by jazz musicians in a contemporary performance context, and how might these be balanced with contemporary practitioners' creative vision?
- Which theoretical frameworks might be useful for contemporary practitioners forming an interpretation of this repertoire?
- How might the sound of the piano in bossa nova, which historically is less prominent than the guitar, be reconfigured to give it a more prominent role in generating a contemporary interpretation of this repertoire?
- How might consideration of my own background influence this research?

Before the discussion begins in earnest, some terms that are used extensively throughout this thesis should be clarified. The first and most significant of these is 'bossa nova', itself a somewhat loaded term carrying different connotations for different practitioners, resulting in the term being used with multiple meanings depending on the user. This raises questions about which stylistic traits constitute bossa nova, how and where these traits should appear in the music and how they might be interpreted by contemporary practitioners.

Although the origins of the term 'bossa nova' are somewhat debated, the term is often loosely translated into English as a number of phrases including 'new beat', 'new thing' or 'new style'. The 'beat' in question is often interpreted to refer to the innovative guitar technique of João Gilberto, as well as elements of rhythmic language deriving from Brazilian samba, the combination of which would become a defining characteristic of the performance practices associated with bossa nova. In a more general sense the term also evokes the combination of musical traditions that constitute the style, commonly simplified as a blend of samba and North American jazz, with some harmonic elements borrowed from 19th-century European Romanticism.

In order to maintain clarity and focus, in this thesis the term 'bossa nova' will be used primarily to refer to the innovations of a particular group of Brazilian musicians in Rio de Janeiro in the late 1950s, who collectively developed a body of repertoire and performance style in which the songs were usually heard, and which continues to the present day. The young pioneers of this music, most of them white and hailing from the more affluent urban areas of Rio de Janeiro, were responding to their shared cultural background and expressing their perspectives on the middle class experience of the period. The musical results of their experiments achieved mainstream popularity in Brazil for only a short time, dated by numerous scholars as between 1958 and 1964. Despite these very specific conditions of the genre's beginnings, the phrase 'bossa nova' also came to be used to describe music heard on an enormous body of recordings made all over the world from the 1960s onwards, most of which are entirely removed from the original conditions of the genre's inception. As will be discussed later, this worldwide dissemination of the bossa nova genre provoked a range of responses from practitioners and critics in Brazil.

In moving towards a definition of 'bossa nova' that takes into account the specific cultural and historical origins of the music and its subsequent ubiquity, Irna Priore makes a distinction

between ‘bossa nova melodies’ and ‘bossa nova style’, which will serve as a useful starting point here:

The tunes composed during the bossa-nova period have become immortalized and are performed world-wide by professional jazz musicians, amateurs, jazz students, etc. [...] As these tunes were easily incorporated into the jazz repertoire outside Brazil, confusion with “bossa nova melodies” versus “bossa nova style” is often made. Therefore, I would like to point out that we have to be careful not to confuse the melodies of the songs composed during the bossa nova period (1958-1964) with the style of the bossa nova itself (Priore, 2008, p. 114).

As Priore suggests, ‘bossa nova’ can be used to refer to a number of different elements of the music, and the use of the same term interchangeably for all of these elements can cause confusion. This separation of the term into subcategories in order to refer to each of its multiple meanings with greater precision serves as a useful blueprint for our discussion here. Similarly to numerous other scholars, Priore uses the phrase ‘bossa nova period’ to refer to the years 1958-64, a period which approximately encompasses the development of bossa nova as well as the height of its mainstream popularity in Brazil. Other scholars such as Bryan McCann have used a similar timescale in their definitions of bossa nova, which coincides with key events in Brazilian musical, social and political history. Priore also uses ‘bossa nova melodies’ to describe the repertoire developed during the bossa nova period. This includes many of the most famous songs of the period, including *Desafinado* (composed in 1958) and *Chega de Saudade* (first heard on record in the same year), both composed by Jobim in collaboration with different writing partners. The songs that constitute Priore’s ‘bossa nova melodies’ are usually performed in what she identifies as the ‘bossa nova style’, a set of performance practices which evoke the original recordings of the late 1950s, the most famous of which were by João Gilberto. The importance Priore places on demarcating the performance practices and songs that went on to define bossa nova is particularly relevant to my research. As other scholars have pointed out, these elements that would go on to define bossa nova, while often appearing together, have their own individual histories and thus warrant their own terms and individual scholarly attention.

This thesis develops Priore’s discussion of ‘bossa nova’ and its multiple meanings by expanding the framework to five subcategories. Priore’s terms ‘bossa nova period’ and ‘bossa nova style’

are retained, while 'bossa nova repertoire' replaces 'bossa nova melodies', to better evoke the music's multi-faceted nature, with innovation permeating the rhythmic and harmonic language of the songs as heard on key recordings. In addition to Priore's categories, *Bossanovistas*, a name used by other scholars such as Jason Borge in *Tropical Riffs*, is used to describe the musicians of the bossa nova period. Finally, 'bossa nova genre' is introduced as an umbrella term, encompassing the original 'period' of the music's creation (between 1958-64), the 'repertoire' that often defines the music of that period and the 'style' of performance practice that often accompanies the repertoire and is heard across jazz and popular music styles today.

In addition to delineating different facets of bossa nova under discussion in this research, I draw on a wide range of material, from academic scholarship to practical playing guides, reflecting the interdisciplinary nature both of my enquiry and the music itself. The next section surveys the existing scholarship and literature that have informed my research, and outlines how my research advances the discourse in this area. It is noteworthy that this source material is restricted to English language sources, either originally written in English, or in translation. This was primarily to avoid excessive reliance on translated sources, as well as to reflect my intention to present research for a non-Brazilian readership. For similar reasons, this thesis also does not comprise in-depth analysis of bossa nova lyrics. The majority of songs dating from the bossa nova period were written with lyrics, often containing key insights into the lived experience and outlook of the Bossanovistas. However, although I make occasional reference to the lyrical content of bossa nova repertoire, there are particular nuances pertaining to Brazilian culture and national identity on this topic which I deemed outside the scope of this investigation as a scholar and practitioner from outside Brazil.¹ Instead of attempting in-depth analysis of bossa nova lyrics without lived experience of Brazilian culture, I decided to focus on the instrumental features of bossa nova, in theory and practice. Similarly, in order to keep the research focussed on my own practice as a pianist, I chose to focus on the instrumental parts in bossa nova recordings and concentrate on performing the repertoire without vocalists.

¹ Other scholars writing in English such as David Treece have already worked extensively in this area.

Literature Review

Due to the inherent hybridity of bossa nova, it often appears in a wide range of texts, including academic texts covering the history of either Brazilian music or jazz, as well as anecdotal accounts, social histories and informal guides for practitioners. I have divided the source material into categories: academic scholarship, anecdotal accounts, references to bossa nova in other historical texts and online educational resources. A key objective of this research is to address the comparative lack of rigorous scholarship wholly dedicated to bossa nova, particularly in English, a gap that persists despite the style's significant influence on twentieth-century jazz and popular music. A partial explanation for this gap is due to bossa nova being dismissed in some circles as somehow 'non-serious' music. There is evidence of this attitude from the first emergence of the bossa nova genre in the 1950s, with some pushback against the movement by particular journalists as documented across multiple scholarly sources.

For scholars in the English-speaking world, Peter Freeman's *The Music of Antônio Carlos Jobim* is the only full length academic text whose sole focus is on Jobim, his creative output and stylistic outlook. The breadth of Freeman's study is also laudable, with the sections focussing on Jobim's later, post-bossa nova output and the influence of classical composers representing a significant original contribution to scholarship on Jobim. However, this book is at times limited in its usefulness for jazz scholars, owing to its emphasis on harmony over rhythm and lack of jazz sensibility in its portrayal of improvisation in Jobim's recordings. In addition, the choice to use score examples from the *Cancioneiro Jobim* series for Freeman's analytical points, while of scholarly interest, sometimes results in notation that does not accurately reflect the sound of recordings. This is particularly the case for Jobim's earlier output, much of which is more closely associated with bossa nova and its intersection with jazz performance practices. In my research I aim to develop Freeman's analysis of Jobim's compositions by placing increased emphasis on the overlap between Jobim, bossa nova and the jazz tradition (for which he is arguably best known), as well as adding a practice-based perspective that foregrounds interpreting the repertoire and incorporating more improvisation.

Freeman's study of Jobim is among the texts that have most directly informed my research, alongside some other recent academic studies of twentieth-century Brazilian popular music that focus on eras either side of the so-called 'bossa nova period'. Even though bossa nova is not

the primary focus of these texts, they all provide very valuable historical and cultural context for the emergence of bossa nova in the late 1950s. Examples of these are Brian McCann's *Hello, Hello Brazil* from 2004, which focusses on the developing Brazilian musical styles of the early 20th century, most notably samba. McCann's analysis of the racial politics of early samba and its adoption as a national symbol by the Estado Novo under the dictatorship of president Getúlio Vargas (1882-1954) is particularly enlightening when read as a precursor to studying the thorny issues of musical ownership and cultural belonging in bossa nova, which will be discussed at length in Chapter 2 of this thesis. McCann's account can also be read in conjunction with Marc A. Hertzman's *Making Samba: A New History of Race and Music in Brazil*, which – although beginning the narrative much earlier in the eighteenth and nineteenth centuries – stretches beyond the bossa nova period into the latter twentieth century.

In addition to *Hello, Hello Brazil*, McCann has also published multiple pieces on bossa nova, which although brief have had an important impact on this research. His study of the *Getz/Gilberto* album, released in 1964 and featuring American saxophonist Stan Getz (1927-1991) in collaboration with João Gilberto, is accompanied by noteworthy detail on the recording process, the relationships between the collaborators, as well as the album's reception in Brazil. Moreover, McCann's journal article 'Blues and Samba' presents a compelling case for the influence of blues in bossa nova, arguing that this influence has historically been overlooked, citing the rise of samba occurring over a similar time period to the beginnings of jazz in North America, with both traditions being developed by the primarily west African populations of both nations who had been brought there by force as part of the Atlantic Slave Trade.

Other contributions to scholarship on Brazilian popular music can be found in David Treece's *Brazilian Jive*, published in 2013. Treece adds to McCann's examination of twentieth-century Brazilian musical trends by increasing the focus on lyrical content, introducing an innovative notation system that incorporates rhythmic and pitch information into the presentation of the lyrics, offering a useful additional resource for readers unfamiliar with traditional music notation. Similarly to McCann's efforts, the cultural context offered by Treece has been invaluable in informing my historical knowledge of bossa nova. In this thesis, I aim to develop both McCann's and Treece's accounts by adding my perspective as a professional musician based in the UK, as well as considering the question of how a more developed and nuanced understanding of bossa nova's origins might inform an original performance style. Treece also

develops the idea of ‘suspended animation’ to describe what he identifies as two conceptions of musical time contained within bossa nova (Treece, 2013, p. 47). I apply Treece’s concept in this thesis as a framework for embracing the contradictions that frequently permeate the bossa nova genre, both in the historical details surrounding it and the inconsistencies around the musical elements that together constitute the style.

In one final example of recent noteworthy scholarship on Brazilian popular music, K.E. Goldschmitt’s *Bossa Mundo* from 2020 chronicles the worldwide dissemination of Brazilian popular music in the latter half of the 20th century. More so than any of the aforementioned texts, *Bossa Mundo* embraces the hybridity of bossa nova and offers valuable historical detail from both the perspective of American jazz and Brazilian music. It also places more emphasis on the readiness of audiences, both in Brazil and abroad, to adopt bossa nova as a fad immediately as it became famous, thus obscuring the original intentions of the genre. This faddish reception of bossa nova is also cited as a principal reason for the rapid fall in bossa nova’s popularity in Brazil in the mid-1960s. Goldschmitt then goes on to make compelling connections between the earliest bossa nova recordings and the style’s adoption as part of a wider ‘adult contemporary’ strand of popular music outside Brazil, as well as detailing the style’s appearances in film, advertising and marketing campaigns.

In this research I have also drawn on some literature on Brazilian music by Brazilian scholars, either written in English or in translation. Although these volumes are slim, they provide very valuable perspectives that can be cross-referenced with other academic texts by scholars from outside Brazil. Hermano Vianna’s *The Mystery of Samba* (1999) provides useful context of how samba was popularised and became the national music of Brazil in the early 20th century, before giving rise to the bossa nova explosion of the 1950s and 60s. Comparing Vianna’s account with those by McCann and Hertzman provides an interesting perspective. Looking toward the 1960s and beyond, Luciano Simões Silva’s *Brazilian middle-class music* (2010) contextualises the bossa nova period as the precursor to the Música Popular Brasileira (hereafter referred to as MPB) movement of the late 1960s onwards. Moreover, in a move that might be of particular interest to cultural outsiders to Brazil, Silva uses the theories of ‘imagined communities’ and ‘invented traditions’ to underpin his description of how Brazilian popular music developed and moved with political and socioeconomic trends in the mid-twentieth century. Similarly, Irna Priore’s journal article “Authenticity and Performance Practice: Bossa Nova and João Gilberto” (2008) is by a scholar who approaches her study ‘from two viewpoints: locally, as a

native Brazilian born after the “golden years” of the bossa-nova movement, who lived through the harsh military government, and was politically involved in the student movement of the 1970s; and globally, as a diasporic member of the Brazilian people, living in the United States for the last twenty years’ (Priore, 2008, p. 110).

In jazz scholarship, Ted Gioia includes a section on the fusion of jazz with bossa nova and collaboration between American and Brazilian musicians in *The History of Jazz* (first published in 1997), thus advocating for bossa nova’s place in the wider history of jazz. The discussion of Jobim’s *Wave* in Gioia’s *The Jazz Standards* (2012), which records some key perspectives from famous jazz musicians about their approach to interpreting Jobim’s composition, is used in Chapter 2. On the subject of interpreting bossa nova and knowledge of key jazz styles, Paul Berliner’s *Thinking in Jazz* (1994) presents some further quotations from jazz musicians interpreting bossa nova, drawing attention to the ‘overlapping conventions of idiom and repertory’ which remains a key theme of this research (Berliner, 1994, p. 344).

The following sources that I have categorised as anecdotal are written by people who were either living in Brazil during the bossa nova period or who have lived experience of it. Among the first of these is Ruy Castro’s *Bossa Nova: The Story of the Brazilian Music that Seduced the World*. First published in Portuguese in 1990, this book could be considered a social history of the bossa nova period, with its vivid portrayals of João Gilberto, Jobim and many other characters during the bossa nova period, bringing to life their personalities and interpersonal relationships. Castro achieves this using many anecdotes that, while making entertaining reading, are not possible to verify using any other English language scholarship; this combined with the very conversational writing style and non-chronological ordering of events in the translated version make it a challenging text to use for academic enquiry. However, the sheer amount of detail in Castro’s text is still of real utility to scholars.

Helena Jobim (1935-2015), sister of Antônio Carlos and herself a novelist and poet, has published the only biography of the composer. Displaying clear bias towards Jobim in the reverential tone of the writing, it still reveals key facets of the composer’s outlook on music and his temperament, including an anxiety over how he was represented in interviews that frequently ventures into vanity. Other key details here include accounts of Jobim’s keenness to translate his songs into English for a wider appeal. He took advantage of his burgeoning

international fame, choosing to base himself and his family in the United States increasingly often through the 1960s.

A pioneering artist from the generation behind Jobim, Caetano Veloso (b.1942), has published a memoir entitled *Tropical Truth*, recounting his experiences as an artist in the Tropicália and MPB eras of Brazilian music which succeeded bossa nova. It dedicates a portion of its early pages to Veloso's deep respect for bossa nova, particularly the style of João Gilberto, which partly explains his own music completely changing direction and going against the precedent set by bossa nova, an attitude that has informed my own approach to reimagining Jobim's compositions as part of this research. Growing up in Brazil in the 1960s, Veloso's account of the bossa nova period can thus be compared with those by Castro and Priore, while the relationship between the previous generation of Brazilian popular music and Veloso's own pioneering contributions places bossa nova in more nuanced context.

A final category for practitioners developing their understanding of bossa nova comes in the form of educational materials. Whether in published form or online, these resources function as a kind of 'how-to' manual for practitioners seeking to improve and refine their approach to a range of Brazilian styles such as bossa nova, choro, samba and baião, within the stylistic confines of existing recordings. Examples of these educational publications include Nelson Faria and Cliff Korman's *Inside the Brazilian Rhythm Section* (2001), or Robert Willey and Alfredo Cardim's *Brazilian Piano* (2010). Both of these books have accompanying backing tracks and use specially composed pieces to demonstrate the conventions of the styles in question. Similarly, *Open Studio* is an online music education resource that uses interactive video software showing performances by renowned practitioners in particular styles. The website has video series on Brazilian guitar and piano techniques, as well as a series demonstrating common features of rhythm section playing using performances of well-known Brazilian repertoire.

In studying this body of literature, I observed fundamental knowledge gaps in this topic, most importantly the lack of interdisciplinary approach and contemporary perspective in studies of Jobim and bossa nova. While recent scholarship by Freeman, Treece, Goldschmitt, McCann and others make valuable contributions in their respective specialisms, none of these studies encompass the full range of Jobim's compositional influences, the evolution of his style and hybridity of genre in his later career. Also conspicuously absent from contemporary scholarship is an assessment of bossa nova and its connection to Jobim's output and the jazz scene today.

Therefore, drawing on this broad range of sources, bringing together both academic and non-academic perspectives as well as theoretical and practical concepts is a central part of my contribution to knowledge in this area. I also offer alternative views of bossa nova and Jobim's compositional voice in Chapters 2 and 3, presenting a more wide-ranging assessment of these topics than in pre-existing scholarship. I combine a similarly broad range of disciplines in the practical work that accompanies this thesis, illustrating how both the practical and theoretical elements of my research have informed one another and maintain equal importance in this enquiry, thus presenting a broader approach to bossa nova and Jobim's compositions than in any existing practice-based research in this area.

Key themes and theories of the practice portfolio

This section outlines the main aims of my practice portfolio, the theories underpinning it and how the practice is integrated with the written element of this research. The recordings that constitute my portfolio explore Jobim's relationship with the bossa nova genre, illustrating points made in this thesis while demonstrating the breadth of Jobim's compositional voice and influences in bossa nova and beyond. Going beyond the well-worn conventions of combining jazz and bossa nova in performance, I employ practices from Brazilian styles overlapping with bossa nova, including *samba* and *choro*, as well as responding to the influence of classical music on Jobim, crossing disciplines more than is common practice in contemporary scholarship in order to generate new insights about his musicianship. One facet especially specific to my research is my focus on the piano, Jobim's first instrument, exploring the creative possibilities of arranging this rhythmically dense music for solo piano. I also explore the tensions between restricted instrumental forces and harmonic and rhythmic density inherent in Jobim's compositions. In developing these arrangements I attempt to find my own voice in performing bossa nova and Jobim's compositions, documenting the development of this process through the presentation of recordings from Spring 2021-Winter 2025.

A range of repertoire composed by Jobim from across his career is used to showcase the breadth of his compositional palette and interpret the features of the musical traditions he took inspiration from. Examining a body of repertoire including his earliest famous songs of the 1950s such as *Chega de Saudade*, up to his final studio album, *Antonio Brasileiro* of 1994

demonstrates how Jobim's output helped shape the bossa nova idiom before going on to challenge its boundaries later on. Motifs in the compositions are expanded and developed to demonstrate the strength of the composition's thematic material while also introducing greater improvisational freedom into its existing framework. As well as using motifs and cells from Jobim's composed materials, my arrangements incorporate musical ideas from key recordings of the bossa nova repertoire to demonstrate how my artistic work develops and responds to the adoption of Jobim's music in the jazz tradition. This process also illustrates the influence particular recordings have had on my own development as a performer interpreting this repertoire.

A broader theme in this research is *interpretation*, an unavoidable component in any historical, analytical, and practice-based research. Some clarification of my own use of the term may be useful here. My approach to interpreting bossa nova resembles Hanna Meretoja's description, 'an activity of sense-making, a mode of engagement and attachment, and a continuous process of (re)orientation' (Meretoja H, 2016, p. 98). Meretoja raises some noteworthy points here: an integral part of my engagement with bossa nova is an act of 'sense-making', where I examine the music in its historical context before adapting it as part of my own practice and continuously 'reorientating' my practice in relationship to it.

A key element of my interpretive process is reimagining bossa nova in my own voice. In order to achieve this outcome I have drawn on a number of ideas from existing literature. One of these is James O. Young's principle of 'innovative appropriation', where artists assimilate an idea originating in a culture different from their own, reimagining it in service of developing new work; this will be discussed in more detail in Chapter 4. A number of Young's concepts that appear in his text *Cultural Appropriation and the Arts* have been influential on this research. However, there are inconsistencies in Young's arguments and limitations in their application to this topic: these will be discussed in more detail in Chapter 1.

The process Young describes as 'innovative appropriation' shares parallels with other ideas that have influenced the practical element of this research. The first of these is the 'Imitate-Assimilate-Innovate' framework, commonly used in jazz education, expressed here by American jazz pianist Walter Bishop Jr. in a quotation from Paul Berliner's *Thinking In Jazz*:

It all goes from imitation to assimilation to innovation. You move from the imitation stage to the assimilation stage when you take little bits of things from different people and weld them into an identifiable style – creating your own style. Once you’ve created your own sound and you have a good sense of the history of the music, then you think of where the music hasn’t gone and where it can go – and that’s innovation. (Bishop Jr., quoted in Berliner, 1994, p. 120)

It should be noted that ‘innovation’ is necessarily subjective in both these concepts, raising questions over authorship of material, the authority of practitioners in their field and the nature of creativity in music more broadly. However, in this passage Bishop Jr. makes explicit a number of key elements of my research, particularly the practice of taking ‘little bits of things from different people’, combining elements of different sources and reimagining them in a new synthesis as part of finding one’s own voice. In Chapter 4 I use this process to narrate the latter parts of my research, as well as acknowledging its limitations as a framework.

Finally, both concepts raised by Young and Berliner share a parallel with Caetano Veloso’s description of João Gilberto’s influence on bossa nova, Brazilian music more broadly and his own output. According to Veloso, bossa nova and Gilberto’s ‘deeply penetrating and highly personal interpretation of the spirit of samba’ inspired him and his peers to ‘reevaluate our tastes, our heritage and – even more important – our possibilities’ (Veloso, 2003, p. 22). Veloso and his peers would go on to pioneer the Tropicália movement that followed bossa nova, bringing with it an entirely different sound, cultural identity and political agenda to Brazilian popular music. However, Veloso claims the innovations of Tropicália would not have come about ‘without the self-assurance that bossa nova infused in us, making us feel capable of creating things wholly our own’ (Veloso, 2003, p. 25). Later, in a discussion of how Tropicália responds to bossa nova, Veloso offers the following:

To be sure, I was aware that we were being faithful to bossa nova in doing something that was its opposite. In fact, in *tropicalista* recordings one can find bossa nova elements dispersed among others of a different nature, but never an attempt to forge a new synthesis or even an evolution of the extraordinarily successful synthesis that bossa nova had been. (Veloso, 2003, p. 102)

Veloso’s principle of responding to bossa nova by ‘doing something that was its opposite’, showing respect for the genre by assimilating elements of the original recordings as part of his

own radically different original concept, has been highly influential on this research. Together, Veloso's ideas from Brazilian music, Young's scholarship on cultural appropriation and the 'Imitate-Assimilate-Innovate' process from jazz education underpin my methodology, drawing on a range of approaches that reflect my own musical and cultural background, as well as the combination of disciplines and traditions that constitute bossa nova.

As part of my interpretative process, I have constructed a personal canon of performance practice, drawing on both notated sources and recordings. While published scores of bossa nova repertoire are in existence, including songbooks of Jobim's compositions compiled with Jobim's editorial approval, the notated material rarely reflects the intricacies of the bossa nova style and the roles of different instruments as heard on studio and live recordings. In developing my own notation for Jobim's compositions, I sought to strike a balance between representing the composed material accurately, through a combination of cross-referencing multiple sources and doing my own aural transcription. The result is a body of lead sheets that combine the published melody from Jobim-approved sources with formatting and chord symbol nomenclature similar to those in the *Real Book* series often used by jazz musicians and students. In reimagining Jobim's compositions, I began developing new arrangements that incorporated specific written figures to achieve a specific objective, while simultaneously leaving space for improvisation and spontaneity. In the case of my solo piano arrangements, this resulted in the use of a different notation style for each piece, depending on the nature of the compositions and my objective for the arrangement. These arrangements can be found in the Appendix to this thesis.

Before moving on to more detailed discussion of each arrangement that forms the frame for the subsequent chapters of this thesis, some ideas from Nicholas Cook's writing on music performance may be useful as an initial guide here. Cook proposes a model of 'thinking of music as "script" rather than "text"', one that 'seeks to understand performances primarily in relation to other performances' (Cook, 2003, p. 206). In my research I have adopted a version of this process as outlined by Cook, where I attempt to understand and identify the key facets of the bossa nova style in relation to other performances of this repertoire, in the form of both recordings and live performances I have either witnessed or participated in myself as a pianist. I then developed my own arrangements and performing language for this music using my experiences of listening to, and participating in, other performances, advancing my practice 'in relation to' these experiences. Cook's proposal goes on to suggest the following:

Instead of seeing musical works as texts within which social structures are encoded, we see them as scripts in response to which social relationships are enacted: The object of analysis is now present and self-evident in the interactions between performers, and in the acoustic trace that they leave. To call music a performing art, then, is not just to say that we perform it; it is to say that through it we perform social meaning. (Cook, 1992, p. 213)

In my subsequent analyses of the bossa nova style and period, I will argue that the interactions between the performers and the ‘social meaning’ that was performed (to use Cook’s terminology), are absolutely central to the identity of the genre. Acquiring an understanding of these relationships is key to developing a personal response to the genre for practitioners working outside the original location and time period of its construction.

Chapter 1

Chega de saudade: approaching bossa nova from a personal perspective

This chapter documents the early stages of developing my own approach to bossa nova, using my perspective as a jazz musician. I begin with a discussion of my positionality in relation to this topic, outlining how my cultural and musical background have informed the scholarship. This necessarily embraces the subjectivity of the enquiry, as well as offering more clarity on the specific music under discussion. With this in mind, in the following chapter I also document my practical approach during what I consider the first phase of this research, up to Summer 2022. A key aspect of my process during the early part of this research can be characterised as an attempt to identify the pre-existing features of the genre in key recordings, and using my ability to recreate these features in my performance as the primary metric for evaluating my performances. This is in contrast to Chapter 4, in which I document the changes in my approach and move to a position of reconfiguring the identifying features of the genre to develop a personal voice performing this repertoire.

As mentioned previously, the term bossa nova is often used for a very wide variety of music made across world between the late 1950s and the present day, presenting problems of definition for scholars and practitioners. This chapter offers more context to my use of the term as referring primarily to the repertoire and performance practices pioneered by a young group of Brazilians in Rio de Janeiro in the late 1950s, as well as the subsequent development of the genre through its overlap with performance practices and musicians from the American jazz tradition. In this section I also offer an interpretation of the bossa nova style as a system of signs, supported by ideas from semiotics.

A composition which was central to the development of the bossa nova genre was *Chega de Saudade*, written by Jobim and Vinícius de Moraes, which comprises the references to older Brazilian styles, most notably *samba* and *choro*. *Chega de Saudade* will therefore be used to demonstrate bossa nova's relationship to Brazilian music and national identity more broadly. My arrangement of *Chega de Saudade* (performance 6.3 in my Practice Portfolio) combines elements of different recordings by both Jobim himself and jazz musicians, in order to demonstrate the links the composition has with both the jazz and Brazilian music traditions.

Working with this piece also allowed me to develop a creative response to my status as an ‘outsider’, as discussed in the Introduction of this thesis.

1.1 Towards a personal definition of bossa nova

The following section details the beginnings of my attempts to find my voice within the bossa nova genre, taking into account my musical and cultural background as a student, and then subsequently professional, jazz pianist, supported by some historical context around the bossa nova period and the Bossanovistas. While the research process has considerably changed my approach to the bossa nova genre (as will be discussed in more detail in Chapters 3 and 4), this context lays the foundation for my engagement with this music up to what I view as the mid-point in this research, my upgrade recital in October 2022.

Before performing bossa nova as a professional jazz musician and beginning my doctoral research I had the perspective of a listener and fan of the genre rather than an expert practitioner. This shares parallels with Gabriel Solis’ observation that ‘jazz scholars come to the academic study of the music with a life-long history as fans’ (Solis, 2014, p. 5). Initially, I was only familiar with perhaps two of the best-known bossa nova songs either written or co-written by Jobim, *Desafinado* and *Garota de Ipanema* (often referred to in its English title, *The Girl from Ipanema*). In both cases, I heard possibly the most famous recorded versions of the songs which, importantly for my understanding of the music, both feature the American saxophonist Stan Getz. These two individual tracks frequently appear on jazz compilation albums, with the latter also achieving a level of ubiquity and visibility in popular culture that is normally reserved only for the most famous popular music. Listening to these two recordings repeatedly as part of a compilation album, my first perception of bossa nova was that it was a subgenre of jazz, performed either instrumentally or with vocals, featuring lyrics in either English or Portuguese. Similarly to North American jazz, the improvisation remains the focus of the performance, with the composed material briefly appearing at the start and end of each track.

To contextualise my engagement with bossa nova prior to beginning this research, Philip V Bohlman’s description of ‘first encounters’ with world music is pertinent here:

Some of us travel great distances to encounter music quite unlike anything we know from our home. Others first become aware of world music close to home, perhaps because of a notable change in the familiar, perhaps through an epiphany that the familiar was not what we had imagined it to be. For still others, first encounters are through recordings, videos, or sundry forms of representation that at once draw attention to the distance between home and away, and possess the power to close that gap. The whole of world music may come into view because of an ability to focus on and perceive one meaningful part. First encounters, therefore, also connect parts to wholes. (Bohlman, 2020, p. 1)

Upon becoming a conservatoire jazz student in London and playing bossa nova for the first time, I experienced a ‘first encounter’ with bossa nova similar to Bohlman’s description, encountering the genre ‘close to home’ as a related discipline to my studies, whilst living in a city close to where I grew up. However, among my first impressions of playing bossa nova repertoire as a jazz student was the difference in approach that was required from performing North American jazz repertoire, thus precipitating both ‘a notable change in the familiar’. This was supported by listening to bossa nova recordings by Brazilian musicians during the original bossa nova period, which often sounded at odds with how the melodies were written in jazz notation, a ‘form of representation that at once draw[s] attention to the distance between home and away’ in its failure to encapsulate the sound and nuance of the original recordings. It was also around this time that I began to perform bossa nova repertoire at informally organised jazz performances in London. These followed a pattern that will be familiar to jazz musicians, where it is commonplace for musicians to arrive at the performance without a rehearsal or having even met any of the other performers. As a result, the musicians must rely on their own personal approach and experience to performing bossa nova as part of their professional practice.

As jazz musicians approach repertoire which forms part of the jazz canon, they enter a relationship between their own tastes and individual voice on their instrument, in dialogue with the stylistic conventions of the tradition they are engaging with. This relationship informs their performance style, as well as the values and decisions which underpin it. The following passage from Paul Berliner’s *Thinking In Jazz* illustrates some of these values adopted by particular practitioners:

“Albert Dailey listens and he knows what’s needed”, Gary Bartz remarks. “When you ask for a samba, he knows how to play a samba. If you ask for a bossa nova, he knows how to

play a bossa nova. All that's important if you're a piano player or a bass player or a drummer." Similarly, in Eddie Harris's band, "if it was a Latin tune", Rufus Reid says, he and his friends "played Latin rhythms. If it was rock 'n' roll, we played rock 'n' roll. This meant if we were going to play a rock 'n' roll tune, I would listen to the radio to what a lot of rock bass players were doing at the time." (Berliner, 1994, p. 344)

In a later paragraph Berliner continues: 'As implied above, the overlapping conventions of idiom and repertory also suggest possibilities for complementary parts within the rhythm section and guide its collective accompaniment. Knowledge of these options is especially useful when arrangements are minimal or incomplete' (Berliner, 1994, p. 344).

The first quotation from American Gary Bartz (b.1940) pertains directly to the issues encountered by jazz musicians interpreting Brazilian styles in a jazz context. Musicians discuss styles and genres using words which carry connotations that are likely to vary for each person, depending on their musical background, experience and specialism. Bartz also highlights the added responsibility for rhythm section musicians to dictate the overall sound of the performance. Berliner's next quote, from the bassist Rufus Reid describes the requisite independent study for jazz musicians when approaching music from other traditions and assimilating it in a jazz performance (although when Reid uses the rather simplistic or even reductive term 'latin rhythms' the nature of the repertoire he is referring to remains unclear). The experience and level of rigour this interpretive process requires may often be determined by the approach of the group's leader, in this case the saxophonist Eddie Harris. Finally, Berliner reiterates the responsibility of the rhythm section to create a cohesive sound together, in order to accompany soloists and determine the success of the group's interaction, also highlighting the common scenario of there being little to no instruction in musical notation. Most jazz musicians will be familiar with performing from lead sheets, which provide a basic guide for the form, melody and chord structure of the music but with little to no rhythmic information. The rest of the performance is determined by stylistic convention and the performer's improvisational process.

Returning to Bohlman's description of first encounters, he continues:

First encounters with world music are often personal, even intimate experiences, frequently engendering a sudden awareness of local knowledge. That awareness seldom leaves us

untouched, rather it transforms us, often deeply. In our different ways we may greet world music with awe and wonderment, fear and reverence; we may marvel at the beauty of its simplicity or the cacophony produced by its complexity; we may find ourselves lost in a search for meanings not immediately apparent or transformed through unexpected revelation. However and wherever first encounters take place, they profoundly change what we perceive music to be and how we understand its functions and meanings in the lives of human beings. First encounters with world music are never isolated, passing events. (Bohlman, 2020, p. 1)

As I began my research into bossa nova, I experienced something akin to a ‘sudden awareness of local knowledge’, as Bohlman describes. With wider listening to bossa nova recordings came a heightened awareness of the complexity of the style, its rhythmic density combined with its quietness and subtle virtuosity quite different in nature to the virtuosity often heard in jazz. A broadly unsuccessful attempt to define the bossa nova style (similar to Bohlman’s evocation of being ‘lost in a search for meaning’) precipitated a change in my attitude to the style and a re-evaluation of my research questions and objectives for the research. Moreover, as I deepened my knowledge of the historical context of the bossa nova period in Brazil I began to understand the ‘function and meaning’ it had in Brazilian society.

As mentioned previously, many scholars and writers have located the bossa nova period between 1958 and 1964. These years both coincide with the release of key recordings, as well as pivotal historical moments in Brazil. In the same journal article where she offers the subcategories of bossa nova into ‘style’ and ‘period’, Priore also makes explicit her reasoning behind locating the bossa nova period in these years: ‘I also would like to establish the time frame of 1958 to 1964 for this study: from the release of the song *Chega de Saudade* until the military coup of March 31, 1964’ (Priore, 2008, p. 110). As Priore points out, 1958 saw the release of Elizete Cardoso’s rendition of *Chega de Saudade*, on her album *Canção do Amor Demais*, which marks the first recorded example of João Gilberto’s guitar technique that would become a defining feature of bossa nova. The year 1964 also coincides with the release of the aforementioned *Getz/Gilberto*, which cemented the image of bossa nova as featuring American and Brazilian musicians in collaboration, as well as the international popularity of the genre. This period of approximately six years in Brazil’s history that coincides with the bossa nova period carries great significance. The political backdrop of this period comprised the premiership of Juscelino Kubitschek and the period of development that accompanied it;

Kubitschek's own phrase 'Fifty Years in Five' was used to describe his commitment to developing the country on the world stage. However, Kubitschek's presidency, the prevailing atmosphere in Brazil and the music that reflected it were all brought to an abrupt and violent end by a military coup in 1964, replaced by a dictatorship that held fast from the mid-1960s to the mid-1980s. While bossa nova continued to grow in popularity abroad, trends in popular music in Brazil thus shifted rapidly away from bossa nova in the 1960s to reflect the change of regime and adapt to the heavy censorship of the arts that now prevailed, with many musicians who pioneered the bossa nova movement in Brazil moving abroad, whether to advance their careers internationally or to escape censorship on their creative work.

Priore references the roles of Jobim, Gilberto and lyricist Vinícius de Moraes (1913-1980) in the formation of the bossa nova style, with specific reference to their individual contributions to different parts of the music:

Not without reason, these three artists embodied the bossa nova movement and have often been associated with it from its beginning in the late 1950s. Although the three artists are equally important, each is famous for a particular aspect of bossa nova: melody/harmony, lyrics, and rhythm/interpretation respectively. (Priore, 2008, p. 110).

While this is undoubtedly true, a history of the bossa nova period would be incomplete without mentioning guitarists Roberto Menescal (b.1937), Luiz Bonfá (1922-2001) and Carlos Lyra (1933-2023), as well as pianists Johnny Alf (1929-2010), João Donato (1934-2023) and Sérgio Mendes (1941-2024). Alongside the prominent singers of the period such as Sylvia Telles (1934-1966), attention should be paid to the lyricists Jobim collaborated with in the early part of his career: Vinícius de Moraes and Newton Mendonça (1927-1960). Scholars have also drawn attention to Ronaldo Bôscoli (1928-1994), in his role as a promoter, and journalist, as well as a composer, for boosting the profile of the music in its early stages (Borge, 2018, p. 116).

We now turn to the specific social conditions the Bossanovistas were experiencing as they developed the bossa nova style. Multiple histories of the bossa nova period draw attention to the interconnectedness of this group of musicians. They all knew each other, lived in relative proximity to one another and shared experiences of performing and experimenting with the music which would come to define bossa nova. This group pioneered a new performance practice that reflected their musical and social backgrounds and responded specifically to their

surroundings and music that came before (primarily older Brazilian music, although North American music heard on Brazilian radio is another important influence). The collaborative process of developing the new style was focussed in in the Copacabana and Ipanema areas of Rio de Janeiro, at performances in particular venues as well as at informal gatherings in the musicians' homes. One of the homes that is referenced in various sources a key location for these gatherings was the family home of Nara Leão (1942-1989), a singer who would go on to become very prominent in Brazilian music and television, particularly from the mid-1960s onward.

Between the late 1950s and early 1960s, bossa nova was transformed from a highly localised phenomenon shared among a small group of musicians in Rio de Janeiro, to a musical movement gathering traction among university students and the middle-class youth more broadly, to an internationally ubiquitous genre overlapping with jazz and mainstream popular music worldwide. Because both bossa nova style and repertoire were developed simultaneously by the same group of individuals on a local scene, it is important to recognise both of these elements separately as well as together. In the next chapter I argue that the Bossanovistas were experimenting with writing songs that reflected their outlook and surroundings, and that before their conception of the bossa nova style was fully formed, the early formations of their ideas were co-opted by others for their own commercial benefit. This is, I believe, the source of a lot of the ambiguity and misunderstanding around bossa nova which still pervades today.

Many contemporary performances of bossa nova by jazz musicians continue to follow a very similar format to that of the first crossover efforts between American jazz and Brazilian bossa nova musicians of the 1960s such as those by Stan Getz (1927-1991), despite the fact that by 1964 the original movement in Brazil had already ended. What does this mean for contemporary practitioners? Should bossa nova be defined as a purely Brazilian art form lasting no more than six years, or as a performance style that originated in Brazil and continues as part of the jazz tradition worldwide? Moreover, how might a more developed understanding of bossa nova's origins in Brazil inform a contemporary jazz performance of this repertoire?

In his introductory text on the Great American Songbook, *The Jazz Standards*, Ted Gioia claims that many of Jobim's compositions 'demand a straight bossa nova treatment and sound like parodies or half-baked postmodern mashups when dealt with in any other way' (Gioia, 2012, p. 448). In order to focus my research and refine my performance of bossa nova, the early part of my research can be characterised by seeking clarification on what Gioia refers to as 'straight

bossa treatment’, in both theory and practice. I also sought a similar qualifier in my own listening and practice, holding something similar to ‘straight bossa treatment’ as the highest form of performance in bossa nova. In order to show my respect to the cultural practice, I assumed it must be necessary to be able to recreate the style of the original recordings. However, as I learned more about the bossa nova period and listened to more recordings made during the bossa nova period and after, more and more questions over the norms of the practice started to arise with this approach.

Writing in 1990 Castro asserts that ‘there isn’t a single American orchestra or vocalist from the classic era that hasn’t recorded bossa nova’, qualifying this bold statement with a very long list of American artists who did indeed record repertoire associated with bossa nova in their output, including notable contributions from vocalists Mark Murphy (1932-2015), Frank Sinatra (1915-1998) and Sarah Vaughan (1924-1990), as well as pianist Oscar Peterson (1925-2007). Castro concludes this passage with the following point: ‘Others have incorporated a bossa nova beat into their renditions of American standards’ (Castro, 2000, p. 333). As Castro alludes to, other compositions performed in a bossa nova style remains an extremely common practice among jazz musicians. Contemporary Brazilian artists have also experimented with applying the bossa nova style to other repertoire. Notable examples include Joyce Moreno (b.1948), whose 2016 album *Cool* presents arrangements of well-known American Songbook repertoire in a range of Brazilian styles, including bossa nova-inspired renditions of Cole Porter’s *Let’s Do It* and Thelonious Monk’s *Round Midnight*. Similarly, Luciana Souza (b.1966) explores performing more contemporary popular repertoire, including Brian Wilson and Tony Asher’s *God Only Knows* and James Taylor’s *Never Die Young*, in a duet with Taylor himself. In a reversal of repertoire and performance style, Souza’s album concludes with an interpretation of *Águas de Março*, sung in English with an arrangement combining typical bossa nova stylistic gestures with guitar and piano figures that deliberately omit the subtle syncopation which underpins most bossa nova performance practices.

While it has been a valuable exercise to consider the bossa nova period, style and repertoire separately, it is important to acknowledge that each of these terms has its limitations. As will be examined in subsequent chapters, upon closer examination the Bossanovistas were not as cohesive a group as they appeared; they were not entirely in agreement over the style they developed and went on to take a range of approaches to the genre after the bossa nova period ended. This is particularly relevant when examining bossa nova from a jazz perspective.

Early in my doctorate, while looking for literature on navigating cultural divides in artistic practice, I came across the following quotation from Bruno Nettl's *The Study of Ethnomusicology: Thirty-Three Discussions*, which has been very influential on my approach to this subject:

The culture's 'insider' and 'outsider' provide different interpretations, both valid. Reasoned thought accords primacy to the former view; it is clearly the more important. It is the insider who provides the perspective the culture has of itself. The outsider, with an essentially comparative and universalist approach, merely adds something less significant. (Nettl, 2015, p. 161)

The dichotomy Nettl establishes here may resonate with many research projects that cross cultural lines, although the qualifying features of 'insiders' and 'outsiders' will vary greatly between projects. Using Nettl's logic, my positionality is that of an outsider, approaching this music from outside Brazil, with no lived experience of Brazilian culture. This context shares parallels with many UK-based jazz musicians incorporating bossa nova into their practice, conceiving of bossa nova as a subgenre of jazz. Continuing Nettl's logic in relation to this research, an 'insider' could be someone who is a native Portuguese speaker, perhaps having lived in Rio de Janeiro and directly experienced the mix of cultures that constitute Brazilian music and society.

An interesting comparison can be made between Nettl's writing on this topic and Young's analogy of non-African-American musicians learning jazz, which has particular relevance in this context:

The non-African-American musician can aspire to producing a style authentic performance of the blues or jazz. [...] These outsiders must simply master certain artistic practices. In mastering these practices, the outsiders may acquire something of the culture of insiders. But it is the mastery of the artistic practices, not the acquisition of a culture, that makes style authenticity possible. (Young, 2010, p. 55)

The early part of my research into bossa nova, with its focus on stylistic accuracy as a measure for aesthetic success, can be described as aiming for what Young refers to as 'style authentic'. To continue using Young's terminology, the approach of striving for style authenticity in my performances of bossa nova avoids attempting 'experience authenticity', or 'an expression of the experience of one who has lived as a member of a culture' (Young, 2010, p. 60).

Young also attempts to establish a flexible concept of cultural appropriation that does not address power dynamics, presumably allowing for the unique tensions and complexities that permeate every individual case of cultural appropriation. However, implicit in much of his text is his focus on more powerful groups of society appropriating cultural material from subordinate groups, without an element of exchange or mutual borrowing. There is a strong argument for a power dynamic existing between the upper and lower classes of Brazilian society, as well as a unidirectional pattern of cultural appropriation, in the evolution of samba and bossa nova period. One example would be the establishment of samba as a national music, beginning in the 1930s, where according to Vianna ‘Carioca samba “colonize[d]” Brazilian carnival and became a national symbol’ (Vianna, 1999, p. 78). Similarly, the elements of samba being assimilated into bossa nova by the Bossanovistas could be regarded as an appropriation of Black culture by the predominantly white middle class. According to Moreno, ‘the “respectable” middle class had considered the samba a primitive, lowly musical form’, before the innovations of bossa nova that ‘marked the first time in the history of Brazil that the urban middle class genuinely responded to an indigenous musical form’ (Moreno, 1982, p. 133). In both of these cases, the groups involved are clearly identifiable, and can therefore be examined through the lens Young’s theory of appropriation provides. There is also a clear racial component to the appropriation described in both of these quotations, with the innovations of Black Brazilian musicians being co-opted by white musicians and political figures. Although an exhaustive study of the racial politics behind bossa nova remains outside the scope of this thesis, the attitudes of the Brazilian middle-class regarding race and class are discussed at more length in Chapter 2.

However, Young’s theory is less directly applicable to contemporary bossa nova, an international genre with a less obvious power dynamic than in the musical movements that preceded it. The hybridity that arguably defines the genre today also presents issues for the application of Young’s theory. Indeed, elsewhere Young suggests that hybridity in music can be a fundamental aesthetic flaw on the grounds that ‘unity of style may seem to be a precondition for aesthetic success’ (Young, 2014, p. 178). However, when discussing bossa nova, it is necessary to adopt an approach that makes more allowance for the creative possibilities and even aesthetic merits of hybridity. In this connection, an interesting comparison can be made between Young’s theories of appropriation and hybridity and some ideas articulated in a 2021 article by Jason Baird Jackson, which allow for more nuances around cultural borrowing occurring in multiple directions. Using Jackson’s terminology, the mutual

borrowing that took place between Brazilian and American musicians in the development of the bossa nova style could be classified as ‘*lateral*’ cultural appropriations, meaning instances in which groups worry about (and experience) “horizontal” appropriations from groups occupying comparable circumstances, existing at similar scales, and in equivalent positions of power’ (Jackson, 2021, p. 104). While Young’s theory has limitations, I have selectively adopted his principle of ‘innovative appropriation’, combined with the ‘Imitate-Assimilate-Innovate’ maxim from jazz education and Veloso’s view of responding to bossa nova ‘in doing something that was its opposite’, which together have provided a useful conceptual underpinning for my methodology in this research.

Rather than providing a perspective on bossa nova for Brazilian people, musicians steeped in Brazilian culture and native Portuguese speakers, I concluded early in my doctorate that the best outcome of my research would be a body of work that benefits other practitioners of this music who are cultural ‘outsiders’. As Nettl suggests, my approach is ‘comparative’ at its core, negotiating the differences and overlaps between Brazilian and North American musical traditions in bossa nova and my practical response to these contexts. As this research has progressed, I have observed changes in my approach to interpreting bossa nova, which has evolved into something closer to the ‘universalist approach’ Nettl describes, producing a sound unlike existing bossa nova recordings. Considering this context also helped me to define the research as attempting to represent the experience of many UK-based jazz musicians trying to deepen their understanding of bossa nova. I discuss the further changes in my approach in the latter half of this research in Chapter 4.

Due to the hybrid nature of the genre, in my own studies I have found it necessary to develop a reflexive concept of bossa nova, encompassing different combinations of musical and extra-musical features from recording to recording, from performance to performance. With this in mind, some commonly observed stylistic features of bossa nova will be discussed in the next section, illustrated by analyses of Jobim’s early compositions and supported by ideas from semiotics and my own practice. This will provide the foundation for my concept of the style in the remainder of this thesis.

1.2 Stylistic features of the bossa nova style and Jobim's early compositions

The following section details a number of compositional gestures and performance practices associated with the bossa nova style. These will be illustrated by examples found in Jobim's compositions from the bossa nova period. Because of the lack of definitive notated text for Jobim's compositions as they are performed by jazz musicians, as mentioned previously, the primary source for identifying these features is recordings, which capture the essence of both the composition and the style it is frequently performed in with much more accuracy. Returning to Cook's terminology, this is studying music as performance: 'the most obvious way of studying music as performance is to study those traces or representations of past performances that make up the recorded heritage, [...] comparable in extent and significance to notated texts around which musicology came into being' (Cook, 2003, p. 208). This method of study and relating performances to one another allows for more reflexive practice by contemporary scholars and practitioners relating their work to pre-existing efforts.

It should be noted at the outset that these features of bossa nova are subjective elements dependant on the recordings I have used. Consequently, my identity as a jazz musician is central to my approach to bossa nova. Whilst I believe that identifying a set of features for the bossa nova style is useful, it should be acknowledged that it is impossible to provide an objective or definitive list. There are numerous reasons for this, including a lack of agreement on the style by the Bossanovistas themselves, and the proliferation of bossa nova recordings by musicians with little to no knowledge of the style as it was first developed during the bossa nova period. Therefore, it becomes important for practitioners and scholars to develop their own concept of the genre that is flexible, allowing for exceptions and variations depending on their own judgement. This is supported by the discussions of viewing bossa nova through a lens aided by semiotics and myth in subsequent sections. Despite the many recordings that contradict the evidence presented here, the features I identify are used as the foundation for my overall conception of the bossa nova style, as well as my reconfiguration of it in my own arrangements.

When outlining some of the stylistic features of bossa nova, scholars and practitioners can consider these features as part of a wider language, or system. Ideas from semiotics, particularly those developed by Ferdinand de Saussure (1857-1913), will provide a framework for

interpreting facets of the bossa nova style, particularly in combination with other genres. While an in-depth study of semiotics is beyond the scope of this thesis, some of Saussure's ideas are particularly pertinent to this research. These include, but are not limited to, using Saussure's notion of the signifier-signified relationship to underpin a theory of performance practices that constitute the bossa nova style; the idea of language as based on collective behaviour; and finally Saussure's use of semiotic theory as a relational tool, one of the principle uses of which was differentiation. Much has been written on the possibilities on combining more traditional music analysis with semiotic theory in recent decades, as summarised by Kofi Agawu in his chapter 'The Challenge of Semiotics', published in 1999 as part of *Rethinking Music*. My approach to semiotics in this section shares parallels with Agawu's chapter. Specifically, rather than providing a fully realised semiotic analysis of bossa nova, my intention could be more accurately described as 'showing how a few corners of semiotic research may usefully clarify, and perhaps even validate, certain kinds of knowledge about musical works' (Agawu, 1999, p. 141).

In his introduction to Saussure's theory, Daniel Chandler describes language as a '*system* of signs' which have 'two aspects: a *significant* (usually rendered in English as the "signifier") and a *signifié* (a "signified")', adding that 'the *sign* is the unified whole that results from the association of a sound with a concept' (Chandler, 2017, p. 13). One application of these terms would be to equate the bossa nova style, as a sign. This 'sign' can be conceived as being composed of musical features, or 'signifiers', commonly found in bossa nova recordings, such as the adaptation of Brazilian samba percussion rhythms onto pitched instruments. These signifiers can be combined with 'signifieds' such as the hybrid of performance practices from Brazilian music and jazz, which together constitute the 'sign' of the bossa nova style.

Although it is not possible to construct an objective list of musical features that constitute bossa nova, the general sound of the style is recognisable by both performers and listeners. There are two implications for this: firstly, a flexible concept of the style involving different combinations of musical elements as signifiers (to use Saussure's terminology) will allow contemporary practitioners to reimagine the style with reference to the original recordings. Secondly, because bossa nova is recognisable despite the lack of precision in its definition, the style is based upon convention. This brings us to another point raised by Saussure, quoted here in Chandler: 'in principle, every means of expression used in society is based on collective behaviour or convention' (Chandler, 2017, p. 28). In the case of bossa nova there are limits to this logic: although contemporary practitioners have a general concept of the bossa nova style allowing

them to recognise it, there were deep-rooted conflicts during the bossa nova period on the direction of the style.

Finally, a key aspect of Saussure's theory is the use of language as a relational tool: 'Language is a system of signs within which 'everything is based on relations [...]. No sign makes sense on its own but only in relation to other signs' (Chandler, 2017, p. 17). Bossa nova, with its hybrid origins, can be defined by its relation between different musical traditions, namely Brazilian music and jazz. On this subject, Agawu proposes an extension to semiotic analysis in music that has great potential for application to this research, that of 'topos research'. According to Agawu, 'topoi are signs that operate within a closed corpus and in a specifically delimited cultural and musical context', noting the possibility of framing this thinking 'in Saussurean terms, as signifiers pointing to a complex of signifieds' (Agawu, 1999, p. 156). In my own research topic, the cultural coding of the signifiers I identify here, as belonging to a group of performance practices from either Brazilian music or jazz, should be taken into account. These ideas will be discussed further in Chapter 2, where I continue to explore Saussure's concept of the sign as it is developed into a second-order semiological system by Roland Barthes (1915-1980), underpinning Barthes' theory of myth.

The most immediately obvious feature of the bossa nova style is its unique rhythmic language, particularly in contrast to the North American jazz style it frequently appears alongside. This arguably presents the most immediate and thorny interpretive challenge for jazz musicians. It is widely known that many of the rhythms heard in bossa nova can be reconfigured as samba percussion parts orchestrated onto instruments commonly heard in jazz ensembles including bass, drum kit and most notably the guitar. More specifically, the typical roles of the *surdo* (bass drum played with a large mallet), *tamborim* (small hand-held drum) and *ganzá* (shaker) in a samba *bateria* or drumming ensemble (see Ex. 1), can be heard in bossa nova performances, reproduced largely by the rhythm section instruments. The pulse, usually felt as 2/2 or 2/4, is subdivided into semi-quavers, represented by the *ganzá*. Within these divisions there are subtle nuances, giving the music what is sometimes referred to as the *swing* or *suíngue*². The first and fourth semi-quaver divisions are often accented, while the divisions are not of equal length. The second division is sometimes slightly delayed, while the fourth division is slightly anticipated.

² This *suíngue* is not to be confused with the swing of American jazz, which is often more closely identified with triplets, although an interesting parallel between bossa nova and American jazz is the nuances felt in the subdivisions of strong beats.



Ex.1: an example of rhythmic patterns played on instruments in a samba bateria

For rhythm section instruments, the most important relationship between these rhythms is the interaction between the *tamborim* and *surdo* rhythms. The foundation of João Gilberto's association with the bossa nova style is the guitar technique he pioneered, which incorporates these two parts simultaneously, laying the foundations for countless imitations and versions of a similar principle. Baden Powell (1937-2000), another guitarist and composer of the bossa nova movement, supports this view. Priore quotes Powell's claim that in his guitar technique: 'João Gilberto derived the upper snaps of his "beat" from the rhythms of the *tamborim*, the small hand drum used in samba school percussion ensembles, while the thumb reproduced the thump of the *surdo*, the samba bass drum' (Reily, 1996, p. 5), thereby consciously incorporating the rhythms of multiple percussion instruments into the right hand of his guitar parts.

While Gilberto incorporated the *surdo* and *tamborim* parts into one guitar part, expanded imitations of his technique can be heard across the rhythm section of many bossa nova recordings by or featuring jazz musicians. These recordings often elaborate on Gilberto's technique: the *surdo* rhythm is usually replicated by the bass part (with two notes, often the root of the chord and a fifth or octave), while the *tamborim* rhythm is replicated by harmony instrument, often guitar, sometimes piano or both instruments together. The percussion or drum kit often complements these other parts, adding the *ganzá* rhythm to provide the semiquaver divisions. The *Getz/Gilberto* album contains many examples of these playing techniques, such as in bars 5-8 of *Só Danço Samba* (see Ex.2). This composition, with music by Jobim and lyrics by Vinícius de Moraes, was first recorded on Jobim's 1963 album *The Composer of Desafinado, Plays* and will now serve as an example of a number of stylistic features of the bossa nova.

The musical score for 'Só Danço Samba' (bars 5-8) is presented in a four-staff format. The top staff is for the Voice, showing a melody with lyrics in Portuguese. The second staff is for the Guitar, featuring a syncopated accompaniment. The third staff is for the Double Bass, providing a steady crotchet rhythm. The bottom staff is for the Drum Kit, showing a constant semiquaver pattern on the cymbal. The key signature is one sharp (F#) and the time signature is 2/4.

Ex.2: Bars 5-8 of *Só Danço Samba* from the *Getz/Gilberto* album, as transcribed by Carlos Arana (Arana et al., n.d., p. 100)

In comparing the samba example in Ex.1 and the above transcription from *So Danço Samba* in Ex.2, the role of the *surdo* is represented by the double bass (playing only on the crotchet beats and thus providing the foundation for the other more syncopated instrumental parts), the *ganzá* by the drum kit (constant semiquavers on the cymbal maintaining a high level of density in the upper frequency range) and the *tamborim* by the guitar (recalling the syncopated pattern playing against the bass). The music is usually written in duple time, with the main emphasis on the crotchet beats heard in the *surdo* or bass part.

The above example demonstrates some other points of interest concerning the rhythmic organisation of bossa nova performance, with specific reference to the genre's treatment by jazz musicians. A key aspect of the guitar's role in the above example is playing an accompanying pattern which I will call the rhythmic structure of the song, a term which has been used by Moreno with specific reference to João Gilberto's guitar innovations (Moreno, 1982, p. 132). This pattern, featuring anticipations of every downbeat after Bar 5 by a semiquaver, underpins the arrangement of the song. This rhythmic structure has a similar function to Christopher Washburne's description of 'clave', a key feature of numerous Latin American musical styles:

Clave is a rhythmic organizing principle found in a variety of Cuban music styles. In Spanish, the word literally means key, clef, code, or key- stone. [...] *Claves* are two wooden sticks that produce a high, piercing sound when hit against each other. In Latin music terminology, the word *clave* refers not only to the specific rhythmic patterns but also to the underlying rules that govern this organizing principle. [...] When the rhythmic structure of a composition fits into a configuration that does not clash or cross with the clave, the piece is said to be "in *clave*." (Washburne, 1997, p. 66)

Although he is discussing music originating in Cuba here, Washburne identifies some important points that are analogous to bossa nova. What I am calling the rhythmic structure of bossa nova can also be described as a ‘rhythmic organizing principle’, a short cell of 1 or 2 bars in length with ‘underlying rules’ that pertain to all the instrumental parts, which need to be aligned with one another in order to create a cohesive sound. The word ‘clave’ is also used by Peter Freeman in his description of the rhythmic features commonly heard in bossa nova. However, Freeman is more specific in his definition of clave, referring to it as ‘an unchanging basic rhythmic unit repeated throughout the song. It is usually played on an aurally conspicuous percussion instrument such as a snare rim or polished hardwood sticks [...]’ (Freeman, 2019, p. 112).

Although Freeman’s description of clave is generally accurate with regard to other Latin American musics, I would argue that because the word ‘clave’ has these specific connotations (as well as being a Spanish word borrowed from another musical tradition), a more flexible term would be more appropriate, such as Moreno’s choice of ‘rhythmic structure’. This allows for the often improvisatory phrasing and rhythmic placement of melodies by vocalists and instrumentalists in bossa nova, as well as the interaction between soloist and accompanist, or between rhythm section instruments. However, Freeman also identifies an ‘allowance for flexibility in interpretation of the rhythmic phrasing of the melody’ as an essential rhythmic characteristic of Jobim’s compositional style (Freeman, 2019, p. 124). Rather than being considered as a clave, the rhythmic structure of bossa nova tends to be part of the rhythm section accompaniment, often heard primarily in a harmony instrument such as the guitar or piano, perhaps with improvised variations during the performance.

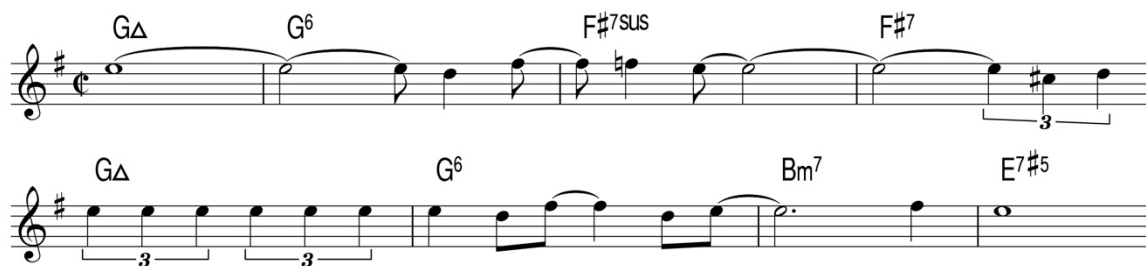
This brings us to the interplay between melody and rhythm section accompaniment in bossa nova. On more detailed listening to bossa nova, particularly the recordings of João Gilberto, it becomes apparent that Gilberto’s phrasing goes against the rhythmic structure, before resolving at the ends of phrases, as Priore describes here:

João Gilberto is capable of detaching the melodic line from the guitar accompaniment. At certain points in the music, the melodic line floats on top of the accompaniment often finding synchronized moments during the composition, usually during formal divisions or repetitions. The tempo is stretched out of synchronization between voice and guitar. The

misalignment continues until the phrase is over, aligning itself again when a new verse begins. (Priore, 2008, p. 118)

A key distinction between Gilberto's performance practice and that of jazz musicians is the fact that Gilberto did not improvise; these innovations in his phrasing tend to be preconceived and often remain consistent across a whole performance or even in multiple recordings of the same song. However, this element of rhythmic interaction between melody and rhythmic accompaniment is a key element of the bossa nova style. There is an onus on the rhythm section to provide the rhythmic structure for the song, while also responding to the soloist (either vocal or instrumental); this is reminiscent of Berliner's description of the rhythm section's responsibility to 'improvise compatible accompaniments within arrangements, thereby satisfying the group's expectations for successful interaction' (Berliner, 1994, p. 347). Berliner's condition of 'compatible' here is appropriate, as the choices by the rhythm section and soloist will often be improvised and subject to the interpretation of the respective performers in question.

Discussing the interplay of melody and rhythm in bossa nova leads us to a more general discussion of bossa nova melodies and their interplay with all other elements of the music. Beyond the integration of the rhythmic structure, other noteworthy features of these melodies are the typically small tessitura, outlining of harmonic extensions in the melodic line, as well as the addition of countermelodies in other instrumental parts and the style of singing which in turn became a defining feature of style. *Meditação*, composed by Jobim and Newton Mendonça and first appearing on Gilberto's 1960 album *O Amor, O Sorriso É A Flor*, exemplifies a number of these traits. In the first eight bars of the composition, the melody remains within the range of a perfect fourth (see Ex.3). The harmonic extensions of each chord are also used extensively in the melodic line, in particular the 6th/13th and 7th notes of the G_Δ and F#₇ chords in the first four bars. The chromaticism and general downward direction of the phrases is also typical of Jobim's songs from this period.

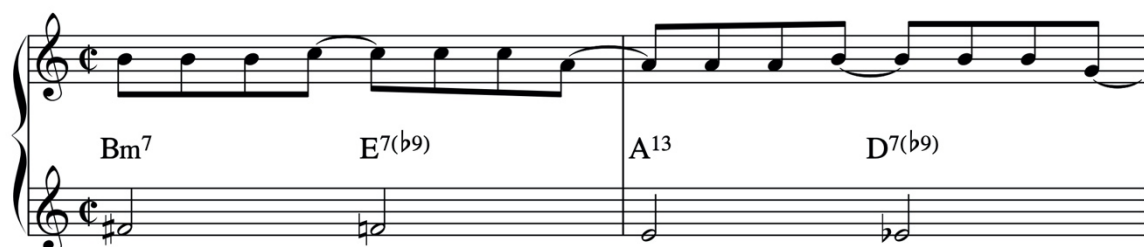


Ex.3: The opening eight bars of Jobim and Newton Mendonça's *Meditação*

The notation of the melody affords performers an idea of the appropriate rhythmic structure for the song. The anticipations in the melody into bars 3 and 7 would suggest a rhythmic structure that anticipates the downbeat. These anticipations can also be seen in the final bars of the song (see Ex.4). In this example, the harmonic progression dictated by the chord symbols suggests a chromatic voice running through the inner parts of the harmony, alternating between the 5th note of the first chord in the bar and the flat-9th note in the second (see Ex.5). These inner voices, often descending chromatically and outlining extensions of the harmony, as well as functioning as countermelodies in themselves, are key facets of the role of the piano in bossa nova. I chose to draw more attention to these inner voices in my solo piano arrangement of *Meditação*, improvising a highly chromatic countermelody in the left hand in contrast with the more sustained notes of the melody in the A section.



Ex.4: Bars 29-30 of *Meditação*



Ex.5: An illustration of the chromatic voice leading in Bars 29-30 of *Meditação*

Jobim's harmony during the bossa nova period, particularly when viewed from a jazz perspective, is interesting for its deployment of chromatic movement and the mixture of familiar and unfamiliar approaches to functional harmony. The progression of III-VI-II-V (see Ex.4 and 5) is typical of American songbook standards, while the alternating between chord I and VII₇ in *Meditação* (see Ex.3) is more unusual. As will be discussed in Chapters 2 and 3, Jobim's compositional language overlapped with jazz in a number of ways, although whether this was conscious or not is debateable. Another chord progression used more than once by Jobim is the alternation of the I and the $\flat$ VI chords with a tonic pedal note in the bass, first seen in the introduction of *Vivo Sonhando* (see Ex.6). A similar progression was later reused in *Triste* (see Ex.7). These two compositions have a lot of parallels in form and harmony. I chose to highlight this in my performance from July 2022, segueing between the two compositions. In my subsequent solo piano arrangement of *Triste*, I chose to explore the motif of changing harmony above a tonic pedal by reharmonising much of the composition using a tonic pedal. This follows my principle of magnifying elements of Jobim's compositions in my own arrangements to place more focus on aspects of Jobim's compositional style and reveal more about the breadth of his writing; this process will be discussed at greater length in Chapter 4.



Ex.6: Jobim's introduction to *Vivo Sonhando*



Ex.7: Bars 1-4 of *Triste*

Beyond the specific musical characteristics of bossa nova repertoire that have been discussed here, some other facets of the style are noteworthy for practitioners. One key aspect of the style is its quietness: this quality of the style is intrinsically linked to the singing style of bossa nova,

pioneered by João Gilberto. This quietness can also be linked to perceptions of ‘coolness’ in the aesthetic of bossa nova, elements of which can be found both in the lyrical content and dynamics of performance.

While specifics about singing and lyrics in the bossa nova style are beyond the scope of this thesis, the vocal quality is pertinent here in how instrumentalists may choose to adapt this on their own instruments. Gilberto’s singing style can be characterised by singing in a low register, similar to the range used for speaking, with no vibrato. Ben Ratliff explores this vocal quality in his book *Every Song Ever*. In the chapter entitled *Quiet/Silence/Intimacy*, Ratliff claims that ‘Gilberto arrived with the sound of a new masculinity, an extreme vulnerability’, adding that ‘he demands, consistently, almost sullenly, that you listen hard to him: true passive aggression, a quality not abundantly found in pop until the 1980s’ (Ratliff, 2016, p. 64). In this sense, the qualities Ratliff identifies, particularly the ‘new masculinity’ Gilberto exudes, are in contrast to what Tom Perchard identifies in instrumental jazz as ‘supposedly “masculine” qualities usually imputed to vocalizing effects (roughness, harshness, hoarseness)’ (Perchard, 2019, p. 198). Gilberto’s commitment to this style is apparent in all his recordings; as multiple writers have observed, he applied a very similar technique to all the repertoire he sang. This raises questions for contemporary practitioners, particularly those from a jazz perspective, as well as instrumentalists seeking to emulate, or at least respond to, Gilberto’s vocal quality in their own work. In the next section, I explore how Jobim and Vinícius de Moraes’ composition *Chega de Saudade* unites different forms of Brazilian music and connects to the sense of Brazilian national identity in bossa nova.

1.3 *Chega de Saudade*, Brazilian music and national identity

The release of *Chega de Saudade* as a single in 1958 arguably remains the most compelling introduction to the bossa nova genre. Composed by Jobim, with words by Moraes and in its defining performance by Gilberto, it encapsulates the innovation of three of the most central figures in the bossa nova movement. Reily summarises the potency of this collaboration in the following passage:

Although precursors to bossa nova proper did exist, possibly as early as 1954 [...], none combined all the features that came to characterise the style as paradigmatically as they were represented in ‘Chega de Saudade’. This song was the first recording to unite the three heavy-weights of the moment – Tom, Vinícius and João – epitomising their individual contributions (Reily, 1996, p. 4).

Even though Gilberto’s guitar can be heard on the first recording of *Chega de Saudade* featuring Elizete Cardoso, it would be Gilberto’s own recording, affording greater prominence to his innovative guitar and vocal technique, that captured the imagination of the public. As Reily puts it, ‘João Gilberto’s recording of “Chega de Saudade” was the first to unite and codify the language that marked the new movement’ (Reily, 1996, p. 5).

The *Chega de Saudade* album as a whole ensured the style’s popularity in urban Brazil, as well as precipitating worldwide fame for the Bossanovistas shortly afterwards. Compositions and arrangements by Jobim make up the majority of the album, including *Desafinado* and *Brigas Nunca Mais*, as well as the title track, *Chega de Saudade*. These appear alongside older sambas such as *Rosa Morena* by Dorival Caymmi (1914-2008) and *É Luxo Só* by Ary Barroso (1903-1964), as well as songs written by Gilberto himself, *Bim Bom* and *Lobo Bobo*.

In an insightful blog post about Gilberto, London-based musician Fred Thomas outlines the repertoire adopted by Gilberto, illustrating how Gilberto connects bossa nova to other movements in Brazilian music:

Apart from the odd song in Spanish (“*Besame Mucho*”), Italian (“*Estate*”), English (“*S Wonderful*”), French (“*Que Reste-T-Il De Nos Amours*”) and the few pieces he composed himself such as “*Bim Bom*” and “*Hô-bá-lá-lá*”, João’s huge repertoire derived from three essential Brazilian sources. Having started his career as a drummer in Bahia, João broke through showcasing the radical songs of Tom Jobim/Vinicius de Moraes and other late ‘50s composers, before going on to combine these Bossa Novas with older tunes by composers such as Ary Barroso, Denis Brean and Dorival Caymmi, excavated from the forgotten past. To complete the triangle, the Tropicália movement from the late ‘60s and ‘70s – founded by young apostles such as Caetano Veloso and Gilberto Gil – provided João with the likes of “*Coração Vagabundo*”, “*Menino do Rio*” and “*Sampa*”. To this extent, João encompasses the past, present and future. (Thomas, 2021)

Although Thomas focusses primarily on Gilberto's later career in this piece, the foundations that he identifies here can be seen in the repertoire appearing on Gilberto's first album. Thomas' portrayal of Gilberto encompassing 'the past, present and future' is particularly compelling; appropriately for this research, in this phrase bossa nova is anchored as the 'present', combined with the 'past' of older compositions by Barroso and others, while the later Tropicália recordings by Veloso and Gil are the 'future'. Unlike some other musicians among the Bossanovistas, who were less concerned with linking bossa nova to other Brazilian music, Gilberto is an example of an artist who maintains those links in both his repertoire and his performance style.

As numerous scholars have pointed out, *Chega de Saudade* and the bossa nova period resonated particularly strongly with the middle-class youth living in the more affluent areas of Rio de Janeiro. In his short history of Brazilian popular music, Luciano Simões Silva notes that 'bossa nova can be confidently identified as the first musical genre to develop from within the new urban middle class. This genre initially developed as a reaction of the young urban middle class from Rio to the exaggerated sentimentality of the samba-song of the time' (Silva, 2010, p. 16). Here Silva refers to a subgenre of samba, often known as 'samba-canção', popular in the mid-20th century, which shares parallels with the bossa nova style in its slower tempo and more romantic lyrical content than other samba styles. With this in mind, the coolness commonly associated with the bossa nova genre can be viewed as responding to the more emotive qualities of samba-canção.

Elements of *Chega de Saudade* show a more clear debt to traditional samba than many of Jobim's early compositions. This influence of samba is reflected in Gilberto's vocal and guitar performance, both of which follow a rhythmic figure and anticipate the start of each phrase, a device which also appears in the accompanying string and brass parts. Castro also makes reference to the 4-piece percussion section that was used at the recording sessions, at Gilberto's request; although adapting percussion rhythms deriving from samba onto pitched instruments is a foundational principle of the bossa nova style, there was a need for multiple percussionists to create the right sound (Castro, 2000, p. 133).

Linking Gilberto's recordings of *Chega de Saudade* to samba places it closer to the lineage of indigenous Brazilian musical styles in the 20th century. It follows the establishment of the Rio de Janeiro samba style as a symbol of national identity in Brazil in the 1930s. Hermano Vianna

notes that the development of the Rio samba style during this period coincided with the development of commercial recording and broadcasting as well as political will of Brazil's president of the day, Getúlio Vargas (1882-1954), to use samba music as a symbolic political tool for unifying Brazil's diverse population (Vianna, 1999, p. 77). Eduardo Vicente also draws attention to the role of radio in the establishment of samba as Brazilian national music:

There can be no doubt that Rádio Nacional, by helping to assemble a relevant marketplace for the consumption of domestic musical repertoire as well as the transformation of Rio de Janeiro's urban music, such as the samba, into *the* "Brazilian music," developed an extraordinary process of aesthetical and cultural valorization of Brazilian music. Such process is connected to how popular culture was defined by intellectuals connected to the Vargas Government, especially during the dictatorial period called Estado Novo (New State, 1937-1945). (Vicente, 2019, p. 295)

However, during the Estado Novo regime under Vargas' premiership, presiding over Brazil between the late 1930s and mid 1940s, radio was also strictly controlled by the government's Department of Press and Propaganda (or DIP), which went as far as analysing song lyrics on commercial radio and requesting alterations where lyrics did not meet its standards. McCann illustrates the extent of this practice with a particular example from the early 1940s:

There were thousands of popular songs recorded each year during the Estado Novo, but even this number could be reviewed fairly quickly. [...] The DIP took advantage of this opportunity to review popular music lyrics carefully, and it frequently demanded alterations. In 1940, for example, the bureau insisted on changes to some 373 compositions, and to hundreds more in 1941. The great bulk of these cases involved lyrics which pushed moral and social, rather than political, boundaries (McCann, 2004, p. 29).

The context McCann offers here is in direct contrast to the bossa nova period, where the Bossanovistas were not subject to censorship of this nature but also did not attempt to confront in their songs. This partly explains the theme of optimism that has been identified with early bossa nova repertoire. Although social injustices continued to pervade Brazilian society during the period, the Bossanovistas were less affected by them and were more able to enjoy the successes of Kubitschek's administration than their less fortunate fellow citizens. Unlike the more politically engaged next generation, the Bossanovistas were more content with writing

songs with less subversive themes such as love and the beauty of their surroundings, as will be discussed in Chapter 2.

The construction of *Chega de Saudade* also evokes an earlier Brazilian genre: choro. Primarily an instrumental music, generally agreed to have emerged in the late 19th century, Freeman describes the origins of choro and some of its key attributes in the following passage:

In the 1870s in the cities of Brazil, particularly Rio de Janeiro, the mixture of Portuguese salon music and African rhythms developed into the style of urban music that eventually became known as *choro*. The music commonly performed by an ensemble of virtuoso musicians who played instrumental music with usually one member as soloist. [...] Virtuosity and improvisation were an important characteristic. (Freeman, 2019, p. 36)

Of particular interest here is the prevalence of instrumental improvisation in choro. This differentiates it from other Brazilian musical traditions relating it to this research including bossa nova and samba. Choro has caught the interest of numerous jazz musicians particularly from the late 20th century onwards, with well-known exponents today including clarinettist Anat Cohen (b.1975), while other Brazilian practitioners who reference choro in their work have caught the imaginations of many jazz musicians, such as the composer, multi-instrumentalist and bandleader Hermeto Pascoal (1936-2025).

In his article on choro in the United States, Jason Stanyek interviews a number of Brazilian choro musicians based in the United States, including Pedro Ramos, who points out the contributions of ‘the musician Hendrik Meurkens, a German-born harmonica player who has done much to promote choro in New York’ (Stanyek, 2011, p. 101). Meurkens has made many recordings of Brazilian music, including bossa nova and samba jazz, which have been useful in this research. The tradition of improvisation in choro remains separate from jazz, however, with musicians in certain circles seeking to protect the traditional characteristics of choro: Stanyek notes that ‘when Pedro goes back to São Paulo and plays in choro *rodas*³, local musicians call him “Americano” because his improvisation takes so much from American jazz’ (Stanyek, 2011, p. 101). This shares parallels with the Bossanovistas, who did not share a unified approach to the style they developed, with some more open than others to the influence

³ *Roda* (meaning ‘circle’) is the name given to a style of Brazilian music performance where the musicians sit around a table facing one another, with the audience on the outside.

of American music and cross-genre collaboration. This will be discussed at more length in Chapter 2.

However, in a more important connection to this research and the bossa nova period, slightly before the bossa nova period began, a choro revival grew to prominence in Brazil. McCann links this movement to Brazilian musicians reacting against the American influence in their own music, while also identifying the year 1955 as ‘the high-water mark of a revivalist trend in Brazilian music’ (McCann, 2004, p. 160). The timing of this revival places it very close to the bossa nova period; in the mid-1950s Jobim was already establishing himself as a composer, while João Gilberto and the Bossanovistas would begin developing and popularising the bossa nova style within the next three years. This is a key piece of historical context for the development of the bossa nova style; alongside the influence of American jazz, bossa nova style also follows debate in Brazilian popular music around national identity, before projecting a particular image of Brazil to much larger audiences through its repertoire.

McCann adds more detail on the revivalist trend in Brazilian music, as well as the intentions of the musicians who developed it, in the following passage:

Their movement [...] began in the late 1940s, gathered momentum in the early 1950s, and peaked at mid-decade. It looked back to the music created in Rio de Janeiro between the late 1800s and the early 1920s and celebrated that music as the vital, authentic expression of Brazil’s national soul. [...] As with any revivalist movement, their vision of the past was deeply influenced by contemporary fears and pressures, and in the process of ostensibly preserving old cultural expressions they developed new ones. (McCann, 2004, p. 160)

McCann’s comment about the development of new cultural expressions is particularly relevant here. Among the musicians whose work can be viewed as responding to this revival was the composer Heitor Villa-Lobos (1887-1959), who Jobim both admired and met. Freeman writes that ‘*Choro* has played a prominent part in both the popular and classical music of Brazil’, noting that many of Villa-Lobos’ compositions were based on the choro, including his fourteen-part *Choro* series of pieces ‘composed for various instrumental ensembles from solo guitar to wind ensemble’ (Freeman, 2019, p. 37). Jobim’s admiration of Villa-Lobos is particularly noteworthy when considered in the context of Villa-Lobos combining popular music and classical

composition in his work, as well as referencing his Brazilian identity in his music. Jobim attempted similar fusions in his own music: this will be discussed at more length in Chapter 3.

Freeman notes some further characteristics of choro, which although not constantly present in choro compositions can be found in *Chega de Saudade*. The first of these is the A-B-A-C-A compositional structure, which Freeman links to early choro, an example of which can be found in *Carinhoso*, by the woodwind player and composer Pixinguinha (1897-1973), one of the best-known Brazilian choro musicians (Freeman, 2019, p. 37). Jobim himself recorded this composition on his 1970 album *Tide*, perhaps in an attempt to restate his Brazilian identity; this will be discussed in more detail in Chapter 3. Freeman also draws a parallel between the harmonic language of *Chega de Saudade* and choro, ‘where diatonic and non-diatonic chords can appear with equal regularity’, before quoting Mário Sève, who observes that ‘in *choro* the use of an instrumental introduction is common, particularly in compositions with lyrics’ (Freeman, 2019, p. 56). The instrumental introduction to *Chega de Saudade* has a melody not unlike that of choro, with fast improvisatory semiquavers outlining the harmonic progression.

1.4 Developing my interpretation of *Chega de Saudade*

My recordings of *Chega de Saudade* conducted as part of this research represent my efforts to develop my rhythmic facility in both bossa nova and Brazilian music more generally, while reconciling the technique required for these traditions with my sensibility as a jazz musician and cultural outsider to Brazil. The earlier recording of *Chega de Saudade* (performance 2.4) encapsulates my approach to performing the composition primarily from a jazz sensibility, while trying to introduce rhythmic techniques from Brazilian music that I had been practicing in the early stages of my research. My second recording (performance 6.3) represents a more integrated approach, layering different elements of jazz and Brazilian music that together constitute the bossa nova style as it is often performed today, in an attempt to find my own voice through developing my arrangement of the composition. This follows the pattern of Imitate-Assimilate-Innovate, commonly used in jazz education, which will be discussed in more detail in Chapter 4.

Upon embarking on this research I listened extensively to recordings from the bossa nova period, in order to identify a core body of repertoire and begin developing my fluency in the style. As well as drawing attention to the technical complexity of the music, this listening process also afforded greater perspective on my position in relation to the ‘insider/outsider’ dichotomy as described by Nettl earlier in this chapter. In the following passage Ken Prouty describes the power of listening to recordings as a means of generating community:

It might seem difficult to think of a single person listening to a recording as an engagement with a community. But when we consider the active role that listeners play within the processes of the continuum of recording-listening, we can, I believe, see that listening is not simply a passive act that serves to express an individual’s interest in the music. (Prouty, 2012, p. 40)

Prouty’s description resonates with the ‘active’ listening I carried out during this period of the research, with the view to assimilating the musical features of bossa nova, as well as elements of its cultural context, into my own artistic practice. At an early stage of this process I perceived the need to show my ability to keep a steady pulse in the music, playing highly syncopated rhythmic patterns on the piano while keeping the body relaxed. In his book *Groove* Tiger C. Roholt uses the term ‘perceptual grip’ to refer to the body’s capacity to feel a groove in the ‘right’ way, supported by ideas from Taylor Carman and Maurice Merleau-Ponty:

Notice that this feeling of the body tensing-up when obtaining a less than optimal perceptual grip, and untensing as perceptual equilibrium is approached, constitutes a particular and unusual category of feelings. One thing these feelings do is to alert one’s body to the rightness and wrongness of the body’s position as regards a perceptual task. This particular set of feelings is highly embodied. (Roholt, 2014, p. 98)

To use Roholt’s term, my ‘perceptual grip’ on the grooves commonly heard in bossa nova lacked confidence early in this research: it was necessary to develop practice techniques to rectify this shortcoming, beginning with extensive listening and repetitive practice moving to the music, feeling the grooves in the body before physically playing. Later, Roholt adds more detail on the nuances of rhythmic grooves and the importance of experiencing these nuances in the body, developing what he calls ‘the facility for groove’:

With our bodies, we must explore the music by engaging in certain movements that open up the possibility of experiencing a groove's feel. Understanding a groove, coping with it, dealing with it, "getting" it, means to hear a performance's rhythm and timing nuances *as* pushes, its late notes *as* pulls, and so on. This is what it means to correctly grasp the performance's rhythm and timing nuances (the first aspect of groove) in an engaged manner, to possess what I am calling the facility for groove. (Roholt, 2014, p. 107)

In these descriptions, Roholt makes explicit a number of tacet processes undertaken by practitioners to develop their rhythmic fluency. In my own case, it was necessary to become more familiar with the syncopation and rhythmic structures that underpin bossa nova, through listening and movement. The 'push and pull' Roholt identifies here is also directly analogous to the nuances of 'suingue' in Brazilian music.

In order to achieve more fluency in this area I transcribed particular rhythmic patterns and used exercises and playalongs from sources such as *OpenStudio*, to familiarise myself with typical rhythmic motifs in bossa nova. Taking a similar approach to my practice as a jazz pianist, I separated the elements of the music as bass movement, harmony and melody (either written or improvised), working on my fluency in different combinations of two of these elements simultaneously, keeping one constant while adding variation in the other. This follows the example of pianists such as Eliane Elias, who often improvises melodies in her right hand while providing rhythmic and harmonic support in the left hand based around a constant rhythmic figure or groove. A particularly challenging element of this practice is developing the independence between the hands in order to improvise freely while keeping the rhythmic figure and tempo constant, while also remaining relaxed in the body.

Some ideas from David Sudnow are also pertinent here. In *Ways of the Hand*, his description of his process applying rhythms felt in the body to his hands at the piano, directly correlates with my practice: 'the single thought most helpful for getting matters under consistent control, was to get the beat into the fingers and not let it merely be the foot and left hand's work' (Sudnow, 2001, p. 91). In this passage Sudnow is referring to improvising melodies in his right hand with the syncopation and rhythmic vitality that can be expected from competent jazz playing, articulated with a strong pulse with harmonic support from the left hand.

I recorded the first performance that appears in my Practice Portfolio in March 2021, having focussed exclusively on independent practice, listening and transcription for the first two years

of this research. Due to the lockdown restrictions of the COVID-19 pandemic, which were in place at this time, it was a solo performance captured as part of a recital, given online to camera. This performance will be discussed further in Chapter 4, as part of the development of my practice throughout this research. Partly deliberately, partly due to the social distancing restrictions of the time, I focussed my efforts on solo piano before expanding my concept to ensembles. This development in my practice from independent study to ensemble work follows the chronology Ingrid Monson outlines here, with specific reference to jazz improvisation:

The first thing an improviser must learn is a repertory of tunes that will serve as vehicles for improvisation. Next the student must learn to embellish melodies convincingly and master the melodic and harmonic language of jazz improvisation. Finally the improviser must learn to improvise in an ensemble setting and develop the ability to respond appropriately to the musical flow within the band. These aspects of improvisational learning are ongoing aspects of the improviser's relationship to the music. (Monson, 2002, p. 119)

The development of my fluency in the bossa nova style during the early stages of this research follows a similar chronology to Monson's description of learning jazz improvisation: initially learning repertoire, followed by learning to embellish melodies within the conventions of the style, before developing skills as an ensemble performer.

In the third year of my research I started playing bossa nova repertoire with other musicians and preparing repertoire for performance. Ensemble rehearsals constituted an opportunity to test my rhythmic, harmonic and improvisational fluency, applying the transcription, listening and independent practice I had carried out during the previous two years. Due to the nature of the piano as an accompanying and soloistic instrument in jazz, and after social distancing regulations were relaxed further, I maintained my focus on playing bossa nova in duo contexts, using my ability to perform bossa nova in this configuration as the main metric for my development. This allowed me to strike a balance between feeling more secure in my own playing with the help of rhythmic support from another musician, while also leaving space to experiment with improvising between different parts of the music in the piano, such as rhythmic bass or chord patterns in the middle and lower registers, or improvised melodic lines in the upper registers.

The solo piano arrangement of *Chega de Saudade* that forms the frame for this chapter (performance 6.3) is representative of my aims to reconfigure the familiar combination of jazz and Brazilian music influences on bossa nova, in a way that conveys my own journey of discovery within these genres. In reference to Brazilian music, I add elements of Choro and Partido Alto to the arrangement, using these two styles to provide contrast between two different sections. I also add a solo section and some modern jazz harmony to reference the jazz influence on the bossa nova style in general. I chose the keys of F minor, G major and F major for this arrangement. The composition is often performed in either D minor, as on the João Gilberto recording which many listeners still consider the original, or C minor, as on the 1995 recording by saxophonist Joe Henderson (1937-2001), released on the album *Double Rainbow*, from which I also took inspiration for my arrangement. These lower keys offer a tessitura for the melody which is more suitable for a lower vocal range or tenor saxophone. However, I felt transposing the arrangement to begin in F minor allowed me to make greater use of the middle register of the piano, also affording greater clarity to the melody above the accompaniment.

Adding another layer to the arrangement, I make direct reference to particular recordings of *Chega de Saudade* which have had an influence on this research. The first of these is a transcription of an improvisatory piano introduction by Herbie Hancock (b.1940), featured on Henderson's 1995 recording. Hancock's opening chords, with the chromatically rising top voice and alternating major and minor tonalities, are not far from some of Jobim's writing; in particular, the chromatically rising top voice in Hancock's chords are somewhat reminiscent of Jobim's *Inutil Paisagen*, a composition Hancock would be familiar with, as he featured it in his solo piano medley in the *Antonio Carlos Jobim & Friends* album, recorded live two years before this recording. Hancock concludes his introduction with a vamp on a suspended dominant chord a tritone away from the tonic key of the recording, in a witty subversion of expectation. While Hancock uses this vamp to prepare the presentation of the melody with a jazz swing accompaniment, I have incorporated a similar device in my arrangement and used it to prepare the Partido Alto rhythm of the first A section.

Partido Alto is an example of a term in Brazilian music that has multiple meanings depending on the context. From the perspective of jazz musicians, particularly those from outside Brazil, it is reasonable for Partido Alto to be considered a variant of samba, led by the bass instrument, that could possibly be applied to a funk groove. This association is largely due to the

composition entitled *Partido Alto* by the Brazilian jazz-funk fusion outfit Azymuth. *Partido Alto* is one of their most famous compositions, along with *Jazz Carnival*, both of which appeared on their 1979 album *Light As A Feather*.⁴ A lead sheet and rhythm section part for *Partido Alto* is included in *The New Real Book Vol. 1*, lending the composition more crossover notoriety with jazz students outside Brazil. The bassline from this composition (see Ex.8) was the main inspiration for the left hand in A sections of my arrangement of *Chega de Saudade*, with the emphases on beats 2 (on the beat) and 4 (syncopated). Employing this device allowed me to reference not only a musical device from samba, with its own intrinsic links to bossa nova, but experiment with a rhythmic feel that derives from a crossover between Brazilian traditions, jazz and funk music.



Ex.8: My transcription of the bassline from *Partido Alto* (heard at 01:17-01:22 on the 1979 Azymuth recording)

In order to create more momentum and textural contrast in the B section, as well as contrast between the A and B sections of my arrangement, I based the rhythmic pattern of the left hand on choro. Partly in reference to the multiple writers who have connected *Chega de Saudade* with choro, this accompanying figure also complements the melody and passing chords in the harmonic progression of the B section (see Ex. 9).



Ex.9: An example of the rhythmic pattern associated with Choro, arranged for a pianist's left hand

To create another layer of contrast between the A and B sections of my arrangement, I chose to modulate up a tone in the B section. This was intended to increase the impact of the shift from tonic minor to tonic major key in Jobim's original. It also pays homage to an arranging technique that can be heard on a number of recordings of Brazilian repertoire by pianist Eliane

⁴ The Azymuth album *Light As A Feather* is not to be confused with the 1973 album by Chick Corea and Return to Forever, also entitled *Light As A Feather*. Corea's album also constitutes an important crossover between Brazilian musicians and jazz musicians, as it features vocalist Flora Purim (b.1942) and percussionist Airto Moreira (b.1941).

Elias, whose modulations between sections create contrast and provide a vehicle for stimulating improvisation. An example of this is Elias' arrangement of *Garota de Ipanema*, from her album *Eliane Elias Sings Jobim*, released in 1996. In the context of my arrangement, the inclusion of this modulation technique inspired by Elias makes another connection between Jobim's original composed material and its development in the hands of practitioners who incorporate more improvisation in their work.

After the composed material is heard, I incorporated a soli section⁵ from a later recording of *Chega de Saudade* by Jobim appearing on the on the *Inédito* album, released in 1987. As will be discussed in chapter 3, on his own recordings Jobim often preferred to add a further composed melody over the same harmonic progression in place of an improvised solo, which would be the convention on a jazz recording. This particular melody by Jobim is reminiscent of choro, with its long phrases and the predominance of semiquavers. Incorporating Jobim's soli section followed immediately by an improvised section was intended to juxtapose Jobim's compositional approach with the jazz perspective of the performers who did so much to popularise his music.

⁵ The term 'soli section' is often applied to large ensemble jazz recordings but seemed appropriate here due to the density of the melody and the texture of multiple instruments playing in unison.

Chapter 2

Wave: bossa nova, jazz and myth-making

This chapter examines the development of bossa nova in conjunction with the wider jazz tradition, using the framework of myth and myth-making to interrogate certain perceptions and misconceptions about the genre. Although bossa nova's rapid rise in popularity in the late 1950s is well documented, it could be argued that much less attention has been paid to the conditions in which bossa nova flourished. The chapter therefore continues with an assessment of the social conditions of the bossa nova period in Rio de Janeiro, including the particular musicians who came together to develop the genre, their surroundings and the spaces they made music in, which I argue had a direct effect on the style. Ideas from Barthes and myth will also be used here to respond to the image of bossa nova that was exported despite a quite different reality in the country for many of its citizens. This is followed by a discussion of how *Wave* and the bossa nova style were very quickly adopted by jazz musicians abroad, as well as the politics of bossa nova's construction as a hybrid music which appropriates stylistic gestures from both jazz and Brazilian music.

My performance of *Wave* that forms the frame for this chapter (6.2) combines my own arranging figures with two others written by the German composer, arranger and orchestrator Claus Ogerman. Ogerman, a less discussed figure within the bossa nova genre, made some very important contributions to some key recordings through his arrangements and orchestrations. As well as being Jobim's arranger and conductor of choice for his own recordings, Ogerman has produced orchestrations for numerous other artists' bossa nova recordings. As well as the two orchestrations of *Wave* that I reference here, Ogerman also provided the orchestral parts for Jobim and Frank Sinatra's collaborative album *Francis Albert Sinatra & Antonio Carlos Jobim* (1967), as well as orchestrating albums by Astrud Gilberto (1940-2023) and Diana Krall (b.1964). This arrangement aims to develop the principle of combining different historical versions of the same piece, similarly to my arrangement of *Chega de Saudade* as discussed in Chapter 1, while also adding in my own arranging decisions. This is also a development of the earlier performance of *Wave* in my Practice Portfolio (4.4), which is based on a note-for-note transcription of Jobim's 1993 live performance, later released in 1996 on the *Antonio Carlos Jobim & Friends* album.

2.1 Bossa nova historiography and definitions of myth

Using the idea of myth and myth-making as a frame for my historical account of the bossa nova period enables the reader to perceive the different competing ideologies that are at play in source material, as well as developing the ideas in the previous of chapter of bossa nova as a semiological system. It will also be used to illustrate some of the following key arguments I make in this chapter:

- Histories of bossa nova are often incomplete or clouded by the ideology of the writer resulting in romanticised portrayals of the period and a lack of definitive historical account of the music's development.
- Bossa nova was not yet a fully formed musical style before it was co-opted by outside forces, such as the international jazz and popular music markets and commercial enterprise: this has resulted in there being no definitive set of parameters to define the genre.
- The lived experience of young middle-class Brazilians is integral to the bossa nova period; a deeper understanding of these conditions will generate a more nuanced interpretation of the repertoire.
- The musicians of the bossa nova period were not as cohesive a group, either socially or musically, as they are often portrayed.

The principal source in developing the theoretical framework for this chapter is Barthes' essay *Myth Today*, first published in 1957 as part of *Mythologies*. *Myth Today* stands out in this otherwise slim volume as a lengthy essay presented alongside otherwise much shorter analyses of phenomena in popular culture of the day, none of which exceed a few pages in length. In an interesting coincidence, a number of the sources used in the development of the frame for this chapter date from a similar era to the bossa nova period. Barthes' *Mythologies* was first published shortly before the first bossa nova recordings began to appear, while *Elements of Semiology* dates from 1964, as bossa nova was beginning its worldwide dissemination as a subgenre of popular music. The theories of myth in this chapter are supported by ideas from a journal published in 1959, the same year that João Gilberto's landmark bossa nova album *Chega de Saudade* was released.

Mark Schorer claims that the definition of myth ‘must be both broad and loose, for myth operates universally and diversely’ (Schorer, 1959, p. 359). In a similar sense to Schorer’s description, myth will be used in this chapter to mean something both specific and more general. As the principal framework for this chapter, the word ‘myth’ will be used in the Barthesian sense, as part of a semiological system conveying a particular ideology. However, elsewhere ‘myth’ will also be used more generally, to refer to something closer to Schorer’s own definition: ‘a large, controlling image that gives philosophical meaning to the facts of ordinary life; that is, which has organizing value for experience’ (Schorer, 1959, p. 360). I contend that this simultaneously broad and narrow definition of myth is applicable to bossa nova: as previously discussed, depending on the context, ‘bossa nova’ can refer specifically to the musical innovations of a small group of Brazilians over a short period in late 1950s Rio de Janeiro. Elsewhere the term can refer to the internationally known musical genre that, depending on the performer, can be considered a subgenre of jazz, popular or, in some circles, even world music.

In *Myth Today*, Barthes lays out his conception of myth as a type of speech, going on to clarify that this kind of speech ‘can consist of modes of writing or of representations; not only written discourse, but also photography, cinema, reporting, sport, shows, publicity, all these can serve as a support to mythical speech’ (Barthes, 2009, p. 132). In this chapter I argue that this multi-modal conception of mythical speech is highly analogous to the bossa nova genre, which is used to convey what I interpret as messages about Brazilian life and culture. These messages are conveyed through the music itself as it was made during the bossa nova period in Brazil, as well as the self-image of the Bossanovistas during this period. There are also the ways in which bossa nova contributed to the ongoing debates in Brazil about national and cultural identity, portraying a particular image of Brazil for both its own citizens and listeners abroad. This process is continued by subsequent appropriations of bossa nova repertoire and style by other musicians and other commercial factors.

When trying to construct a rigorous history of the bossa nova period, there are numerous pitfalls as the histories are incomplete. This is partly due to the comparatively small body of rigorous scholarship and literature on the music, exacerbated by bias in historical and anecdotal accounts of the bossa nova period. For example, although the fundamentals are generally agreed upon in existing literature, there is no definitive account of how the term ‘bossa nova’ itself came into common use. According to Castro, one of the first times the new musical style

was referred to as ‘bossa nova’ was in 1958 by Moysés Fuks in his advertisement for a ‘a bossa nova evening’. Organised by the University Hebrew Group of Brazil, this event featured many key musicians in the emergence of bossa nova, including singer Sylvia Telles (1934-1966) and guitarist Roberto Menescal (b.1937), although no programmes from this concert have survived (Castro, 2000, p. 150). Suzel Ana Reily, while acknowledging the ambiguities surrounding this narrative, broadly supports it, citing further versions of the story from Brazilian music historian (and infamous critic of bossa nova) Jose Ramos Tinhorão, as well as in the five-volume bossa nova songbooks published by Almir Chediak. She also makes specific reference to the role of lyrics to *Desafinado* in popularising the phrase in conjunction with the style:

A few months after João Gilberto introduced the song [Desafinado] to the middle-class youths of Rio, the term ‘bossa nova’ appeared on a poster – allegedly designed by Moysés Fuks [...]. It announced a show involving many exponents of the emerging movement and read: ‘Today, João Gilberto, Silvinha Telles and a “Bossa Nova” group [...]. Ronaldo Bôscoli, the journalist of the movement, picked up on the term and started using it in his stories [...]. It caught on, and thereafter it came to designate a distinct musical style, and its former usage faded into oblivion. (Reily, 1996, p. 2)

Borge also makes reference to Bôscoli’s role in the coining of the term, adding that ‘after the success of the first annual “samba session” hosted in August 1959 by the College of Architecture at the Pontifical Catholic University of Rio de Janeiro [...] Bôscoli chose to promote the music of Jobim, Gilberto, and others as bossa nova (roughly, “new way”) rather than Brazilian jazz, *sambalanço*, or *samba moderno*’ (Borge, 2018, p. 116). With a lack of precise historical detail at hand, listeners and practitioners are often required to rely on their imagination or the mythology surrounding bossa nova to complete their concept of bossa nova history. This shares parallels with Harry Levin’s description of working with myths, where we as readers ‘rely on imaginative constructs to fill in the gaps of our knowledge’ (Levin, 1959, p. 225). Although Levin is referring to Plato’s myths in this extract, it is often incumbent on bossa nova scholars and practitioners to exercise a similar process for their own understanding. Using Barthes’ logic, the incomplete history of bossa nova is also particularly susceptible to being mythologised: ‘in general myth prefers to work with poor, incomplete images, where the meaning is already relieved of its fat, and ready for a signification, such as caricatures, pastiches, symbols, etc.’ (Barthes, 2009, p. 151). In the case of bossa nova, the signification Barthes refers to can take numerous forms, such as the imagery of the sun, sea and the beauty of Rio itself in the lyrics to

bossa nova repertoire, as well as the appropriation of older Brazilian music to create the genre, elements of which could be likened to pastiche.

Barthes' characterisation of myth as a '*second-order semiological system*' has also had a significant influence on this research:

It can be seen that in myth there are two semiological systems, one of which is staggered in relation to the other: a linguistic system, the language (or the modes of representation which are assimilated to it), which I shall call the *language-object*, because it is the language which myth gets hold of in order to build its own system; and myth itself, which I shall call *metalanguage*, because it is a second language, *in which* one speaks about the first. (Barthes, 2009, p. 138)

In the previous chapter I discussed the idea of likening the bossa nova style to a language system. Adopting the terminology used by Barthes here, if the bossa nova style is its own linguistic system, or *language-object*, it is then co-opted by myth in the creation of the *metalanguage*, in this case the international perception of bossa nova.

There are a number of implications to this reading of bossa nova through the frame of myth-making. For example, bossa nova also arguably has less of a political ideology than the popular music of Brazil both predating and succeeding the bossa nova period, in which artists sought to confront social injustices in the content of their songs. In contrast, bossa nova is remembered as a music defined by its coolness and optimistic outlook. This shares parallels with Barthes' characterisation of myth as 'depoliticised speech', a process which Barthes describes as 'exactly that of bourgeois ideology' (Barthes, 2009, p. 168). Framing bossa nova as a vehicle for bourgeois ideology will be discussed in more detail in the next section.

Moreover, multiple scholars have drawn attention to the fact that the Bossanovistas were not as cohesive a group as they have been portrayed either in historical accounts, or in the mythologised image of bossa nova in listeners' and practitioners' imagination. In *The Uses of Disorder*, Richard Sennett identifies the phenomenon of groups of people, primarily in affluent urban communities, creating an imagined group identity for themselves. Appropriately in the context of this research, Sennett names this phenomenon 'the myth of community', the roots of which he explains in the following passage:

The feeling of a common identity [...] is a counterfeit of experience. People talk about their understanding of each other and of the common ties that bind them, but the images are not true to their actual relations. But the lie they have formed as their common image is a usable falsehood – a myth – for the group. (Sennett, 2021, p. 36)

A number of the social phenomena identified by Sennett in *The Uses of Disorder* are analogous to this research, particularly when read in conjunction with Barthes' theories of myth. Sennett using the term 'myth' to mean a 'usable falsehood' also has a great deal of application for this research. In the next section I examine the relationships between the Bossanovistas, observing how the group was less cohesive than it is often portrayed, both musically and socially. The differences in approach and ideology between the Bossanovistas is more apparent during the 1960s, after most of the group had left Brazil and the bossa nova style had become an international phenomenon. Sennett's theory can be used here to support this idea, in particular his analogy of the journey from adolescence to adulthood to chart the progress of a group of individuals forming a 'myth of community' for themselves, only for the group ties to fail in adulthood. This logic can also be directly applied to the Bossanovistas and will be discussed at more length in the next section.

2.2 Myths of optimism and community during the bossa nova period

In his writings on late style, Edward Said suggests that 'to locate a beginning in retrospective time is to ground a project [...] in that moment, which is always subject to revision' (Said, 2006, p. 4). Said's use of the term 'project', is also an appropriate description for the bossa nova period as a whole, reflecting the experimental nature of the musicians' activities during those crucial years in Rio, during the late 1950s and early 1960s. This chapter also considers Said's caveat that the project is 'always subject to revision': how a closer inspection of the relationships between the musicians that developed the bossa nova style and the political implications of their work might inform a contemporary reading of the bossa nova period.

In January 1956, Juscelino Kubitschek became President of Brazil, a position he would hold for the next four years, presiding over the country during the first part of the bossa nova period and attempting to generate significant industrial progress for the Brazilian people. Pereira notes

that while ‘the period of the Kubitschek presidency was not without its difficulties’, citing Kubitschek’s struggle to finance his ambitious plans, inflation, international cold war tensions, poverty and inequality, ‘the JK years are remembered fondly by many Brazilians because they seem to represent a time when Brazil made its mark on the world stage’ (Pereira, 2020, p. 44). This provides important context for the surroundings of the Bossanovistas, who would go on to pioneer the genre during this period.

In her description of what she refers to as ‘the bossa nova period’, Priore argues that ‘the late 1950s was [sic] conducive to bossa nova, because under the leadership of progressive president Juscelino Kubitschek, the atmosphere of the country was optimistic’, drawing a connection between her view of the bossa nova period and the ‘sophisticated, cool, naïve, and light-hearted’ nature of the genre (Priore, 2008, p. 109). Priore’s description, while useful historical evidence, comes across more as a personal recollection or opinion rather than intending to represent the view of all Brazilians in the 1950s. As ‘a native Brazilian who was born after the “golden years” of bossa-nova movement, who lived through the harsh military government, and was politically involved in the student movement of the 1970s [...]’ (Priore, 2008, p. 110), her nostalgia for the both the music and politics of the bossa nova period is understandable.

In the following passage, McCann offers more detail on the factors that helped to generate the musical innovations of bossa nova, partly echoing the optimistic mood as described by Priore, while also pointing out some of the nuances which might not appear in overly romanticised portrayals of this period of Brazilian history:

In the late 1950s and early 1960s, Rio de Janeiro was a place of endless musical invention and visual delight. It was a place where old social hierarchies seemed to be crumbling, where racial relations seemed not only amicable but generative, where winning the World Cup and making brilliant music was something Brazilians did because they couldn’t help themselves. Even at this time, this was partly an illusion. Rio was then, as now, a city of catastrophic inequality and racial injustice. But the musicians who created bossa nova were not wrong in seeing the late 1950s and early 1960s as a moment of cultural invention and real social achievements. Bossa nova grew out of and expressed the aspirations of that brief, golden period. (McCann, 2019, p. 6)

McCann's account encapsulates the atmosphere of progress and modernity in Brazil under Kubitschek which the music of the early bossa nova movement evokes. Herein lie some key details in the narrative of bossa nova's rise to popularity as outlined in this thesis: a short-lived period of experimentation by a group of primarily young, white, middle-class Brazilians responding to their specific geographical location and cultural environment, followed by a much longer period of worldwide dissemination, imitation and commodification of the genre, while musical trends in Brazil moved on to reflect the tougher political reality for many of its citizens.

The theme of optimism pervades many accounts of the bossa nova period. Sheldon Maram suggests that Kubitschek himself was in a large part responsible for this: 'through his energy, symbolism and speeches and writings, Kubitschek helped mold an optimistic attitude about Brazil's future' (Maram, 1990, p. 40). Maram goes on to reveal some more detail about Kubitschek, claiming that 'Kubitschek thrived on programs that produced highly tangible results in a relatively short time: a new capital city, an automobile industry, new roads, and the like. Projects that tended to be regarded as building up traditional areas or that did not construct physical objects tended to be neglected' (Maram, 1990, p. 41). Maram's account of the selective approach to development projects under Kubitschek implies that certain sectors of Brazilian industry and indeed society were left behind in the constant striving for progress, bringing the optimism that characterises into question. Rafael Ioris confirms this in his article detailing the labour disputes among industrial workers during Kubitschek's administration. Ioris draws attention to the rising cost of living for industrial workers during this period, resulting in the coining of the phrase *Carestia* 'to refer to the rising cost of living and the consequent decrease in the living standards of workers, particularly in the large urban centres' (Ioris, 2012, p. 262). Ioris also offers an alternative vision of this period, in contrast to the optimistic atmosphere described by Priore, among others. After detailing a succession of labour disputes between 1956 and 1960 he proposes the following summary:

Given all these historical events, the transformative years of the Kubitschek government were clearly defined by the presence of an increasingly active and assertive urban labour movement that did everything in its power to have its demands and views taken into consideration by the federal government. In most cases these actions included massive inter-union strikes and large public gatherings, including neighbourhood and student associations, so that the 'fight against carestia' could be won. (Ioris, 2012, p. 277)

While an exhaustive analysis of working conditions and social class differences during the bossa nova period falls outside the scope of this thesis, the alternative view offered by Ioris here presents an interesting juxtaposition to the optimism peddled by many other historical accounts. As mentioned previously, bossa nova repertoire, while reflecting the optimism of the period among the Brazilian middle-class, it does not convey this harsher reality experienced by the working class. This brings us to the myth of optimism in bossa nova.

Acknowledging the well-known Brazilian music critic José Ramos Tinhorão in her analysis, Reily confirms the divide between upper and lower social classes in Brazilian society. In the following passage she also points out that the Bossanovistas as members of the urban middle class were able to feel the benefits of the industrial progress of the period, while remaining insulated from the difficulties faced by the working class:

In this era of national euphoria the urban middle class centred their preoccupations on making the most of the modern conveniences industrialisation had brought them. By now the lower and upper social classes of Rio had become spatially isolated from one another [...], and for the first time in Brazilian history a new generation had grown up with only a superficial experience of inter-class contact, often restricted only to their interactions with domestic servants. Youths that grew up within this context lived a carefree existence of sun, beaches and romance, secure in their belief that Brazil was finally taking its place on the international scene. The combination of dramatic social change and the prevailing optimism of the era created new aesthetic values for which there were no immediate national models; the search was on to fill this vacuum. (Reily, 1996, p. 5)

Reily's portrayal of the Bossanovistas' experience in connection with their aesthetic values, as well as having significant influence on this research, demonstrates the need for further work in the area of the sociological side of the bossa nova period. She also raises a number of points here which are pertinent to the development of bossa nova, and by extension interpretations of the genre by contemporary scholars and practitioners. The isolation Reily observes between the Bossanovistas and those from less privileged backgrounds, both socially and spatially in city spaces, shares parallels with some of Sennett's analysis of affluent communities in newly industrialised urban areas: 'with the advent of large sectors of the urban population achieving modest wealth for themselves, those desires for coherence, for structured exclusion and internal sameness, can be played out. Whole urban regions can be divided by class, by race, by ethnicity [...]' (Sennett, 2021, p. 48). Considering the patterns Sennett observes here draws more

attention to the locations in Rio that shaped both the Bossanovistas' experience of Brazilian society and their representation of it in the bossa nova repertoire. As will be discussed at more length in Chapter 3, many of the Bossanovistas lived close to one another in the affluent South Zone, specifically in the Copacabana and Ipanema neighbourhoods, where many of the venues they often performed in were also situated. Considering this context through the lens of Sennett's analysis highlights once again the specificity of the social conditions the Bossanovistas experienced, without which the bossa nova genre arguably would not have developed in the same way. The youth of the Bossanovistas is also a factor here. Their isolation from other groups of society, specifically those of different social classes, even if unconscious, is analogous to Sennett's description of adolescents forming a purified identity:

In this way, the adolescent can sustain a purified picture of his own identity: it *is* coherent, it is orderly, it is consistent, because he has learned how to exclude disorder and painful disruption from conscious consideration. In this way, forging a coherent identity, by destroying the intrusion of historical experience, by refusing to let it be anything other than what one wants it to be, dissipates the tension in the unequal time scales of growth during adolescence. (Sennett, 2021, p. 21)

Reily's portrayal of the Bossanovistas lived experience, whose 'carefree existence' and 'superficial experience of inter-class contact', insulating them from social issues experienced by those less fortunate, could be said to result in a purified identity, both for themselves and the music they generated during this period (Reily, 1996, p. 5). It should also be noted that the Bossanovistas did not hide the privilege of their upbringing in the bossa nova repertoire they composed. If anything, the opposite is true, in another detail analogous to Barthes' concept of myth:

Myth does not deny things, on the contrary, its function is to talk about them; it purifies them, it makes them innocent, it gives them a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact. (Barthes, 2009, p. 171)

Particularly when considered in the context of the periods of turmoil and political repression in Brazil both before and after the bossa nova period, as well as the social injustices that continued throughout these years, the image of Brazilian society portrayed in bossa nova repertoire could certainly be described as purified, or innocent, leaving it ready for export to music markets

abroad. However, towards the end of the bossa nova period there arose a creative restlessness or a need to reach more of the Brazilian public through their songs, even among the Bossanovistas themselves.

The last two years of the bossa nova period also coincide with the genre starting to fragment into other subgenres. While bossa nova often featured vocalists and guitars most prominently, there was also a movement that came to be known as ‘samba jazz’ featuring primarily instrumental ensembles, most notably using the piano trio format. Among other scholars, David Treece identifies the year 1962 as the beginning of a new protest song movement, similar in sound to the first bossa nova recordings but set apart from the genre by some scholars for its more overtly political lyrical content. Early examples include *Influência do Jazz*, a song by Carlos Lyra which lampooned the influence of American music and culture on Brazilian popular music. In 1964, Nara Leão released *Opinão de Nara*, which would help usher in a new strand of bossa nova with a stronger political agenda and clearer identity. Treece quotes Leão herself on her manifesto for her own music from the mid-1960s onwards:

Enough of Bossa Nova. No more singing some little apartment song for two or three intellectuals. I want the pure samba, which has much more to say, which is the expression of the people, and not something made by one little group for another little group . . . I don’t want to spend the rest of my life singing “The Girl from Ipanema” and, even less, in English. I want to be understood, I want to be a singer of the people. (Treece, 2013, p. 133)

Although Leão’s family home was a pivotal space in the creation of bossa nova, her characterisation of the genre here suggests a certain frustration with the way the genre is often portrayed. It gives weight to the image of bossa nova as a music pioneered in apartments among an exclusive group of individuals. While these conditions were crucial to the sound of the Bossanovistas’ explorations of the bossa nova period, artists such as Leão had creative visions beyond these limited parameters. Leão’s comments also seek to reverse another social phenomenon observed by Sennett elsewhere in his output, in this case specific to performance spaces in cities:

In cities there are three kinds of space in which performances occur. These are the open stages, closed stages, and hidden stages. The three spaces are more than background

settings. They shape how performers perform, and how spectators spectate. (Sennett, 2024, p. 61)

It is possible to narrate the development of the bossa nova style as a progression of Brazilian music through these three stages of performance space. This process begins with ‘open stages’, outdoor public spaces where samba could be performed outdoors to a large audience who could participate such as by singing and dancing, to music that conveyed their social reality. This is followed by the ‘hidden stages’, small venues and clubs where the bossa nova style began to emerge, performed to a smaller and more private audience composed of fellow musicians and members of the public. Finally, the bossa nova style was arguably pioneered on ‘hidden stages’, in the Bossanovistas’ own homes, performing to each other alongside a small number of close associates. With each progression from one stage to the next, bossa nova became more isolated from the Brazilian public, representing only the lives of the Bossanovistas and those in their social class. In a strange paradox, it was at this final stage of the genre’s development, where in this reading it was at its most private, that it exploded on the international scene. These ideas will be revisited in Chapter 3, where I consider the impact of performance space on bossa nova and Jobim’s compositions.

By 1964, the imagery and subject matter commonly featured in earlier bossa nova repertoire no longer described the reality of Brazilians in Brazil, having become more of a nostalgia piece or historical artifact. However, this image of pre-dictatorship Brazil continued to be sold in the proliferation of bossa nova recordings made outside Brazil from the mid 1960s onwards, including by many Brazilians who had moved abroad. One example of these recordings is *Getz/Gilberto*, recorded in New York and released in 1964. McCann claims that, although it may have cemented the popularity of bossa nova abroad, ‘*Getz/Gilberto* was not widely celebrated in Brazil. When it came out in March of 1964, it seemed behind the times.’ McCann goes on to note the timing of the album’s release as well as its overall sound world as possible factors contributing to its relative unpopularity in Brazil: ‘It captured a sound typical of the first wave of bossa nova, which lasted in Brazil roughly from 1958 to 1962. By early 1964, Brazil was in full scale political crisis, leading to a right-wing military coup on March 31 of that year. That crisis changed the world of popular music’ (McCann, 2019, p. 5).

McCann goes on to note that a lack of awareness of the political reality in Brazil, combined with the romanticised image of Brazil evoked by bossa nova, aided the marketability of the *Getz/Gilberto* album:

For international fans, Brazil's political crisis passed largely unnoticed. It may even have helped that the Rio evoked on the album – sensual, relaxed, a garden of tropical delights – did not match the latest news reports from Brazil. The fantasy of Rio mattered more than the reality. It did not matter to international listeners that this particular version of the fantasy was crafted in A&R recording studios on West 48th Street in Manhattan (McCann, 2019, p. 6).

As McCann states, international listeners were attracted to the 'the fantasy of Rio' rather than the political reality. In many ways, the fantasy McCann refers to is still linked to the repertoire now, although the genre has long been removed from its original context. In Barthes' words, 'all that is left for one to do is enjoy this beautiful object without wondering where it comes from' (Barthes, 2009, p. 179).

While following the genre's rise to international fame of in the early 1960s, readers can be conscious of the disconnect between the aesthetic of bossa nova repertoire and the political reality in Brazil, as well as the changes in the style as it was adopted abroad. However, a closer examination of the bossa nova style and the Bossanovistas themselves would suggest that the group was not as cohesive as some accounts might suggest. Using Sennett's terminology, it could be argued that the bossa nova style, and the aesthetic values of the Bossanovistas more broadly, have been purified by the myth of community:

The image of the community is purified of all that might convey a feeling of difference, let alone conflict, in who "we" are. In this way the myth of community solidarity is a purification ritual. [...] Involved here is the collapsing of the experiential frame, a condensing of all the messy experiences in social life, in order to create a vision of unified community identity. (Sennett, 2021, p. 36)

Sennett's ideas here share parallels with Barthes' description of purified images in myth. While it is true that the Bossanovistas were connected in social circles by friendship and shared class experience, often having known each other since childhood, the reality of the genre they created

is more nuanced than it often appears in mythologised portrayals of their innovations. In the conclusion to her article, Priore differentiates between the stylistic approaches of Tom Jobim and João Gilberto in the formation of the bossa nova style:

Bossa nova as a historic style (1958-1964) has two distinct lines of approach: one by Tom Jobim and another by João Gilberto. The questions that arose regarding bossa nova's authenticity as a distinct Brazilian expression can be reformulated as how much of foreign influence the two approaches carry: Jobim's more, Gilberto's less. From the Jobim approach, bossa nova spread around the world as a true form of world music, resembling closely cool jazz and drawing a larger number of practitioners. [...] Gilberto's approach favors the overall sound, without calling attention to one aspect of the music more than another. (Priore, 2008, p. 125).

This separation of approaches has had a significant influence on my concept of the bossa nova style, which I have gone onto apply in the practical element of this research. Priore's illustration of a fundamental difference, or even contradiction, that goes to the heart of the bossa nova genre, is particularly instructive for scholars and practitioners outside Brazil, allowing them to develop a more nuanced concept of the genre. Embracing the fundamental contradiction of the style can be supported by Treece's concept of 'suspended animation', where the style sustains a permanent, unresolved tension' between these two approaches (Treece, 2013, p. 47). Although Treece is referring to notions of musical time in this passage, this same thinking can be applied to navigating the difference between Gilberto and Jobim's approaches to the style. This concept offered by Treece will be revisited in Chapter 3.

Priore's logic can also be extended beyond 1964, to encompass Jobim and Gilberto's careers after the bossa nova period, where their differences in musicianship and approach are even more apparent. While Jobim continued to push stylistic boundaries in his composition, seeking out further collaboration and fusion between bossa nova and other genres, Gilberto concentrated on solo performance for much of his career beyond the early 1960s. Ratliff uses Gilberto's 1973 self-titled album to exemplify this direction of Gilberto's career, claiming that the very sparse texture of Gilberto's voice and guitar with minimal percussion 'is the closest to the ideal of his performances, and it set a model for how his voice would later be recorded', adding that this recording 'went far beyond the intimacy of his first recordings in the late 1950s' (Ratliff, 2016, p. 63).

There is plenty of evidence to support the difference in Jobim and Gilberto's approaches, as well as there being the possibility of making a compelling argument for treating their musical contributions as separate entities. However, their collaborative efforts went on to define the bossa nova genre, thus presenting a conundrum for scholars and practitioners. My own response to this conundrum is to embrace the subjectivity of my enquiry, which has meant embracing my positionality as a jazz pianist from outside Brazil. It is perhaps for this reason that I feel more of an affinity with Jobim's more universal approach to music-making, which lends itself more readily to crossover and hybrid forms; I expand on this further in Chapter 4.

2.3 Wave and bossa nova as jazz subgenre after 1959

1959 was thus a key year for the development of bossa nova, featuring the release of the and *Chega de Saudade* album as well as the film *Orfeu Negro*, or *Black Orpheus*, featuring songs by Jobim and Vinícius de Moraes in its soundtrack that would become staples of bossa nova repertoire. Castro notes that the film featured 'the primary ingredients' for bossa nova: 'Jobim's music, Vinícius [de Moraes]'s lyrics, even the guitar beat (produced by Roberto Menescal, accompanying Agostinho dos Santos on "A felicidade")' (Castro, 2000, p. 167). Some recent scholarship has highlighted the international attention the film brought to Brazilian culture. In *Tropical Riffs*, Jason Borge points out that the film 'introduced a large international public' to Jobim and de Moraes' songs, as well as 'usher[ing] in a newfound enthusiasm for things Brazilian in North America, Europe, and elsewhere', with its 'deft combination of high production values and on-location footage shot in Rio de Janeiro during Carnival' (Borge, 2018, p. 120). Similarly, Goldschmitt points out that 'the breakout success of *Orfeu Negro* and its soundtrack also tinged the mediation of bossa nova among Anglophone publics. Even though the music was mostly created by white, middle-class Brazilians in Rio de Janeiro's South Zone, its mediation through the film conveyed a vague sense that bossa nova was Other while also expressing the cosmopolitan aspirations of the musicians who created it in the South Zone' (Goldschmitt, 2020, p. 30).

From 1959 onwards, more jazz musicians began to visit Brazil, often staying and performing at Rio's Copacabana Palace hotel, in the surroundings that inspired many bossa nova compositions of the period. Castro also highlights the importance of this trend as a key factor

in the rise of bossa nova abroad, including the visits of Sarah Vaughan, Nat “King” Cole and Billy Eckstine in 1959, Lena Horne, Sammy Davis Jr and Charlie Byrd in 1960 and Herbie Mann in 1961. (Castro, 2000, p. 241). Shortly after this, recordings of bossa nova repertoire made in the United States with all-American bands began to proliferate. 1962 alone saw an explosion of recordings of bossa nova repertoire by American musicians, including Herbie Mann’s *Do The Bossa Nova with Herbie Mann*, as well as two albums both entitled *Big Band Bossa Nova*, by Quincy Jones and Stan Getz respectively. Then, on 21st November that same year came the *Bossa Nova at Carnegie Hall* concert, which Borge claims ‘launched the international careers of several of the participating musicians, including Menescal himself, Carlos Lyra and Sérgio Mendes, and greatly elevated those of others, namely Jobim, Gilberto, and Bonfá’ (Borge, 2018, p. 119).

While the Carnegie Hall concert undoubtedly increased the audience for bossa nova, the American press were already promoting the genre and its commercial possibilities before the concert. Borge illustrates this phenomenon using the coverage of the genre by *Billboard* magazine, including a double-page spread published in October 1962 entitled *Is Bossa Nova the New Twist?*, which highlighted the recorded contributions of American jazz artists but paying minimal attention to Brazilian artists who helped develop the genre (Borge, 2018, p. 119). Borge goes on to argue that ‘If the tone of the spread was one of exploitation and fad potential, *Billboard*’s coverage documented the extent to which bossa nova had already established itself as a transnational idiom prior to the Carnegie Hall show and well before the celebrated 1964 *Getz/Gilberto* album (Borge, 2018, p. 119). This portrayal echoes Goldschmitt’s reading of the American press seeking to use bossa nova for its potential as a fad with commercial appeal to be capitalised upon.

While the Carnegie Hall concert did not single-handedly ensure the international popularity of bossa nova, the genre had undertaken a new international identity around 1962. That year also saw the recording sessions for *Getz/Gilberto*, although the album would not be released for another two years. Jobim, who plays piano on the album, is credited as the primary musical director of the sessions, having also composed most of the songs on the album. A notable addition to the personnel on this album is Astrud Gilberto (1940-2023), at that time married to João Gilberto, who sings in English on two tracks without having sung professionally before these recording sessions. Of these two performance contributions by Astrud Gilberto, *The Girl From Ipanema*, would go on to be the most famous song associated with the bossa nova genre.

In a move positioning the recording more for the international market, the album's producer Creed Taylor (1929-2022), made a single version of *The Girl From Ipanema* which cuts out João Gilberto's verse in Portuguese, leaving only the English lyrics, a key decision which has direct implications for the positioning of bossa nova as a Brazilian music, or as an international subgenre of jazz. Astrud Gilberto would go on to an international singing career following the runaway success of *The Girl From Ipanema*, a song she would be associated with for the remainder of her career.

In the following paragraph from his *History of Jazz*, Gioia illustrates the popularity and influence of Getz's bossa nova recordings, culminating in the release of *Getz/Gilberto* in 1964, as well as the perception of bossa nova by jazz musicians outside Brazil as a fad to be capitalised upon:

Getz may not have been the first to recognize the jazz potential of this music – Antonio Carlos Jobim's compositions and João Gilberto's vocals had attracted many admirers since their initial Rio de Janeiro recordings from the late 1950s – but no one did more to bring it to the attention of audiences outside Brazil. Getz's 1962 recording of "Desafinado" eventually reached number fifteen on the *Billboard* single charts, and his *Jazz Samba* LP remained on the album charts for over a year, briefly capturing the top position. Quick to capitalize on this success, Getz released several other bossa nova recordings, as did a host of other jazz musicians, anxious to benefit from the Brazilian fad before it faded. In the summer of 1964, just when it seemed as if the public's appetite for the new sound had been sated, Getz achieved an even more celebrated hit single with "The Girl from Ipanema." The *Getz/Gilberto* LP climbed to number two on the charts, kept from the top spot only by the Beatles. (Gioia, 2011, p. 261)

It is noteworthy that during this time the bossa nova style took on a different significance as it had entered international popular music markets. The genre as a whole had lost its appeal with the youth in Brazil, with whom it had previously been associated. Echoing McCann, Goldschmitt points out that one audience was replaced by another in the international sphere: 'Bossa nova underwent a sea change in the mid-1960s as teenagers cast it aside for rock and soul. When it lost its cross-generational appeal, it continued to create important meanings for adult listeners in the North Atlantic' (Goldschmitt, 2020, p. 52). This observation presents an interesting connection with Sennett's analogy of communities reaching adulthood referenced in the previous section.

As various scholars have pointed out, many of the key architects of the bossa nova genre began to leave Brazil during the 1960s, either to advance their careers abroad or to avoid the heavy censorship of the arts that was implemented by the military dictatorship. Castro lists many of the key musicians from the initial bossa nova boom who had left Brazil By 1967, among them João Gilberto, Sérgio Mendes, João Donato, Carlinhos Lyra, Vinícius de Moraes and Jobim himself (Castro, 2000, p. 322). Looking at Jobim's albums from the mid-1960s onwards, it is reasonable to conclude that while spending more time in the United States, specifically Los Angeles in the mid- to late-1960s, Jobim sought to take advantage of the commercial possibilities the newly broadened genre afforded. A number of factors would suggest this, including Jobim's increased tendency to compose alone in the 1960s rather than in collaboration with others. This period resulted in more instrumental music, possibly revealing an increased influence of American music and audiences. Jobim also made some key connections that would greatly increase his international profile, as well as strengthening the link between himself, his music and the jazz tradition. The most obvious example of this is the album he made with Frank Sinatra. Jobim's collaboration with Sinatra is regarded by some as a high watermark in the history of bossa nova: Castro ends his book with this recording, portraying it as the conclusion of the movement.

We now turn to Jobim's composition *Wave*, which will form the framework for demonstrating the connections between the bossa nova style and the jazz tradition after the bossa nova period. Elements of the composition's form, melody and harmony will be discussed here, with specific reference to the hybrid of musical styles they reference or evoke, drawing examples from recordings of *Wave* by a number of practitioners between the late-1960s and late 1990s. Some historical details surrounding the composition and first recording of *Wave*, as well as particular stylistic features of its construction, present some key questions about how bossa nova can be interpreted by jazz musicians. The first recording of *Wave* was released in 1967, on Jobim's own album of the same name. As Gioia points out, this places the composition outside the original bossa nova period in Brazil: "Wave" did not arrive on the scene until after the bossa nova fad was over, so it never received the crossover airplay of some other Jobim tunes. Yet it is even more popular with musicians than many of the composer's hits' (Gioia, 2012, p. 448). According to his sister's biography, Jobim composed *Wave* in August 1966 during his stay at the Sunset Marquis Hotel in Los Angeles, while he waited to start the recording sessions with Frank Sinatra which would result in the album *Francis Albert Sinatra & Antonio Carlos Jobim*. (H. Jobim, 2011, p. 149). Helena Jobim adds that the *Wave* album was recorded in New York the

following year, noting that during these sessions ‘Tom recorded for the first time his music influenced by California landscapes: “Mojave” and “Antigua”.’ (H. Jobim, 2011, p. 150).

These passages from Jobim’s biography reveal a number of facets of Jobim’s lifestyle, way of working and his relationship with American music and culture, which will be returned to and discussed further in subsequent chapters. Firstly, Jobim’s responses to his surroundings, both the people around him as well as his geographical location, are established as a cornerstone of his compositional activities. The imagery of the sun, sea and references to Brazilian popular culture of the 1950s that permeate his earlier compositions have been replaced by subtler evocations of his travels to North America, as well as the influence of family and different musical colleagues as referred to by Helena Jobim. It could be argued that the change in Jobim’s surroundings, from the original bossa nova period to late-1950s Rio to his more international career of the late 1960s is a key factor in the development of his compositional style.

We now turn to some initial observations upon listening to *Wave*. While some parts of the A section in *Wave* (see Ex. 10) are more typical of the bossa nova style (particularly bars 4-7), some compositional devices are much more unusual and constitute a departure from Jobim’s earlier compositions of the bossa nova period. The first of these unusual devices is the diminished chord in bar 2, outlined by the diminished arpeggio in the melody. This use of diminished harmony and melodic material is quite different from both more conventional bossa nova repertoire and in jazz standards, as Gioia contextualises here:

When I was first learning jazz harmony, I was taught by my elders to limit my use of diminished chords – the conventional wisdom was that they imparted an “old-fashioned” sound to a song and could usually be replaced by a more stylish altered dominant voicing. Yet in the second bar of “Wave”, Jobim not only gets a hip, up-to-date attitude out of a diminished chord, but he even spells out the entire chords in the melody line. (Gioia, 2012, p. 448).

Gioia points out that diminished chords are indeed used extensively in older jazz standards, often with a specific application as a passing chord, such as in a move from a major chord I to minor chord II. Jobim’s use of the diminished chord on the flattened 6th degree of the tonic,

passing to the minor 5th chord and a cadence to the subdominant in Bar 5 is particularly unusual.

Ex.10: The A section of *Wave*

The second unusual device in the A section is another arpeggio, in Bars 10-11, this time outlining a scale that is normally referred to in jazz education as the Blues Scale. This evokes an entirely different soundworld from Jobim's earlier compositions of the bossa nova period, bringing it much closer to American jazz, although Jobim often sought to distance himself from the jazz tradition, as will be discussed in more detail in Chapter 3. In his article 'Blues and Samba: Another Side of Bossa Nova History', Bryan McCann makes a compelling argument that the blues influence in bossa nova deserves more attention than it often receives, going on to assert that this shared influence partly explains the affinity many American musicians had for the genre:

The blues is generally known to be the bedrock of jazz, but bossa nova is not usually thought of as being bluesy. It should be. Because the most famous bossa novas lack the 12-bar structure characteristic of classic blues, as well as the statement, repetition and rhyming resolution of lyrics typical of the genre, bossa nova's affinity with blues often passes unnoticed. But closer listening coupled with investigation of Rio de Janeiro's jazz scene in the late 1950s and early 1960s reveals a deep blues influence in the bossa nova explosion of those same years. Exploring that influence helps illuminate the structure of bossa nova, explains why US jazz musicians grasped onto bossa nova so enthusiastically and

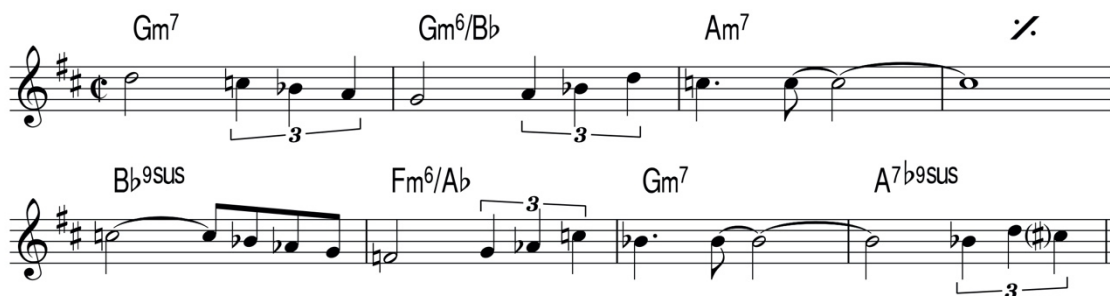
successfully, and calls into question some long-standing assumptions about the genre (McCann, 2007, p. 22).

Jobim's use of the blues scale in the A section of *Wave* is the first of two very clear references to the blues in this composition, the second of which will be discussed later in this section. These are also not the only references to the blues that can be clearly identified in Jobim's music: another clear example is the use of the flattened 5th in the introduction to *Água de Beber* (see Ex.11).



Ex.11 Bars 1-4 of Jobim's *Água de Beber*

The bridge (see Ex.12), a conventional 8 bars in length, provides a great deal of contrast with the A section, featuring two sequential melodic phrases in a small tessitura, much more typically for the bossa nova style. Gioia also notes that 'in the bridge, Jobim recycles the same [chord] changes he used a few years before in "One Note Samba", but again he gets away with the transgression just through the sheer sense of rightness to his overall construction' (Gioia, 2012, p. 448). As will be discussed later in this chapter, Jobim was perfectly willing to reuse material across compositions, although this is a less obvious example; it is such a commonly used harmonic progression that its use in *Wave* is more noticeable for its straightforwardness, rather than for its similarity with *Samba de Uma Nota Só*.



Ex.12: the B section of *Wave*

Examining the structure of *Wave* reveals some key parallels with standard jazz repertoire that would be familiar to American audiences. The most immediately apparent of these parallels is the AABA structure, typical for much of the standard repertoire in the Great American Songbook. As will be discussed in later chapters, this is a key similarity between a number of Jobim's earlier compositions and the American Songbook tradition, despite Jobim occasionally showing disdain for the genre. However, while each section of a 32-bar American Songbook standard is normally eight bars, the A sections of *Wave* are twelve bars. This, coupled with the move to the subdominant of G major in bar 5, represents the second clear parallel with blues forms in *Wave*.

In connection with *Wave* McCann uses a quotation from acclaimed American saxophonist Lee Konitz (1927-2020) to strengthen his argument about the blues influence in *Wave*:

According to harmonica great Toots Thielemans, [Lee] Konitz once said to him, "Toots, we've been playing 'Wave' for forty years. It's two choruses of blues with a bebop release." Again, Jobim's invocation of the blues in the twelve-bar first section of "Wave" may have been unintentional. But musicians well-versed in the idiom, both Brazilian and North American, could not help but perceive it in that way and play accordingly. (McCann, 2007, p. 42)

Konitz's clear focus on applying jazz performance practices and analogies to *Wave*, while natural for Konitz, may well not have been Jobim's intention for the composition. As McCann notes, Jobim's evocation of these American forms (namely blues and bebop) might not have been conscious. Jobim was particularly averse to being linked to bebop, as will be discussed in Chapter 3. Moreover, even with the similarities between the pieces it is impossible to prove that Jobim was definitely influenced by American music. Nevertheless, as will be discussed in subsequent chapters, there are numerous examples of the American influence in Jobim's music that makes the claim of influence difficult to refute.

Another example of a decorated blues form in a composition by a Bossanovista, lending further credence to McCann's claim for the importance of blues in bossa nova, is *Vamos Nessa* by João Donato, released in 1962 on Donato's album *Muito À Vontade* (see Ex.13). Similarly to *Wave*, *Vamos Nessa* reharmonises aspects of the typical blues progression, while the structure remains clear. This is exemplified by the cadence to the subdominant chord in Bar 5. Although like

Wave the subdominant chord has a major 7th rather than a dominant 7th, as is more typical for blues forms, the twelve-bar form is maintained. In another interesting connection to Jobim's output, *Vamos Nessa* also uses repeated melody notes above changing harmony in a very similar way to Jobim's *Samba de Uma Nota Só*. There are differences, however: the performance by Donato and his trio on the 1962 recording of *Vamos Nessa* is more similar to the *Samba Jazz* movement which began to gather momentum in the early 1960s, while Jobim's 1967 performance of *Wave* maintains more of the quietness and coolness of the bossa nova style.

Ex.13: My transcription of the Head section from João Donato's *Vamos Nessa*

In contrast to Jobim, João Donato had a much more universalist approach to bossa nova, which led him to leave Brazil during the bossa nova period for the United States to collaborate with more artists fusing jazz and South American music in different ways. McGowan and Pessanha

have also likened the sound of Donato's piano playing to Thelonious Monk, citing the dissonance of his harmony as well as his percussive attack at the keyboard (McGowan & Pessanha, 2009, p. 59). Monk, interestingly, is also widely regarded as a pioneering musician in the bebop movement, which Jobim later attempted to distance himself from, not without some distaste; this will be discussed in more detail in Chapter 3.

While an exhaustive history of the overlap between bossa nova and jazz in the later 20th century is outside the scope of this thesis, some different recordings of *Wave* will now be used to demonstrate the breadth of interpretations the composition has afforded since Jobim's original recording. In order to keep the discussion focussed and relevant to my own practice, this will encompass recordings by jazz pianists between the late 1960s and late 1990s.

Unlike many of Jobim's earlier bossa nova compositions, *Wave* is arguably considered primarily as an instrumental composition, despite Helena Jobim's claim that the music and lyrics were written at the same time in 1966 (H. Jobim, 2011, p. 149). Jobim initially recording *Wave* without singing or lyrics, combined with the large tessitura of the melody, in contrast to many of Jobim's earlier compositions, arguably suggest that the composition was first intended to be instrumental. This could be one reason for the popularity of *Wave* among jazz instrumentalists. There are notable recordings of *Wave* by singers, however, such as those by João Gilberto (singing in Portuguese) and Frank Sinatra (singing in English). Sinatra's recording of *Wave*, released on his 1969 album *Sinatra and Company*, is among the first by a vocalist. It is also notable for the lack of octave switching in the melody, usually added by singers during bar 10 to reduce the tessitura (see Ex.10); Gioia observes that the low E-flat in Sinatra's recording is likely to be his lowest note on record (Gioia, 2012, p. 448). Meanwhile, Gilberto's recording, released on his 1977 album *Amoroso* is notable for the orchestration by Claus Ogerman, who had previously orchestrated *Wave* multiple times for other artists, including Jobim's original 1967 recording.

Another orchestration of *Wave* that has influenced this research is in the recording by Oscar Peterson, released in 1969 on the album *Motions and Emotions*. In the introduction and coda to this version, Ogerman elongates Jobim's original chord progression, adding additional sections to afford Peterson more improvisational freedom. The role of Ogerman's orchestration in the sound of bossa nova recordings is relatively unexplored in scholarship; it is partly for this reason that I explore it in my solo piano arrangement (performance 6.2), this will be discussed in more detail in the next section.

The other material that appears alongside *Wave* in these albums offer an insight into these artists' conceptions of Jobim, as well as carrying implications for how Jobim's later work can be categorised. Peterson's album pairs *Wave* alongside material by popular songwriters of the 1960s, including songs written by Burt Bacharach (1928-2023) and Jimmy Webb (b.1946), as well as arrangements of two songs by the Beatles (*Yesterday* and *Eleanor Rigby*) incorporating elements of the bossa nova style. A different approach is taken by two later versions by pianists, namely Ahmad Jamal (1930-2023) and McCoy Tyner (1938-2020), in their respective albums *The Awakening* (1970) and *Supertrios* (1977). Both Jamal and Tyner include *Wave* in albums alongside their original compositions and jazz repertoire written by fellow pianist-composers Herbie Hancock and Thelonious Monk (1917-1982), as well as composers Duke Ellington (1899-1974) and Billy Strayhorn (1915-1967). Both albums also employ the jazz piano trio instrumentation. These factors further emphasise the connections between *Wave* and the American jazz tradition of the late 20th century.

Returning to Gioia's comments on flexibility in performing Jobim's works, Gioia claims that *Wave* affords more flexibility to performers than most of Jobim's other compositions, with specific reference to Tyner's 1977 recording:

Jobim is one of my favourite composers, but few of his works show such flexibility – usually they demand a straight bossa nova treatment and sound like parodies or half-baked postmodern mashups when dealt in any other way. McCoy Tyner presents another example of this adaptive quality in his rhapsodic trio performance of “Wave”, alongside Ron Carter and Tony Williams, from his 1977 *Supertrios* project. (Gioia, 2012, p. 448)

Both Tyner and Jamal's recordings of *Wave* use an extended opening vamp, developing the precedent set by Jobim's original (that of the tonic minor tonality). While the vamp in Jobim's 1967 complements the understated character mood of the composition, both Tyner and Jamal use this extended vamp as a vehicle for improvisation, making extensive use of quartal harmony to support the melodic lines expressed in their unique voices. Tyner's version of the introductory vamp is far more aggressive than Jobim's original, with both piano and drums venturing far from the soundworld of the bossa nova as described in Chapter 1; only the bass pattern shares some resemblance with a typical bass pattern in bossa nova, with its statement of the root and fifth notes in the tonic chord. Meanwhile, Jamal's introductory improvisation to his recording is characteristic of his 'concept of space, his lightness of touch, his

understatement’ as described by Miles Davis (Davis, 1990, p. 168). Another more unusual addition by Jamal is the direct quotation of the melody from the composition commonly known as *Solfeggietto*, by C.P.E. Bach (1714-1788). Upon closer examination Jobim’s musical outlook appears more closely linked to the European classical tradition – this will be discussed in more detail in Chapter 3.

The 1990s saw two more recordings of *Wave* by pianists, both of which present further examples of performers entirely reimagining Jobim’s original in their own voice. The first of these recordings is by Brazilian pianist Eliane Elias (b.1960), released in 1992 on her album *Fantasia*. The second, a duo recording featuring pianist Fred Hersch (b.1955) and guitarist Bill Frisell (b.1951), was released in 1998 on their album *Songs We Know*. While having a very different overall sound from Tyner and Jamal’s efforts as well as each other, both Elias and Hersch’s recordings of *Wave* reconfigure the typical roles of instruments in bossa nova ensembles, while focussing more on improvised interactions between performers.

In contrast to the albums mentioned so far in this section, Elias’ album *Fantasia* presents *Wave* alongside exclusively Brazilian repertoire. Apart from one other Jobim composition, *Garota de Ipanema*, the remainder of the album comprises Elias’ original compositions alongside medleys of songs by Brazilian songwriters Milton Nascimento (b.1942) and Ivan Lins (b.1945). Belonging to the generation after Jobim and the Bossanovistas, the music of both Nascimento and Lins has provided inspiration to jazz artists worldwide. While Elias’ recording favours the jazz trio instrumentation also used by Jamal and Tyner, the uniqueness of this performance lies in the avoidance by all three musicians to revert to any repeated rhythmic patterns. Instead, while the tempo remains constant throughout, the focus shifts toward the interactions between musicians, with none assuming the role of accompanist to any other.

Hersch and Frisell’s duo recording returns *Wave* to the American songbook, with the album’s remaining repertoire primarily composed of older songs by composers such as George Gershwin (1898-1937) and Jerome Kern (1885-1945), considered standard repertoire by jazz musicians worldwide. Similarly to Elias’ recording, Hersch and Frisell avoid any recurring rhythmic patterns in either of their instrumental parts, as well as not stating or implying any underlying rhythmic structure to their performance. Hersch and Frisell also subvert the typical roles of piano and guitar in the bossa nova style, with the (electric) guitar being primarily used

as a melodic instrument, with most of the harmonic information and the rhythmic energy being provided by the piano.

One final recording of *Wave* that has had considerable influence on this research is the 1993 live performance featuring Jobim alongside an ensemble of American jazz musicians, released in 1996 on the *Antonio Carlos Jobim and Friends* album. This album is of particular relevance to our discussion here due to the involvement of Jobim in the concert alongside a number of practitioners from jazz and Brazilian music, in particular Herbie Hancock, as musical director for the concert as well as the pianist for much of the album. In particular, the performance of *Wave* on the *Antonio Carlos and Friends* album presents a particularly interesting juxtaposition between Jobim's style of piano performance and that of Hancock's, with key implications for how Jobim and his music should be considered in relation to the bossa nova and jazz traditions he overlapped with.

In their 1993 live recording of *Wave*, the juxtaposition between Hancock and Jobim is most keenly felt after the composed material is heard, where in a jazz performance listeners would expect to hear improvised solos by one of more members of the ensemble. In place of a fully improvised solo, Jobim quotes extensively from the melody of another of his compositions entitled *Tide*, composed over the same harmonic progression as *Wave* and released in 1970 on an album of the same name. This brings us to a key distinction between Jobim's musicianship, his Bossanovista contemporaries who had more affinity with jazz and the jazz performers that did so much to popularise his music on the international stage: Jobim was not an improviser.

As Freeman observes, Jobim employed this technique of 'introducing the melody from another song over the accompaniment to the song being played' numerous times during his career, including with *Wave* and *Tide*:

An extension of this playful technique is the creation of a new, alternative melody to fit the chord changes for a given song, as distinct from mere on-the-spot improvisation. Improvisations are never repeated in exactly the same way, whereas an alternative melody can be, and usually is, repeated (Freeman, 2019, p. 174).

Jobim's choice to play alternative melodies from other compositions in place of improvisation distances his performance style from the jazz musicians with whom he collaborated so often in

his career; Jobim's relationship with the jazz tradition will be discussed at more length in Chapter 3. Immediately after Jobim's rendition of *Tide*, Hancock improvises a virtuosic piano solo, highlighting the stark contrast between the two musician's approaches to performance. Having considered these versions of *Wave*, in the next section I outline my process in generating my own solo piano arrangement.

2.4 Developing my interpretation of *Wave*

Following my initial efforts, described in Chapter 1, to incorporate the bossa nova style into my practice as a jazz musician, my recordings of *Wave* in my Practice Portfolio develop this process using a combination of approaches. The first of these approaches deepens my relationship with existing recordings by incorporating note-for-note transcription, focussing on key arrangements of the composition as well as Jobim's own playing. Alongside these transcribed elements, I include my own arranging figures and improvisation, as part of my process assimilating the lineage of existing recordings to develop my own concept of *Wave*.

My PhD Upgrade Recital, recorded live in October 2022 and included in its entirety as Performance 4 in my Practice Portfolio, combined elements of jazz improvisation with note-for-note transcription of Jobim's own live performance from 1993. This recital constituted the culmination of the early part of my research, in which I attempted to imitate existing recordings as part of the learning process. It also represented a turning point in the research process, after which I began to shift my focus toward developing my own interpretation of Jobim's compositional voice as a solo pianist. This process will be discussed in more detail in Chapter 4. In reference to Jobim's recording of *Wave*, there is an extended piano solo section in two distinct parts. In the first part I perform my transcription of the alternative composed melody Jobim performs in place of an improvised solo. This practice shares parallels with my arrangement of *Chega de Saudade* (performance 6.3), discussed in Chapter 1, where I integrate elements of existing recordings into my own performance. I consider Jobim's performance of alternative melodies in place of improvisation to be an important document of how Jobim performed his own music; this will be discussed at more length in Chapter 3. In the second part of my recording I improvise my own solo, following the same form as the 1993 recording, where Herbie Hancock improvises a solo after Jobim's feature.

Having recorded a performance of *Wave* that examines Jobim's pianism in detail, in my later solo piano recording (performance 6.2) I sought to generate my own interpretation that reconfigures how the piano is often used in the bossa nova style, while making reference to existing recordings. One of the primary aims of this arrangement was to highlight the importance of Claus Ogerman's arrangements in defining the sound of Jobim's recordings. Jobim and Ogerman's collaboration began with Jobim's first album as a leader, *The Composer of "Desafinado"*, *Plays*, as Helena Jobim points out:

That release marked the onset of Tom's lifelong work relationship with the famous arranger Claus Ogerman. Tom always preferred having the arrangements of his songs done by Claus, who even convinced him to write sambas in 2/2 time. European and American musicians were used to playing on that rhythm and practically ignored the 2/4, in which sambas were traditionally written in Brazil. (H. Jobim, 2011, p. 127)

Jobim and Ogerman's working relationship is underexplored in scholarship to date, but this quotation would suggest that it warrants further investigation. Jobim's preference for Ogerman's arranging style on his own recordings calls into question the nature of the bossa nova style for contemporary practitioners: is it music to play softly with one solo musician or a small ensemble, or is it more appropriate for larger forces? In addition, Ogerman's suggestion that Jobim write sambas in 2/2, against the convention usually employed by Brazilian musicians, is an interesting subversion of what might be expected of their working relationship.

Ogerman also arranged Jobim's original recording *Wave*, the title track of the 1967 album. However, Ogerman also was engaged to arrange and orchestrate many other recordings of bossa nova repertoire following his successful collaborations with Jobim. Ogerman's orchestrations therefore have had a direct influence on how listeners perceive Jobim's compositions beyond Jobim's influence. In this arrangement I draw attention, and seek inspiration from, two further orchestrations of *Wave* by Ogerman for other artists. This practice is similar to the collaging practice I employed in *Chega de Saudade*, although in my arrangement of *Wave* I have consciously begun to reconfigure the stylistic features of the bossa nova style, a practice I continue further in the following chapters.

Ogerman's orchestrations of *Wave* that I draw attention to here are for Oscar Peterson's recording from the album *Motions & Emotions*, released in 1969, and João Gilberto's performance his the 1977 album *Amoroso*. These orchestrations were of interest to me partly because they add sections to the composition that do not exist in Jobim's original, thus increasing the scale of the composition and drawing more attention to Ogerman's creative role in the orchestration. In particular, Peterson's version of *Wave* has extended introduction and coda sections with sustained chords in the strings, which Peterson uses as a vehicle for more improvisation. In Gilberto's recording, Ogerman develops the opening phrase of Jobim's melody into an introduction with a harmony which although similar in sound-world to Jobim, is entirely of Ogerman's invention (see Ex.14). I chose to transcribe extracts of these two orchestrations by Ogerman and adapt them for solo piano, presenting them either side of my own reimagination of Jobim's composed material. Similarly to my arrangement of *Chega de Saudade* discussed in Chapter 1, I chose a key for this arrangement of *Wave* that allowed me to make use of the middle register of the piano, in this case the usual key of D major. This meant transposing my transcription of Ogerman's orchestration, which I then used as the introduction and ending.

The image displays two systems of musical notation for piano accompaniment. The first system consists of three measures. The first measure features a treble clef with a whole note chord labeled $A\Delta\#11$ and a bass clef with a whole note chord labeled $A\Delta\#11$. The second measure has a treble clef with a whole note chord labeled $A\Delta$ and a bass clef with a whole note chord labeled $A\Delta$. The third measure has a treble clef with a whole note chord labeled Cm^9 and a bass clef with a whole note chord labeled Cm^9 . The second system consists of five measures. The first measure has a treble clef with a whole note chord labeled $A\Delta/B$ and a bass clef with a whole note chord labeled $A\Delta/B$. The second measure has a treble clef with a whole note chord labeled $E\Delta(\#11)$ and a bass clef with a whole note chord labeled $E\Delta(\#11)$. The third measure has a treble clef with a whole note chord labeled $A\flat\Delta/B\flat$ and a bass clef with a whole note chord labeled $A\flat\Delta/B\flat$. The fourth measure has a treble clef with a whole note chord labeled $E\flat\Delta(\#11)$ and a bass clef with a whole note chord labeled $E\flat\Delta(\#11)$. The fifth measure has a treble clef with a whole note chord labeled $E\flat\Delta(\#11)$ and a bass clef with a whole note chord labeled $E\flat\Delta(\#11)$.

Ex. 14: My transcription of the opening bars of *Wave*, orchestrated by Claus Ogerman (1977)

Following the piano introduction inspired by Ogerman's orchestration, I developed an arranging figure for the left hand to accompany the melody in the A sections of the composition (see Ex.15), inspired by Ogerman's introduction to Peterson's recording, with its texturally sparse opening bars and small tessitura of guitar and strings. This can be heard at

approximately 0:38 in my recording. This figure was designed to bring some rhythmic energy and emphasise the extensions in the harmony, while avoiding bass notes to continue the atmosphere introduced by Ogerman's orchestral introduction. I then adapted this accompanying figure to continue throughout the harmonic progression of the A section, before introducing bass notes into the arrangement in the B section for contrast.



Ex.15: A notated approximation of my left hand accompanying figure in *Wave*

After the composed melody, I include an improvised section that maintains a similar texture in the left hand to my accompanying figure for the melody. Following the improvised section and second repetition of the composed melody, or 'Head Out', I added a coda section, beginning at 05:10 in the recording. Based on the harmonic progression used by Ogerman in the coda of the Peterson recording, this coda allowed me to add dynamic contrast and more rhythmic energy to end the arrangement. The notation used for this recording can be found in the appendix (please see p.147). To end my arrangement I re-used the Ogerman's introduction to Gilberto's recording, adapting it to start and end in D major.

Chapter 3

Insensatez: rethinking Jobim's compositional voice and performance style

This chapter discusses Jobim's relationship with bossa nova, Brazilian music, classical music and jazz, using biographical detail, scholarly literature and representations of him in the media. It also explores how his music continued to evolve after the bossa nova period. Although Jobim claimed not to have been influenced by jazz, many of his compositions share clear parallels with the jazz tradition, as well as having been adopted by many jazz musicians. Jobim himself also collaborated with many jazz musicians across his career, and clearly had no qualms about embracing the fame this overlap with American culture awarded him. However, he placed much more importance on the influence of western classical tradition on his music, particularly composers of the late 19th and early 20th centuries, and aspired to be remembered as a composer of 'serious' music similarly to his Brazilian contemporaries Heitor Villa-Lobos (1887-1959) or Radamés Gnattali (1906-1988), rather than a popular songwriter.

In this chapter I also explore the connections between bossa nova, nineteenth-century musical romanticism and jazz. This can be viewed as my own creative response to my examination of the bossa nova style and period in Chapters 1 and 2, as well as my discussion of Jobim's musical outlook in this chapter. In particular, this response follows my suggestion in Chapter 2 that bossa nova has been used by various practitioners to convey their own system of signs and meaning. In Chapters 3 and 4 of this thesis, I present my reimaginings of Jobim's compositions, in conjunction with alternative theoretical perspectives.

In particular, this chapter focuses on how Jobim's individual voice as a composer and a performer intersects with the European art music and American jazz traditions. Jobim's *Insensatez* will be used as a frame for these discussions, as it shows a clear influence of Chopin's Prelude in E minor, Op. 28 No. 4. *Insensatez* has also been recorded extensively by jazz musicians, as well as in versions by Jobim in collaboration with artists such as Sting (b.1951) and Pat Metheny (b.1954). It will be used to fuel a discussion of Jobim's musical background and how it permeates his compositional language, as well as how he wished to be considered and portrayed in media as a composer and performer. I conclude with my own demonstration

of how a re-examination of how other composers influenced Jobim might affect an interpretation of his music, as well as bossa nova repertoire more broadly.

My performance that forms the frame for this chapter (7.1) is an improvisation using material from both *Insensatez* and the Chopin prelude on which it is based. This is a deliberate reference to the influence of western classical music on Jobim's compositions, as part of my objective to demonstrate the breadth of influences in Jobim's output. As will be discussed in this chapter, there are some key similarities between the compositions, as well as points of difference. I chose to improvise this performance instead of writing a dedicated arrangement, to comment on Jobim's relationship with jazz and improvisation.

3.1 Jobim, bossa nova and jazz

Jobim is probably best known for his role in the creation and popularisation of bossa nova. Due to the bond between bossa nova and jazz as discussed in the previous chapters, Jobim by extension also maintains a strong link with the jazz tradition. Jobim also collaborated extensively with jazz musicians throughout his career, as well as countless other jazz figures recording and performing his compositions as part of their own projects. Perhaps this has now led to an oversimplification of Jobim's link with the jazz tradition in scholarship and media. However, upon examining more biographical details of his life, as well as various pronouncements he made in interviews across his career, it becomes clear that any portrayal of Jobim's entire output that does not go beyond the overlap between bossa nova and jazz is incomplete. As will be explored in this chapter, Jobim sought to with aspects of his career and musicality placing him apart from his contemporaries in the Bossanovistas.

Various writers have overstated the influence of jazz musicians on Jobim's output. Here is one such example by Ed Morales in *The Latin Beat*:

Bossa nova, a jazz-influenced update of the Brazilian samba [...] had a central compositional genius, Antonio Carlos Jobim, who was influenced by the songcraft of several styles of North American music, including Cole Porter and Benny Goodman's big band swing. Jobim was particularly influenced by the Gerry Mulligan West Coast school of jazz that flourished parallel to Cal Tjader's efforts in the 1950s. In Mulligan's music,

blues shadings distilled from mainstream jazz created a haunting harmonic and melodic effect that strongly affected Jobim's compositional style. (Morales, 2003, p. 177)

In this discussion of Jobim's influences Morales neglects to mention the influence of European art music or Jobim's classical training on his musical outlook. In addition, the claim that Jobim was influenced by saxophonist Gerry Mulligan (1927-1996) directly contradicts Jobim's pronouncements on this subject, as will be discussed in this section. Jobim himself was particularly resistant to the bossa nova label, and indeed any attempts by others to classify him as a particular kind of musician or composer. I believe in response to having his music misrepresented by others, Jobim sought to define his musicianship on his own terms, which sometimes led him to be contrarian and occasionally disingenuous in interviews.

Despite Jobim's compositions lending themselves to interpretation by jazz musicians and achieving great popularity in this context, he was often very resistant to the idea of being influenced by jazz in interviews. Instead, Jobim preferred to highlight his respect for European composers of the 19th and 20th centuries, such as Debussy (1862-1918), Ravel (1875-1937) and Chopin (1810-1849), as well as other Brazilian composers of an older generation, including Gnattali, Ary Barroso and Villa-Lobos. To illustrate these ideas, I quote three extracts from an interview with Jobim, carried out by Almir Chediak and published in Volume 2 of the *Songbook Tom Jobim* series, which reveal a number of key aspects of Jobim's views on music, particularly jazz. The first of these is as follows:

As for jazz, real jazz, I never had much access. What we listened to here were those big bands. Real jazz here was something for collectors, for rich playboy types. I'm not much of a connoisseur of jazz. (Jobim, quoted in Chediak, 2009, p. 22)

While the precise date of the interview is not specified, reference is made during the interview to Jobim's age: 63, which suggests it took place in 1990. The fact that Jobim makes these comments approximately three decades after the bossa nova period in Brazil is important context here. Jobim's views on bossa nova and jazz are likely to have fluctuated throughout his career; he also tended to portray himself and his music differently depending on who he was talking to. In this particular case, what he refers to as 'real jazz' is unclear, although the clear demarcation of big band music from other jazz ensembles or styles might suggest that 'real jazz' refers to small jazz ensemble performance where improvisation is heavily featured.

However, Jobim's claim that he did not have 'much access' to what he calls 'real jazz' is both ambiguous and debateable. It is perfectly believable that Jobim did not learn to play American jazz repertoire during his formative years studying music; his aversion to improvisation, noted in Chapter 2, will be discussed at more length in this chapter. However, it is likely that he was at least casually familiar with American jazz artists such as the trumpeter and vocalist Chet Baker (1929-1988). Helena Jobim's biography supports this, claiming that Baker's 1956 album *Chet Baker Sings* had a profound influence on (Tom) Jobim, as well as his Bossanovista contemporaries (Jobim, 2011, p. 62). In contrast to Jobim, numerous other musicians of the bossa nova period and after were much more willing to reference American jazz musicians. Caetano Veloso recalls moving to Salvador in the early 1960s, where 'the cult of João Gilberto had led me not only to Ella Fitzgerald, Sarah Vaughan, and Billie Holiday, but also to the Modern Jazz Quartet, Miles Davis, Jimmy Giuffre, Thelonious Monk, and especially Chet Baker, whose vibratoless vocals and androgynous sound, even more than his beautiful and discrete improvisations on the trumpet, exerted a compelling fascination' (Veloso, 2003, p. 28). Interestingly, Veloso's narrative here suggests that he was led to become more familiar with American jazz artists and recordings via bossa nova, linking Gilberto to this body of music.

A common theme of the extracts from Jobim's interviews in this section is his preoccupation with harmony, particularly his insistence that his harmonic language was influenced largely, if not entirely, by the European classical tradition, rather than by the jazz tradition. In the next section of the interview, Jobim adds more specifics about harmony, but seems otherwise happy for Brazilian music to be linked with both North and Latin American genres:

Later on, I saw that purists here were saying that Bossa Nova was a copy of American jazz. When these people would say Bossa Nova's harmony was based on jazz, I thought it was funny because this same harmony already existed in Debussy. No way was it American. To say a ninth chord is an American invention is absurd. These altered eleventh and thirteenth chords, with all those added notes, you can't say they're an American invention. (Jobim, quoted in Chediak, 2009, p. 22)

Jobim takes this opportunity to point out that the use of extended harmony by European composers such as Debussy predates examples of similar harmonic techniques used in American jazz. This is perfectly reasonable, although Jobim's own personal bias should be acknowledged in his emphasis of the link between bossa nova and European Classical music

over jazz. On this subject, Freeman points out that ‘Jobim acknowledged his indebtedness to composers such as Chopin, Debussy and Ravel for his appreciation of and understanding of extended harmony’, going on to cite the use of major 7th chords in Ravel’s *Jeux d’eau* as a piece that ‘would have provided Jobim with much insight into the mechanisms of extended harmonies and a sense of legitimacy in its use’ (Freeman, 2019, p. 71). While these arguments are plausible, they do not negate the links between Jobim’s music and jazz, which Jobim himself seeks to downplay in this interview.

Jobim’s pedantry over his harmonic language is in stark contrast with his relaxed attitude towards labels of genre. While coming across as contrarian in interviews when discussing his harmony, in the following quotation Jobim appears more relaxed about Brazilian music being linked to Cuban and North American music, doing so himself in linking them as ‘places that swing’:

Americans took to Bossa Nova because they thought it was interesting. If it was a mere copy of jazz, they wouldn’t be interested. [...] Look, what swings is in the United States, in Cuba, in Brazil. These are places that swing. (Jobim, quoted in Chediak, 2009, p. 22)

This reflects the trajectory taken by bossa nova from the mid-1960s onwards as it was adopted by more and more performers and audiences internationally; Goldschmitt notes that during this period ‘bossa nova had become a diffuse, Latin musical referent’ (Goldschmitt, 2020, p. 53). In connection with distancing himself from American jazz, it might be expected for Jobim to protect the Brazilian national identity of his music, perhaps in order to place himself closer to other Brazilian composers of art music, such as Gnattali and Villa-Lobos, both of whom he knew. That he does not try to reclaim the original conditions of the bossa nova origins in these comments is instructive.

Later in the interview, Jobim displays a clear aversion to his harmony being linked to be-bop:

If jazz were any music that swings, then Brazilian music would be pure jazz. We need to free Brazil from these categories they’ve set up. I faced enormous prejudices. I’d play a ninth chord and people would say “Look, Tom’s playing be-bop.” [...] I’d play an augmented fourth, an eleventh and sooner or later someone would show up to say “Look, he’s playing be-bop” (Jobim, quoted in Chediak, 2009, p. 22).

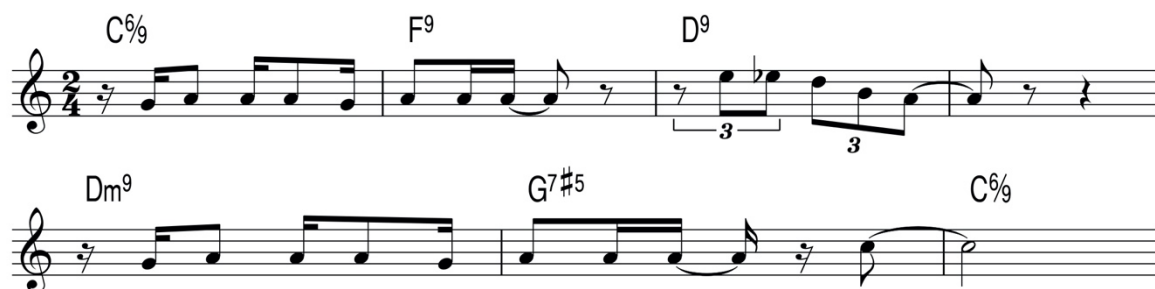
That Jobim wanted his music (more specifically his harmony) to be thought of as far removed from be-bop makes sense for scholars today, given the stark differences between the bossa nova and bebop genres, particularly the differences in improvisation styles, the tempi and nature of the virtuosity on display. However, some links between Jobim's early compositions and jazz are impossible to ignore. Jobim himself trying to deny any link between his use of the augmented fourth interval (or eleventh) and its use in jazz is particularly contentious; this particular example will be examined in the following pages.

One harmonic progression in particular, used by Jobim multiple times in his own compositions, as well as in conjunction with certain melodic devices, links his compositions to the Great American Songbook. Specifically, these devices used by Jobim share clear parallels with *Take The "A" Train* (see Ex.16) one of the most famous compositions by Duke Ellington and Billy Strayhorn. The A sections of Ellington and Strayhorn's composition comprise the harmonic progression of I-II₇-II-V₇.



Ex.16: Bars 1-7 of Duke Ellington and Billy Strayhorn's *Take The "A" Train*

An almost identical progression, apart from the added IV₇ chord in bar 2, can be found in *Só Danço Samba* (see Ex.17), written by Jobim and Vinícius de Moraes during the bossa nova period. *Só Danço Samba* also shares the same 32-bar AABA structure as *Take The "A" Train*.



Ex.17: Bars 1-7 of *Só Danço Samba*

In another striking similarity to *Take The “A” Train*, the opening four bars of Jobim and Newton Mendonça’s *Desafinado* (see Ex.18) employ not only the same harmonic movement from I to II₇, but a very similar use of the #11 harmonic extension (or its $\flat 5$ enharmonic equivalent) in bar 3, which is also outlined in both melodies.



Ex.18: Bars 1-4 of *Desafinado*⁶

One further composition by Jobim and Vinícius de Moraes that uses a very similar harmonic progression is *Garota de Ipanema* (see Ex.19). Undoubtedly the most famous piece of bossa nova repertoire, as mentioned previously, the opening bars of *Garota de Ipanema* share broadly the same harmonic movement as the A sections of *Take The “A” Train* with the exception of bar 6 of *Garota de Ipanema*, where the V₇ chord is substituted for a $\flat$ II₇. Although Jobim may not have considered this chord in the same way, this substitution of the V₇ chord will be familiar to jazz musicians as a tritone substitution. Jobim was, however, familiar with the connection between his composition and *Take The “A” Train*. As Freeman notes, Jobim made a playful reference to it in performance by ‘singing the melody from “Take the A-Train” over the chord changes to “Garota de Ipanema” from his last concert in Brazil in 1993’ (Freeman, 2019, p. 174).



Ex.19: Bars 1-7 of *Garota de Ipanema*

⁶ While the notation for *Desafinado* is usually printed in F major, the examples from Jobim’s output have all been transposed to C major to aid the comparison with *Take The “A” Train*.

While examining Jobim's early compositions music in the present day, from the perspective of a jazz musician, the connections between aspects of Jobim's writing and the Great American Songbook are clearly visible. The difference in perspective between contemporary musicians and listeners at the time should be noted. Nevertheless, regarding the discrepancies between Jobim's claims not to have been influenced by jazz, in contrast with other accounts by his contemporaries and various writers, it is reasonable to conclude that there is an element of truth to both sides of the argument. While it would have been difficult for Jobim to avoid the influence of American music, the fact that he very likely was is reflected in his compositions, most clearly in his compositions of the bossa nova period.

During Jobim's stay in New York after the Carnegie Hall concert in November 1962, he spent time with Gerry Mulligan, the baritone saxophonist associated with the West Coast jazz scene in the 1950s and 60s. The following is an extract from a letter Jobim sent to his wife documenting this experience, printed in Helena Jobim's biography:

I've been to Gerry Mulligan's house until 6:00am twice. [...] One night he paid real close attention to our music, and when he did figure out bossa nova, he loved it. Then, on the piano, he played all his arrangements on the most recent album. Milton Banana, João Gilberto and I sang along. His chin dropped when he realized that we all knew all those tunes and that we truly loved him. [...] Later on we improvised on "The Girl from Ipanema," "One-Note Samba," – he just picked it up right away and went on improvising on the spot – it was really beautiful!!! Just imagine the quartet: João Gilberto, Gerry, Milton and I (Jobim, quoted in Jobim, 2011, p. 123).

Jobim's clear excitement upon this exchange with Mulligan, which also included fellow Brazilian musicians Gilberto and Banana, lends more complexity to Jobim's relationship with jazz music and musicians. In this piece of private correspondence with his wife, Jobim reveals he was clearly familiar with Mulligan's latest music at the time of their meeting in the early 1960s, once again calling his claim of not having 'access' to jazz into question.

These meetings between Jobim and Mulligan during Jobim's stay in New York likely resulted in an interview with both musicians in Mulligan's apartment, where they also discuss and perform an extract of *Samba de uma nota só*. An extract of this exchange appears in a documentary on Mulligan's life, *Listen*, released in 1996. It appears in full however on a film

about Jobim entitled *Antonio Brasileiro* (the same title as Jobim's last album release before his death). The dynamic between the two musicians would suggest that Jobim is explaining to Mulligan elements of bossa nova performance practice, in something close to a teacher/student dynamic. These two musicians would go on to be linked a few years later when Mulligan paid homage to both the bossa nova style and 19th century Romanticism in his 1963 album *Night Lights*, which will be discussed at more length in the next section.

Another example of Jobim following commercial trends after the bossa nova period ended was his preoccupation with the preparation of English lyrics to his songs from the 1960s onwards, either those he wrote himself or the lyricists he worked with. Adding English lyrics to bossa nova repertoire serves as an interesting point of discussion, which has divided opinion among scholars and practitioners. While an English lyric can lend the song more international appeal, the specific counterargument in bossa nova tends to contend that an important essence of the composition is lost with English lyrics. McCann is particularly outspoken about Norman Gimbel's English lyrics to Jobim's *Só Danço Samba*:

"The Jazz 'n' samba, the jazz 'n' samba, hear it all around/The jazz 'n' samba, the jazz 'n' samba sound." Such are Norman Gimbel's English lyrics to the Tom Jobim bossa nova, "Só Danço Samba," original lyrics by Vinicius de Moraes. As in many cases, the English version takes the sibilant swing and restrained poetry of the original lyrics and turns it to drivel. (McCann, 2007, p. 21).

This particular case may indeed be one of the least successful examples of English lyrics written for bossa nova repertoire, and easily enough dismissed as a weak, rushed effort to take advantage of a commercial opportunity for popularising a piece of bossa nova repertoire for an English-speaking audience. However, as with many facets of bossa nova history, the reality is almost certainly more complex. In Helena Jobim's biography of her brother, she claims that (Tom) Jobim placed great importance on the English lyrics to his songs, both his own original English lyrics and the work of some lyricists who wrote in English such as Ray Gilbert, with whom Jobim had a long-standing working relationship in the 1960s (H. Jobim, 2011, p. 126). Jobim's collaboration with Norman Gimbel is also discussed in the biography, particularly Jobim's initial dissatisfaction with Gimbel's early efforts writing the English lyrics for *Garota de Ipanema*, known in English as the ubiquitous *Girl from Ipanema* (H. Jobim, 2011, p. 127). This is an example of how a more nuanced view of Jobim's relationship with the wider jazz tradition

outside Brazil and the bossa nova genre as a whole may inform contemporary practitioners' interpretations of his work. In this particular case, with more context on Jobim's efforts to generate lyrics in English, practitioners can make a more informed decision on which lyrics to use when performing this composition. Both lyrics are part of the composition's history, or the 'script', to revisit Cook's terminology: the implication of which lyrics to choose will affect the 'social meaning' evoked by the performance (Cook, 2003, p. 213).

3.2 Jobim the performer

Before becoming known for his compositions, Jobim worked primarily as a pianist, more out of necessity and financial need than by choice. It is revealed in Jobim's biography that he was very keen to become a classical piano soloist as a teenager, but was held back by 'the limited extension of his hands'; in light of this his second piano teacher, Lúcia Branco, suggested he focus on composition, in which he was already showing significant talent (H. Jobim, 2011, p. 61). This detail is illuminating, as it brings into sharper focus Jobim's musical background and formative ambitions. As Jobim continued playing piano throughout his life and career, although neither at the level nor in the discipline he had aspired to in his youth, this leads scholars to question the influence these ambitions may have had on his playing and later career as a whole.

According to Helena Jobim, in the early 1950s Jobim began working as a pianist at the Rádio Club radio station, as well as at various bars in the evenings playing 'rumba, bolero, foxtrot, French ballads, and tango.' While these activities had led to Jobim meeting older Brazilian musicians such as Pixinguinha, his playing specifically had caught the attention of fellow pianist Bené Nunes, who commented on the economy and sparseness of Jobim's piano style and invited other musicians to watch him perform; Jobim became known for his particular style, 'a different piano' (H. Jobim, 2011, p. 81). A particular venue is also mentioned here, the Clube da Chave, where 'Instrumentalists and singers [...] were allowed to play or sing whatever they preferred. Musicians of the widest range of Brazilian styles possible – and it did not matter if they were established or emergent names – used to show up' (Jobim, 2011, p. 81). A range of musicians who performed at Clube da Chave around this time are mentioned, including a number from the northeast as well as 'the crowd associated with romantic samba, or *samba-canção*'. These

include figures acknowledged in other sources as forerunners of bossa nova, such as Johnny Alf and Dick Farney, as well as artists Jobim would go on to collaborate with, including Luiz Bonfá and Billy Blanco. As Helena Jobim puts it, ‘it was an excellent opportunity for Tom to showcase, in a spontaneous fashion, his own compositions and piano style’ (H. Jobim, 2011, p. 82).

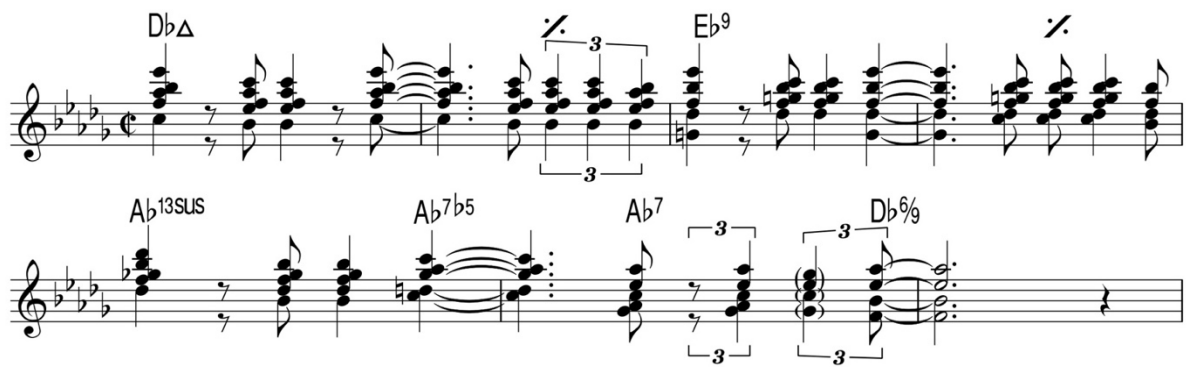
Similarly to his classical training, this apprenticeship in the form of engagements at nightclubs allowed Jobim to take inspiration from many other Brazilian musicians from different traditions, which is likely to have influenced his later music as well as his playing. The economy of Jobim’s playing being noticed by his contemporaries is also noteworthy here, however. Bené Nunes’ compliment as quoted in Jobim’s biography has more than a little back-handedness: ‘You need to go see this new pianist: Tom. He is very good. There is just one problem: he is half-paraplegic’ (H. Jobim, 2011, p. 81). While much of the nuance and the exact meaning of Nunes’ comment may have been lost in this translation, resulting in a passage that will most likely offend some English language readers, the tone would suggest that Nunes’ view of Jobim’s pianism was not entirely positive.

Jobim often used the piano as a monophonic instrument on his studio recordings of the 1960s, a convention he started with *The Composer of “Desafinado”, Plays*. That album features exclusively instrumental arrangements of Jobim’s compositions, all of which were songs with pre-existing lyrics, but the arrangements on this recording do not make use of the harmonic and rhythmic possibilities of the piano, giving the other ensemble instruments, particularly strings, woodwind and percussion, greater prominence. Moreover, Jobim’s performance of his own melodies often have an element of rhythmic freedom, against the rhythmic figure provided by the guitar and/or percussion. These are deliberate choices, however: Jobim demonstrates the bossa nova style as it is often played on the piano in the conversation with Gerry Mulligan from the early 1960s, therefore choosing to use the instrument much more sparingly on his recordings (Mulligan, 1996).

Jobim’s pianism is of particular interest when considering the overlap his music would go on to have with jazz and jazz musicians in general. As Nunes’ comment suggests, the sparseness of Jobim’s playing is striking, particularly when it appears alongside the rhythmic density as often heard in the bossa nova style, as well as the virtuosity often heard in performances of his music by jazz musicians. In performance as in his studio recordings, Jobim tended to leave the

rhythmic and harmonic responsibilities of his music to the other musicians, instead occasionally playing passages of melody, or adding a countermelody or chordal interjection. This tendency of Jobim could be likened to the discipline jazz rhythm section musicians practice, of giving each instrument sonic space and avoiding overplaying, but equally Jobim's playing could be accused of lacking energy and intensity required to propel a whole concert.

As mentioned in Chapter 2 with reference with his 1993 live recording of *Wave*, Jobim did not improvise piano solos, as would be expected of a jazz pianist, either on record or in performance. Instead, he tended to repeat the melodic material of the composition in a pre-arranged pattern on the piano, or play an alternative melody he had composed using the same harmonic progression. An example of this practice by Jobim can be found in the famous recording of *Garota de Ipanema*, where after Stan Getz's improvised saxophone solo, Jobim plays a harmonised version of the melody (see Ex.20), with some rhythmic variation from the singers' renditions. This passage is of interest to scholars for a number of reasons. Firstly, it is very similar to Jobim's own recording from *The Composer of "Desafinado"*, *Plays*, in which the piano doubles the melody in block harmony with the flute (see Ex.21).



Ex.20: My transcription of bars 1-8 of Jobim's piano solo from *Garota de Ipanema* (1964)



Ex.21: My transcription of Jobim's piano rendition of bars 1-8 of *Garota de Ipanema* (1963)

In this extract, Jobim plays a similar harmonisation to the above example. In terms of the quality of Jobim's playing, it should be noted that Jobim's piano is often slightly behind the flute, and also lacks the preciseness of articulation, calling into question his abilities as an ensemble performer. Meanwhile, this instrumental version reduces the rhythmic complexity of the vocal version of the composition, with longer note values and much less syncopation, in contrast to many later instrumental performances of the piece which seek to recreate the vocal version on the melody instrument. Does this mean that this was Jobim's intended phrasing for the melody in instrumental performances of his composition?

Jobim also wrote an alternative melody for *Garota de Ipanema* which appears in multiple recordings. Similar in principle to jazz musicians writing a contrafact on a familiar chord sequence, the following (Ex.20) is a transcription of the alternative melody as it is heard on Jobim's 1980 album *Terra Brasilis*:



Ex.22: My transcription of Jobim's alternative melody for *Garota de Ipanema* (1980)

In the following passage Freeman cites this alternative melody for *Garota de Ipanema* in his defence of Jobim's alternative melodies used in place of improvisation:

Jobim's alternative melodies do not have the on-the-spot awkwardness of many improvised jazz solos that can often develop into mere showpieces for technical dexterity. His melodies are pre-conceived and remembered – his alternative melody for 'Garota de Ipanema', for instance, cannot be regarded as merely an improvisation because it has been the same in many subsequent recordings. This highlights a fundamental difference between Jobim's approach to music performance and the approach taken to jazz performance. Jobim's method is more measured, specific and pre-prepared. His broad musical influences are more apparent, especially in his melodies, yet his music is economical and 'to-the-point' without losing any of its emotional or dynamic impact. Understatement is indeed his musical strength. (Freeman, 2019, p. 177)

While Freeman's highlighting of the difference between Jobim's approach to piano solos and the economy of his style are quite correct, his comments are perhaps overly generous to Jobim's pianism, while showing little admiration for jazz performance and improvisation in general. It could be argued that the understated quality of Jobim's playing reflects the balance of elements in the bossa nova style, where rhythm, harmony and melody retain equal importance. However, to suggest that Jobim's alternative melodies lack an awkwardness that would otherwise be present had there been improvisation is highly debatable. From my perspective as a jazz practitioner, with a pre-disposition towards conceiving bossa nova as part of the jazz tradition, I have particular expectations of the genre. It should therefore be acknowledged that personal taste is a key factor in these discussions.

How should Jobim's pianism be judged from a jazz perspective? Jobim's intention should be taken into consideration, even if not necessarily taken at face value. Because he apparently was not intending to perform his music in a jazz style, or improvise, it is wrongheaded for listeners to judge his performance by this standard and to therefore deem it unsuccessful. However, when Jobim performs with jazz musicians, as he did extensively during his career, are these performances aesthetically successful? The live recording of *Wave* from 1993 as discussed in chapter 2 is an example of a disconnect between Jobim's musicianship and that of his collaborators, particularly Herbie Hancock whose piano solo is so strikingly different from Jobim's.

Towards the end of his life Jobim's performing commitments were largely dominated by commemorations to bossa nova which featured collaborations with numerous jazz musicians. His last recorded performance was a concert on April 6th, 1994 at Carnegie Hall, released that same year as the album *Carnegie Hall Salutes the Jazz Masters*. On this recording Jobim performs two of his most famous compositions with a number of famous names from the jazz world: *Insensatez* in a duet with Pat Metheny and *Desafinado* in a quartet featuring Metheny, Joe Henderson, Charlie Haden (1937-2014) and Al Foster (1943-2025). The concert was organised as a 50th Anniversary of the Verve record label; while Jobim sought to distance himself from the jazz genre in general, he did record a number of his own albums for the label. He was also once again willing to perform his own songs with musicians from the jazz world, linking himself to the genre.

Jobim's alternative melody for *The Girl From Ipanema* as it was recorded on the *Terra Brasilis* album is performed with a particular texture that differs from previous versions: Jobim sings the alternative melody in unison with a flute. Jobim's voice in this particular passage is noteworthy in how it differs from other singers in the bossa nova style: the majority of the vocal delivery in the first half of the melody is flat, in direct contrast with the vocal style of João Gilberto, who was widely known for the preciseness of his pitch. This brings us to a broader discussion of Jobim's singing, arguably the most contentious aspect of his performance. The first recorded evidence of Jobim singing on record is on his album *The Wonderful World of Antonio Carlos Jobim*, released in 1965. Castro suggests that Jobim was self-conscious singing on record for the first time, particularly with the orchestrations by Nelson Riddle, who was well known for his work with Frank Sinatra. However, Jobim's own collaboration with Sinatra came shortly after, and according to Castro, '[...] with the exception of his limitations as a singer, nobody would have guessed, [...], that Antonio Carlos Jobim felt nervous' (Castro, 2000, p. 325).

On the subject of singers' ability to adapt to the bossa nova style, Priore cites the music writer Brasil Rocha Brito's claim that 'not all singers [of bossa nova] that tried to perform BN [sic] are able to do it well in the new conception [of sound]. That means that there is a traditional component [in the style] that cannot always be overcome by some of those interpreters [...]' (Priore, 2008, p. 111). Jobim himself also took aim at particular singers in the composition of *Desafinado*: Castro refers to the song as 'a samba that defended those who sang off-key, but would make it so complicated and so full of key traps that it would leave the singer in complete distress', much to their own amusement (Castro, 2000, p. 152). However, whether Jobim himself was able to deliver a competent vocal performance on his own music is debateable.

It could be argued that Jobim fails to capture the bossa nova style in his own singing, although he sang increasingly often on his recordings and in performance from the mid-1960s onwards, in English, Portuguese or without words at all. Why did Jobim choose to sing on his recordings, instead of performing only on piano in which he had significantly more training? I suggest this could be explained by Jobim's desire to represent himself and his music on his own terms: similarly to his opinionated statements on his harmony, it appears to be an attempt to reclaim ownership of the material, with the composition having been performed so much by others.

There is evidence that Jobim's vocals at certain points in his career were not received well, although this did not harm his popularity. Freeman quotes Martha de Ulhôa Carvalho on this subject, who notes in her interviews of Brazilian music listeners that 'When asked why they kept buying records by Tom Jobim, who has been singing "poorly" of late, they say that his melodies are so beautiful that it does not matter if his performance is bad' (Freeman, 2019, p. 6). This did not stop Jobim from holding singers who worked with him to a high standard, however. In her description of *Banda Nova*, the group Jobim performed with extensively during the 1980s, Helena Jobim recalls 'Tom was tough on the chorus. He made them go to Heloísa Madeira, a qualified vocal coach' (H. Jobim, 2011, p. 237). This arguably suggests a willingness on Jobim's part to perform, while consciously holding his collaborators to a higher standard, whether consciously or not.

Although Jobim would have been known as a pianist in Brazil during the bossa nova period and tended to perform from the piano later in his career, as he first became more visible to audiences in the 1960s it is possible that he was equally known as a guitarist on the international stage. Jobim's guitar playing is arguably the least interesting aspect of his performance; it can be considered an imitation of João Gilberto's guitar technique, adding no further innovation to the style. Jobim is also on record as having been reluctant to use the guitar in performance, although external factors may have encouraged him to be pictured and filmed using it, to fulfil the role of an artist of the bossa nova genre and complement the image international listeners may have had of its innovators.

An early example of this from Jobim's solo career is his first album as leader, *The Composer of "Desafinado", Plays*, released in 1963 on the Verve label having been recorded in New York. Jobim plays both piano and guitar on the album, although he is pictured playing guitar on the cover. This is likely to be for marketing purposes, as the bossa nova genre was so closely associated with the guitar. Later, Jobim is pictured with a guitar on the cover for his collaborative album with Frank Sinatra, *Francis Albert Sinatra & Antonio Carlos Jobim*, released in 1967. Castro claims that Jobim was requested by Sinatra to play guitar, which Jobim was reluctant to agree to:

Sinatra suggested the German Claus Ogerman to do the arrangements, and Tom promptly agreed – it was Ogerman who had written the arrangements for his own album *The Composer of "Desafinado", Plays* three years earlier, and that was, without a doubt the record

that Sinatra must be using as a benchmark. Sinatra suggested that Jobim play guitar on the record. Handsome Jobim, a pianist, was growing a little weary of being portrayed as a guitarist in the United States – where they associated the guitar with the clichéd stereotype of the Latin lover – but that was no reason to make things complicated. (Castro, 2000, p. 327)

Castro raises some interesting points here. In making the link between the two albums on which Jobim is portrayed as a guitarist, both of which were recorded in America, herein lies a possible discrepancy between Jobim's reputation as an instrumentalist in Brazil compared to the United States. This is coupled with a possible need on the part of American musicians and record companies for Jobim to play a visual role that resembled representations of Brazilian music in North America that listeners would be familiar with. If Sinatra was familiar with *The Composer of "Desafinado", Plays*, as Castro suggests, he would have heard Jobim's piano playing, which has more prominence than the guitar work on that recording, often playing melodies in place of a vocalist.

3.3 Jobim the composer beyond bossa nova

In this section I examine how Jobim diverted from the norms of bossa nova genre, encompassing his musical background and career outside the bossa nova period, with the view to generating a more rounded view of his musicianship. I also address the comparative lack of attention that has been paid to Jobim's performance style as a singer, pianist and guitarist in scholarship to date. Due to the nature of this research and my own musical perspective, the areas of Jobim's output that overlap with bossa nova and jazz remain the focus here. However, an examination of the directions Jobim's career went in beyond individual pieces will enable practitioners to develop a more nuanced interpretation of his works.

In another outspoken pronouncement, quoted by Freeman, Jobim tries to remove himself from the association with bossa nova, possibly also revealing some frustration about the overstatement of his bossa nova credentials:

Bossa nova became so prestigious that everyone remembers 'Desafinado' and thinks of me as the guy who started the movement. In fact, ninety percent of my songs cannot be

considered part of bossa nova. This is one of the dangers of pigeonholing musicians (Jobim, quoted in Freeman, 2019, p. 33).

Jobim's long career began before the bossa nova period in Brazil and continued long after it, although he did return to the bossa nova style and repertoire increasingly from the early 1980s to his death in 1994. However, Jobim's stylistic explorations in the middle part of his career do not invalidate claims that the bossa nova era of his career overlaps significantly with the jazz tradition. We now turn to Jobim's career outside of the bossa nova period, to broaden our understanding of his musicianship.

It is well documented that Jobim studied classical music as a teenager, with multiple teachers. Quite unlike his denial of the influence of American music on his compositions, he was very willing to acknowledge the influence of Classical composers he admired. As Freeman notes (and as already stated earlier), Jobim claimed his masters were, among others, Chopin, Debussy, Stravinsky and Villa-Lobos, who together gave him 'musical and spiritual sustenance' (Freeman, 2019, p. 40). Of these, Villa-Lobos should be of particular interest to scholars and practitioners, given that he and Jobim knew each other. Villa-Lobos' interest in both the popular music of his day (namely samba and choro) and his incorporating elements of these styles in his concert works can be seen as a parallel, or the reverse of Jobim, who sought to illustrate the influence of Classical music in his popular compositions. Moreover, Jobim grew up in a household where Brazilian art and culture were at the forefront of family activity. Helena Jobim points out that, alongside the Brazilian literature in his grandfather's library, their relatives would often play Brazilian music at home:

They sang the samba and *choro* standards by Pixinguinha, Bororó, Custódio Mesquita, Noel Rosa, Lupiscínio Rodrigues, Ary Barroso, Dorival Caymmi, and Atila Alves. [...] Grandpa would read novels by Monteiro Lobato aloud to his grandchildren. He also read Parnassian and romantic poets, such as Olavo Bilac, Castro Alves, Gonçalves Dias, Vicente de Carvalho, Raimundo Corrêa, Guilherme de Almeida, and Guerra Junqueira. (H. Jobim, 2011, p. 55)

It is perhaps not surprising that these musicians are among those that Jobim is frequently quoted as praising the most. Jobim's musical sensibility is also very likely to have been informed by his

upbringing in an educated household, a setting which carries certain connotations of social class.

Freeman also makes reference to how Villa-Lobos responded to the political situation in Brazil under Vargas between 1930 and 1945, noting that Villa-Lobos used the nationalism in Brazilian culture of the time to his advantage, before arguing that this laid the foundations for subsequent movements in popular music that engaged with themes of nationalism, such as bossa nova and the later Tropicália (Freeman, 2019, p. 41). This is a compelling argument, particularly in its connection with Jobim, who certainly sought to be thought of as primarily a Brazilian composer, who took influences from Brazilian music as well as other European traditions. However, as discussed in chapter 2, bossa nova and Jobim's compositions lack the political feeling that can be found in the protest song that followed bossa nova as well as the Tropicália movement which began 1960s onwards, both of which had a more defined ideology and political message.

Even more pertinent to this chapter, however, is the influence of Chopin on Jobim. Freeman identifies that Jobim became fascinated with Chopin began aged seventeen, during his studies with Lúcia Branco, quoting Jobim himself from an interview published in Portuguese: 'When I began to listen to Chopin seriously I thought, my God, what is this? How is it that a person who was born a "thousand" years ago already knew all that I know now?' (Freeman, 2019, p. 71). As Freeman points out elsewhere, Jobim's fascination with Chopin began to inform his own music almost immediately: Jobim was explicit about *Imagina*, the waltz he wrote aged 18, being inspired by Chopin (Freeman, 2019, p. 45). However, while Jobim developing an enthusiasm for Chopin's music as a teenager is entirely believable, his keenness to link his music to Chopin later in his career sometimes exceeds the evidence found in the compositions in question. This will be discussed at more length in the next section of this chapter.

By the mid-1950s, Jobim had begun to establish himself as a composer, arranger and conductor. Two large scale works had helped to make his name. The first of these was *Sinfonia do Rio de Janeiro* of 1954, a large ensemble piece produced in collaboration with Billy Blanco (1924-2011). In 1956, Vinícius de Moraes' play *Orfeu da Conceição* premiered, with a large orchestral score composed and conducted by Jobim. The production featured staging by the architect Oscar Niemeyer (1907-2012), whose modern buildings came to be a symbol of the modern Brazil under Kubitschek. Niemeyer was also heavily involved in the design of the new

city of Brasília, named as the new Brazilian capital in 1960, a third occasion for which Jobim was commissioned to compose a large orchestral suite in the early part of his career.

As Jobim began to work professionally as a musician, as well as an arranger for Brazilian radio, some key differences between him and his bossa nova contemporaries begin to emerge. Unlike many musicians of the bossa nova period who in their youth had actively sought out jazz recordings, as well as showing their admiration through their membership of fan clubs, Jobim is not on record as being a member of any of these fan clubs. As a result, Jobim experienced a different kind of apprenticeship to his compatriots in the Bossanovistas. Moreover, his classical training is likely to have had afforded him certain work opportunities not available to his colleagues, which arguably had an impact on his compositional voice. On this subject, Freeman quotes the Brazilian musicologist Martha Tupinambá de Ulhôa, who argues that, among other things, Jobim's 'familiarity with the standards of art music, such as linguistic "innovation", literary lyrics and a distanced attitude in relation to commercial ends' enabled him 'to be widely acknowledged and respected throughout his life in the realm of both popular and art music' (Freeman, 2019, p. 3). Although Jobim's training may well have informed his composition in the ways Ulhôa describes, he was very capable of following commercial trends, and did so numerous times during his career.

Jobim's first solo album, *The Composer of Desafinado, Plays*, was released in 1963, having been recorded in New York City on the 9th and 10th May of that year, during Jobim's extended stay in the United States following the *Bossa Nova at Carnegie Hall* concert a few months before. As the bossa nova period was coming to a close in Brazil, Jobim's notoriety as a composer on the international stage was becoming more apparent. This also coincided with the bossa nova style becoming uncoupled from the original conditions of its creation and evolving into a commercial entity in popular music worldwide. In accordance with these trends, Jobim recorded his first solo album for the Verve record label, making use of an orchestra, arranged and conducted by Claus Ogerman. Jobim's preference for larger ensembles, although quite removed from the bossa nova style, is understandable when considering his background before the bossa nova period, as a composer, arranger and conductor of orchestras. This is another example of how Jobim's training places him apart from his Bossanovista contemporaries, as Martha Tupinambá de Ulhôa has suggested.

Jobim's career after the bossa nova period moved in different directions, often simultaneously. Between the mid-1960s and the release of his last album in 1994, Jobim revisited bossa nova repertoire periodically, expanding its parameters in combination with instrumental works overlapping between jazz and classical styles, as well as more commercial efforts. Observation of these wider trends in his career will result in a more detailed portrayal of his compositions. His music from the mid-1960s to the end of the decade appears to capitalise on the crossover possibilities of bossa nova, focussing almost exclusively on instrumental music. Of his three albums released between 1967 and 1970, *Wave* and *Tide* are both entirely instrumental, while *Stone Flower* features vocals on two tracks. Some of Jobim's most popular pieces among jazz musicians appear around this time, including *Triste* and *Wave*. There seems to be an attempt to deepen his connection with Brazilian musical traditions beyond bossa nova: on these albums there are cover versions of older Brazilian compositions, such as Ary Barroso's *Aquarela do Brasil* and Pixinguinha's *Carinhoso*. Jobim himself also began looking to other regions of Brazil for musical inspiration; the title track of *Stone Flower* shows the clear influence of rhythms from north-east Brazil, with the specific use of the bell pattern associated with *Maracatu*. A similar effect is also used on a later composition, *Pato Preto*.

In the 1970s, the architecture of Jobim's compositions seemed to come to the fore; Jobim began to expand the possibilities of the song forms exemplified during the bossa nova period, while also experimenting with more adventurous instrumental writing. *Águas de Março* is an example of an expanded bossa nova. It takes the small melodic tessitura often heard in bossa nova repertoire to an extreme, with most of the melody comprising of only three notes. The song also has a through-composed structure which seems to deliberately eschew the easily repeatable 32-bar forms of many of his previous songs, which are particularly popular among jazz musicians.

The 1970s also saw Jobim depart from the bossa nova style altogether in favour of more adventurous compositional projects, often for orchestra, such as in the albums *Matita Pêre* (1972) and *Urubu* (1976). In light of Jobim's comments on his harmonic language, as well as his determination to avoid association with jazz, these efforts can be viewed as Jobim's attempts to solidify his credentials as a 'serious' composer. Freeman agrees, adding that 'even though he became one of the world's most successful popular music composers, Jobim almost certainly regarded serious (orchestral) or art music as the ultimate means of his musical expression – a musical art form above all others' (Freeman, 2019, p. 47). Detailed analysis of Jobim's

orchestral music of this period falls outside the scope of this research but this remains an underexplored area of his output (Freeman's text has made admirable initial ventures for scholars in the English-speaking world).

One theme that comes to greater prominence in Jobim's music after the bossa nova period is his love of nature and commitment to environmental causes. Jobim's love of nature is conveyed most clearly in the 1987 publication of *Meu Querido Jardim Botânico* (*My Beloved Botanical Garden*), a book dedicated to the famous botanical garden in Rio de Janeiro and featuring Jobim's poetry alongside photographs by Zeka Araújo (1946-2021). In the later republication of the book Araújo adds that Jobim 'was aware of his enormous responsibility as one of the forerunners in environmental protection' (T. Jobim & Araújo, 1988, p. 141). Increasing numbers of Jobim's works from the 1970s onwards were named after birds, such as *Sabiá*, *Matita Pêre* and the album title *Urubu*. Jobim's environmental concerns are particularly explicit in *Passarim*, released in 1987 on an album of the same name, which features an English lyric that encompasses the theme of birds losing their habitat to deforestation. Similarly to *Águas de Março*, *Passarim* adopts a version of the bossa nova style but expands its compositional scale with longer forms and adventurous modulations. This can be viewed as Jobim using the bossa nova style as an empty signifier to convey his commitment to environmental causes.

While Jobim was expanding the parameters of his writing in his solo recordings, he remained in the territory of more accessible music in his collaborations from the 1970s onwards. This began with co-writing songs with Chico Buarque (b.1944) and an album with Elis Regina (1945-1982) in 1974. After this Jobim made further collaborative albums with artists associated with the MPB in Brazil movement such as Edu Lobo (b.1943) and Miúcha (1937-2018). Jobim's 1989 album with Gal Costa (1945-2022), *Rio Revisited*, recorded live to a large audience in Los Angeles, saw a return to familiar bossa nova repertoire, a trend that would be reflected in his later studio recordings.

Jobim's studio albums from 1980 to his final album of 1994 saw a synthesis of the previous two phases of his career, combined with a return to more familiar repertoire from the bossa nova period. *Terra Brasilis* from 1980 featured re-recordings of *Desafinado* and *Quiet Nights of Quiet Stars* (*Corcovado*), often sung in English. These appear alongside instrumental compositions such as *Olha Maria* and *Double Rainbow*, which is usually performed with the rhythmic feel known as a jazz waltz. On *Passarim*, as well as developing elements of older bossa nova repertoire such as

in the title track, Jobim also seems to embrace the crossover possibilities of the bossa nova style, using it as the vehicle for his recording of Gershwin's *Fascinatin' Rhythm*. In connection with his singing the melody to *Take The "A" Train* during the 1993 live performance of *Garota de Ipanema*, Jobim appears more relaxed about being associated with jazz in performance, despite his comments in interviews. Some of Jobim's songwriting from this period also ventured into territory that can be best described as popular music, often sung in English and without any of the syncopation that characterises much bossa nova repertoire. An example of this is *Two Kites*, which although possibly written with international listeners in mind has not had anywhere near as much adoption by jazz musicians. Mark Murphy's recording of the same song is arguably much more successful, with its adoption of a faster tempo and the *Baião* rhythm, associated with northeastern Brazil.

Looking at Jobim's career beyond the bossa nova period, he appeared to be chasing commercial success as well as seeking to assert his credentials as a 'serious' composer and connection to Brazil. One opportunity in particular allowed Jobim to restate his image in Brazilian mass culture towards the end of his career. The samba school *Estação Primeira da Mangueira* elected to honour Jobim for their 1992 parade performance. Helena Jobim claims that 'Tom was genuinely touched by Mangueira's invitation' and already knew some sambas associated with the school, a fact he proved when he sang a number of them with the school managers in a meeting at his home (H. Jobim, 2011, p. 253). The 1992 Carnival performance can be found on YouTube, where Jobim is clearly visible on one of the floats in the parade, singing the sambas and waving to the large crowds. It is most likely for this reason that Jobim's final studio album, *Antonio Brasileiro*, features a new composition, *Piano Na Mangueira*, the melodic and rhythmic language of which is perhaps the closest to traditional samba of any of his compositions. While it is not as widely recorded as Jobim's earlier compositions, Helena Jobim notes that *Piano Na Mangueira*, co-written with Chico Buarque, 'revisited the school's old Carnival traditions' (H. Jobim, 2011, p. 254). Jobim's choice to co-write a new piece following this collaboration would suggest it had a profound effect on him, as his sister's biography suggests.

Antonio Brasileiro can be viewed as a restatement of Jobim's Brazilian roots. Released after Jobim's death and recorded during his final years which he spent largely in Rio, the album makes various references to Brazilian music and culture. While *Piano Na Mangueira* shows a debt to samba, the accompaniment to *Pato Preto* is closest to Maracatu. In the two *Retratos*,

apparently dedicated to the composer Radamés Gnattali and the world-renowned Brazilian footballer known as Pelé (1940-2022), the long angular melodies are reminiscent of choro. Earlier phases of Jobim's career are also evoked, however: the re-recordings of *So Danço Samba* and *Surfboard* recall his success during the bossa nova period, followed by his time in California during the late 1960s. As well as some rather kitsch songs in English, Jobim also evokes the collaborations with artists outside Brazil which helped solidify his international fame with a rather lacklustre recording of *Insensatez*. Sung in English in a duet with Sting, this performance reminds the listener of bossa nova's transformation from Brazilian genre into a rather bland subgenre of world popular music. However, earlier versions of *Insensatez* and the composers that inspired it warrant further exploration, which will form the basis of the next section.

3.4 *Insensatez*, Jobim and romanticism

The first recording of *Insensatez* appeared in 1961 on João Gilberto's self-titled third album on the Odeon label. Two years later it was released as an instrumental on Jobim's *The Composer of Desafinado, Plays*, as well as on Stan Getz and Luiz Bonfá's collaborative album *Jazz Samba Encore!*, with Maria Toledo (1937-2010) singing Vinícius de Moraes' Portuguese lyrics. This follows a common trend in the dissemination of Jobim's compositions, where a recording by other artists (often an American musician such as Getz) very swiftly follows Jobim's own original, bringing the song more notoriety before arguably overtaking Jobim's own recording in international popularity.

The similarities between *Insensatez* and Chopin's *Prelude in E minor, Op. 28 No. 4* are well known in scholarship as well as in histories of bossa nova. Freeman quite rightly points out that *Insensatez* is 'the most obvious example of Chopin's direct influence' on Jobim, adding that the similarity 'is so strong that it has given rise to accusations of plagiarism' and was even joked about by Jobim's friends (Freeman, 2019, p. 45). Beyond this well-known association, Reily also draws attention to a claim by Jobim that Chopin's D-flat major prelude from the same set was the inspiration for *Samba de uma nota só* (Reily, 1996, p. 10). However, *Samba de uma nota só* shares few parallels with the prelude commonly known as the "Raindrop", with the possible exception of melodic material featuring extensive repeated notes amid changing harmony. I suggest this claim by Jobim should be treated with scepticism, when viewed in the context of

his other pronouncements on his influences and harmonic language, which are often at best selective, at worst deliberately misleading.

While Jobim's acknowledgment of Chopin as one of his main influences, as well as the link between *Insensatez* and Op.28 No.4 have been noted in scholarship, I believe there are wider implications to linking aspects of Jobim's musicianship with Chopin's, and, more broadly, elements of the bossa nova period and style with 19th century European Romanticism. Although Jobim and Chopin were born over a hundred years apart and in different continents, in this section I offer some other ways in which they can be linked. This provides the theoretical underpinning to my interpretation of *Insensatez* combined with Chopin's prelude, which will be discussed in the next section.

In his introduction to *The Cambridge Companion to Chopin*, appropriately titled *Myth and reality*, Jim Samson remarks that 'for the biographer the task is of course clear-cut: to extract the real from the ideal. But for the music historian it is by no means so simple'. To illustrate this point with specific reference to Chopin, Samson claims that 'a personality wrapped in secrecy made itself available to multiple interpretation, and the process had already started during his lifetime' (Samson, 1992, p. 1). These words could more or less apply to Jobim; the extremely rapid adoption of bossa nova and his music in particular abroad, in order to represent a genre of music with no clear parameters or qualifiers, coupled with Jobim's pronouncements about his own music, has made the job of constructing a fair and accurate portrayal of him more complex.

Bossa nova and romanticism more generally can be linked by some musical factors. One of these is the role of the listener in the creation of the genre. Kallberg outlines this process in his contextualisation of Chopin's preludes:

Social constructions lie at the heart of genre: the composer employs some of the conventions and gestures of a genre in writing a piece, and the listener (or the performer) interprets certain aspects of a piece in a way conditioned by this genre. The genre is not situated solely in either the composer's deeds or the listener's responses; rather the interaction of the two yields this significant framework for the communication of musical meaning (Kallberg, 1992, p. 128).

Samson echoes this with specific reference to romantic music: ‘the term “romantic” connotes ideas and motivations more clearly than styles’, adding that ‘the nineteenth century produced a “romantic” listener as well as a “romantic” composer’, whose inclination was to ‘seek out either a specific referential meaning in the musical work [...] or a hidden emotional content.’ (Samson, 1992, p. 4). Similarly, the bossa nova genre during its initial development in Brazil was realised by a group of listeners and performers, both dependant on one another and a shared set of social conditions.

As well as both Jobim and Chopin being somewhat mythologised during their lifetimes and after, interesting parallels can be drawn between the music they created, the physical spaces in which it was performed and the shared social values of audience and composer. A way of refining the parameters in this discussion can be found in returning to Richard Sennett’s writings, who adopts the French words *ville* and *cité* to denote different aspects of urban life: ‘the *ville* is the physical place on the map, its buildings and spaces; the *cité* consists of the behaviours and beliefs of the people who inhabit the physical environment’ (Sennett, 2024, p. xiii). Elsewhere in his output Sennett acknowledges that this idea has roots in a metaphor dating from early Christianity, ‘the City of God and the City of Man’, which developed over time into the *ville* of physical spaces and the more complex idea of *cité*, which in the sixteenth century ‘came to mean the character of life in a neighbourhood, the feelings people harboured about neighbours and strangers and attachments to a place’ (Sennett, 2018, p. 1). Applying this theory to Jobim and Chopin’s lives and careers, both composers are associated with a particular city: in Jobim’s case, Rio, in Chopin’s, Paris. However, while the *ville* of Rio and Paris are central to both composers’ musical identity and development, the *cité* of particular neighbourhoods in both cities, comprising both the spaces where performances took place and the groups of people who attended is arguably even more important.

In the case of Chopin, Paul Kildea notes that after the end of the Russo-Polish war in 1831 and the Russian oppression of Poland that followed, ‘Polish dissidents and malcontents, artists and aristocrats, landowners and Romantics made their way in large numbers to Paris, settling in the Faubourg-du-Roule *quartier* [...] or in the second *arrondissement* [...]’; noting the importance of this community ‘in whose houses Chopin was first noticed as a fine pianist and composer’ (Kildea, 2019, p. 69). As mentioned previously, the Bossanovistas’ homes and performances were concentrated in the Zona Sul of Rio, specifically Copacabana and Ipanema, with certain addresses having particular significance, such as Nara Leão’s parents’ apartment on Avenida

Atlântica in Copacabana. Helena Jobim also notes the importance of her brother's family home at 107 Nascimento Street in Ipanema as a meeting place for musicians in the mid-1950s, so much so the address 'would become very famous through an allusion to it in Vinicius de Moraes' samba "Carta a Tom" (Letter to Tom)' (Jobim, 2011, p. 86). This address is also a short distance from the bar where Jobim and de Moraes were reputedly sitting in 1962 when the inspiration came for writing *Garota de Ipanema*. As Reily describes here, the song 'was written by Antônio Carlos Jobim and Vinicius de Moraes one afternoon in 1962, as they sat in the Veloso bar – now renamed "Garota de Ipanema" – on Montenegro Street, where they had watched the young Helô Pinheiro walk past them on her way to Ipanema Beach' (Reily, 1996, p. 1).

In both of these cases, emphasis is placed on the significance of a particular neighbourhoods in which performances took place and of influential people mixing socially. Continuing to examine the links between Chopin and Jobim using Sennett's concept of the *cité*, both composers had formative experiences performing in semi-private, or even entirely private spaces. In Chopin's case this meant the salon concert scene in early nineteenth-century Paris, for Jobim, the musical gatherings in the Bossanovistas' homes in the Zona Sul. J. Barrie-Jones describes the salon spaces Chopin would have performed in as 'relatively private affairs, where the nobility, literati, artists, musicians and cognoscenti intermingled at will' (Barrie-Jones, 1998, p. 152). Vilkner adds that 'the salon arena facilitated activities and behaviours that subverted the norm. Such analysis is valuable in understanding the social currency of the salon, particularly reinforcing the idea that salons in European cities functioned as a laboratory for new ideas about music, politics, aesthetics and gender roles' (Vilkner, 2022, p. 223). The points Vilkner raises here are directly analogous to the bossa nova period. As has been outlined in previous chapters, the Bossanovistas were responding to older Brazilian music but consciously reconfiguring it, in a parallel to Vilkner's point about subverting the norm. Moreover, the Bossanovistas' innovations occurred during a period of great change politically in Brazil and specifically for its middle class. Despite the comparative lack of source material, particularly in English, the importance of the Bossanovistas' apartments as spaces to experiment musically and develop a new style that represented themselves and their surroundings is considerable and warrants further scholarly attention.

Bunzel and Wollenberg also highlight the blurred social boundaries in salon spaces, such as 'those between the private and the public, and between amateur and professional' (Bunzel &

Wollenberg, 2023, p. 359). Multiple histories of bossa nova have drawn attention to similar blurred boundaries to those highlighted here. To take one example, Castro recalls one evening in 1957, in the apartments of Ronaldo Bôscoli and Nara Leão in Copacabana, during which João Gilberto performed for Boscôli and Roberto Menescal, who in particular was transfixed by Gilberto's guitar technique despite being a guitar teacher himself (Castro, 2000, p. 93). Despite already working as professional musicians and teachers, the Bossanovistas were experimenting with the bossa nova style during these gatherings, developing and learning to perform the style simultaneously.

What effect did these semi-private spaces have on Jobim and Chopin's compositions, and how might this be used in performance? Multiple sources point to parts of Chopin's compositional output being intended for performance in salons. Barrie-Jones discusses this phenomenon while linking specific pieces by Chopin to different performance spaces. For example, 'the sonatas, ballades, scherzos and polonaises [...] seem more obviously concert music, appropriate for large halls', while 'the waltzes, nocturnes and many of the mazurkas are clearly salon music (in the best sense)', adding that 'the finesse and subtlety of Chopin's performances were shown to best advantage in the salon' (Barrie Jones, 1998, p. 151). One could quite reasonably add the Preludes to Barrie-Jones' list of Chopin's works that were intended for the salon, which are of the greatest interest here due to the link with Jobim and *Insensatez*. Did Jobim compose music for performance in small private spaces? Although Jobim's preference for larger ensembles on his own recordings might suggest a different concept of performance space to some of his Bossanovista contemporaries, his early compositions were brought to life through the bossa nova style, which he continued to employ in his own performances. As a result, Jobim's output remains intrinsically linked to the musical gatherings that generated the bossa nova style, even if Jobim himself was not present or consciously writing with these performance settings in mind.

How might consideration of space in bossa nova result in a new interpretation of the genre? Returning to Sennett's description of *ville* and *cité*, Sennett goes on to apply these terms to art:

As applied to performing art, the stage is a physical building, the street a physical alignment of spaces around it. The material *ville* of performing consists also of costumes, masks and make-up, painted scenery, the lighting of theatres, the technology of recording studios. The *cité* of art, by contrast consists of the meanings of a text, the efforts of the performer to interpret it, and the needs, desires and values which an audience brings to the performance.

Again there is tension between art's *ville* and its *cité*, between its materiality and its meanings. This tension shapes the experience of a performance, creating its edginess and complexity. (Sennett, 2024, p. xiii)

As mentioned previously, one of the challenges involved in reimagining bossa nova and Jobim's compositions is the removal of the music from the original context of its development. Viewed through the lens offered by Sennett here, in adopting this repertoire contemporary practitioners assign the music a new *ville* and *cité*, a process which contains its own tensions and complexities. As well as removing bossa nova repertoire from the location of its creation, thereby displacing the original *ville*, practitioners from different musical and cultural backgrounds, performing to audiences in a different setting, such as jazz clubs, assigns a new *cité* to the genre. In the next section I apply this thinking in my own arrangement of *Insensatez*, assigning the song a new *ville* and *cité* to explore a reconfigured presentation of Jobim's musical influences in performance.

3.5 Developing my interpretation of *Insensatez*

As mentioned previously, *Insensatez* shares numerous similarities with Chopin's Prelude in E minor, Op. 28 No. 4. The similarity between the two pieces also caught the attention of certain jazz musicians in the early 1960s, with Gerry Mulligan recording an arrangement of Chopin's prelude for his own sextet on his 1963 album *Night Lights*, choosing an approximation of the bossa nova style to accompany the melody, most likely in reference to Jobim's composition.

A similar approach to Mulligan's, although adapted for solo piano, was recorded by Chick Corea (1941-2021), released in 2020 on his *Chick Corea Plays* album. Corea performs an improvisation on the same Chopin prelude which, although less obviously connected to bossa nova, retains a straight quaver feel, various syncopated left hand accompanying figures and anticipatory phrasing of the melody that together are still reminiscent of the style. Corea's choice of repertoire in this album, compiled from a series of live concerts in 2018, presents pieces by Chopin and Jobim immediately alongside other classical and jazz pieces, in an interesting connection with the discussions of the classical and jazz influences in Jobim's output earlier in this chapter. This section of the album features a performance segueing together *Waltz For Debby* by renowned jazz pianist Bill Evans (1929-1980) and Jobim's *Desafinado*. This

is immediately followed by a medley of two improvisations on piano preludes in E minor: first Chopin's from Op.28, segueing into Op.11 No.4 by Scriabin (1872-1915). To use Sennett's terminology here, in these performances Corea creates a new kind of relationship between *ville* and *cit  *, between the performer's role and audience expectations, 'between its materiality and its meanings' (Sennett, 2024, p. xiii).

One of the most significant implications of this approach is the combination of repertoire from across traditions, locations and time periods, presenting every item as an equally valid vehicle for improvising and performing in his own voice. This was clearly Corea's intention, as he outlines in the notes for the album:

I view all music as happening right now. When I play Scarlatti, when I play Monk, when I play Mozart, when I play Stevie Wonder, or when I'm improvising with no theme, it's all right now. Music at this ideal wavelength has no chronological time – past or present. It's all present, very present. The present can get wider and wider. It can become a very big space. Music can then become a gateway to the future. (Corea, 2020)

Corea's idea of presenting music with 'no chronological time', recalls Treece's principle of 'suspended animation' in bossa nova, a 'permanent unresolved tension' between the repertoire in its original composed form and Corea's radical reimagination of it (Treece, 2013, p. 47). The stages used for Corea's cross-disciplinary performances on this album are also of interest here. Presenting bossa nova, classical and jazz repertoire alongside one another, in an individual style that incorporates extensive improvisation, on a concert stage to a large audience involves removing these pieces from their original performance contexts, breaking down boundaries of location and time to place them alongside one another. In the case of Chopin, Jobim and Evans, the performances during the composers' lifetimes (and particularly their early careers) would have taken place in private homes, salon spaces and small jazz clubs. To return to Cook's terminology, Corea's reimagination of not just the repertoire in question but the whole performance format results in the performance of a new 'social meaning', which has had considerable influence on my research (Cook, 2003, p. 213). My interpretation of Chopin's Prelude in E minor therefore follows Mulligan and Corea's efforts, both of which incorporate improvisation and make reference to the bossa nova style (and *Insensatez* by extension) to varying degrees. However, I aimed to develop these ideas by making the link between the two pieces

more explicit, improvising with both themes simultaneously instead of performing them separately one after the other.

At first glance, *Insensatez* and Chopin's Prelude share some key similarities, including the bipartite structure and generally descending direction of both melodies and harmonic progressions. Both pieces briefly move to C major at a similar point in the structure, approximately halfway through the first section. Freeman also notes the use of the fifth and sixth scale degrees in both melodies (using Schenkerian notation) as a 'prominent feature' in both pieces, before going on to point out that 'despite their obvious similarities, however, a closer analysis uncovers differences between the two pieces that substantiate Jobim's individual and innovative compositional approach' (Freeman, 2019, p. 141).

One of the most salient differences between the pieces is the fact that the melody in *Insensatez* continues to descend throughout, whereas the melody of the prelude returns to the starting note after the first half, resetting the descending motion. Another key point of difference is in the harmonic rhythm and length of sections. *Insensatez* has a 32-bar form that is clearly divided into two 16-bar sections, following a similar format to many songs in the Great American Songbook. This symmetry of structure is complemented by the conventional harmonic rhythm, with each chord being held for either one or two bars. *Insensatez* therefore lends itself to improvisation by jazz musicians, who will be familiar with these length of phrases and chord structures. In contrast, Chopin's prelude has a more irregular harmonic rhythm, with the harmony changing as often as every beat in certain bars, presenting a challenge to improvisers. Its two main sections are also different lengths due to elongation of the ending in the final bars. The effect of the elongated ending is accentuated by a drop in momentum three bars from the end of the piece, halting the constant rhythm in the left hand chords, followed by a perfect cadence in the final two bars. The loss of tempo combined with the cadential movement gives an added finality to the prelude's ending. Kofi Agawu observes that 'Chopin need not have introduced these "physical" dimensions – texture, tempo/pulse, and duration – in order to secure closure [...] But by thus arresting the motion [...] he presents the listener with a palpable sign that announces closure' (Agawu, 1987, p. 14). The added feeling of finality by the methods Agawu describes present a particular challenge to interpreters attempting to add repeats to Chopin's prelude, as might be the case for those attempting to improvise over the composition's form.

In my earlier recording of *Insensatez* in my Practice Portfolio (performance 3.3), I sought to perform a rubato introduction based on Chopin's prelude, before establishing a constant pulse and introducing the melody of *Insensatez* at a relatively bright tempo, in a similar fashion to Corea's recording of the prelude. However, I found it particularly challenging to improvise on Chopin's composed material while referring to the original notation, and did not return to the prelude after the introduction. I identified the main source of my struggle with the improvisation in the prelude to be the significant stylistic differences from more typical jazz performance. In order to generate more freedom with Chopin's composed material, I began experimenting with a notation style that combines the improvisational affordances of chord symbols with precisely notating the original melody (see Ex.23). This process involved extrapolating chord symbols from the left hand in Chopin's notation, employing a similar principle to Mulligan's recording of the same piece.

Em/G F#ø7 F#o7 F7#11 F6 Fm6 E7 Em7 Eo7

Am7/E Am6/E D#o7 Dm7 G7b9

C+Δ C6 B7sus B7 C6 B7 C6 B7(b9)

Em/G F#ø7 F7#11 Fø7 Fm6 E7#5 Em7 Eo7 C#o7 Am6/C

B7b9 EmΔ9 Em Am Am6 B7sus Am6/C Bsus Am6/C Bsus B B7

C B B7 B7sus E/B Em/B C/Bb Bsus B Em

Ex.23: My adaptation of Chopin's E minor prelude into a lead sheet

After a number of subsequent attempts to perform the prelude and *Insensatez* using different types of notation, I began considering how to interleave the two pieces, aiming to move beyond simply playing both in their entirety as a medley, or segueing between the two. For my later recording of the two pieces (performance 7.1), I decided to write a harmonic progression in

three sections, combining elements of both pieces (see Appendix p.156). In a different approach to other pieces in my practice portfolio, I decided to keep improvisation at the forefront of the performance, rather than writing specific arranging figures. Having memorised the melodies to both pieces, this chord sequence allowed me to eschew conventions of segueing between the two pieces and integrate them both simultaneously into the performance. Keeping a similar tempo to Corea's recording, this sequence elongates certain sections and maintains a consistent harmonic rhythm, allowing me to play the fragments of melody of the Chopin prelude, *Insensatez* or improvise freely.

Chapter 4

Samba de uma nota só: developing a personal interpretation of bossa nova

This chapter recounts the development of my interpretation of Jobim's music in practice, culminating in the recording of my solo piano arrangements of Jobim compositions in winter 2025. I also contextualise my practice among other examples of contemporary practitioners interpreting bossa nova in recent years. Having referred to my positionality at the beginning of the research and my first encounters with bossa nova in Chapter 1, this chapter examines my perspective at the end of the programme, detailing how my perspective and attitude towards bossa nova has changed, as well as my objectives for the research in general and ideas for subsequent continuations of it beyond this submission. This narrative follows the 'Imitate-Assimilate-Innovate' maxim, a frequently repeated phrase in jazz education as a summary for jazz musician's development, which also shares numerous parallels with the development of my research and practical approach. I outline how my approach evolved from attempting to recreate sounds and gestures from early bossa nova recordings reconfiguring the features of the bossa nova style outlined in earlier chapters. I also detail the results of developing a solo piano performance style that adapts the roles of different instruments in the bossa nova style, using a range of repertoire that highlights the range of influences in Jobim's compositions.

Jobim's *Samba de uma Nota Só* is used to illustrate a number of these practices, where in my arrangement I have reimagined the melody, harmony and overall style to illustrate a new contemporary perspective on the composition. The chapter concludes with a chronological review of all the performances I submitted as part of my practice portfolio together with this thesis. I argue that the development of my performance style can be seen through the performances, and could be used as a model for practitioners and scholars researching genres of music that overlap with the different traditions and disciplines.

4.1 Locating bossa nova and Jobim's compositions in contemporary jazz

This section considers recent efforts to develop the bossa nova style and present the repertoire in a new context. A brief overview of current practitioners who have influenced my research and who are making their own creative interpretations of Jobim's music are also included here, with the focus on jazz musicians and specifically pianists due to the nature of my research. Following my overview of bossa nova's development into a jazz subgenre in Chapter 2, which ended in the late 1990s, this section focusses on currently active practitioners and recordings dating from the year 2000 onwards. Similarly to Chapter 2, this section does not attempt to provide an exhaustive list of contemporary practitioners, instead featuring some artists that have been particularly influential on my research.

Today, regardless of whether Jobim desired this outcome or not, it is irrefutable that a great number of his compositions have become pieces of contemporary jazz repertoire. In *The Jazz Standards: A Guide to the Repertoire*, Gioia includes eight compositions by Jobim (almost all of them shown with their English titles, as they are more commonly referred to in jazz contexts), which together make a strong claim for Jobim's position as a key composer in the history of jazz: *Corcovado*, *Desafinado*, *The Girl from Ipanema*, *How Insensitive*, *Meditation*, *Once I Loved*, *One Note Samba* and finally *Wave*. With the exception of *Wave*, all of these first appeared on recordings during the bossa nova period, with most appearing on Jobim's 1963 debut album as leader, *The Composer of Desafinado, Plays*. As mentioned in Chapter 2, *Wave* did not appear on record until 1967, a fact reflected in the way the composition pushes the stylistic parameters set during the bossa nova period. Only one other Brazilian song from the bossa nova period is represented in this book: *Manha de Carnaval*, composed by Luiz Bonfá with Portuguese lyrics by Antônio Maria (1921-1964). Gioia notes that this song is sometimes known as *Samba de Orfeu* or 'The Theme from *Black Orpheus*', referring to the film that featured the song in its soundtrack, which Jobim was also involved in as a composer (Gioia, 2012, p. 257).

When considering the intersection of Jobim's career with the jazz and bossa nova genres, it is noteworthy that, while Jobim's earlier compositions remain the most often heard at performances and jam sessions, contemporary practitioners are increasingly selecting repertoire from Jobim's later output to interpret in their own voice. In particular, Jobim's later compositions which depart from the bossa nova genre are receiving more attention from

contemporary practitioners, expanding the canon of Jobim's compositions that are heard as part of the jazz tradition. An example of a later composition by Jobim which has become more widely recorded in recent years is *Luiza*, a slow waltz in a minor key with an angular melody and dissonant harmony, first released on Jobim's album *Passarim* of 1987. Similarly to *Wave*, it seems to have become a particular choice among pianists outside Brazil, having been recorded on albums of Jobim compositions by Fred Hersch (b.1955) and Steffano Bollani (b.1972). In addition, Shai Maestro (b.1987) chose to include a solo performance of *Luiza* as the final track on his 2016 album *The Stone Skipper*, which otherwise only features his own compositions. Therefore, when developing my own performance of *Luiza*, I am responding not only to Jobim's original composition but its more recent adoption by jazz practitioners, as it begins to enter the jazz canon.

In the remainder of this section I present some examples of contemporary practitioners which have influenced this research through their reimaginings of Jobim's compositions and the bossa nova style they are typically performed in. In the first two examples, the artists concerned (both Brazilian) present a perceptible development of the bossa nova style. In the latter two examples, artists from outside Brazil remove the bossa nova style and Jobim's compositions further from the original context of their creation, fusing the composed material with new elements. An ensemble pioneering their own interpretive approach to bossa nova repertoire by Jobim and related composers is the Brazilian trio *Corrente*, featuring drummer Edu Ribeiro, bass guitarist Paulo Paulelli and pianist keyboardist Fabio Torres. The ensemble follows the familiar instrumentation of a piano-led jazz trio with some modern touches, such as the occasional substitution of piano for electronic keyboard sounds, and Paulelli's electric bass guitar replacing the more traditional double bass. In their performances of Jobim's compositions, the ensemble responds to the equal importance of harmony, melody and rhythm associated with bossa nova. Reily explains this point in the following passage: 'Bossa nova was the outcome of the combined efforts of a group of musicians, each bringing to it their unique personalities and musical backgrounds. The style promoted the symbiosis of these contributions; the melody, harmony, the lyrics, and the interpretation all received equal weighting' (Reily, 1996, p. 13).

When performing bossa nova repertoire in a more conventional style, their sound also makes reference to the trios associated with the samba jazz movement of the early and mid-1960s, such as *Tamba Trio*, *Zimbo Trio* and *Sambalanço Trio*, with added rhythmic density and complexity

in their arrangements. All three members of Trio Corrente are virtuosi on their respective instruments, presenting their own reimagined concepts of their instruments' roles in the bossa nova style and expanding their parameters. All three are equally soloistic in their approach, transcending the typical accompanying roles their instruments commonly have in the bossa nova style and bringing their improvisational flair to the foreground.

Jobim's compositions recorded by Trio Corrente range from the most famous bossa nova repertoire, such as *Triste* and *Garota de Ipanema*, to lesser known later compositions such as *The Red Blouse*, originally released on Jobim's album *Wave* from 1967. Corrente's recording of *The Red Blouse*, from their 2016 album *Trio Corrente Vol. 3*, demonstrates the ensemble's deep understanding of the composed material and Jobim's music of this period, while also adding more rhythmic energy into each instrumental part, in a hybrid between Jobim's performance style and their own. Other recordings by Corrente recall Veloso's idea of 'being faithful to bossa nova in doing something that was its opposite' (Veloso, 2003, p. 102). Their arrangement of *Garota de Ipanema*, from their 2003 self-titled debut album, is an example of this. Retaining only Jobim's original melody, the Corrente version completely reharmonises the composition, also changing the time signature to 5/8 in the A sections and 7/8 in the B section (see Ex.24). This witty reimagining of Jobim's best-known composition from the bossa nova period demonstrates not only the ensemble's virtuosity but the strength of Jobim's material to stand up to such an extreme reconfiguration. This arrangement also introduces a theme common to a number of examples used in this section: Jobim's melody is retained but his harmonic and rhythmic language are expanded in different ways, giving the compositions a new identity far removed from the bossa nova period.



Ex.24: An extract from my transcription of *Garota de Ipanema*, as recorded by Trio Corrente (2003)

Having risen to prominence in the 1990s, in recent years Eliane Elias has received increasing amounts of critical acclaim for her recordings combining musical genres, traditions and repertoire from Brazil and the United States. Her contributions to contemporary bossa nova, across her arranging, improvisation and adaptation of the style for piano, have had a profound influence on this research. One particular development of her more recent recordings is the expansion of her arrangements to accommodate vocal ensemble, creating an interesting parallel with the Rio music scene in the 1950s during the bossa nova period and slightly earlier. During this period vocal groups were particularly popular, even offering early career opportunities for some of the Bossanovistas, such as João Gilberto working with *Os Cariocas* before beginning his solo career.

In particular, Elias' arrangement of *Águas de Março / Waters of March* from her album *Made In Brazil*, featuring members of the acclaimed American vocal group Take 6, presents a development of Jobim's original material fused with Elias' own voice. Similarly to Trio Corrente's version of *The Red Blouse*, Elias' arrangement here alternates between the bossa nova style the composition is normally heard in and a half-time funk groove. However, the most striking elements of Elias' arrangement are the introduction and link sections which recur periodically during the song, punctuating and developing Jobim's composed material. These sections elaborate on the composition's melodic and harmonic material, as well as the chromatic voice leading in the harmonic progression. The vocal group at times functions as an accompanying chorus while at others delivering a rich harmonisation of the melody. In

their accompanying passages the group evokes the richly harmonised sound Take 6 has become known for since the 1990s, particularly in collaboration with other artists, while in their rendition of Jobim's melodies they evoke the sound of the Brazilian vocal groups of the bossa nova period such as Os Cariocas. Moreover, in a parallel with the alternating grooves in the arrangement, the combination of Elias' solo voice singing the Portuguese lyrics and Take 6 singing the English lyrics reflects the different identities the composition can take on in the hands of different interpreters.

These arrangements of Jobim's compositions by Trio Corrente and Eliane Elias both retain signifiers of the bossa nova style in combination with new arranging figures of their own invention. We now turn to two examples of contemporary practitioners who adapt Jobim's material for performance in a completely new context. This approach of assigning a new identity for the composition and the performance style that normally accompanies it (or a new *ville* and *cit  *, to use Sennett's terminology as referenced in Chapter 3), using the composition as a vehicle for the arranger's creativity and the performer's improvisational virtuosity, has been highly influential on my approach.

In recent years *SFjazz Collective* have become known for their reimaginings of existing works by other composers from across jazz and popular music, expanding the parameters of arranging pre-existing works and even blurring the divide between arranging and composition. In 2018 the collective featured Jobim's works, performing arrangements of his works alongside original compositions by members of the ensemble, following the same format to their albums featuring compositions by Miles Davis (2017), Michael Jackson (2016), Chick Corea (2013) and Stevie Wonder (2011). An arrangement featured on the collective's celebration of Jobim that has been particularly influential on this research is the reimagining of *  guas de Mar  o / Waters of March* by drummer Obed Calvaire (b.1982). Calvaire retains Jobim's melody but completely reharmonises it and adds a great deal of rhythmic complexity in all the instrumental parts. The most striking element of Calvaire's arrangement is the incorporations of numerous musical gestures often associated with Afro-Cuban music, such as the use of claves and piano *montunos*. In contrast to the brief discussion of clave in Chapter 1, in which I contrasted it with the rhythmic structure of bossa nova, the rhythmic organisation of Calvaire's arrangement is recognisable to jazz musicians as explicitly referencing Afro-Cuban traditions.

Due to the difference in musical parameters between Brazilian and Afro-Cuban music, it is rare to hear an arrangement of Brazilian repertoire that reconfigures the original style of the composition so dramatically. As mentioned in Chapter 3, Brazilian and Cuban music have very separate histories, particularly when considered in terms of their overlap with the wider jazz tradition. However, in a chapter exploring the utility of genre labels such as Latin Jazz and Cubop, Washburne acknowledges these ‘acts of genre labelling’ as ‘unavoidable necessities’ for the commercial ends of the music industry, but makes clear his own view of ‘this exercise of labelling as an act of discursive violence, because what it often cloaks and ignores [...] is [...] the slippery complex of intercultural exchange’ (Washburne, 2012, p. 98). Calvaire’s arrangement stands out for the boldness of its conception, undertaking an ‘intercultural exchange’ as described by Washburne that few attempt. It recalls James O. Young’s principle of ‘innovative appropriation’: as Young explains, ‘artists who engage in this sort of appropriation appropriate a style or motif from a culture but use it in a way that would not be found in the culture in which it originated’, which greatly increases the chance of aesthetic success (Young, 2010, p. 36). In the case of Calvaire’s arrangement, it presents a reimagination of the familiar crossover between bossa nova and practices from jazz. Improvisation is foregrounded, alongside rhythmic techniques not found in Jobim’s music. Young’s description of this idea has been very influential on my research and will be discussed at more length in the next section of this chapter.

Fred Hersch’s album *Fred Hersch Plays Jobim*, released in 2009, has had a profound influence on the direction of both this research and my practical approach to interpreting Jobim’s compositions. Having recorded extensively as a solo pianist, as well as in trio settings and duets with vocalists or other instrumentalists, in this recording Hersch performs Jobim’s repertoire solo, with the exception of one duo track with a percussionist. Hersch’s album selects repertoire from across Jobim’s career and demonstrates the breadth of his output, from uptempo sambas to waltzes evoking Jobim’s enthusiasm for European romanticism, as discussed in the previous chapter. It also refutes expectation a casual listener may have from a jazz pianist recording an album of music by a composer best known for his work during the bossa nova period. While many of Jobim’s best-known and most frequently heard compositions are in major keys and performed in the bossa nova style, the first three tracks on Hersch’s album are in minor keys, two of which are ballads from after the bossa period, *Por Toda Minha Vida* and *Luiza*. In between these tracks Hersch places *O Grande Amor*, familiar to many jazz practitioners and listeners for its appearance on the *Getz/Gilberto* album. However, instead of the familiar Head/Solos/Head

form typically employed by jazz musicians in their performances, Hersch delays the statement of Jobim's composed melody until his final repetition of the form, beginning his performance with a highly contrapuntal improvisation on Jobim's harmonic progression and thus developing a new form using Jobim's original.

Hersch's performance of *O Grande Amor* follows a pattern common to a number of the up-tempo pieces on the album. Hersch often implies the rhythmic structures commonly associated with the bossa nova style, while avoiding playing the grooves directly. He also maintains all the rhythmic energy, improvisational freedom and risk-taking that can be heard on Hersch's other recordings of American Songbook repertoire. Another example is *Brigas Nunca Mais*, the only track on the album performed as a duet with percussionist Jamey Haddad (b.1952). While a listener might expect Hersch and Haddad to adopt the rhythmic structures of the bossa nova, instead their performance eschews any constant rhythmic patterns, continuing to evolve throughout and keeping improvisation and interplay at its core. Similarly to SFJazz Collective, Hersch's recording also recalls Young's 'innovative appropriation' principle. Both albums develop Jobim's material by placing it in an entirely new context, far removed from Jobim's original. In doing so, both efforts reconfigure combinations of Jobim's compositions with improvisation and performance practices from jazz.

Comparing these interpretations of Jobim's music by contemporary artists, both Brazilian and non-Brazilian, one observes the numerous directions reimagining Jobim's compositions can take. In the next section I outline how my own interpretive approach has developed in the latter part of this research.

4.2 'Imitate – Assimilate – Innovate': reviewing the development of my practice

As mentioned previously, numerous processes employed in my research follow the pattern of the 'Imitate-Assimilate-Innovate' maxim often cited by jazz musicians. At this point I will repeat pianist Walter Bishop Jr.'s description of this process as quoted by Berliner:

It all goes from imitation to assimilation to innovation. You move from the imitation stage to the assimilation stage when you take little bits of things from different people and weld

them into an identifiable style – creating your own style. Once you’ve created your own sound and you have a good sense of the history of the music, then you think of where the music hasn’t gone and where it can go – and that’s innovation. (Bishop Jr., quoted in Berliner, 1994, p. 120)

This framework has been useful to measure my development in this research, in a similar way to how it is commonly used by students. Finding one’s original voice can be considered a daunting task; this three-part process has utility in compartmentalising the goal of ‘innovation’ into smaller, more achievable targets, starting by imitating existing performance practices. However, this framework is far from a universal model, containing some key limitations for practitioners to reckon with. As well as the very notion of ‘innovation’ being necessarily subjective, relying on the practitioner’s judgement, this description of jazz musicians’ learning process does not offer any indication of timescale. Will practitioners be able to tell once the innovation stage has begun? Will they be able to separate themselves from the pre-existing work they have begun imitating in order to find their own voice?

Moreover, in a parallel to Young’s theory of appropriation discussed in earlier chapters, this framework could be read as a linear, unidirectional process, while the reality for practitioners’ development is often more complex. In my own research, while ‘Imitate-Assimilate-Innovate’ has been useful as a conceptual frame, it is somewhat simplistic. While the overall direction of my development over the course of this research can be divided into three similar stages to ‘Imitate-Assimilate-Innovate’, it would be more accurate to characterise my learning process from day to day as constantly moving backwards and forwards between these stages, as I learn new techniques and adopt repertoire into my practice. Nevertheless, similarly to the ideas from Young and Veloso that have underpinned the practical element of this research, despite their limitations I have found a combination of these frameworks useful to review the development of my interpretive voice in the bossa nova style and Jobim’s compositions.

Having discussed the early part of my research earlier in this thesis, in the remainder of this section I outline how I attempt to move towards an innovative interpretation of Jobim’s compositions. The performances from my Practice Portfolio, dating from between March 2021 and February 2023, share numerous parallels with Bishop Jr.’s description of the ‘move from the imitation stage to the assimilation stage’. During this period I attempted to find my own voice as a pianist working broadly within the confines of the bossa nova style, as it is commonly

recognised by jazz practitioners. Berliner's own description of the assimilation stage is pertinent here: 'Artists in the assimilation stage typically develop a unique voice within the bounds of a particular performance school. Once having established their personal identities, many are not concerned with larger gestures of change' (Berliner, 1994, p. 274). At this stage of my own development, I was certainly more concerned with technical competence in my playing and my ability to improvise and interact with other musicians within the bossa nova style, rather than consciously trying to change aspects of the style. My performance style was largely a synthesis of different recordings I had analysed; this encompassed my repertoire choice, as well as the style of accompaniment, improvising and interplay with my collaborators. The repertoire choices from the early part of my practice portfolio were inspired by a small number of key recordings: Eliane Elias' albums of Jobim's compositions from the 1990s: *Eliane Elias Plays Jobim* (1990) and *Eliane Elias Sings Jobim* (1998), Joe Henderson's *Double Rainbow* (1995) and *Fred Hersch Plays Jobim* (2009). As well as Jobim's original recordings, two collaborative albums he made provided inspiration for the early performances in my portfolio, namely Jobim's collaborative album with Elis Regina, *Elis e Tom* (1974) and the aforementioned *Antonio Carlos Jobim and Friends* (1993).

On my portfolio there are performances that are directly inspired by these albums. For example, the earliest recording in my portfolio (1.1), a solo piano performance from March 2021 segueing together *Triste* and *Meditação*, is inspired by Jobim's 1967 recording of *Triste* and Hersch's performance of *Meditação*. Jobim's introduction to *Triste*, with the alternating chords over the tonic pedal, provided the basis for the introduction to my performance, as well as the figure for modulating down a minor third to segue into *Meditação*. As mentioned previously, Hersch's album has been highly influential on my bossa nova playing; in my performance I was seeking to emulate Hersch's juxtaposition of sustained melody notes in the top voice above staccato accompaniment in the middle and lower voices. This mirrors a common feature of bossa nova repertoire, where sustained vocal melodies are heard above a rhythmically dense accompaniment. Finally, the practice of performing multiple compositions by Jobim segued together has a number of precedents from the albums mentioned above. The *Eliane Elias Plays Jobim* opens with a medley of two of Jobim's most famous compositions, *Waters of March* and *Água de Beber*, while both Fred Hersch and Herbie Hancock incorporate solo piano medleys of Jobim's compositions in these albums. Hersch combines two of Jobim's more melancholy compositions from his later career, *Modinha* and *Olha Maria*, while Hancock's inclusion of *Triste*

in the medley that begins the *Antonio Carlos Jobim and Friends* album directly inspired the performance in my portfolio.

In trying to reach the assimilation stage I aimed to develop a flexible technique and concept of the bossa nova, one that I could adapt to a number of different performance scenarios and instrumental combinations, from solo piano to quartet. In order to develop this I decided to gradually increase the number of collaborators, initially moving from solo to duo performance. As well as incorporating an element of musical interaction into these performances, these duo concerts allowed me to experiment with the balancing the pianist's dual role of accompanist and soloist. While I am familiar with this combination of roles in a jazz context, adapting my jazz practices to bossa nova repertoire proved an interesting challenge. As I began recording performances of Jobim's compositions incorporating other musicians, the primary recordings I used as inspiration was Joe Henderson's *Double Rainbow* and *Antonio Carlos Jobim and Friends*. This is reflected in my performances of Jobim's composition *Photograph*, or *Fotografia*, both of which are inspired by Henderson's recording. Both my performances, the first in a duo with tenor saxophone in July 2022, the second in a quartet featuring trumpet, double bass and drums in November 2022, follow Henderson's example of using a jazz swing feel for the duration of the performance. However, the use of jazz swing in Henderson's recording of *Photograph / Fotografia* extends a device previously used in the recording by Jobim and Elis Regina two decades earlier. Jobim and Regina's recording uses a similar jazz-inspired accompaniment featuring a walking bassline and snare drum brush pattern, before transforming to a Brazilian style accompaniment at a much brighter tempo for the closing section.

Henderson's extension of the jazz swing feel in his recording of *Photograph / Fotografia*, as well as his addition of extended solo sections in this style, present an interesting challenge to listeners and practitioners' expectations, in the way they avoid the well-worn conventions of the first bossa nova recordings by jazz musicians. The all-American ensemble for Henderson's recording (as opposed to the other, all-Brazilian ensemble also featured on the same album), in their development of a performance style Jobim experimented with in one of his recordings, could be described in Young's terms as engaging in 'innovative appropriation'. The quartet's performance reimagines Jobim's composition in their own voice; although Jobim experimented with occasional recordings in the jazz style in his final albums, he did not usually apply a more 'American' sound to his bossa nova compositions. In my performances in this style I sought to follow the example of Henderson's quartet, also striving to emulate Herbie Hancock's piano

style in my improvisations with blues inflections, and block chords with rich harmonies. As well as providing contrast with more conventional bossa nova performances in a concert setting, it also demonstrates how Jobim's compositions have evolved in the hands of other performers, and how this is such an important part of the worldwide dissemination of Jobim's music.

In a similar process to the 2021 solo performance of *Meditação* in my portfolio, I also aimed to emulate Hersch in my performance of *Desafinado*, recorded in August 2022 as a duo with trumpet and percussion. My rendition of Jobim's melody is inspired by Hersch's delivery, with some references to other recordings. The bassline I adopted as the introduction and ending for this performance comes from Stan Getz and Charlie Byrd's 1962 recording, while I chose to harmonise the bassline in reference to Eliane Elias' arrangement from 1990.

The duo performances in my portfolio can be regarded as consolidating the imitation stage and moving into the assimilation stage. I consider my upgrade recital, conducted in October 2022, as the conclusion of this process, as discussed in Chapter 2. In order to further deepen my understanding of the overlap between jazz and bossa nova, I chose to base my upgrade assessment on the *Antonio Carlos Jobim and Friends* album, recreating a number of tracks from it using broadly the same instrumentation, starting with Herbie Hancock's opening solo piano medley. In these performances I was able to test my technique and fluency with a number of different instrumental combinations, including solo piano, duet with a vocalist, trio and quartet. Through note-for-note transcription and extensive listening combined with improvisation in performance, I chose to recreate four tracks from the album that represent different combinations of performance practices from bossa nova and jazz, thus moving from imitation into assimilation.

In addition to the performance of *Wave* from this album, with its juxtaposition of Hancock and Jobim's piano styles, Hancock demonstrates his understanding of the rhythmic structures of bossa nova and samba in his performance of *A Felicidade*, featuring Gal Costa. Hancock's accompaniment complements Costa's vocal phrasing, while also adding a great deal of rhythmic interplay, harmonic colour and improvisatory spirit to the performance. There is no dedicated solo section however, as would typically appear in a performance of bossa nova repertoire by jazz musicians; the roles of melody and accompaniment are almost reversed here, as Costa's melody becomes the constant around which Hancock improvises. With these qualities Hancock and Costa present a crossover between jazz and Brazilian performance

practices that goes beyond the precedent set by Stan Getz and his contemporaries in the early 1960s, which I tried to emulate in my performance featuring vocals. *Ela é Carioca* is performed with a jazz swing feel, repeating the practice used in Joe Henderson's recording of *Photograph* only at a brighter tempo. My performance, in the same instrumental combination of piano, double bass and drums, embraced the freedom from Hancock's trio recording, while also adding some other devices commonly employed in jazz trio performances, including a double bass solo and 'trading 8s' between piano and drums.

The final ensemble recordings from my portfolio, taken from a performance in Aberdeen in November 2022, represent the conclusion of the assimilation stage in my research, during which I began to develop my own voice within the stylistic framework of bossa nova. This performance also presented an interesting challenge to my technique and interpretive approach by performing with a different ensemble, featuring trumpet, electric double bass and drums. Similarly to my upgrade recital, based on the *Antonio Carlos Jobim and Friends* album, these performances aimed to develop concepts presented on earlier recordings, namely Jobim and Elis Regina's *Elis e Tom* and Henderson's *Double Rainbow*. However, rather than trying to reproduce an existing recording note-for-note, these performances from winter 2022 seek to develop or respond to ideas from a prior recording, in a process that can be regarded as the conclusion of the assimilation stage in my research. For example, Jobim and Regina's recording of *Brigas Nunca Mais*, in particular the vamps that open and close that arrangement, was the main inspiration for our performance. However, while Jobim and Regina's recording, at under two minutes in length, contains minimal repetition, our performance develops a number of ideas from it as vehicles for more extended improvisation. For example, the introductory vamp appears first in the piano and allows the rest of the rhythm section to enter gradually, with soloistic statements from the double bass. At the end of the performance, the same vamp is used as the basis for a drum solo and ending.

While Jobim and Regina's recording fades out during the closing vamp, that material in our performance is used to provide contrast between repetitions of the main form, either between instrumental solos or between composed material and improvisation. The ensemble used my transcription of the *Elis e Tom* recording (see Ex.25), which features Regina's vocal phrasing precisely notated in the top stave, above chord symbols detailing the harmonic extensions used in the recording and a combination of precise rhythmic figures and 'tramlines' (signalling the performers to improvise a groove following the vocal phrasing) in the bottom stave.

In terms of the rhythm section interaction, the performances from Aberdeen in November 2022 move further into the assimilation stage in my playing from my upgrade recital. With a deeper understanding of the rhythmic structures in bossa nova, playing arrangements that combine precise figures with lots of scope for improvisation, I employed a new level of rhythmic freedom as part of this ensemble. This rhythmic freedom arose partly from my confidence in my own playing, having developed a deeper, embodied understanding of the rhythmic structures of bossa nova, or ‘facility for the groove’, to adapt Roholt’s terminology as described in Chapter 1 (Roholt, 2014, p. 107). Having developed a greater ‘facility for groove’ through extensive practice and further performance experience, I was able to direct more attention to interacting with my collaborators, instead of focussing on technical concerns and the security of my own playing. A greater rhythmic freedom was also required for some of the repertoire we performed. In the case of *Brigas Nunca Mais*, the rhythmic structure of the composition changes from one section into the next. The introductory vamp and first eight bars of the composed material are accompanied by a 1-bar rhythmic cell starting on the downbeat, while in the following eight bars the groove follows Regina’s vocal phrasing, with each phrase starting and ending on a semiquaver off-beat (see Ex.25). When performing this arrangement instrumentally, as well as improvising over the form of the composition, the rhythm section must play parts that are rhythmically congruent: in the case of our performance, this happened naturally with minimal discussion. My ability to perform this piece with new collaborators, navigating the changing rhythmic structure while improvising and remaining relaxed in my body conveys the development of my technique for performing bossa nova over the course of this research.

Upon completing these ensemble performances the objectives of my research and practice began to shift, culminating in the recording of the solo piano arrangements that constitute the remainder of my Practice Portfolio. Having acquired a deeper practical understanding of bossa nova performance practices through recording performances between spring 2021 and winter 2022, in the latter part of this research it became my aim to develop my own approach that is different from previous efforts and reconfigures the roles of jazz and Brazilian music in bossa nova.

1.2.3. 4.

Bb% Ab% Bb% Ab%

A

Bb% Ab% Dm¹¹ G7(b¹³₉)

Cm¹¹ Db¹³#¹¹ Cm¹¹ F¹³ Ebm¹¹

3

Dm⁷ Gm¹¹ Cm⁷ /Bb Aø⁷ D7(b¹³₉)

Gm¹¹ C¹³#¹¹ Cm⁹ F⁷alt.

Ex.25: My transcription of *Brigas Nunca Mais*, as recorded on the *Elis & Tom* album (1974)

‘Innovation’ is a theme that has pervaded the latter stages of this research, informed by the work of two writers. Alongside the ‘Innovate-Assimilate-Innovate’ maxim as described by Bishop Jr., when considering how to reimagine the bossa nova style and Jobim’s compositions at the piano, I returned to Young’s descriptions of ‘innovative’ and ‘non-innovative’

appropriation. In contrast to Young's description of innovative appropriation earlier in this chapter, in this passage Young explains here the limitations of non-innovative appropriation:

Artists engaged in non-innovative content appropriation are not creating a new category of artwork, but adding to a category that already exists. They attempt to succeed by the standards already established within the culture from which they are appropriating. (Young, 2010, p. 36)

Having experimented with combining different performance practices from bossa nova with my own improvisations, as part of the 'assimilation stage', I later aimed to avoid a simple recreation of existing performance practices, at risk of cultural appropriation. This change in intention can be likened to reaching for the innovation stage as described by Bishop Jr.: in his words, 'think[ing] of where the music hasn't gone and where it can go' (Berliner, 1994, p. 120). Instead of attempting to define precise 'rules' of how bossa nova repertoire should be performed, I have adopted a personal approach that embraces the contradictions and nuances in the style, attempting to reimagine the genre in my own artistic voice while retaining a sensitivity and respect for the original recordings and composers. In developing this personal approach to bossa nova and Jobim's compositions, I aim to produce work that has what Young describes as 'personal authenticity', borrowing this term from Peter Kivy (Young, 2010, p. 47). On the topic of developing innovative work in relation to existing traditions, Young points out that 'innovative content appropriation seems likely to result in personally authentic works', going on to note that 'Any tradition provides scope for artists to innovate. Artworks can owe a great deal to previously existing works and still be personally authentic' (Young, 2010, p. 48).

As part of consciously changing my approach to this research from early 2023 onwards, I began to consider how my specific perspective as a pianist informs my approach to this repertoire, in theory and practice. I also intended to keep the focus on my own development as a practitioner and researcher, rather than evaluating or critiquing the work of my collaborators. Considering the role of collaborators in my practice became more of a concern as my intention moved toward reconfiguring the role of bossa nova from previous efforts by jazz musicians. As mentioned in previous chapters, jazz musicians who engage with bossa nova repertoire present their own adaptation of the style on their instruments, informed by the conventions they have observed from recordings. When reimagining those conventions in the latter part of my research, I wanted to maintain the focus on the piano as the main, or even sole, engine for

generating my interpretations of the style, instead of delegating this responsibility to collaborators and being overly reliant on other instruments to realise my creative vision.

Therefore, in order to keep the research focussed on my own practice and on reimagining how the piano can be used in bossa nova, I chose to concentrate exclusively on solo piano performance for the remainder of the research. Having given a great deal of thought to adapting the bossa nova style for the piano in the earlier part of this research, the solo piano recordings that constitute the final section of my practice portfolio presented an interesting challenge to my pianistic technique, evoking the layered textures of the style on a solo instrument while also presenting a new perspective on Jobim's compositions and their relationship to the jazz tradition. In the next section I detail how I adapted a selection of Jobim's compositions for solo piano, developed an identity for each arrangement and reconfigured their musical features to reimagine how they are normally heard.

4.3 *Samba de uma nota só* and reimagining Jobim's compositions for solo piano

In his contextualising of Keith Jarrett's *Köln Concert*, Peter Elsdon offers the following for how solo jazz piano playing has been historically overlooked in favour of ensembles:

Jazz has usually been thought of as a group activity, born of the interaction between musicians in the moment of performance. The manner in which musicians interact while performing not only is an important stylistic component of jazz but can come to be part of a larger narrative of musical progress. Perhaps for this reason solo playing has been relegated to a footnote in jazz history, subservient to a narrative in which ensembles dominate. This is reinforced by the association of playing solo with contexts such as restaurants, or intermissions between nightclub acts. Performance in such contexts often suffers from its association with the idea of background music, designed to be purely functional and not to be given (or to solicit) attention. (Elsdon, 2013, p. 48)

Elsdon raises a number of points which are pertinent here, particularly in the parallels that can be drawn between jazz, bossa nova and Jobim's early career. Indeed, the focus on ensemble performance in jazz history is undeniable. Moreover, my own professional experience may be similar to that of Elsdon's, that of solo performance being associated with background music.

This introduces a key parallel with the bossa nova period. As mentioned previously, Jobim's early engagements were as a nightclub pianist in the bars of Rio. Further, bossa nova shares many of the same associations with background music as solo jazz piano performance engagements. Therefore, choosing to present Jobim's repertoire in this context brings together two performance styles that arguably have been overlooked or unfairly dismissed as background music, with the view to presenting both with a renewed focus on musical details.

Having discussed a number of solo performances in my Practice Portfolio in previous chapters of this thesis, in this section I examine the remaining solo piano arrangements in the latter part of the portfolio (sections 6 and 7), as well as the interpretive approach that underpins them. Similarly to previous recordings in my portfolio, the remaining arrangements to be discussed here are of compositions from across Jobim's career: *Samba de Uma Nota Só* and *Meditação* date from the bossa nova period, while *Triste* was first recorded in the late 1960s, *Double Rainbow* in the 1970s and *Luíza* in the 1980s. These final studio sessions were held almost three years after the last ensemble performance in my Practice Portfolio. This interim period between recordings allowed me to concentrate on solo practice and develop a style for interpreting Jobim's compositions, as well as reflecting on my musical development in the early part of this research and considering how deeper knowledge of the historical context of bossa nova and Jobim's career could inform my interpretation.

As mentioned previously, concentrating my efforts on solo piano performance and taking responsibility for every element of the music simultaneously allowed me to experiment with reconfiguring the sound of bossa nova and finding my own voice as a practitioner, improviser and scholar. Making reference to more experimental solo recordings by jazz pianists Bill Evans and Lennie Tristano, Elsdon goes on to point out that 'even if the solo piano format as a medium for recording was not widely used, it does seem to have functioned to allow musicians leeway to experiment in how they constructed pieces' (Elsdon, 2013, p. 49). It is in this spirit of experimentation that I present my solo piano reimaginings of Jobim's pieces. Similarly to the reimaginings of Jobim's compositions by Eliane Elias and Trio Corrente, as discussed earlier in this chapter, the remaining solo piano arrangements in my Practice Portfolio are all generated from particular elements of Jobim's composed material or the bossa nova style that normally accompanies it. These elements are then magnified in my arrangement, as well as providing vehicles for improvisation and demonstrating the breadth of Jobim's writing.

Triste happens to be one of my personal favourite compositions by Jobim, as well as the most recorded piece in my Practice Portfolio, with three appearances as part of medleys (1.1, 2.1 and 4.1, the last of which is modelled on Herbie Hancock's recording) before I recorded a standalone arrangement of it in October 2025 (6.1). Returning to *Triste* periodically during this research and taking different approaches to interpreting it has allowed me to observe the development of my practice and pianistic voice interpreting Jobim's compositions. In performance 2.1, I employed two techniques in arranging and improvising with the composition that I would later develop in subsequent arrangements. Firstly, the introductory chord progression to *Triste* from Jobim's 1967 recording, with the harmony alternating between major chords on the tonic and flattened 6th above a tonic pedal, was a device Jobim used multiple times, creating a slightly ambiguous effect with its lack of cadential bass movement and alternating between brighter and darker tonalities.

In performance 2.1 I used this progression to link together *Triste* and a second composition which begins with the same progression, *Dreamer* or *Viva Sonhando*. In addition, I used the opening melodic phrase from *Triste* as the vehicle to improvise a segue between the pieces (beginning at 05:51). In subsequent solo performances I developed this practice of using melodic material from Jobim's compositions as the basis for improvisation and arrangements, which will be discussed later in this section.

In my solo piano arrangement of *Triste* (performance 6.1) I chose to expand Jobim's introductory chords into a wider reharmonisation of the composition (see Appendix pp.147-148). After playing a similar vamp to performance 1.1, arpeggiating the chords using the rhythmic figure of the composition, I retained the tonic bass note to create a tonic pedal for the opening six bars. For the remainder of the A section, I employed a chromatically descending bass pattern, intended to evoke the downward chromatic movement of the inner voices in many of Jobim's harmonic progressions. This is an example of the musical devices I have explored in my reimaginings of Jobim's compositions: presenting elements of the original material with the registers shifted to reconfigure the overall sound, resulting in devices such as pedal notes and added chromatic movement. Other examples of this technique will be discussed later in this section. In the second half of the composed material I extended the pedal note idea further, retaining it for the remainder of the form. For the improvised sections I chose to modulate up by the interval of a minor 3rd, reflecting the brief modulation that closes the first half in Jobim's original. However, while Jobim's original modulates back to the tonic within four bars, my

arrangement retains the modulation for an entire repetition of the progression, extending Jobim's technique as well as recalling arranging techniques of other practitioners such as Eliane Elias. Returning to the tonic key for the final repetition of the composed material, or 'Head Out', I added a coda section that modulates up a major third, further developing Jobim's original idea as well as my own use of it earlier in the arrangement. The performance ends in the same way it began, vamping over the alternating tonic and flattened 6th chords above the new tonic bass note of D.

Similarly to *Triste*, my solo piano arrangement of *Double Rainbow* (performance 6.4) also has roots in an earlier duo performance of the same piece from 2022 (3.2). In this duo performance, we retained the accompanying figure that is typically used for this piece, closely resembling a jazz waltz. However, we experimented with rhythmic freedom in the phrasing of the melody, often elongating the phrases to finish slightly after the downbeat and behind the accompaniment. This is in contrast with typical melodic phrasing in the bossa nova style, which usually anticipates the downbeat, often in dialogue with the composition's rhythmic structure, as discussed in Chapter 1. Our experiments with the phrasing and rhythmic placement of the melody derived from an intention to remove some emphasis from the downbeat of the bar, as well as creating a more natural transition from the 3/4 time signature of the A section to the alternating time changes of the middle section. In my subsequent solo piano arrangement of *Double Rainbow*, I chose to experiment further with the phrasing of the melody to the point of changing the time signature; my arrangement is in 5/4 throughout. Instead of adapting the jazz waltz that normally accompanies this piece for a 5/4 time signature, I generated a new groove with a straight quaver feel. This groove was partly inspired by João Gilberto's guitar playing on the Stan Getz recording of the same piece, released on Getz's 1976 album *The Best of Two Worlds*. In adapting a groove from Gilberto's guitar playing in this recording, I make reference to a lesser known performance by the most pivotal architect of the bossa nova style, in collaboration with jazz musicians, that presents an alternative performance style to the most common conventions. I used a similar practice in my arrangements of *Chega de Saudade* and *Wave*, as discussed in Chapters 1 and 2, where I recreate elements of existing recordings to combine historical versions of the composition with my own invention.

While the original composed material of *Meditação* and *Luiça* both comprise extensive chromatic movement in the inner voices of their harmonic progressions, the melodic tessituras of the two compositions are in stark contrast with one another; while the entire melody of *Meditação* is

within a perfect fourth, as discussed in Chapter 1, *Luiza* contains much more arpeggiation of chords and angular intervallic movement than many of Jobim's other compositions. It is primarily for this significant difference in melodic construction that I chose to pair these compositions together in this arrangement, as well as for the contrasting tempo and mood. My arrangement combining these pieces (performance 7.2) is also inspired primarily by the melodies of both compositions, although in this case I placed more emphasis on pitch, intervallic relationships and improvisation rather than rhythm and phrasing. Having recorded both pieces before (performances 2.4 and 1.1 respectively), I aimed to build on these earlier recordings and test my technical fluency by creating longer, more flowing improvised melodic lines in the right hand, as well as incorporating more dynamic contrast and rhythmic freedom in the accompaniment of both pieces.

In my earlier performance of *Luiza* (2.4), in a duet with tenor saxophone, I opted for a largely rubato style of accompaniment that was led by the melody, using extensive arpeggiation instead of the waltz pattern often used by Jobim in his own recordings. In performance 7.2 I adapted this principle for solo piano, aiming to keep all parts constantly in motion with the melody speaking out above the accompaniment, maintaining this texture during the improvised segue into *Meditação*. While in my earlier performance of *Meditação* (1.1), my principal objective was to juxtapose the rhythmic density of the accompaniment with the sustained melodic line, while maintaining a steady samba groove across both hands, in my later arrangement, I incorporated more improvisatory elements deriving from the original melody, as well as opting for a much brighter tempo. The most salient of these is the addition of improvised countermelodies and inner parts during the composed material, intended to emphasise the small tessitura and chromatic movement of Jobim's original melody, while simultaneously reflecting the rhythmic drive and energy of samba. The rhythmic freedom of the improvised section at times extends to abandoning the rhythmic structure of samba, following the flow of the improvisation (such as the implied metric modulation to half-time swing between 06:20-06:30).

The final performance in my portfolio (7.3) is my arrangement of *Samba de Uma Nota Só*. I chose this arrangement as the frame for this chapter because, of all the later solo piano arrangements in my Practice Portfolio, it most encapsulates the spirit of reconfiguring the typical features of the bossa nova style and Jobim's composed material, as well as combining precise arranging figures with the spirit of improvisation and risk-taking. It is also arguably the most pianistic and challenging to perform of all the solo piano arrangements that complete my Practice

Portfolio. The performance begins with a more conventional realisation of Jobim's composed material, with the syncopated melody, appearing above the bass notes emphasising the strong beats in the bar, conveying the rhythmic structure of the song (typically samba) together with the harmony. These principles are reflected in my notation for the opening section of the arrangement (see Ex.26).

The musical score for Ex.26 is divided into four systems, each representing a four-measure phrase. The notation is as follows:

- System 1:** Treble staff has a syncopated melody. Bass staff chords: Bm7, Bb9, Am11, AbΔ^{#11} Ab7^{#11}.
- System 2:** Treble staff has a syncopated melody. Bass staff chords: Bm7, Bb9, Am11, AbΔ^{#11} Ab7^{#11}.
- System 3:** Treble staff has a syncopated melody. Bass staff chords: Dm⁹, Db⁹, CΔ⁹, CmΔ⁹ Cm^{%9}.
- System 4:** Treble staff has a syncopated melody. Bass staff chords: Bm7, Bb7, Am11, Ab7^{#11}, G⁶.

Ex.26: Bars 1-15 from my arrangement of *Samba de Uma Nota Só*

From Bar 16 onwards, the melody moves into the bass register, creating a pedal note (see Ex.27). I chose to incorporate octave switches in this version of the melody, partly to subvert the small melodic tessitura that characterises so much bossa nova repertoire, as well as creating added rhythmic interest. In the right hand above the melody, I generated chord voicings that incorporate the melody note of D in the top voice, with all other voices descending chromatically to create interesting effects against the melody in the left hand. I also developed

an alternative harmonisation for this section using a chord voicing moving chromatically in parallel, creating further effects against the D pedal; this can be heard at 00:59-01:03 on the recording.

Ex.27: Bars 17-24 from my arrangement of *Samba de Uma Nota Só*

In Bars 25-28 (see Ex.28), as well as returning the melody to the right hand to emphasise the change in melody note from D to G, I reharmonised Jobim's original harmonic progression in the lower parts, placing the chords on off-beats to match the melodic phrasing, with the bass notes rising chromatically. These figures were developed with the explicit intention of reversing the downward chromatic movement in the inner voices that characterises so many of Jobim's progressions. In Bars 29-32, the last four bars of the A section, I returned to the more conventional texture of the opening section.

Ex.28: Bars 25-32 from my arrangement of *Samba de Uma Nota Só*

In the B section of my arrangement (see Ex.29), I returned the melody to the bass register. Similarly to in Bars 17-24, this was intended to subvert a typical performance practice of bossa nova. In the middle section of the song, the denseness of the melody is in stark contrast to the repeated notes of the first section, and is often accompanied in the choro style by pianists, reflecting the stylistic inflections of the melody. In contrast to the extensive use of syncopation in the A section of my arrangement, I opted for a much more rhythmically loose accompaniment for the right hand in this section, illustrated by the optional rhythmic figure written in the top stave of Ex.6.

Ex.29: Bars 33-40 from my arrangement of *Samba de Uma Nota Só*

The improvised section of the recording, beginning at 01:13, remains initially close to the original melody, before venturing into more experimental territory in the second repetition of the form, beginning at 02:05. In this passage I improvise an extemporisation on the octave switches in Bars 17-24, testing my technical facility by experimenting with large intervallic leaps and moving away from the rhythmic structure of samba while continuing to outline the harmonic progression. Throughout the improvised section I intended to maintain the contrast between the A and B sections that occurs in Jobim's original as well as my arrangement.

In *Samba de Uma Nota Só*, as well as the other solo piano recordings discussed in this section, I aimed to showcase the breadth of Jobim's compositional voice, offering a new perspective on common devices in his work as well as showing the strength and flexibility of the original material when subjected to radical reconfiguration. I hope that this demonstration of my process can be adopted by other scholars and practitioners aiming to generate their own

responses to existing compositions by practitioners combining a range of musical influences and traditions in their work. In the final section of this chapter, I summarise what I have learned from this process and how further work in this area could be approached.

4.4 Conclusions and areas for future work

This thesis and accompanying Practice Portfolio that together constitute this PhD submission are the culmination of an approximately seven-year period studying Jobim's music and career, as well as the bossa nova genre that generated so much of his early fame and its historical context in Brazil and abroad. Studying this music, alongside documenting my efforts to reimagine the style and find my voice within it, has resulted in some quite profound changes in my relationship with the topic and my approach to performing both bossa nova and jazz, as well as in my musicianship more broadly.

Of course, there remains a great deal of music either performed in or influenced by the bossa nova style that is of interest to scholars and practitioners, although falling outside of these parameters and therefore the scope of this thesis. In particular, in focussing on the overlap between jazz and bossa nova, this thesis does not address the considerable influence bossa nova has had on popular music more broadly since the 1960s, which continues today. Examples of this influence from contemporary popular music would be *From The Start* by Laufey (b.1999), first released as a single in 2023, which shows a clear influence of the bossa nova genre in the melody and harmony, as well as the arrangement and performance style of the singing and nylon-string guitar. Laufey also makes explicit reference to bossa nova in the lyrics to *Falling Behind*, from her 2022 album *Everything I Know About Love*, as well as using a similar arrangement and instrumentation to *From The Start*. Both of these follow the clear nod to the bossa nova genre in *Billie Bossa Nova* by Billie Eilish (b.2001), a track from her 2021 album *Happier Than Ever*. Similarly to the 1963 album *Bossa Nova Baby* by Elvis Presley (1935-1977), Eilish makes reference to the genre in her lyrics but the actual sound of the track shares few parallels with the recordings of the bossa nova period. In both Eilish and Presley's case, what do they actually mean when they refer to 'bossa nova'? This disconnect between the bossa nova genre itself and these artists' references to it, while outside the scope of this thesis, arguably suggests the need

for further research in this area, such as a deeper investigation of the influence of bossa nova on contemporary popular music.

Upon closer examination of Jobim's musical background and compositional influences, among the most interesting observations is the importance of the classical tradition in his thinking. This, combined with the performance practices of bossa nova and jazz in other practitioners' recordings of his music, results in a very broad range of traditions being incorporated into one body of repertoire. While much preexisting scholarship has linked Jobim to one area of music in particular, such as his place in Brazilian music history, the adoption of his compositions by jazz musicians, or the impact of bossa nova on popular music more generally, I have advanced existing scholarship by taking an interdisciplinary approach to my research, reflecting Jobim's musical outlook as well as the bossa nova genre as it presents itself today.

In particular, further exploration of the link between Jobim and the classical tradition could result in further reimaginations of his works. In doing so, further development of a performance style combining improvisation, Jobim's composed material and elements of the classical composers that inspired him would bring Jobim's music closer to the trend in contemporary jazz of using the classical tradition for inspiration, or composing concert works. This trend is particularly popular among pianists; recorded examples since 2010 include reimaginations of Bach's music by Brad Mehldau (b.1970) and Dan Tepfer (b.1982), as well as Makoto Ozone (b.1961) and Enrico Pieranunzi (b.1949) releasing albums of arrangements and improvisations on themes by Chopin, Debussy and Scarlatti. I have begun developing work in this so far underexplored area through my performance combining Jobim and Chopin's compositions, and look forward to contributing further to this field.

Adapting Jobim's compositions for solo piano, as a jazz practitioner adapting bossa nova repertoire for performance in a new context, has led me to consider the importance of location and performance spaces in bossa nova. While an exhaustive study on bossa nova performance spaces has been outside of the scope of this thesis, a more in-depth study of the homes and venues that were crucial to the development of the style, perhaps following the example of the research into salon spaces I have detailed in Chapter 3, is warranted. In particular, my discussion of the link between Jobim's *Insensatez* and Chopin's E minor prelude through consideration of performance space develops existing scholarship by including a practical response and proposing a new model for comparing these composers' outputs across

geographical and temporal boundaries. The highly specific context in which bossa nova was first developed is of great historical interest for scholars and practitioners; should practitioners try to recreate these conditions or strive to reimagine the music in their own voice, to reflect their own surroundings? While I began this research with similar questions, I have answered it by finding my own voice in my explorations of bossa nova, Jobim's compositions and the context behind them. This process has generated my own personal response in the form of my practice, highlighting my own subjectivity by taking into account my location as well as my own musical and cultural background.

The question of Jobim's relationship with the bossa nova style and the Bossanovistas remains open. Although he certainly benefitted from the commercial opportunities membership of this group afforded him, aspects of his background and his intentions for his own music, particularly in his later career, place him apart from his Bossanovista contemporaries. While the focus of this research has been on Jobim, a more comprehensive study of the Bossanovistas' social and interpersonal relationships, against the socio-political background of mid-20th century Brazil, would equip contemporary scholars and practitioners with a more nuanced concept of the bossa nova period. There is also scope to continue developing these ideas through the framework of myth-making and Roland Barthes' theories of myth and ideology, as I have demonstrated in Chapter 2.

A thorough exploration of Jobim's compositional development after the bossa nova period has yet to be written, meaning a disproportionately large amount of attention is still devoted to his early work, for which he is much more famous. While Freeman has made some excellent first steps in studying Jobim's later music, further study into this area will allow for more nuanced portrayals of Jobim in scholarship, taking into account the different phases of his career. This also applies in practice, with specific reference to the interpretation of Jobim's music by jazz musicians. While many practitioners are familiar with Jobim's compositions of the bossa nova period, there is a rich body of repertoire composed after 1970 that still remains to be given the attention it deserves in comparison to Jobim's earlier work.

Perhaps the most profound, as well as unexpected, observation in my own practice has arisen from documenting my development in interpreting Jobim's music. A central part of this process has been adopting elements of a musical culture that is simultaneously familiar and unfamiliar, due to its overlap with the broader jazz tradition. Returning to the Insider/Outsider

dichotomy, as discussed in Chapter 1 as well as earlier in this chapter, I began by trying to adopt elements performance practices used by insiders to Brazilian music, before embracing my status as an outsider. This meant finding my own way to evoke the combination of singing melodies above rhythmically dense accompaniment and colourful harmony with moving inner voices that pervades so much of Jobim's repertoire. One of the principle results of this practice was bringing my playing closer to the jazz pianists I most admire, including Eliane Elias, Keith Jarrett, Gwilym Simcock and Herbie Hancock, deepening my understanding of their output. By attempting to find my own voice within bossa nova and Jobim's compositions, I have strengthened the connections between this repertoire, other areas of jazz that influence my musicianship and the continual evolution of my practice. This in turn shares a parallel with Caetano Veloso's approach to bossa nova, maintaining a deep respect for the genre while using it as a means of expressing himself within an entirely different style. However, while Veloso's focus was on Brazilian music and exploring Brazilian national identity in his creative output, mine was on developing my voice as a jazz musician in my response to bossa nova and the creative possibilities it affords to a non-Brazilian practitioner. I view this observation as an invitation to continue searching for connections between these musics, while producing further work that aims to imitate, assimilate and innovate.

Appendix

The following appendix comprises the notation for my arrangements of Jobim's compositions, in the same order as the performances in my Practice Portfolio. A list of the performances and the corresponding page numbers for this appendix is as follows:

Performance	Pages
6.1 <i>Triste</i>	149-150
6.2 <i>Wave</i>	151-152
6.3 <i>Chega de Saudade</i>	153-155
6.4 <i>Double Rainbow</i>	156-157
7.1 <i>Prelude in E Minor – Insensatez</i>	158
7.2 <i>Luiza – Meditação</i>	159-160
7.3 <i>Samba de Uma Nota Só</i>	161-164

The compositions above have been removed for copyright protection reasons

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