



アントニオ・カルロス・ジョビンの歌におけるクロマチック技法

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Chromatic Devices in the Songs of Antônio Carlos Jobim

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INTRODUCTION

A pioneer of the bossa nova movement in Brazil from the late 1950s to the early 1960s, Antônio Carlos Jobim (1927–1994) was a prolific songwriter and an accomplished pianist with an in-depth knowledge of European classical music, traditional and popular Brazilian music and American jazz. Jobim’s songs, while celebrated primarily for their melodies, are underpinned by sophisticated and often innovative harmony. Of particular note is Jobim’s idiosyncratic use of chromatic devices, and this study will isolate and identify three chromatic devices that appear in his compositions, namely (1) descending chromatic bass lines, (2) inner voice chromaticism and (3) dominant substitution. Data for the frequency of each device will be collected, and the origins of each device will be examined.

Jobim wrote over 250 songs over the course of his career, many of them transcribed and preserved in lead sheet and guitar tablature form in publications such as Almir Chediak’s *Songbook Tom Jobim* (1990) and as piano arrangements in *Cancioneiro Jobim: Obras Completas* (2000). This study will use 40 of the songs contained in the Hal Leonard publication *The Definitive Antonio Carlos Jobim Collection*¹ (2009) — a representative cross section of Jobim’s compositions — as the basis for data collection and analysis. Where appropriate, mention will also be made of other significant compositions that do not appear in this collection.

This is the first study to identify the frequency — expressed as percentage of the 40 representative songs examined — with which these chromatic devices appear, and the first to assess the origins of Jobim’s characteristic ((iii13 iii7#5|vi9-vi7(b9)) inner voice chromatic device.

The aim of this study is to provide a greater understanding of the elements that comprise Jobim’s harmonic language, and to determine to what extent the chromatic devices were influenced by European classical music, Brazilian music and jazz. The legacy of Jobim’s harmonic approach will be assessed, with examples given of the appearance of his idiosyncratic chromatic devices in post-1960s Brazilian music and contemporary jazz.

BACKGROUND

Jobim was born in 1927 in Rio de Janeiro, and through the influence of his grandmother who played piano and the informal training from his uncles who played guitar, he could already play piano and guitar before he officially started piano lessons at the age of 13. He encountered the music of Chopin, Debussy, Ravel and Stravinsky in his formative years through his first piano teacher Hans-Joachim Kollreuter, a controversial German musicologist with an interest in Schoenberg’s twelve-tone serialist method². The music of these composers, with its rich harmonic colors and stylistic innovations, was to have a profound influence on Jobim’s musical development. Jobim claimed that his composition *Samba de uma nota so* was influenced by Chopin’s *Prelude in Db*³, and scholars have commented on the even more obvious melodic and harmonic similarities between Chopin’s *Prelude in E minor* and Jobim’s *Insensatez*⁴, particularly its descending chromatic bass movement and static melody, and the influences of Debussy’s *Reverie* and *Le plus que lente, valse* on the form and harmony of Jobim’s *Chovendo na Roseira*⁵.

Yet although Jobim was strongly influenced by the exploratory musical philosophy of Debussy and Ravel, he rarely used the impressionist hallmarks of whole tone

and pentatonic scales, and the majority of his output has a firmly established key center and a simple structure, in the same vein as the songs of Cole Porter, Irving Berlin, George Gershwin and other early 20th century American popular songwriters. *Garota de Ipanema* — Jobim’s most commercially successful composition — is a good example of how Jobim embraced the innovative harmonic esthetic of the musical impressionists and crafted it into a less tonally ambiguous and more functional framework, exploring advanced chord progressions and harmonic devices in the context of popular song. The song has a simple AABA structure, and the A section, anchored firmly in the key of F, has a catchy melody and a chord progression similar to the popular jazz standards *Take the A train* and *Exactly like you*, demonstrating Jobim’s awareness of American popular music and jazz. However, the B section starts on an unlikely Gbmaj7 chord, its nebulous melody traversing a number of keys before leading back to the tonic key for the reprise of the familiar A section.

The harmonic building blocks of Jobim’s music derive in part from European classical music and in part from the chord progressions of the Great American Songbook, but Jobim acknowledged Brazilian composer Heitor Villa-Lobos (1887–1959) as his most significant esthetic influence, despite the fact that — at least from an analytical standpoint — there are few specific points of reference between the output of the two composers⁶. Villa-Lobos introduced Afro-Brazilian folk rhythms to urban Brazil, mixing them with European compositional techniques and the harmony of post-impressionist French composers, as showcased in his celebrated suites *Bachianas Brasileiras*. The classically trained Jobim adopted Villa-Lobos’ musical philosophy, absorbing elements of European classical music and adapting and expanding them for the sphere of Brazilian popular music. Ravel, whose music Jobim studied with Lucia Branco in the 1940s⁷, shared a similar philosophy, balancing the folk traditions of his Basque heritage with sophisticated harmony and orchestration techniques, as evident in *Rapsodie Espagnole* (1908). Jobim did not merely imitate the harmonic language of

the European classical composers, nor did he copy the chord sequences of the Great American Songbook and jazz verbatim, rather he adopted the philosophy of the composers he admired and assimilated the elements he had handpicked from different musical cultures to create a harmonically sophisticated and innovative style of Brazilian popular music. Three specific chromatic devices that appear recurrently in Jobim’s compositions will now be assessed.

CHROMATIC DEVICES

1. Descending chromatic bass line

The descending bass line has been in common use for centuries, from Carlo Gesualdo’s *Moro Lasso* and Henry Purcell’s *Dido’s Lament* to Ray Charles’ hit song *Hit the road Jack*, and it is not unique to Jobim’s music. Peter Williams volume *The Chromatic Fourth: During Four Centuries of Music* provides a thorough account of the origins of the descending bass line, and the device frequently appeared in the music of Chopin, Debussy and Ravel that Jobim admired, as well as being a common feature of pre-existing Brazilian popular music styles such as choro and modinho⁸. Ex. 1.1 shows a descending chromatic harmonic progression in the introduction to Pixinguinha’s 1932 choro composition *Ainda me Recordo*.



Ex. 1.1 *Ainda me Recordo* introduction

While the descending chromatic bass line is not exclusive to Jobim, it is one of the most defining and most frequently used characteristics of his music and its sighing quality perfectly captures the Brazilian concept of *saudade*, often interpreted as ‘longing’ or ‘yearning’. Descending chromatic bass lines, defined for the purposes of this study as a sequence of four or more consecutive

descending semitones, appear in 18/40 (45%) of the Jobim compositions surveyed. It is not only the frequency with which they appear, but also the way in which Jobim uses lengthy descending chromatic lines in tandem with deceptively simple melodies and sophisticated inner voice harmony which makes this device such an integral and effective part of his sound.

In the opening section of *Samba de uma Nota Só*, Jobim uses a static melody against a chromatically descending bass line, and an auxiliary descending chromatic line can be found in the inner voices, creating a seamless transition between the chords and a rich harmonic sonority.



Ex. 1.2 Descending chromatic bass line and inner voices in *Samba de uma Nota Só*

In the first four bars of *Inutil Paisagem*, Jobim employs a chromatically ascending melody against a chromatically descending bass line.



Ex. 1.3 Contrary motion of chromatic melody and bass line in *Inutil Paisagem*

The descending chromatic bass line continues to be a common feature of contemporary Brazilian music. Ex. 1.4 shows the device being used in tandem with a sophisticated harmonic progression in Chico Pinheiro's 2010 composition *Boca de Siri*, reminiscent of Jobim's compositional approach.



Ex. 1.4 Descending bass line in bars 2-7 of Chico Pinheiro's *Boca de Siri*

A parallel can also be drawn with the use of descending chromatic bass lines in American popular song and jazz. Descending chromatic chord sequences starting on the #IVm7b5 chord and leading chromatically down to the tonic were often used in American popular songs of the era, including *Night and Day* (1932) — the framed score of which hung by the entrance in one of Rio's underground jazz fan clubs⁹ — and *Day in, Day out* (1939).



Ex. 1.5 Descending chromatic bass line in Cole Porter's *Night and Day*

This progression is also a stock jazz ending, referred to as a "Flat 5"¹⁰, in which the solo instrument or singer holds the tonic over a descending chromatic accompaniment from #IVm7b5 to Imaj7.



Ex. 1.6 "Flat 5" jazz ending with descending chromatic bass line

Jobim uses a similar device in the introduction, interlude and ending of *Ela é Carioca* (1963), suggesting his familiarity with this commonly used jazz progression, although some of the chord qualities and extensions are altered.



Ex. 1.7 Descending chromatic bass line in *Ela é Carioca*

The interlude section of Dizzy Gillespie's *A Night in Tunisia* (1942) contains a descending chromatic bass line with a repeated accented note in the melody, but the chromatic line is interrupted after the first three chords (Ex. 1.8). Similarly, his 1954 composition *Con Alma* features a descending bass line and complex harmonies

supporting a mostly static melody, but the descending line is a combination of half steps and whole steps rather than a perfectly chromatic progression (Ex. 1.9).

Ex. 1.8 Descending chromatic bass line in the interlude of *A Night in Tunisia*

Ex. 1.9 Partial descending chromatic bass line in *Con Alma*

Woody Herman's *Early Autumn*¹¹ (1949) is based on a descending chromatic sequence, alternating major seventh chords and altered dominant chords.

Ex. 1.10 Descending chromatic bass line and sequential melody in Woody Herman's *Early Autumn*

Here the melody moves sequentially in parallel with the harmony, but the B section ends with a rapidly descending chromatic bass line and a string of fiddly passing chords.

Ex. 1.11 Descending chromatic bass line and complex harmony in *Early Autumn*

The 'B' section of Benny Golson's 1956 jazz composition *Stablemates* closes with a string of five chromatically descending dominant seventh chords under a bluesy melodic phrase.

Ex. 1.12 Descending chromatic bass line in *Stablemates*

The difference between this descending chromatic bass line and those in Jobim's music is that Golson only uses one chord type, lacking the diversity and intricacy of Jobim's harmonic approach over chromatic bass lines. The four chords in Ex. 1.2, for example, are all different chord types, showcasing the depth of harmonic sophistication in Jobim's music.

The examples of Gillespie, Herman and Golson cited above predate bossa nova, and they arguably fall short of the polish and sophistication of Jobim's approach. However, the descending chromatic lines and chord qualities in the compositions of jazz pianist Cedar Walton — whose career began in the 1960s after the popularization of bossa nova — indicate a strong influence from Jobim¹². Walton's *Hindsight*, first recorded in 1981, consists of a long descending chromatic bass line with an irregular harmonic rhythm that stretches over 17 bars under an independent melody.

Ex. 1.13 Extended descending chromatic bass line in *Hindsight*

Mention should also be made of Jobim's occasional use of ascending chromatic chord progressions starting on the tonic. While not as frequent or as stylistically definitive as his use of descending chromatic bass lines, it is nevertheless significant because this progression — typically |Imaj7 #Idim7|IIm7 #IIdim7| IIIm7 or a similar variant — was commonly used in jazz and early 20th century American popular songs including *Ain't Misbehavin'* (1929), *Easy Living* (1937) and *Bewitched*,

Bothered and Bewildered (1940).



Ex. 1.14 Ascending chromatic bass line in *Easy Living*

Jobim uses the same device in a number of his compositions, including *Aula de matematica*, *Esquecendo voce* and *Este seu olhar*, suggesting a familiarity with the Great American Songbook and jazz.



Ex. 1.15 Ascending chromatic bass line in *Este seu olhar*

Jobim insisted that he had little knowledge of or interest in jazz and claimed that any perceived similarities between bossa nova and jazz arose from their common ancestry in African music and impressionism¹³, but his use of this harmonic progression shows an awareness of the chord progressions commonly used in jazz and early 20th century American popular music. In addition to his intensive studies of European classical music with Kollreuter and Branco in the 1940s, Jobim worked into his late twenties as a nightclub pianist,¹⁴ playing the popular songs of the day and numbers from the Great American Songbook, elements of which found their way, subconsciously or otherwise, into his compositions.

Similar instances of Jobim compositions that use chord progressions from preexisting American songs include *Só Danço Samba*, which borrows from *Take the A Train* in the ‘A’ section and *Satin Doll* in the ‘B’ section, and the second half of *Chega de Saudade* which recalls the harmony of *When you wish upon a star*.

2. Inner voice chromaticism

Jobim’s use of chromatic movement in the inner voices

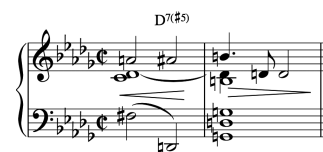
of his chord progressions is an integral part of his harmonic approach. This study will focus on one specific device, namely the |iii13 iii7#5|vi9-vi7(b9)| progression¹⁵, which Jobim used extensively in his compositions and which has become something of a cliché of bossa nova harmony. While Jobim considered piano to be his first instrument and composed at the keyboard, this figure lends itself more readily to the guitar, as demonstrated in the early bossa nova recordings with guitarist João Gilberto. The progression can be observed in 15/40 (37.5%) of the Jobim compositions surveyed, including *Wave*.



Ex. 2.1 Inner voice chromaticism in *Wave*

In this progression, the first note of the chromatic line (D#) is a half step above the root of the tonic key (D), but Jobim weaves this dissonant interval into a seamless harmonic progression, laying the foundations for the sophisticated harmonic complexity prevalent in post-1960s Brazilian music and jazz.

Inner voice chromatic movement has been a common feature of European classical music for centuries, from the interweaving lines of Renaissance polyphony and the chains of suspensions in the music of Bach to the saturated harmony of Wagner and early Schoenberg, but this study aims to identify only specific references that foreshadow Jobim’s idiosyncratic |iii13 iii7#5|vi9-vi7(b9)| progression. The first reference (Ex. 2.2) comes from Chopin, whose music Jobim studied intensively and admired deeply.



Ex. 2.2 Dominant chord with augmented fifth in Chopin’s *Piano Sonata No. 2 in B flat minor Op. 35*

The passing chord in this sequence is a dominant

seventh chord with an augmented fifth, the same 7(#5) voicing that appears in the second chord of Jobim’s trademark progression. More harmonically adventurous than the passing chords and suspensions that preceded it in European classical music, it is often referred to as the “Chopin chord”, another example of which can be found in *Nocturne, Op. 15 No.1*.



Ex. 2.3 Complex passing chords in Chopin’s *Nocturne, Op. 15 No.1*

The first chord in Ex. 2.3 — an intensely dissonant passing harmony from the standpoint of 19th century European classical music — can be interpreted as 7b9, a chord that also appears in the second measure of Jobim’s progression. It is clear from these examples that Jobim absorbed the complex passing harmonies in Chopin’s music and reformatted them into a unique and sophisticated harmonic progression.

The second reference can be found in the music of Ravel. Among the plethora of harmonic extensions and sonic explorations in the music of Ravel and other early 20th century composers, Ravel’s *Rapsodie Espagnole*, contains the closest link to Jobim’s |iii13 iii7#5|vi9-vi7(b9)| progression.

The prominent two-note descending chromatic figure in the *modéré* section of the final movement *Feria* foreshadows the |13-7#5| figure in Jobim’s trademark harmonic progression.



Ex. 2.4 Inner voice chromaticism in Ravel’s *Feria* from *Rapsodie Espagnole* (piano reduction)

While there are no instances of Jobim’s |iii13 iii7#5|vi9-vi7(b9)| progression in its entirety in European classical music, it is clear that through his studies Jobim absorbed the innovative harmonic nuances of Chopin and the French Impressionists and extended them to pioneer his characteristic chord progression.

Turning now to early 20th century American popular music, the inner voice chromatic activity in the lush orchestrations by arrangers such as Axel Stordahl, Earle Hagen and Nelson Riddle (himself influenced by Ravel¹⁶) also contains elements of Jobim’s harmonic progression. Earle Hagen’s 1947 arrangement of *Have yourself a Merry Little Christmas* for Frank Sinatra includes a descending chromatic figure in the string accompaniment, with a similar contour to Jobim’s progression but different harmonic extensions.



Ex. 2.5 Chromatic figure in *Have yourself a Merry Little Christmas* (simplified transcription)

Closer in function and shape to Jobim’s elusive figure is the descending countermelody in the ‘B’ section of Benny Golson’s 1956 jazz composition *Whisper Not*.



Ex. 2.6 Descending countermelody in *Whisper Not*

Whisper Not dates from the same year as Jobim’s *Chega de Saudade*,¹⁷ but any suggestion of a direct link between Golson and Jobim — tempting as it may be considering they both use similar inner voice chromaticism and descending chromatic bass lines — is mere conjecture. Golson makes no mention in his autobiography¹⁸ of Jobim or the European classical composers who influenced Jobim, and the closest he came to Jobim’s music was a jazzy interpretation of *Girl from Ipanema* on his 2005

recording *Tenor Legacy*. The most likely explanation for the harmonic parallels in the music of Jobim and Golson is the mutual influence of post-19th century European classical music on bossa nova and jazz¹⁹.

Inner voice chromatic figures can also be found in pre-bossa nova Brazilian music, such as the 5-#5-6 figures in *Aquarela do Brasil* written by Ary Barroso in 1939.



Ex. 2.7 Inner voice chromaticism in *Aquarela do Brasil*

In *Aquarela do Brasil*, a jubilant samba, the chromatic lines ascend and descend, whereas Jobim's figure is a purely descending pattern that imparts a sense of *saudade* and fits the more introspective nature of bossa nova. Furthermore, the chromatic lines in this piece and other choro compositions start and resolve on the fifth scale degree, while Jobim's figure starts with a peripheral harmonic extension. Instances of more complex inner voice chromaticism in choro, a style of music that tends towards comparatively simple harmonic structures and elaborate melodies, are rare. From a harmonic perspective, therefore, it can be concluded that Jobim's |iii13 iii7#5|vi9-vi7(b9)| inner voice chromatic figure takes its influence from European classical music and jazz rather than preexisting Brazilian musical styles.

Chega de Saudade, often considered to be the first recorded bossa nova song, is essentially a transition between choro and bossa nova. The ornate melody is reminiscent of choro²⁰, while the rhythmic accompaniment and sophisticated harmony lay the foundations of bossa nova. Fragments of Jobim's ubiquitous chromatic figure appear in the melody of *Chega de Saudade* and other compositions, demonstrating the adaptability of this progression as both a harmonic and a melodic device.



Ex. 2.8 Melodic chromaticism (B13-B7#5) in *Chega de Saudade*



Ex. 2.9 Melodic chromaticism (F#13-F#7#5) in *Ela é Carioca*

This harmonic progression, pioneered and disseminated by Jobim, has become a common feature of modern Brazilian music and jazz. Cedar Walton's *I'll let you know* is a good example of how the device is used in a jazz composition.



Ex. 2.10 Inner voice harmonies in Cedar Walton's *I'll let you know* (simplified transcription)

Jobim's |iii13 iii7#5|vi9-vi7(b9)| progression takes its cue from the extended passing chords of Chopin and Ravel, but it is essentially an original harmonic progression which has since been incorporated into contemporary jazz and Brazilian music.

3. Dominant substitution

Dominant substitution, denoting a chord with a dominant function that does not have the fifth scale degree as its root — is a common feature of Jobim's music, appearing in 22/40 (55%) of the compositions surveyed. Drawing on the influences of classical music and jazz, Jobim presents new alternatives to the magnetic V-I cadence that has underpinned Western music for centuries.

One of the most frequently used dominant substitutions in Jobim's music is tritone substitution, in which the chord has a dominant function but is built on the flattened second scale degree instead of the fifth scale degree, an intervallic

distance of a tritone. Jobim uses this progression in many of his compositions, including *Garota de Ipanema*.



Ex. 3.1 Tritone substitution in *Garota de Ipanema*

This harmonic device can be found frequently in pre-bossa nova jazz, the introduction of Bud Powell's 1946 composition *Bouncing with Bud* being one of countless examples, and it continues to be used in Brazilian music and contemporary jazz.



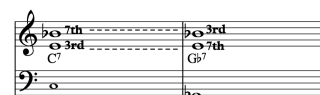
Ex. 3.2 Tritone substitution in *Bouncing with Bud*

Although dominant tritone substitution can be found in European classical music, such as the French sixth in the dramatic final cadence of Schubert's *String Quintet in C major* (Ex. 3.3), examples are rare, suggesting that jazz — in which dominant tritone substitution was already common practice — had a much stronger influence on Jobim's use of this device.

Ex. 3.3 Tritone substitution in Schubert's *String Quintet in C major*

Both jazz and bossa nova use comping chordal instruments, typically piano and guitar, and the chord voicings played by these instruments are built around

the third and seventh degrees of the scale, known as guide tones²¹. In the case of a V7 chord and its tritone substitution, the guide tones — themselves a tritone apart — are inverted but remain the same two pitches for both chords.



Ex. 3.4 Interchangeable guide tones in dominant tritone substitution

Chord voicings that work interchangeably over both roots can be constructed over the guide tones, accounting for the common usage of dominant tritone substitution in jazz and bossa nova.

In the first four bars of his 1964 composition *Só tinha de ser com você*, Jobim uses both an altered dominant chord and a tritone substitution with a chromatic variation in the melody, showcasing the subtle difference in color between the two dominant functions.



Ex. 3.5 Interplay of dominant and tritone substitution chords in *Só tinha de ser com você*

In *Outra Vez* (1958), Jobim extends the tritone dominant to a |iiim7 V7| figure (|Abm7 Db7| in the key of C), a chord progression commonly used in the bebop jazz compositions of the preceding decade, such as Tadd Dameron's *If you could see me now* (1946).



Ex. 3.6 iim7-V7 tritone dominant in *Outra Vez*



Ex. 3.7 iim7-V7 tritone dominant in Tadd Dameron's *If you could see me now*

Tadd Dameron's so-called 'Lady Bird turnaround'²², in which the tritone progression is extended one step further to yield |C Eb7|Ab7 Db7| in the key of C, is not found in Jobim's compositions, neither are the substitute harmonic patterns pioneered by John Coltrane from the late 1950s, affirming that while Jobim had an awareness of jazz harmonic progressions he did not copy them haphazardly, rather he handpicked and balanced elements of jazz with classical and Brazilian music to forge the distinctive harmonic building blocks of his music.

Jobim sometimes builds a chord with a dominant function on the seventh degree of the scale, a half step below the root of the tonic. This can be observed in the opening phrase of *Meditação*.



Ex. 3.8 Dominant function built on the seventh scale degree in *Meditação*

The same progression is also utilized by Duke Pearson in his 1969 composition *My Love Waits (O Meu Amor Espera)*, one of the more authentic reinterpretations of bossa nova by an American jazz musician.



Ex. 3.9 Dominant function built on the seventh scale degree in Duke Pearson's *My Love Waits*

Another dominant substitution in Jobim's music is the bVIIm6 chord, in which a chord with a dominant function is built on the flattened sixth degree of the scale. This can be observed in the B section of his 1959 composition *Dindi*.



Ex. 3.10 bVIIm6 dominant function in *Dindi*

At first glance, this chord progression could be misinterpreted as a chromatic mediant relationship, a device with no dominant function often used in post-19th century classical music and film music for its dark and brooding effect. Jobim uses a chromatic submediant progression with a non-dominant function in *Vivo Sonhando*.



Ex. 3.11 Chromatic submediant progression with no dominant function in *Vivo Sonhando*

However, in *Dindi* (Ex. 3.10), the bVIIm6 chord has a clear dominant function, the sixth (A) in tandem with the minor third (D#) forming the guide tones of a B7 chord. It therefore functions as an altered dominant chord rather than as a chromatic mediant progression. In Almir Chediak's *Songbook Tom Jobim*, a collection officially approved by the composer himself, the third degree of the Cm6 chord is spelled as D# rather than Eb, further evidencing its function as a dominant chord.

Although Jobim's use of tritone dominant substitution indicates a strong influence from jazz, a significant difference between Jobim's music and American jazz of the same period is that roots of dominant chords in jazz — while the voicings themselves were often peppered with complex alterations and extensions — were typically limited to the 5th or its tritone, whereas Jobim extended the palette of dominant function root notes to include the seventh and the flattened sixth scale degrees, bypassing the ubiquitous V-I cadence and creating an idiosyncratic and sophisticated harmonic soundscape.

CONCLUSION

Jobim's approach to harmony shows a detailed knowledge of European classical music, a familiarity with preexisting Brazilian musical styles, and an understanding of jazz and American popular song. He wove together

elements from these varied sources into a seamless musical tapestry, creating a unique style of popular music unrivalled in its harmonic sophistication. The three chromatic devices identified and analyzed in this study are important pillars of Jobim's harmonic language, indeed hallmarks of the bossa nova sound, and they have spread beyond the realm of Brazilian music into contemporary jazz and popular music. Jobim's use of descending chromatic bass lines is not in itself unique, the device having already been in common use in European classical music, Brazilian music and jazz, but the detailed harmonic extensions that he crafted to work in tandem with the chromatic bass lines are groundbreaking, and the legacy of Jobim's approach is evident in contemporary Brazilian music and jazz, particularly in the compositions of Cedar Walton. Jobim's use of inner voice chromaticism, especially the distinctive $|\text{iii}13 \text{ ii}7\#5|\text{vi}9-\text{vi}7(\text{b}9)|$ progression examined in this study, can be traced in part to the advanced passing chords of Chopin and Ravel, but as a whole it is ultimately an original progression that was to become a trademark of Jobim's sound and a regular harmonic feature in contemporary Brazilian music and jazz. While Jobim's exploratory harmonic philosophy was influenced primarily by the post 19th-century European classical composers that he encountered through his studies, and his musical aesthetic — with the objective of adapting European musical styles and blending them with folk songs and local rhythms to create an identifiably Brazilian style of music — by Villa-Lobos, his use of tritone dominant substitution shares more in common with jazz. Jobim's other forms of dominant substitution, such as VII7 and bVIIm6, are altogether more original, and they demonstrate Jobim's ability to assimilate pre-existing harmonic devices and recreate them with a unique twist. Jobim uses all three chromatic devices within a clearly-defined tonal framework and in the context of popular song, adding a cushion of harmonic sophistication to his simple melodies.

Jobim's own words endorse the proposal that these idiosyncratic harmonic devices are among the most effective and defining aspects of his music: "My music is

essentially harmonic. I've always sought harmony. It's as if I tried to harmonize the world."²³

NOTES

- 1 Originally a collection of 47 pieces. As this study will focus on Jobim's songs, the compositions without lyrics have been omitted.
- 2 Reily, p.10.
- 3 Anon., 1994, pp.116–25.
- 4 Berg, 2017, p.3.
- 5 Santos, 2005, p.11.
- 6 Freeman, 2019, p.40.
- 7 Freeman, 2019, p.44.
- 8 Freeman, 2019, p.6.
- 9 Castro, 1990, p.4.
- 10 Watkins, 2010, p.6.
- 11 The original recording of *Early Autumn* featured a solo by tenor saxophonist Stan Getz, who would later collaborate with Jobim and become a key figure in popularizing bossa nova in America and around the world.
- 12 Walton's tribute composition *Theme for Jobim* (1996), is evidence of his respect for and knowledge of Jobim's music.
- 13 Chediak, 1990, vol.2, p.14
- 14 Castro, 2000, p.56
- 15 or $|\text{ii}13 \text{ ii}7\#5|\text{v}9 \text{ v}7(\text{b}9)|$
- 16 https://en.wikipedia.org/wiki/Nelson_Riddle
- 17 Although it predates the official coining of "bossa nova", which followed the 1958 release of *Canção do Amor Demais*, a recording containing Jobim's *Chega de Saudade*.
- 18 Golson and Merod, 2016
- 19 Post 19th-century classical music influences, including complex passing harmonies, are evident in the jazz compositions of Billy Strayhorn, Bud Powell, Miles Davis, Bill Evans and others.
- 20 *Chega de Saudade* is included in the *Choro Fakebook* 2nd edition, 2005
- 21 Mullholand and Tom Hojnacki, 2012, p.212.
- 22 Dameron was the first composer to use this progression in his composition *Lady Bird*, written around 1939 and first recorded in 1948.
- 23 Jobim and Jobim, 2000, p.31.

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アントニオ・カルロス・ジョビンの歌におけるクロマチック技法

サイモン・コスグローブ

20世紀のブラジル音楽を代表する作曲家アントニオ・カルロス・ジョビンのクロマチックハーモニーの革新性を考察する。ボサノバのパイオニアであったジョビンの曲は歌いやすいメロディーや軽快なリズムでよく知られているが、繊細でオリジナリティー溢れるハーモニーが彼の音楽の典型的で魅力的な要素である。ジョビンがよく使用した3つのクロマチックデバイスを特定し、ブラジル音楽の他にヨーロッパのクラシック音楽(特にショパンとラヴェル)やアメリカのジャズからどのような影響を受けたかを考察する。ジョビンの曲を分析し特定したクロマチックデバイスの頻度のデータを集めた上で、彼のクロマチックハーモニーやコード進行がどのように1960年代以降のジャズやブラジルのポピュラー音楽に与えた影響を探る。