OSVALDO LACERDA’S SONATA FOR FLUTE AND PIANO (1959): A PERFORMANCE GUIDE WITH HISTORICAL BACKGROUND OF BRAZILIAN GENRES EMBOLADA, SERESTA, AND BAIÃO

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Osvaldo da Costa Lacerda (March 23, 1927-July 18, 2011), one of the most significant Brazilian composers of the twentieth century, wrote more than 250 compositions. The purpose of this dissertation is to provide a history and analysis of the Brazilian genres characterized in Osvaldo Lacerda’s, Sonata for Flute and Piano. Written in 1959, the sonata represents traditional Brazilian rhythms within a classical structure and modern harmony. The work provides a basis for the exploration of the embolada, the serestas, and the baião, examples of Brazilian typical song forms and rhythms.

Analysis of the historical roots of these nationalistic elements will provide appropriate performance practice considerations when playing Brazilian rhythms; and because this sonata only exists in manuscript form, the historical analysis and performance guide will be of service to disseminate this important Brazilian work. As a basis for a critical edition of the Sonata for Flute and Piano, this initial effort will provide performers with a context for Brazilian flute music.

Chapters include the Lacerda’s biography, a background of the nationalistic movement in Brazil and the composers who have influenced Osvaldo Lacerda. Definitions of embolada, serestas, and baião is also provided.
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By

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CHAPTER I
INTRODUCTION

The purpose of this dissertation is to provide a history and analysis of the Brazilian genres characterized in Osvaldo Lacerda’s Sonata for Flute and Piano. Written in 1959, the sonata represents traditional Brazilian rhythms within a classical structure and modern harmony. The work provides a basis for the exploration and definitions of the embolada, the serestas, and the baião, examples of typical Brazilian song forms and rhythms.

Analysis of the historical roots of these nationalistic elements will provide appropriate performance practice considerations for performers when playing Brazilian rhythms; and because this sonata only exists in manuscript form, the historical analysis and performance guide will provide a useful reference and help to disseminate this important Brazilian work. As a basis for a critical edition of the Sonata for Flute and Piano, this initial effort will provide performers with a context for Brazilian flute music.

Osvaldo da Costa Lacerda (March 23, 1927- July 18, 2011), one of the most significant Brazilian composers of the twentieth century, wrote more than 250 compositions. He follows in the tradition of his primary teacher, César Camargo Guarnieri (1907-1993), and Brazilian musicologist Mário de Andrade (1893-1945). Andrade’s contribution to the field, Ensaio sobre a música Brasileira, provides an
analysis of form, instruments, harmonies, melodies, and rhythms that are typical of popular Brazilian music.

One of the main points that characterize the popular music in Brazil is rhythm. Composers of maxixes and cantigas don’t know how to write the correct rhythm that is meant to be sung, or they just give a synthesis of the approached rhythm; the real fact is that one piece can be interpreted in many different ways.12

One of the primary problems in notating Brazilian music is that the printed rhythms do not convey the actual rhythm desired. In similar instances such as jazz rhythms, the primary difficulties are to notate correct melodic placement within the beat and to be accurate with the desired rhythmic pattern. As Andrade points out, notation only provides a suggestion for the desired rhythm. Many Brazilian rhythms are closely related to the phonetic sounds of the language, with syllabic stress altering musical accents in syncopated rhythms. For example, Lacerda’s Sonata for Flute and Piano quotes Luiz Gonzaga’s song, Baião and he carefully notated the desired rhythm; however, because of the characteristics of the flute and piano, each instrument produces a different stress in the syncopated rhythms. As a flutist and Brazilian native, I provide guidance in this document to performance practice techniques needed for accurate Brazilian rhythmic style including airflow, articulation, and keyboard technique.

Limited research exists on Osvaldo Lacerda’s music, with four dissertations currently available by Carlos Audi, Kristen Smith, Maria Di Cavalcanti, and Antonio Carlos Guimaraes. Carlos Audi’s dissertation (Osvaldo Lacerda: His Importance to

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1 Mário de Andrade, Ensaio sobre a Música Brasileira. Comentário e hipertextos: Claudia Neiva de Matos (São Paulo, Brazil: Villa Rica, 1972), 6.
2 Unless otherwise indicated, all translations from Portuguese are by the author.
Brazilian Music and Elements of His Musical Style} analyzes Lacerda’s string quartets, as well as works for cello, oboe, voice, percussion, and piano solo by identifying and demonstrating elements of Lacerda’s compositional style, Kristen Smith’s *The Influence of Folk and Popular Music on Twentieth-Century Flute Music of Brazil* provides a brief analysis of compositional elements in Lacerda’s *Escravos de Jó* for flute solo, Maria Di Cavalcanti’s monograph, *Brazilian Nationalistic Elements in the Brasilianas of Osvaldo Lacerda* contains historical aspects and musical characteristics of the genres used in *Brasilianas*, a series of twelve suites for piano. Finally, Antonio Carlos Guimarães, *Selected Music for Flute of Osvaldo Lacerda*, analyzes four important Lacerda flute works: *Cantilena, Tocatina, Poemeto* and *Improviso*. These pieces are well known in Brazil, and Guimarães’s dissertation serves as an important source for the dissemination of Lacerda’s flute music. While each dissertation provides a significant scholarly contribution, an in-depth study of the historical background of Brazilian genres used in Osvaldo Lacerda’s music has not been written.

A catalogue of Osvaldo Lacerda’s works was published in 2006 by the Brazilian Music Academy, and many of the works are unpublished, including the Sonata for Flute and Piano. Various sources on Brazilian music provide information on the historical

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3 Carlos Eduardo Audi, “Osvaldo Lacerda: His importance to Brazilian music and elements of his musical style.” D.M.A diss., The Florida State University, 2006.


background of Brazilian genres, including Larry Crook’s *Focus: Music of Northeast Brazil*, Tamara Livingston-Isenhour and Thomas George Caracas Garcia’s *Choro: A Social History of a Brazilian Popular Music*, John Murphy’s *Music in Brazil: Experiencing Music, Expressing culture*, and Charles Perrone and Christopher Dunn’s *Brazilian Popular Music & Globalization*.

This document discusses performance practice considerations for Lacerda’s Sonata for Flute and Piano and is the start of a project to disseminate Lacerda’s flute music. Definitions of the *embolada*, the *serestas*, and the *baião* are included, providing performers with the tools to realize rhythms of these Brazilian genres in performance practice.

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CHAPTER II
OSVALDO LACERDA’S BIOGRAPHY

Osvaldo da Costa Lacerda (1927-2011), one of the most significant Brazilian composers of the twentieth century, wrote more than 250 compositions. Born in São Paulo, Brazil on March 23, 1927, he began piano lessons at the age of nine with Ana Veloso Rezende and continued later with José Kliass. In addition, he studied harmony and counterpoint with Ernesto Kierski from 1945-1947 and voice with exiled Russian singer Olga Urbany Ivanow in 1940. From 1952-1962, he studied composition with Camargo Guarnieri12 who helped Lacerda establish his professional career as a composer. Together with Villa-Lobos, Guarnieri is considered one of the most important

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12 Mozart Camargo Guarnieri was born on February 1, 1907, in Tietê, São Paulo. He began studying music theory at age 10 with Virginius Days, to whom he dedicated "Artist's Dream," his first composition. In 1923 the family moved to Sao Paulo, and in 1924 Guarnieri started piano with Sa Pereira and Ernani Braga. From 1926 to 1930, he studied composition and conducting Lamberto Baldi. Camargo Guarnieri began to write music regularly after the Week of Modern Art, starting as a composer mainly Brazil in 1928, at age 21, when he composed the Brazilian Dance and Canção Sertaneja. He showed his works to Mário de Andrade, in 1928, which whom became his mentor. This master-disciple relationship stretched over many years. Guarnieri was hired in 1937 by the São Paulo Department of Culture directed, then, by Mario de Andrade. In 1938, he received a grant to travel to Europe. In Paris, he studied counterpoint, fugue, composition and musical aesthetics with Charles Koechlin, conducting Francois Ruhlmann, returning to Brazil in 1939 as a result of World War II. In 1942, he made his first trip to the United States, where he conducted a concert with the League of Composers of New York with NYC Orchestra, and directed the Boston Symphony Orchestra at the invitation of Sergey Koussevitzky. From 1955 to 1960, he was music advisor for the Ministry of Education and Culture. Throughout his life Guarnieri accumulated awards and has held senior positions in the music scene nationally and internationally. He was founder and director of Coral Paulistano, the 1st Festival of Campos do Jordão, and director of the Municipal Symphonic Orchestra of São Paulo, Chief Conductor and Artistic Director of the USP Symphonic Orchestra since its inception in 1975, and founding member of the Academy Brazilian Music, where he was president. Camargo Guarnieri died in January 13, 1993, aged 85, in São Paulo, having just been awarded the "Gabriela Mistral", the OAS (Washington), with the title "Major Contemporary Composer of the Three Americas."
nationalistic composers in Brazil, and it is his roots that influenced Lacerda to inspire a nationalistic style onto a classical structure.

Lacerda taught harmony and counterpoint at the Escola Municipal de Música de São Paulo for twenty-three years (1969-1992) and also at Santa Marcelina College (1960-1962 and 1969-70). He wrote four important theory texts, *Compêndio de Teoria Elementar da Música* (Elementary Music Theory Compendium), *Exercícios de Teoria Elementar da Música* (Elementary Music Theory Excercises), *Curso Preparatório de Solfêjo e Ditado Musical* (Preparatory Musical Solfeges and Dictations), and *Regras de Grafia Musical* (Rules of Music Writing), which have been adopted in many music schools throughout Brazil and Portugal. As founder and artistic director of several musical societies, including Music Mobilization for Young Composers (1945); Director of the Department of Promotion of Brazilian Music (1951 and 1952); Sociedade Paulista de Arte (1949 -1955); President of the Society Pro Música Brasileira (1961-1966), and President of the Brazilian Music Centre (1984-2011). Lacerda played an integral role in the promotion of new music in Brazil.

Lacerda was the recipient of numerous awards, including First Prize in the City of São Paulo National Composition Competition with his *Suite Piratininga*, First Place in the Concurso de Composição de Obras Sinfônicas da Radio M.E.C. (Radio M.E.C Composition Competition of Symphonic Works), and Melhor Revelação como Compositor pela Associação de Críticos do Rio de Janeiro (Most Prominent Composer by the Rio de Janeiro Critics Association) all in the year 1962. In addition, Lacerda was awarded a John Simon Guggenheim Memorial Foundation Award in 1963 to study with
Vittorio Giannini in New York City and Aaron Copland at the Tanglewood Institute respectively. Two years later, he represented Brazil at the Inter-American Composers Seminar at Indiana University and in the Third Inter-American Music Festival in Washington, D.C.

Further awards included 1968 Art Music Composer from the Ordem dos Músicos do Brasil, and in 1970 his Piano Trio was awarded best music work of the year from the Associação Paulista de Críticos Teatrais. Moreover, he received First Prize from the Associação Paulista de Críticos de Arte (São Paulo Art Critics Association) for his compositions, Cantilena e Toccata for Viola and Piano (1975), the Concerto for Piccolo and String Orchestra (1981), Sonata for Oboe and Piano (1986), Cromos for Piano and Orchestra (1994), and the Critics Grand Prize for composer of the year in 1997. Lacerda won First Prize with his work, Três Melodias para Fagote and Piano in 1984 in the Primeiro Concurso Nacional de Composição para instrumentos de sopros (First National Competition of Compositions for Wind Instruments) awarded by the Rio de Janeiro Musicians Union, and he received the Guarani Trophy as Musical Personality of the Year in 1997, sponsored by the São Paulo State Ministry of Culture. In 1999, he was guest composer in the Latin-American Music Festival at Annandale-on-Hudson in New York. Additional awards included an APCA (Associação Brasileira de Críticos Teatrais) award

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for *Lembranças de Amor* as best CD of 2003, and he received the Anhanguera medal granted by the State of Goiás in 2006 for his services to music and to music in general.

Osvaldo Lacerda was a member of the Academia Brasileira de Música, a music honor society founded by Heitor Villa-Lobos in 1945, where he held chair number nine. These significant musical accomplishments and awards recognize Osvaldo Lacerda as one of the most influential Brazilian nationalistic composers of the twentieth century.

![Fig. 1. Marilia Gabriela Gimenes and Osvaldo Lacerda, June 05, 2009](image)

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14 Lacerda, autobiographical sketch emailed to the author by the composer (11 January 2011), 1-4.
15 This photo was taken in the second of three visits with the composer Osvaldo Lacerda. The visits consisted of informal conversations about the composer’s musical life, compositional style and more of his flute works.
Osvaldo Lacerda and Nationalistic Composers of His Generation

Osvaldo Lacerda composed his Sonata for Flute and Piano in 1959, a time in which a strong sense of nationalism was growing throughout Brazil. Getúlio Vargas (1882-1954) was a dictator who served as President of Brazil for two terms from 1934-37 and again from 1951-August 2, 1954. Vargas played an important role in nationalizing Brazilian industries. For example, he created Petrobrás, the largest oil producer in Brazil. He played a key role in decreasing Brazil’s foreign oil dependency, but his opponents were strongly opposed to the reforms, causing the military to step in and propose that Vargas resign. Political turmoil between parties led Vargas to commit suicide on August 2, 1954, leaving a note that read, "Serenely, I take my first step on the road to eternity and I leave life to enter history." Following Vargas’ suicide, Juscelino Kubitscheck (1902-1976) was elected president in 1956.

Vargas was an important figure in the growth of industrialization in Brazil, and he also was a strong advocate of national music. During his first term, Vargas hired composer Heitor Villa-Lobos to organize and direct SMEA- Superintendencia de Educação Musical e Artística (Music Education and Arts Bureau).

Villa-Lobos had full government support to establish music education in Brazil. The composer believed that Orpheonic singing, the practice of choir singing of national
hymns and patriotic songs, was fundamental to the music education program, and also a tool of nationalism that would shape the personality of the nation.\textsuperscript{16} In 1937, Vargas was so impressed with Villa-Lobos’ work to promote Brazilian music that the government decreed that all public musical programs were to include compositions by Brazilian composers. With this support, composers were requested to compose nationalistic compositions controlled by the DIP (Department of Propaganda and Media). The government exercised control over the press and entertainment industry to promote the country’s image at home and abroad. The support for music education lasted through Vargas and Kubitscheck’s terms. Despite the government’s control, Brazilian composers were appreciative of the support and carried Villa-Lobos’ legacy.

Through this brief background on Vargas and the surrounding political climate, it is important to note how the political climate influenced composers’ musical approach. The modernists were perceived as the left and the nationalists\textsuperscript{17} as the right, and the press provided a significant vehicle for composers to express opinions on the various compositional approaches of the time. During this period, considerable growth occurred in national and international trade, providing an economic boost, and this sense of economical and political stability increased national pride within the Brazilian population.

Osvaldo Lacerda, an advocate of nationalism in music, wrote in this style during Kubitscheck’s term, and his music reflected the implementation of popular music into


\textsuperscript{17} Music nationalism is a sentiment and approach used by composers to express their culture roots in music writing. This sentiment was certainly prominent in the nineteenth century, which also influenced many composers of the twentieth century. Modernism in music is a term used to denote those who used new composition techniques including those of Arnold Schoenberg that have influenced many composers of the twentieth century.
classical structure. Because Brazil was undergoing political change, the capital of Brasilia began to serve as political center, with many multinational companies establishing plants in Brazil during that time. Research on Brazilian folk music was increasing due to economic growth and government support. Composers received grants to research Brazilian folk music, and many of them included folk elements that established the nationalistic period in Brazil. These included composers such as César Guerra-Peixe, Claudio Santoro, Radamés Gnatalli, the school of Guarnieri (including here, Osvaldo Lacerda) and many more.18

At this time Hans-Joachim Koellreutter (1915-2005),19 a proponent of the modernist style, arrived in Brazil in 1937 and remained there teaching for twenty-five years. His three main disciples of twelve-tone compositional technique were Claudio Santoro, César Guerra-Peixe, and Edino Krieger.20 Koellreutter played an important role on establishing twentieth century music in Brazil, but he was severely criticized by nationalistic composers such as Villa-Lobos and Camargo Guarnieri (1907-1993) who were seeking to establish a Brazilian classical “nationalistic language.”

Heitor Villa-Lobos (1887-1959) viewed serialism in Brazil as academic music with limited appeal. He stated that the music is the voice of nationality. It is important to

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19 German composer and flutist from Freiburg, Koellreuter studied at Berlin Academy with Gustav Thomas, Scherchen, and flute with Gustav Scheck. He arrived in Brazil in 1937 to promote *atonal* music in Brazil, teaching theory and composition in Rio de Janeiro and Sao Paulo. He founded the group *Música Viva* in 1939, which created a debate between Nationalism versus Serialism. He left Brazil in 1963 to become the head of Munich Goethe Institute, returning to Brazil in 1975 to teach privately and take part in music festivals.
20 Claudio Santoro (1919-1989), Cesar Guerra-Peixe (1914-1993), and Edino Krieger (1928-).
mention that Villa-Lobos became the official composer of the Getúlio Vargas regime. The open letter written by Camargo Guarnieri on November 7, 1950 documents this intense battle between the nationalists and modernists.

Although both Santoro and Guerra-Peixe were well-respected names in Brazil and Europe, their loyalty to the national style didn’t prevent Koellreuter from continuing his mission to disseminate twelve-tone technique in Brazil. As a result, he founded the group Música Viva in 1944, where Guerra-Peixe was fully involved. Nationalism and new music occurred at the same time, and it is very clear that both Santoro and Guerra-Peixe blended both styles in their compositions. Lacerda, along with musicologist José Maria Neves, recognized the nineteenth-century composers Alberto Nepomuceno (1864-1892) and Alexandre Levy (1864-1920) as pioneers of the nationalism movement in Brazil. Furthermore, Lacerda recognized the need for composers to be open to new compositional techniques in order to renew national pride within modern society. It is this progressive thought that intruged many musicians and provided Lacerda with national and international recognition.

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22 Ibid. Neves, 186. “Considering a major responsibility as Brazilian composer, before my people and the new generations of creators in the musical art, and deeply concerned with the current orientation of the music of young composers who, influenced by erroneous ideas to adopt the twelve-tone technique – a formalist idea which leads to degeneration of the national character of our culture – I took the resolution to write this letter to musicians and critics of Brazil […] Through this document, I want to alert about the enormous dangers, which at this time, threaten the whole Brazilian culture deeply, to which we are closely linked […] From the shadows of its evil compositional prestige, that sheltered some young composers, such as Cláudio Santoro and Guerra-Peixe, that luckily recently recognized the wrong orientation and resume the path of researching music based on the artistic–scientific approach of our Folklore[…] I affirm, without fear, that the audience will never understand the twelve-tone technique because it is essentially rational, anti-national and unpopular, and it has no affinity with the soul of the people[…] I hope that my fellow composers, interpreters, conductors and critics speak now, honestly, their opinion about the subject. Here is therefore my patriotic statement. (Published at São Paulo State Newspaper, *O Estado de São Paulo*, December 17th, 1950).
Composers that Influenced Osvaldo Lacerda’s Nationalistic Views

Mário de Andrade and Camargo Guarnieri were the primary mentors for Lacerda’s nationalistic views. Mário de Andrade (1893-1945) was a novelist, musicologist, art historian, and a music critic who promoted, developed, and established music nationalism in Brazil. He studied music at the São Paulo Conservatory of Drama and Music and later taught music history and aesthetics at the conservatory; but it was Andrade’s desire to promote Nationalism in Brazil that led to his research in Brazilian folk music and pioneered the field of ethnomusicology. Osvaldo Lacerda stated that, “Andrade’s ‘Ensaio sobre a Música Brasileira’ (Essay on Brazilian Music) has been like a bible to him,” and he further stated, “The affirmation of music nationalism in Brazil… is indebted to the writer and scholar Mário de Andrade.” Mário de Andrade was one of the contributors to the Modern Art Week in São Paulo (February 11-18, 1922), and the purpose of the week was to promote the modernism movement in Brazil to society at large. The week was an event that marked the importance of the arts in Brazil in the areas of visual art, literature and music. The composer featured at the Modern Art Week was Heitor Villa-Lobos, whom Andrade believed to be the best representative of true Brazilian music.

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24 Ibid.
25 The modernism movement sought to promote both nationalistic and modernistic traits even though they were constantly in debate.
To quote Andrade:

Nowadays, Brazilian Art music has lived divorced from its National identity. The Brazilian nation was established before our culture. The music elements were primarily Portuguese and African. But not yet Brazilian.... so it would be fatal, artists from a non-established culture became unstable within...Therefore, a national art can't be chosen by a combination of foreign elements: a national art comes from the inner thoughts of the citizens.26

It was this sentiment that defined Brazilian art music as that which used contemporary compositional techniques and incorporated native elements. Primarily, it was an effort to structure, organize, and document Brazilian national music and to provide guidance to the future generation of composers. Andrade met the young composer Mozart Camargo Guarnieri (1907-1993) in March of 1928 and made his library available for Guarnieri’s study.

To quote Guarnieri:

I frequently spent time at his residence. This close contact with him offered me the opportunity to learn many things. The small house on Rua Lopes Chaves agitated as if it were the outside of a beehive. We discussed literature, philosophy, art, everything! That, to me, was the same as attending classes at the university.27

I owe all of my humanistic formation to Mário de Andrade. He was an example of character, honesty, and kindness. When I met him, my knowledge was primitive. He traced a plan...made available to me his books. I learned, thus, to love books...to be honest with myself, to be frank and loyal. This has been the motto of my life and the best example I had was Mário de Andrade.28

What Mário de Andrade was to Guarnieri, Guarnieri was to Osvaldo Lacerda, and Lacerda credits Guarnieri with his knowledge of compositional structure, stating that the Sonata for Flute and Piano (1959) was a composition assignment from Guarnieri to

compose a sonata form piece with Brazilian nationalistic elements. Lacerda states that, “…in the orientation of structure of a work more than any other aspect, Guarnieri revealed himself as a great professor.” Guarnieri followed in his mentor Andrade’s footsteps and formed the so-called Guarnieri School through his work with composers such as Osvaldo Lacerda, Marlos Nobre, Aylton Escobar, Almeida Prado, and Sérgio Vasconcellos Côrrea. Francisco Mignone, a contemporary of Guarnieri, declared publicly, “From a stand point of stability and realization, Guarnieri is the major musician of all Americas.” It is this tradition that Lacerda inherited from his mentor Guarnieri. A relationship of friendship, professorship, and mentorship that endured for more than 40 years credited Osvaldo Lacerda as one of the primary nationalistic composers of his time.

30 The School of Composition of Camargo Guarnieri was created by the 1950 to give orientation to young composers under the nationalist aesthetic. Camargo Guarnieri and his School were influenced by Mário de Andrade’s ideals, which proposed a Brazilian music based on the folklore. His activity as a teacher has not been deeply studied as his compositions have received more emphasis. In this study, based in a qualitative approach, we intended to obtain a panorama of the Camargo Guarneri’s School by investigating the composer’s activities related to his music teaching, his culture and musical background, and the historical context in which his School is inserted. In a non-institutional manner, and functioning around the figure of its master, the School of Composition of Camargo Guarnieri trained, during more than 40 years of teaching, around 31 composers, all of which were very active in a national and international level. In 1950, with the publication of Open Letter to Brazilian Musicians and Music Critics, Guarnieri involved himself in a dispute between nationalists and vanguardists over influence in the Brazilian musical environment. Among the consequences of the document’s publication, there have been a few generalizations about Guarnieri’s teaching methods, such as the belief that the composer compelled his students to compose nationalistic music.
CHAPTER IV

SONATA FOR FLUTE AND PIANO (1959)

During 1959, Osvaldo Lacerda studied composition with Mozart Camargo Guarnieri. Lacerda states that his teacher helped him develop his own musical language, incorporating Brazilian musical elements within a classical compositional structure. Sonata for Flute and Piano was the result of an assignment from Guarnieri to create a traditional sonata form, with Brazilian musical elements in a twentieth century harmonic language.

In Brazil, Carnaval celebration is the main example of the country's national spirit, and samba music defines the Carnaval festival. The roots of samba rhythms are found in the circle dances of Africa. Native South American, African, and European communities in the northeast area of Brazil developed the rhythms introduced by the African slaves in the nineteenth century. The combination of the foreign music elements with Brazilian native elements resulted in a vast number of rhythms that defines the Brazilian culture. There are many rhythmic variations that contain samba roots, such as embolada, maxixe, baião, frevo, bossa nova, etc. These rhythmic forms contain syncopations, with slight variations in each. This document examines the historical background of various Brazilian rhythms and the resulting forms and includes a performance guide for Osvaldo Lacerda’s Sonata for Flute and Piano. The following genres are analyzed: embolada and repente tradition; the serestas, a derivation of the Portuguese modinhas; and the baião rhy
**Embolada**

*Embolada* is a rapidly sung poem improvised by a soloist in which the performer utilizes refrains between subsequent verses. This genre, also known as *repente*, is normally accompanied by percussion instruments, such as a *pandeiro*, a small tambourine with a head tension that can be tuned to produce higher or lower sounds, or *ganzá*, a tubular wood or metal shaker. These instruments establish the *embolada* rhythm, a sequence of four sixteenth notes played over a syncopated rhythm. The vocalist sings in sixteenth-note patterns, accompanied by the *pandeiro*. The pandeiro plays an ostinato pattern produced by the player’s right thumb or palm and fingers combination.

Example 1: *Embolada* and *pandeiro* rhythm examples (with three rhythms variations)
When two singers perform the *embolada*, usually referred to as *desafios* (challenge), the challenge is to see who can improvise a longer and faster verse. The tradition of the *embolada* in Northeast Brazil was popularized through the entire country from the 1930s to the 1950s with the rising recognition of musician Manezinho Araújo (1910-1993), known as the King of Embolada. Araújo and Jackson do Pandeiro (1919-1982) were the genre’s greatest performers, and they influenced the new *emboladores* of the late twentieth century, such as Cajú and Castanha (José Abertino da Silva and José Roberto da Silva). Araújo recorded many *emboladas* during the 1930s and 1940s. These recordings were collaborations with small chamber groups called *Regional* (regional combo). An example of this collaboration is the *embolada* “Arrisca o Olho” from Manezinho de Araújo’s CD, *Cuma é o nome dele*? Normally scored for three guitars (or guitar, cavaquinho, and mandolin), a flute, a *pandeiro* and other percussion instruments, the instrumental format influenced regional groups such as Grupo de Caxangá, Turunas Pernambucanos, and Oito Batutas.

One of the most influential figures on the musical traditions of Northeast Brazil was João Pernambuco. He was raised in the rural areas of Pernambuco state, played guitar by ear, and composed many *cantorias* (*repente*), coco (a 2/4 afro-brazilian dance), and *emboladas*. When he moved to Rio de Janeiro in 1904, he met Catulo da Paixão Cearense (1863-1946), a Northeast musician from a middle class family who was part of the social elite class of Rio de Janeiro. Catulo and Pernambuco began working together, performing

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33 Led by famous flutist, Pixinguinha, they were the most famous choro group of early 20th century.
modinhas and emboladas. Although Catulo was a trained musician, it was Pernambuco who was naturally talented and acknowledged to be the one who composed many of the canções sertanejas (country songs), including the biggest hit Luar do Sertão (Country Moon) in 1915.34

The dominant genre in Movements 1 and 3 of Lacerda’s Sonata for Flute and Piano is the embolada,35 the traditional Brazilian song form popularized by Araújo. The underlying rhythm, also referred to as embolada rhythm, gave rise to the maxixe and samba rhythms and created a framework for the repente tradition.

The art of making verses is something, which is deeply into the Northeast region of Brazil, something that is passed from father to son, played on the streets, taught on the schools, celebrated on books, stimulated in family, and practiced in parties. We see poets discussing about what is the Repente. The word is used with two most important meanings. Repente means improvising, something just made right on the spot, with no previous preparation. It is a verse imagined by the singer during the act of singing itself; …the expression ‘o Repente’ also has a wider meaning, when it is synonymous for Cantoria de Viola (guitar singing). It is related to the art of cantadores and everything related to it: the poetic models, the way they sing, the way they play, the esthetic values, and the rituals. Everything however has as a base the art of improvising verses according to the models of prefixed strophes to which you must obey.36

The repente came from the Portuguese tradition of the trovador37 in the Middle Ages where he entertained the court by singing or reciting secular poem-lyrics (i.e. Galician-Portuguese lyrics). This tradition spread to various countries, such as the troubadour in

34 Larry Crook, Brazilian music: Northeastern traditions and the heartbeat of a modern nation (Santa Barbara: ABC-CLIO, 2005), 155-157.
35 This is an audio example of embolada from one of the most famous embolada duo, Caju & Castanha, Professor de Embolada. Trama,2003. Compact Disc.
France and minstrels in England. Modern minstrels in Brazil are called *repentistas*, and the *repente* movement remains a strong tradition in Brazil. Both the *embolada* and the *baião* are rhythms used to accompany these sung poems.

The *embolada* is typically accompanied by *pandeiro* and *ganzá*. With a rapid tempo, it rolls on at a breathless pace... *embolada* often employs improvised, tongue-twisting lyrics. The *embolada* has set refrains that allow the singer to organize his next improvised stanza. An *embolada* can be sung by a soloist or by two vocalists for poetic song duels called *desafios*. The singers in the *desafios* are called *repentistas*, and they strive to come up with an improvised verse (a *repente*) that will break the concentration of their opponent and leave him unable to respond. The first *repentista* who is unable to invent and pronounce a fast response loses the *desafios*.

In Example 2, Lacerda uses the *embolada* rhythm in the first movement of Sonata for Flute and Piano. The flute plays the vocal melody (a sequence of four sixteenth notes), and the piano plays the *ganzá* part or *pandeiro* syncopated rhythm, highlighting the syncopated accents of the *embolada* rhythm.

Example 2: Lacerda, Sonata for Flute and Piano, Movement I, mm. 20-21

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38 *Pandeiro*: a small Tambourine with a head tension that can be tuned to produce a higher sound; *Ganzá*: a tubular wood or metal shaker.


40 Osvaldo Lacerda, “*Sonata for Flute and Piano*,” score, 1959, 2-17.
In order to demonstrate the *embolada* rhythm, the flutist should play the slur between the first and second beat of m. 20 with a small crescendo and an accent on the first sixteenth note on beat two. The piano should mark the staccatos with accents, creating the syncopated effect of the *embolada* rhythm.

Lacerda uses a quotation of *Coco Peneruê* by Waldemar Henrique (1905-1995)\(^1\) in the third movement of the Sonata for Flute and Piano (Example 3). Waldemar Henrique wrote more than 150 songs, all in the style of folk songs of North and Northeast region of Brazil, but with his own themes and lyrics. Many of his compositions have been errantly attributed as “folk music,” but they have been proven to be based on folk rhythms and harmony solely created by the composer. The style of Henrique may be compared to that of the work of Leonard Bernstein (1918-1990), who composed *West Side Story* and *Candide* with their unique sounds and styles, blending rhythms and melody found in American music.

The coco, sometimes referred as *coco de embolada*, is an Afro-Brazilian circle dance,\(^2\) made up of pairs of couples, based on the same 2/4 *embolada* rhythm. *Coco* is a term used for head, but literally translates as coconut. The term is used because the songs were developed as *emboladas* but accompanied by a

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\(^1\) Waldemar Henrique was born in Belém, PA (Pará State) in 1905 but at age 1, he lost his mother, and his aunt, who was married to a Portuguese man, adopted him. At age 6, Henrique moved Porto, Portugal with his family and lived there up to age 13. Moving back to Brazil, he started piano at Pará Conservatory that led him to be the director of *Rádio Clube do Pará* (Pará Clube Radio Company). Moving to Rio de Janeiro at age 24, Henrique entered Carlos Gomes Conservatory in Rio, where he studied conducting and composition. He became famous with many of his songs including *Minha Terra* and *Foi bato Sinhá*. He toured South America and Europe with his music and despite a serious eye cataracts disease, he worked till later years and his music is frequently played in the radio, concerts and television. Vasco Maris, *História da música no Brasil*, (Rio de Janeiro: Editora Nova Frontiera, 2005), 269-271.

\(^2\) Afro- Brazilian dances are a result of the miscigenation of African slave, native Indian and Europeans. These dances were commonly performed or played at the coffee and sugar cane farms throughout Brazil. The rhythms are mostly syncopated and always accompanied by percussion instruments.
coco dance and embolada instruments, pandeiro and ganzá. Characteristic of the dance sound is the tamancos (wooden shoes) combined with the dried coconut shells, in which couples clap the shells while dancing. Lacerda uses this quotation in the beginning of the coda section, where the Peneruê melody begins with piano at m. 127 followed by the flute at mm. 130-134. The flutist should accent the downbeat at m.131, as well as the tie between the first and second beats of mm. 131 and 132 respectively.

Example 3: Lacerda, Sonata for Flute and Piano, quotation of Coco Peneruê, Movement III, mm.127-135
Brazilian composers, including Heitor Villa-Lobos, frequently used the *embolada* rhythm in their compositions. Villa-Lobos employed the rhythm and titled the first movement of *Bachianas Brasileiras no.1, Introduction (Embolada)*, providing an excellent example of rhythmic application of the *embolada* to a classical structure. In referring to *Bachianas Brasileiras no.1*, Villa-Lobos wrote, “The first measures of *Bachianas Brasileiras no.1* attempt to create, simultaneously, a typical Brazilian environment and a classical harmonic atmosphere.” Example four shows the *embolada* syncopated rhythm in augmentation by the cello in the third and fifth line and a variation of the sixteenth-note ostinato pattern in the first, second and fourth cellos.

Example 4: Heitor Villa-Lobos, *Bachianas Brasileiras no.1*, Movement I, mm. 7-9

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Mozart Camargo Guarnieri also uses *embolada* in the third movement, *Allegro (Rondo)* of his *Concerto for Piano and Chamber Orchestra* (1961). Section D of the Rondo form (ABACADA) clearly shows the *embolada* rhythmic pattern in mm. 273-278 where the solo piano plays the melodic line with the sixteenth-note pattern alterations between hands with the orchestra, shown in this example of the piano reduction of the orchestral score playing the syncopated pattern (representing *pandeiro* or *ganzá*).

Example 5: Camargo Guarnieri, *Concerto for Piano and Chamber Orchestra*, *Allegro (Rondo)*, mm.273-279.

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The *desafio* (challenge) can be identified in the first movement between the piano and the flute. In m.11, the flute repeats the opening theme of the piano. This duality occurs throughout the movement, such as in m. 35 in the flute and in the response in the second theme in the piano at m. 44; in the development section at m. 70 where the flute presents the melody at m. 73; and in the piano response at m. 84 that creates a double fugue through m. 119.46

The accelerando in the Coda (m. 150-end) demonstrates the last battle between the two *emboladores* (flute and piano) beginning with the flute and concluding the last six measures with a consensus between the two (Example 6).

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46 Please refer to Appendix A for score reference.
Embolada and repente traditions are found in many cities of Brazil and continue to inspire composers today to write in these genres.
Serestas

The beautiful second movement of the Sonata for Flute and Piano contrasts with the energy of the first movement and is marked *moderamente lento, seresteiro.* Seresteiro is the name used for those who sing *serestas,* and in Brazil, *serestas* (serenades) follow in the Portuguese tradition of *modinhas.* Serestas, or serenades, were developed in the late eighteenth century in Brazil, and the genre is referred to as *modinhas.* Composed in a simple song structure, with verse and refrain, the mode is normally in a minor key, portraying a melancholy state of mind. This genre became popular with the ascension of the middle class after coffee production provided Brazil with the opportunity to export a valuable commodity during the reign of Pedro II (from 1840-1889). The Dance Salons in Brazil increased in popularity. The *modinhas* performed in the salons were accompanied by piano, guitar, and flute. However, the primary form of improvisatory verses accompanied by guitar influenced the *modinha* style and was still practiced by musicians in the late Nineteenth century and early Twentieth century. After performing in the salons, Brazilian musicians often wandered the city streets of Rio de Janeiro and Salvador singing *modinhas.* This form was transported to Portugal where Portuguese composers were influenced to write *modinhas.* Domingos Caldas Barbosa (c.1739-1800) and the priest José Maurício Nunes Garcia (1767-1830) were the primary composers of *modinhas* in Portugal.

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48 The Dance Salons were very popular at the end of 19th century. The upper middle class and elite of the major cities, São Paulo and Rio de Janeiro would frequently visit to social dance events. The *modinhas* were constantly played along with European polkas, waltzes, schottisches and mazurkas.
The *modinha* is defined by musicologists Tamera Elena Livingstone-Isenhour and Thomas George Caracas Garcia as “…. a lyrical song style that originated in the salon but became popular among wandering serenaders accompanying themselves on the guitar.”

Many musicologists believe that *modinha* was the first genre to originate in Brazil and that it gave rise to *choro*.

Sentimental art and popular songs known as *modinhas*, or little songs, had been present in Brazil and Portugal since the late eighteenth century. Accompanied by instruments such as the viola, harpsichord, and piano, the *modinha* spanned vernacular and elite contexts and their associated performance styles from its beginnings.

Mário de Andrade defines *modinha* in the *Dicionário Musical Brasileiro*:

In the silence of the night the tender couplets floated on the weeping chords of the guitars. The melancholy and longing spread over the velvet sound of the bass in the minor key. Amorous joy was accompanied by arpeggios and accidentals of such intense eroticism that made the whole audience sigh with sensual pleasure.

This definition explains the melancholy, romantic mood of the second movement of Lacerda’s *Sonata for Flute and Piano* that is depicted in the solo flute theme at m.11.

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50 Larry Crook, *Brazilian music: Northeastern traditions and the heartbeat of a modern nation* (Santa Barbara: ABC-CLIO, 2005), 223.
Example 7: Lacerda, Sonata for Flute and Piano, Movement II, mm. 11-19.\textsuperscript{52}

This opening theme marked *cantando* (singing style) should be performed in a lyric style in order to determine choice of vibrato and tone color.

Another characteristic of the *seresta* is the improvisatory melody found at mm. 10 and 57. Flutists may consider visualizing a serenader in the countryside under a full moon. To produce simple sweet flute tone flutists may direct the airstream forward for a rounder tone. Dynamic and articulation marks should be observed as written but with a sense of *ad libitum* or improvisatory flavor.

Example 8: Lacerda, Sonata for Flute and Piano, Movement II, mm. 10 and 57.

\textsuperscript{52} Osvaldo Lacerda, *Sonata for Flute and Piano,*” score, 1959, 4.
The *embolada* melody from the first movement (Example 9) is recalled at m. 70, and here it is important to perform with a small *cesura*, making this quotation reminiscent of a previous time with poignant recollection of the earlier movement.

Example 9: Lacerda, Sonata for Flute and Piano, Movement II, m. 70.

![Example 9](image)

Other composers used the *modinha* genre in their works, including Heitor Villa-Lobos, in the subtitle of his *Seresta no. 5* for soprano, voice, and guitar. Also in his *Bachianas Brasileiras no. 1* mentioned in the previous chapter, the second movement is titled *Preludio (Modinha)*, and at m. 14, the first cello plays a characteristic *modinha* melody with a simple, melancholy character.
Example 10: Heitor Villa-Lobos, *Prelúdio (Modinha)*, mm.14-19.\(^{53}\)

\[\text{Music notation image}\]

The tradition of *serestas* (serenades) is still practiced in Brazil today. The city of Coservatória in Minas Gerais state is dedicated to continuing the tradition developed in the coffee farms in the nineteenth century, and the city maintains a *Museum of Serestas* where *serestas* are sung after the sunset.

![Fig. 2. Pictures from *seresteiros* in Coservatória, Minas Gerais\(^{54}\)](image)

\[\text{Music notation image}\]

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54 Ibid.
Baião

*Baião* is a genre developed in the Northeast area of Brazil, both in song and dance forms, and popularized in the 1940s by Luiz Gonzaga (1912-1989). Developed from a circle dance of African origin, these dances were played as a prelude to the *embolada’s desafios*. The most popular song of this genre carries its own name, *Baião* (1946) and was written by Luiz Gonzaga and Humberto Teixeira. The *baião* rhythm is a syncopated binary rhythm with the accent falling in the first and fourth of the first group of sixteenth notes and on the third note in the second group. The *baião* harmony is based on a combination of Lydian (raised fourth) and Mixolydian (flat seventh) modes often referred as the *Escala Nordestina* (Northeastern Scale).

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55 Ibid 42. Afro- Brazilian dances are a result of the miscegenation of African slave, native Indian and Europeans.
56 Luiz Gonzaga do Nascimento (Exú, December 13, 1912 — Recife, August 2, 1989) was a Brazilian songwriter, musician and poet. Born in the countryside of Pernambuco (Northeastern Brazil), he is known as the "king of baião" and "Gonzagão" due to his promotion of northeastern music throughout Brazil. In 1930, Gonzaga joined the army, and toured Brazil with an army band, as a percussion player until 1939. Gonzaga remained in Rio de Janeiro after leaving the army band and work as a musician in the city playing and promoting music from the Northeast Brazil (xaxados, baões, chamegos and cocos). His first media appearance was at Ary Barroso’s talent show, where Luiz Gonzaga played his song "Vira e Mexe" where he got the higher score. Soon after, Gonzaga became a regular at radio shows and started making records. One of his main hits was “Baião” in 1946, and “Asa Branca” written in collaboration with Humberto Teixeira in 1947.
The *embolada* and *baião* genres are song forms with underlying rhythms, usually referred to as *embolada* or *baião* rhythms; however, the accent falls in the first and last notes of the four sixteenth-note pattern in the *embolada*. As noted previously, in the *baião*, accents fall in the first and last notes of the first sixteenth-note pattern and on the third sixteenth note of the second sixteenth-note pattern.

Examples 11A and 11B show variations of the *baião* rhythm. Example A is two sixteenth-note patterns, with the accents in the first and last notes, and Example B is a variation of the rhythm with the accent in the second half of the beat with an underlying dotted-eighth and sixteenth pattern.

Example 11: *Baião* Rhythm

Example A

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Example B

What makes the third movement of Lacerda’s *Sonata for Flute and Piano* more interesting is a quotation from Luiz Gonzaga’s famous popular song entitled *Baião*.\(^{58}\)

Example 12a: Lacerda, Sonata for Flute and Piano, Movement III, mm. 30-41\(^{59}\)

Example 12b: Lacerda, Sonata for Flute and Piano, Movement III, mm. 42-53

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\(^{59}\) Osvaldo Lacerda, *Sonata for Flute and Piano*, score, 1959, 7.
In this theme, it is important to emphasize the *tenutos* and accents marked. In the tenuto at m. 31, add an accent above it and also an accent in every sixteenth note tied to the second beat of each measure to stress the *baião* rhythm. Luiz Gonzaga do Nascimento’s original 1946 song is the best representation of Baião. Gonzaga entered the national spotlight by singing and playing the accordion when performing “Baião”, as a result, he is known as the King of Baião.

Gonzaga claims that in creating the commercial genre that became the *Baião*, he was inspired by the *zabumba* patterns from the *banda de pifanos* and by the rhythmic patterns played on the viola during *cantoria* between verses.

The *zabumba* and fifes are instruments that form the typical orchestra of the Northeast, often referred to as the *Zabumba* orchestra or the fife band (Figure 2).

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60 Zabumba is a double-headed bass drum used to accompany the *Banda de Pifanos* or Fife Bands, also referred as Zabumba Orchestra. These bands were composed of 2 fifes, 1 zambumba, 1 tarol (a higher double-headed drum), and 2 cymbals.


62 Ibid. 20
Performing as part of folk festivals on the streets of northeast Brazil, these orchestras represent the tradition of *baião* in the State of Pernambuco.\(^6\)

The *zabumba*, variously called *bombo*, *bumba* and *tambor grande*, is a bass drum played with a beater, popular in the northeastern states where it leads ensembles consisting of two or three fifes, as in the Beira province of Portugal. The *zabumba* accompanies rural sambas, *congadas* and other dances. Double-headed drums are the most common types among Brazilian Indians.\(^6\)

Particularly interesting is the use of fifes in these orchestras, demonstrating that the flute is an important instrument in Brazilian music in both the *choro* tradition and in the folk form of the *pifanos* band (fifes band).

![Fig. 4. Fife band, Banda de Pífaros de Caruaru\(^6\)](image)

César Guerra-Peixe (1914-1993), a significant Brazilian composer, wrote several articles describing these traditions and transcribed them into formal scores. Example 13 shows

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\(^6\) State in the northeast Coast of Brazil. See Brazil map in the Appendices.


Guerra-Peixe transcriptions of the Baião from the Zabumba and pífano bands with its instrumentation.

Example 13a: Zabumba orchestra ⁶⁶ and baião percussion ⁶⁷ rhythm

Example 13b: Fife parts transcribed by César Guerra-Peixe ⁶⁸

The baião also draws from the repente tradition, and the guitar playing of the repente singers characterizes the genre. ⁶⁹ “…the guitar playing of the two northeast singers is also a version of baião.” ⁷⁰

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⁶⁷ Pratos: cymbals, taró or tarol: a two-headed drum with strings across the skin played with wooden sticks, and zabumba: a double-headed bass drum.
⁶⁸ Ibid 69.
⁶⁹ The guitar is not only an accompaniment instrument but also part of the song that is made on the spot. If one player plays a certain rhythm the other answers with a variation of it, and in the refrain both play the same pattern.
⁷⁰ Ibid, 122.
The repente tradition is still present in Brazil, traveling through the big cities and in the Northeast; the repent singers still make a living by singing songs made up on the spot. As an example, Evanildo Pereira is a repentista who migrated to São Paulo in 1994 and still works as a wandering singer in the city. At present Pernambuco state promotes a convention of repentistas called Desafio Nordestino de Cantadores (Northeast singers challenge) in the capital Recife, which gathers thousands of repentistas from around Brazil.

Fig. 5. Repentistas in Olinda, Pernambuco, April 29, 2012

Fig. 6. Zé da Sanfona in Salvador, Bahia, July 23, 2012.

71 Photo taken by author in the streets of Olinda, Pernambuco, April 29, 2012.
72 Evanildo Pereira is from Ceará State and makes his living by singing repentes around São Paulo. Many of his contacts are made through his own website http://www.repentistaevanildo.com.br/ (last accessed September 2, 2012).
73 Photo taken by the author in the Streets of Salvador, Bahia, July 23, 2012.
CHAPTER V
CONCLUSION

This dissertation has provided history and analysis of the Brazilian genres characterized in Osvaldo Lacerda’s Sonata for Flute and Piano. The document discusses the musical style and ideas of the composer working with traditional Brazilian rhythms within a classical structure and modern harmony.

Analysis of the historical roots of these nationalistic elements will provide performers with appropriate performance practice considerations when playing Brazilian rhythms; moreover, this sonata is unpublished, and the historical analysis and performance guide will provide a useful reference and dissemination of this important Brazilian work. With plans to create a critical edition of the Sonata for Flute and Piano, this is an initial effort to educate performers of Brazilian flute music.

Lacerda follows the tradition of his primary teacher, César Camargo Guarnieri, and Brazilian musicologist Mário de Andrade (1893-1945), both important figures of the Brazilian Nationalistic Movement. Guarnieri helped Lacerda to develop his compositional skills, and Andrade influenced Lacerda’s nationalistic views and musical style.

The political background in chapter two provides a historical scope of the government’s influence in the Brazilian composer’s lives, as well as a brief background on the main nationalistic figures who shaped Osvaldo Lacerda’s musical style.
Chapter three explores and defines the *embolada*, *serestas*, and *baião*, and the compositional applications used by other composers, including Villa-Lobos and Camargo Guarnieri. Performance practice considerations provide performers with a better understanding of these Brazilian genres when playing the rhythms that are based on such genres.

The flute is a popular instrument in Brazil, and its use in the fife bands is still prominent in the Northeast. *Choro circles* perform around the country. More importantly, the classically trained flutists are increasing, resulting in a large number of compositions being written for the instrument.

As mentioned earlier in this paper, the primary issue is the lack of published Brazilian flute music. It is my desire to create critical editions, with historical background and a biography of the composers. Making available a performance practice guide of Brazilian flute music, including a historical background of Brazilian genres is critical for Brazilian musicians. For example, the *baião* song is known in Brazil, but because the term is not notated in musical scores, musicians from other countries are often unaware of its importance and effect on the piece stylistically.

One important organization for sources is the Brazilian Music Academy. They have been publishing some music as well as catalogues of works from Brazilian composers. The picture below is Lacerda’s Composition Catalogue (Figure 7), where the composer himself, during one of my visits with him autographed a copy for the University of North Texas.

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74 Academia Brasileira de Música, website for further information at www.abmusica.org.br/ (last accessed September 2, 2012).
I encourage further research on Brazilian flute music, as well as the Brazilian flute tradition, such as the fife bands and *choro circles*. Furthermore, I will make myself available as a vehicle to help gather information as well as give assistance with Portuguese sources.

Fig. 7. Catalogue of Osvaldo Lacerda’s Works
APPENDIX A

OSVALDO LACERDA’S SONATA FOR FLUTE AND PIANO (1959)

MANUSCRIPT SCORE
OSVALDO LACERDA

SONATA

PRA FLAUTA E PIANO

-1959-

DURAÇÃO APROXIMADA

I MODERADO 4'00"

II MODERADAMENTE LENTO 3'45"

III ALEGRE 3'10"

TOTAL 11'00"
AO MESTRE CAMARGO GUARNIERI

SONATA PARA FLAUTA E PIANO

OSVALDO LACERDA

(1959)

I° MOV.

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APPENDIX B

GLOSSARY OF TERMS
**Baião** is a genre developed in the Northeast area of Brasil that was popularized in the 1940s by Luiz Gonzaga (1912-1989). The *baião* rhythm is a syncopated rhythm in binary form in which the accent falls in the first and fourth of the first set of 16ths notes and in the second set falls on the third note. The harmony is based on a combination of a Mixolydian mode (flat seventh) and a Lydian mode (raised fourth), often referred to as the *Escala Nordestina* (Northeast Scale).

**Bossa Nova** is a genre that was developed in the 1950s. Considered a slow version of the *Samba*, with complex melody and harmony Antonio Carlos Jobim (1927-1994) first used the word in the song *Desafinado* (1959), and he is considered the most renowned composer of *Bossa Novas*.

**Cantiga** is a term used for monophonic songs that are often referred to as *cantigas folclóricas* or folk songs.

**Choro** is a Brazilian genre developed in the late Nineteenth century. This genre is primarily performed by instruments; the melody played by a wind instrument (most often flute) and accompanied by guitars and a *pandeiro*. It carries a syncopated rhythm with simple song form ABA. Joaquim Batista Calado (1848-1880) and Alfredo da Costa Viana (1897—1973) were two well-known flutists and composers of *Choros*.

**Embolada** is a rapidly sung poem that is improvised extemporaneously by a singer. The soloist has set refrains to organize the next verse, normally accompanies the singers with a *pandeiro* or *ganzá*.

**Frevo** is a fast paced Brazilian dance usually performed while holding a small umbrella. Originating in Pernambuco State, the *frevo* is often performed at Carnaval celebrations and accompanied by Brass and percussion instruments.

**Ganzá** is a tubular wood or metal shaker.

**Maxixe** is a Brazilian dance derived from the European dances such as *polka mazurka* and *schottische*. Popularized in the late nineteenth century, the *maxixe* employs a syncopated rhythm in ABACA polka form.

**Modinhas** have a simple song structure, verse and refrain, with the harmony normally in a minor key, depicting a melancholy state of mind.

**Pandeiro** is a small tambourine with a tunable head tension that can be adjusted to produce a higher pitch.
**Repente** is an improvised sung poem created extemporaneously by one or two soloists. The term also refers to a *cantoria de viola* when accompanied by a guitar.

**Samba** is a Brazilian dance in duple meter with syncopated rhythms, and a soloist with a choral refrain normally sings the verses. The urbanization of the *Samba* happened in the 1920s in Rio de Janeiro.

**Serestas**, or Serenades, were developed in the late eighteenth century in Brazil, and the genre is also referred to as *Modinhas*.

**Zabumba** is a double-headed bass drum used to accompany the *Banda de Pífaros* or Fife Bands, also called a Zabumba Orchestra. These bands were composed of two fifes, one *zabumba*, one *tarol* (a higher pitched double-headed drum), and two cymbals.
APPENDIX C

OSVALDO LACERDA FLUTE WORKS
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td><em>Invenção pra flauta e fagote</em> (Invention for Flute and Bassoon)</td>
<td></td>
</tr>
<tr>
<td>1954</td>
<td><em>Invenção para flauta, fagote e trompa</em> (Invention for Flute, Bassoon, and French Horn)</td>
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<td>1959</td>
<td><em>Sonata para flauta e piano</em> (Sonata for Flute and Piano)</td>
<td>I. Moderado</td>
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<td></td>
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<td>II. Moderadamente lento</td>
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<td>III. Alegre</td>
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<td>1962</td>
<td><em>Variações e fuga – quinteto de soprô: fl, ob, cl e corno (trompa)</em> (Variations and Fugue for Woodwind Quintet)</td>
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<td>1974</td>
<td><em>Improviso para flauta solo</em> (Improviso for Solo Flute)</td>
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<td><em>Poêmeto para flauta e piano</em> (Poemeto for Flute and Piano)</td>
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<td><em>Momento lírico para flauta e piano</em> (Momento Lirico for Flute and Piano)</td>
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<td><em>Cantilena para flauta e piano</em> (Cantilena for Flute and Piano)</td>
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<td><em>Toccatina para flauta e piano</em> (Toccatina for Flute and Piano)</td>
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<td>1975</td>
<td><em>Romântica para flauta e piano</em> (Romântica for Flute and Piano)</td>
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<td>1980</td>
<td><em>Concerto pra flautim e orquestra de cordas (redução)</em> (Concerto for Piccolo and String Orchestra)</td>
<td>I. Vivace spiritoso</td>
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<td></td>
<td></td>
<td>II. Andante</td>
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<td></td>
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<td>III. Allegro inquieto</td>
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<td>1981</td>
<td><em>Momentos musicais – flauta e piano no. 1, no. 2, no. 3, no. 4</em> (Momentos Musicais for Flute and Piano)</td>
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<td>1988</td>
<td><em>Quinteto – quinteto de sopros</em> (Quintet- for Woodwind Quintet)</td>
<td>I. Moderadamente movido</td>
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<td></td>
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<td>II. Animado</td>
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<td></td>
<td></td>
<td>III. Quase recitativo; moderado</td>
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<td></td>
<td></td>
<td>IV. Vivo</td>
</tr>
<tr>
<td>Year</td>
<td>Work Description (Title)</td>
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<td>1991</td>
<td><strong>Sonata para flautim e piano</strong> (Sonata for Piccolo and Piano)</td>
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<td></td>
<td>I. Esperto</td>
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<td></td>
<td>II. Lento, mas não muito</td>
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<td></td>
<td>III. Vivo</td>
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<td>1993</td>
<td><strong>Variações sobre “Tutu Maramba” para coral de flautas transversais</strong> (Variations for Tutu Maramba for Flute Choir)</td>
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<td>1994</td>
<td><strong>Ostinato para flauta</strong> (Ostinato for Solo Flute)</td>
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<td><strong>Variações sobre “Escravos de Jó” para flauta solo</strong> (Variations for Escravos de Jó for Solo Flute)</td>
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<td><em>Balada para flauta e harpa</em> (Ballad for Flute and Harp)</td>
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<td>1996</td>
<td><strong>Marcha de rancho e fuga para flauta e fagote</strong> (Marcha de rancho e Fugue for Flute and Bassoon)</td>
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<td>1997</td>
<td><strong>Suíte para cinco – quinteto de sopros</strong> (Suite for Five - Woodwind quintet)</td>
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<td>I. Dobrado</td>
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<td>IV. Candomblé</td>
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<td>1999</td>
<td><strong>Improviso No. 2 para flauta solo</strong> (Improviso for Solo Flute)</td>
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<td><em>Suíte no. 2 para flauta e orquestra de cordas</em> (Suite no. 2 for Flute and String Orchestra)</td>
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<td></td>
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<td></td>
<td>II. Embolada</td>
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<td>III. Canção</td>
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<td>IV. Valsa</td>
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<td></td>
<td>V. Arrasta-pé</td>
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APPENDIX D

MAP OF BRAZIL
APPENDIX E

LETTER FOR MANUSCRIPT USE
DECLARAÇÃO

Eu, Eudoxia de Barros, viúva de Osvaldo Lacerda, reitero a autorização verbal feita por meu marido, em vida, à doutoranda Marilia Gabriela do Nascimento Gimenes, para utilizar em sua tese o manuscrito da "Sonata para flauta e piano" (1959) composta por Osvaldo Lacerda.

Declaro ainda, que Marilia Gabriela do Nascimento Gimenes entrevistou Osvaldo Lacerda por duas vezes em minha residência.

Atenciosamente,

[Assinatura]

São Paulo, 4 de Junho de 2012.

I, Eudoxia de Barros, Osvaldo Lacerda’s widow, certify the verbal authorization made by him, giving permission to doctoral student Marilia Gabriela do Nascimento Gimenes to use the manuscripts of his "Sonata for Flute and Piano" (1959) at her doctoral dissertation.

Also declare that, Marilia Gabriela do Nascimento Gimenes, interviewed the author two times at my residence.

Best Regards,

[Assinatura]

São Paulo, 4 de Junho de 2012.
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Books/Articles


Lacerda, Osvaldo. Autobiographical sketch emailed to the author by the composer (11 January 2011).


Tinhorão, José R. *Os Sons que vem da Rua*. Sao Paulo: Editora 34, 2006.


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Discography


Dissertations

Audi, Carlos Eduardo. “Osvaldo Lacerda: His importance to Brazilian music and elements of his musical style.” D.M. diss., The Florida State University, 2006.


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