Panel: The Brazilian Song of Oswaldo de Souza: musical landscaping of Brazilian folk traditions

Paper: “Pre-Compositional Models in Oswaldo de Souza’s songs”

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Abstract

The concept of Pre-Compositional Models (PCM) was originally defined by the author\(^1\) as the set of principles and/or factors that \textit{a priori} exist inside each composer’s creative world (consciously or not), that can be somehow reflected (and recognized) in his musical work. These PCM can be grouped into different sets of pre-compositional macro-structural aspects: textual, instrumental, and style/practice, each one of them reflecting the dogmatic or pragmatic possibility relations between PCM and the composer’s final creative decisions.

Oswaldo de Souza received his diploma in piano in 1933 from the National Institute of Music in Rio de Janeiro. During his lifetime he was recognized as a composer specialized in writing songs and as an accompanist, as well as a scholar of folklore, with a deep concern in revealing folk Brazil to Brazilians. During 1949 he collected folk tunes along the middle San Francisco River’s valley in Bahia, publishing them in two volumes between 1979 and 1980.

Based upon PCM concept, this paper discusses Oswaldo de Souza’s pre-compositional choices among those folk tunes used in his songs, contextually framed.