An Annotated Interdisciplinary Bibliography and Discography of Brazilian Popular Music
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The present work is designed to facilitate curriculum development and research on the popular music of Brazil in ethnomusicology, Luso-Brazilian culture and civilization, the social sciences and related fields and specializations. Each of the nine historical or topical subsections of the bibliography is preceded by a brief explanation of the content of the specific division. Several works of broad scope or varied focus do not fall neatly into the established divisions and may also be pertinent to a division other than the one in which they have been placed. The discography concentrates on contemporary manifestations and includes a numerical cross-referencing of artists and performers with regional, generic, and stylistic categories.

I. Reference and General Works

This section includes works covering Latin American popular music in general that make substantial reference to Brazil, as well as works primarily focused on folk/traditional musics, which form the foundations of later popular music (composed, mechanically transmitted, mass-media). The need for a reliable and extensive reference work was filled in 1977 with the publication of the *Enciclopédia da música brasileira*. Fundamental contributions by Béhague provide a solid foundation for those limited to English-language sources.


Andrade, Mário de. “A música e a canção populares no Brasil.” In *Ensaio sobre a música brasileira*. 3d ed. São Paulo: Martins, 1972. Andrade was the first ethnomusicologist in Brazil in the 1920s and
1930s. His extensive work covers art, folk, and popular musics. This 1936 essay refers to urban themes and genres.


A history of art music in Brazil, largely based on secondary sources, with passing reference to popular music of the late nineteenth and early twentieth centuries. Glossary of Brazilian Portuguese terms.


A collection of scholarly essays on various social, historical, political, and aesthetic aspects of Latin American music (folk, popular, art), with abundant reference to Brazil.


An excellent overview and concise history of popular musics of the various Latin American nations and research issues, with a large section on Brazil. Some song texts with translations.


This review of bibliography and assessment of research issues refers to Latin America in general; the section on Brazil is extensive.


A brief history from origins to contemporary rock, with a sociological bent. Glossary and annotated bibliography. Useful introduction despite occasional inaccuracies.


A dictionary of composers, lyricists, performers, and other figures associated with the field. Superseded by Marcos Marcordes, ed., _Enciclopédia da música brasileira_.


Thousands of entries on genres, styles, instruments, performers, composers, and lyricists. Extensive bibliography and song title index.

Forty-eight fascicles with disc., lyric sheet, and extensive text. The series covers most major songwriters/composers from 1920 to 1970. Text includes data on sound recordings, biography, and illustrations. Contributors include Augusto de Campos, José Ramos Tinhó-rão, and other noted writers. Also in discography.

Many titles from earlier editions do not appear. Musical selection is updated and improved but accompanying texts are not on a par with the first and second editions.

A succinct account of origins (folk round sambas) and development of popular music through recent mass-media commercialization. Good introduction.

A general survey of art forms, distributed by the Ministry of Foreign Relations. Richly illustrated section on popular music with outlines of trends from 1850 to 1975.

One of the first surveys of urban popular music. An interesting study because it provides the perspective of a pioneer urban musicologist. Many of the articles appeared previously in newspapers.

Historical and biographical study of songwriters and composers from 1900 to 1975, with brief comments on post–Bossa Nova developments. Glossary of song genres.

This 32-page pamphlet seeks to establish definitions that distinguish folk and popular music.

Comments on and definitions of art and popular music in Brazil.
Seventy-five fascicles, disc plus text. This new series covers major songwriters and composers from 1915 to 1977. Biographical information, data on sound recordings, lyric sheets, and illustrations.

This pamphlet covers folk, traditional and popular (urban) topics, with a relative paucity of the latter due to the concrete realities of research, scholarship, and publication in the mid-1970s. In the decade since the publication of this pamphlet, the bibliography of popular Brazilian music has grown considerably.

A general study of African and Afro-American musics, with some reference to Brazil, for which Roberts used outdated secondary sources. Folk/traditional forms discussed more than urban popular. Discs available for coordinated study.


Three parts: (1) a summary account of popular music since the nineteenth century, with emphasis on the 1960s and 1970s; (2) suggestions for integration of materials into courses in popular culture, ethnomusicology, language, culture, literature, sociology, etc.; (3) an annotated disco-bibliography.

An excellent historical survey of popular music in the twentieth century, with a discussion of trends up to 1976. Many illustrations, discography, and bibliography. No real equivalent in English or Portuguese.
A complementary compilation that updates Rangel; like his predecessor, Schwab offers no annotations.

Proceedings from the second congress (1975) of researchers in Brazilian popular music. Provides a good idea of the expansion of research interests in Brazil in the 1970s.

Tinhorão is the most active investigator of popular music in Brazil. His often biased opinions do not interfere with his rigorous scholarship. This history is divided into chapters according to genre/style of song and dance music, from the early sentimental ballad to the contemporary protest song. Emphasis on sociological and historical factors. The fifth revised and expanded edition (São Paulo: Art, 1986) has solid chapters on country music and Tropicalismo.

**II. Origins to 1920s**

The bibliography of popular music in Brazil is relatively sparse in this "roots" category. Research into the earliest manifestations of Brazilian forms of song and dance music in the eighteenth and nineteenth centuries is hampered by limited historical sources and unreliable documentation. The sentimental song type *modinha*, due to particular developmental circumstances, constitutes a manifestation of popular, folk-traditional, and art music. The question of the form's national origin (Portuguese or Brazilian) has occupied the attention of most who have written about it. This section extends to circa 1920, when the samba emerges as a dominant genre in Rio de Janeiro, the political and musical capital of the nation.

A solid study of the sentimental ballad form in the northern state of Ceará.

This is a reprint of the original 1930 edition, which refers to compositions before 1888.
A Bibliography and Discography of Brazilian Popular Music

A unique study of these two forms in the eighteenth-century context.

This journal is published by the Instituto Indigenista Interamericano in Mexico City. The article provides a good summary of African roots of Latin American, including Brazilian, traditional music. Some specific items traced to cross-Atlantic origins.

Although focused on erudite music, this study contains much valuable information on the origins of popular musical forms in the urban context.

Catulo, the most important figure in the revitalization of the *modinha* in the early twentieth century, published many books of song lyrics in the teens and 1920s. Organizer Guimarães Martins has prepared the best anthology to date.


Chapter two focuses on social and racial dynamics of *lundu* and *modinha*.

The only book-length study of this form, the first truly national type of dance music.

This brief study (49 pages) has broader historical scope than the Araújo book but is limited in treatment.

Reprint of a 1939 work on one of Brazil’s first noted popular composers. Part of a series of re-editions by the National Arts Foundation.


Nonacademic study of a leading popular vocalist of the early twentieth century.


One of the better anthologies of song texts collected from secondary sources.


Brief introduction, lead sheets, and lyrics of fifty nineteenth-century songs.


This is a reprint of a 1936 book containing short biographies of popular musicians of the late nineteenth and early twentieth centuries. Unique source.


An examination of the origins of the samba genre in the early twentieth century. Based on periodical literature of the time.


Discussion of the life and work of a noted composer (1863–1934) of popular piano music, especially tangos, waltzes, and polkas.


An archeological, historical, and musicological study of early Afro-Brazilian forms. The author’s convoluted prose often interferes with presentation of material.


The author shows the many diverse folk and traditional applications of the term “samba” before and after its emergence as the major form of urban popular music in Rio. Many musical examples.


Four-part assessment of an early virtuoso flautist-composer.

Tinhorão, José Ramos. “Da valsa, da polca, do tango—a história do
Despite the title, the article focuses primarily on song text author-
ship by literary figures in the nineteenth century.

———. *Música popular de índios, negros e mescitos*. 2d ed. Petrópolis:
Vozes, 1975.
A study of roots. Focuses on earliest forms of popular music of the
masses in the colonial and early republican periods, as well as on
some contemporary festive genres.

A series of studies on popular music of the early twentieth century
in diverse environments, such as dance halls, the circus, bars,
markets.

Vasberg, David E. “African Influences on the Music of Brazil.” *Luso-
Basic discussion of Afro-European syncretism in Brazil’s musical
forms.

Vasconcelos, Ary. *Carinhoso: história e inventário do choro*. Rio de Janeiro:
An encyclopedic compilation of names and titles. Although the in-
strumental form of *choro* is still practiced, this work refers to earliest
registers of the genre.

———. *Panorama da música popular na ‘Belle Epoque.’* Rio de Janeiro:
Sant’Anna, 1977.

———. *Raízes da música popular brasileira (1500–1889)*. São Paulo:

Vidossich, Edoardo. *Sincretismos na música afro-americana*. São Paulo:
Quiron-INL, 1975.
Discussion of cross-Atlantic fusions in folk and popular musics,
especially jazz; some reference to Brazil.

**III. 1920s to 1950s**

This section covers early twentieth-century popular music, especially the
samba, its composers, performers, and many varieties prior to Bossa
Nova. Limited attention has been paid to the sociocultural dynamics of
popular music in these evolutionary years. Much of the extant bibliog-
raphy comprises anecdotal or documentary biographies of *sambistas* (per-
forming composers of samba). Many of these offer interesting oral his-
tories or interviews. Often there are useful glimpses into milieu, social
relations, epochal cultural values, or specific information about the pro-
fession or concepts of composition. Several works listed here are also
pertinent to the 1960s. The National Arts Foundation (FUNARTE) has
embarked on a publication project to preserve Brazil’s “cultural and musical memory” and has made significant additions to the bibliographical repertory. At the time of this writing, many more titles are in press or are being edited by FUNARTE; these include monographs on sambistas of the stature of Assis Valente, Ismael Silva, and Candeia.


Popular biography of a noted male vocalist of the classic period of samba in Rio.


Collection of press articles published in the last thirty years by a self-proclaimed “nostalgic” lover of old-fashioned samba; commentary on performers, composers, specific songs, and popular rhythms. One piece on Chico Buarque’s music and poetry.


Biography of outstanding sambista of the early twentieth century. Multiple examples of song texts.


An excellent, two-volume history of carnival in Rio through musical compositions. Simultaneously traces development of urban popular music in general. One of the more carefully written studies on these topics.


Well-written biography of an early virtuoso performer and noted composer.


Fifty vignettes about the life and work of Brazil’s most outstanding popular composer of the 1920s and early 1930s. Anecdotal and informal memories from a contemporary. Almirante was a singer and radio producer.


Autobiography of the most revered mid-century crooner in Brazil.


A review of personalities associated with the samba from 1917 until the age of Bossa Nova.

Short monograph on this renowned guitarist (1915–1955).


Notes on musical production and song texts during the war period.


Monograph on a noted *sambista*. See discography.


Reprint of a 1933 classic. Barbosa, a noted journalist and lyricist, gives an insider’s account of musical spheres in the 1920s. Cubist style as interesting as the insights into professional dynamics.


Monograph on an active pianist-composer who has worked in popular and art music alike.


This brief study focuses on lyrical content of urban ballads by Orestes Barbosa, Lupicínio Rodrigues, Nelson Cavaquinho, Cartola, and others.


Twenty-four collected press pieces/interviews with the "‘cracks’ of popular music; despite the title, most of the figures in question are important before 1965.


Surveys topical and political songs of the nineteenth and twentieth centuries up to 1964 to demonstrate that protest is not new.


A brief assessment of the importance of Rosa in the history of popular music.


Rich documentation on this central figure; discography, song index, and biography.


A brief biography with several song texts.

A songbook with lead sheets and illustrations from the northeastern state of Pernambuco. Many of the entries are rural folk/traditional; several represent regional composers and urban traditions.

One of the many factual biographies of the so-called Brazilian Bombshell. Ample photos.

Short analytical biography of this noted sambista. Discography.

Illustrated song book, with lead sheets, by the most revered songsmith from Salvador, Bahia. Includes “sea songs,” “beach songs,” and many compositions celebrating the Afro-Brazilian heritage.

Study of a controversial sambista of the 1940s and 1950s.

One of the few studies of urban popular music of the Northeast, stressing the social aspects of the emergence of this carnival genre.

Collected press articles of renowned columnist, 1940–1975. Topics and names, however, extend to the 1920s. Anecdotal.

Anecdotal history of styles, songwriters, and recordings from 1920 through the 1940s. Contains little new information.

Biography of the Amazon region’s most distinguished composer. Lead sheets and discography.

Ideological analysis of radio production in the 1950s. Academically oriented.

An informative account of the life and work of an embattled sambista. Excellent discography.

Brief anecdotal account of one of Brazil’s best composers of tragic love songs. Ample citations of song texts.

Holanda, Nestor de. *Memórias do Café Nice: subterrâneos da música popular*
Memoirs and evocations, often with little connection to music.

Monograph on a well-known country music duet of mid-century.
One of the few studies on this kind of music.

Monograph on the life and work of a noted guitarist-composer of the teens and 1920s.

A three-volume compilation of information of all types on the composer of “Aquarela do Brasil” [“Brazil”].

A good social and artistic analysis of lyrics and behavior in the 1940s. Studies love, guilt, individual vs. community values, and the concept of malandro in the works of Wilson Batista, Geraldo Pereira, and others.

Song book comprises personal collection of the editor; includes twentieth-century modinhas.

Anecdotal biography with photos and discography.

Interesting study of African roots of urban samba, focused on an early organizational figure.

Data on figures born 1900 and after, some still living.

Anecdotes of the author’s involvement in popular music. He collaborated with many noted composers.
Biography from the point of view of a participant in the field.

A study of lyrics focusing on the national "hustler" type.


Anecdotal accounts of lives and work of several noted composers and performers.


An anthology of song lyrics and dramatic verse, with extensive notes by ed. João Antônio Ferreira Filho.


Monograph on a female vocalist famous in the 1920s and 1930s, briefly revived in the 1960s.


Another short biography, anecdotal rather than analytical.


Collected press articles, 1951-1958. Topics and names, however, extend back to the 1920s. Interviews with important personalities of the period.


Songbook (203 pages) of more traditional songs, organized according to tastes of the editor.


A study of the early decades of broadcasting and programming on Brazil’s National Radio (Rio).


A brief review of popular music in the Vargas period of the 1930s and 1940s.


A well-illustrated biography of Pixinguinha.


Illustrated biography with discography and bibliography.
A short piece about the evolution of samba and three interviews with sambistas.

A study of the musicians’ role in Brazilian “‘vaudeville,’” theatre revues and film industry. Excellent documentation.


A study of the “falsification” of Brazilian music abroad in the eighteenth through the twentieth centuries, including Carmen Miranda and Bossa Nova.

Reprint of a 1933 title. History of origins and evolution of samba up to 1930. This insider’s view includes descriptions of the hillside shantytown environment.

Anecdotal biography of Lamartine Babo, with photos, song texts, song index, and discography.

Seven new essays on musical phenomena of Rio (*choro*, samba schools, etc.) by composers, journalists, and academics. Excellent collection. Pertinent also to study of traditional music in the 1980s.

Biographical and historical survey of songwriters and trends to 1960. Little musical analysis.

Sketchy comments on history of samba and emergence in urban context of the 1920s.

Appreciation of a crooner beloved through the 1950s.
IV. MPB (Música Popular Brasileira) 1960s

This section covers the beginnings and diversification of contemporary popular music. Much solid work has been done on the internationally known style of Bossa Nova, which emerges in 1958. The so-called second generation of Bossa Nova, in the mid-1960s, is noted for "nationalistic" and engagé (protest) tendencies and coincides with the rise of iê-iê-iê, the Brazilian rendition of Anglo-American rock and roll. Bossa Nova and derivatives have occupied the attention of most writers on the popular music of the 1960s, several of whom were musicians or lyricists. During the festivals of popular music (songwriters' competitions) of 1965–1971, the acronym MPB (música popular brasileira) came into use. The Tropicália movement (1968) effected a critical review of popular music and broadened the horizons of MPB through polemical juxtaposition and fusion of diverse musical and textual codes. This section includes criticism of the early work of songwriters such as Buarque, Veloso, and Gil, who continue to produce.

Vivacqua, Renato. Música popular brasileira (histórias de sua gente). Brasilia: Thesaurus, 1984
Twenty short, impressionistic vignettes on musical figures of 1920s–1950s.

A first in North American scholarship. Detailed exposition of musical and poetic traits of Bossa Nova and Tropicália with extensive appendix of translated song texts. Analysis of salient songs, sociocultural contextualization. Should be read in conjunction with the next entry.

"Brazilian Musical Values of the 1960s and 1970s: Popular

An updated account of Bossa Nova and Tropicália with analysis of other outstanding songs. Particular attention is paid to the issue of “internationalization” of MPB.


A study of three images of woman in traditional samba lyrics and in the songs of Buarque. Provocative analysis.


Essays in the philosophy of Brazilian culture of the 1920s (literary modernism and songwriter Noel Rosa) and 1960s (Bossa Nova movement). Attempts to forge new pedagogical views of popular music, e.g., parallels between discourse of Bossa Nova and poetic modes of the thirties, forties, and fifties (no mention of concrete poetry). Social protest in popular music and nonliterary values in compositions of Antônio Carlos Jobim discussed.


An interpretation of João Gilberto’s Bossa Nova style in the context of twentieth-century avant-garde art.


Additions include song versions, poems, and new studies of Veloso, Gil, João Gilberto, and the concept of “erudite popular music.” The article “Música popular de vanguarda” is an essential item. Other important articles include the afterword and re-evaluation of songwriter Lupicínio Rodrigues. Campos’s insights into MPB have few equals.


The most important of all publications on MPB in the 1960s. Includes collected press articles by Campos, some of his interviews with Tropicália musicians, a reprint of Brasil Rocha Brito’s ground-breaking study of Bossa Nova (1960), a lengthy analysis of musical and poetic traits of Bossa Nova by Júlio Medaglia, and art music composer Gilberto Mendes on the concept of vanguard MPB.


Biography of a vocalist, known mostly for interpretation of boleros and an unusual public image.
A detailed analysis of the text of Veloso’s prototypical song.

Autobiography of a controversial author of satirical and protest songs. Full text of recorded production.

Includes transcriptions of censorship laws in Brazil with specific reference to sound recordings and live performance. Explanations of operational applications.

The most complete study of the Tropicália movement. Excellent analyses of songs and aesthetic goals. Appendix of song lyrics. One section has a notably Freudian bias.

Conceptual correlation of Tropicália movement with the literary Modernism of Oswald de Andrade.

Spanish tr. *Basta! Canciones de testimonio y rebeldía de América Latina.* Mexico City: ERA, 1970. This commentary-anthology contains twenty protest songs from Brazil with valuable annotations. Discography and lead sheets.

Includes the essay “‘MMPB: uma análise ideológica,’” first published in *Aparte* 2 (1968), a study of song texts of the “‘university generation’” of the mid-sixties vis-à-vis political ideology. Galvão argues that most lyrics project inevitable change (“‘O dia que virá’”), thereby absolving authors and listeners of responsibility in the process of social change. Many song texts are twisted for purposes of argument and the sociopolitical function of song is assumed as its primary value.

Brief history of urban popular music from sociological viewpoint, describing emergence of a “‘nationalistic’” vein of Bossa Nova.

Overview of developments since Bossa Nova. Political motivation—i.e., imperialism—is emphasized. Succinct comments on participação in Bossa Nova/Tropicalismo, and situation of popular music in 1971.
Traces the development of Bossa Nova through Tropicália. Centers on the implications of protest songs in bourgeois ideology.

A retrospective look at the movement initiated by Gilberto and Jobim, written with the same care as earlier studies.

Edited interviews with twenty-four of the leading figures of MPB in the late 1950s through 1968. Commentary is categorized according to biography, protest, musical styles, poetry, performance, creativity, etc. A final section has the best chronology of events available. Much detail on festivals. An essential source in the study of artists’ attitudes, intentions, and involvement.

This cogent article provides an artist’s perspective on the incorporation of Anglo-American styles and themes into MPB. An unbiased appreciation of issues raised by the tropicalistas.

General discussion of song fests, vis-à-vis importance in stimulating innovation in text and music, commercial ramifications, and political implications. Emphasis on Second International Song Festival (Rio) and the Third Festival of MPB (São Paulo). Vantage point of the composer/performer.


A careful study of sociomusicological import of MPB in the 1960s. Discussions of poetic qualities and engagé attitudes.

An anecdotal account of the emergence and development of the Bossa Nova style. No musical analysis, but comprehensive lists of performers, recording artists, composers, and discography.

Anecdotal account of involvement in production of MPB.

Sympathetic but unsophisticated discussion of traditional samba and Bossa Nova. Special attention to Chico Buarque.


Five short historical pieces by the founder of a record company dedicated exclusively to Brazilian folk/popular music. Discussions of song festivals of the 1960s, establishment of the recording venture, and the emergence of a national music forum in São Paulo.


A critical assessment of the "second" generation of Bossa Nova musicians in the face of the impact of *iê-iê-iê*.


The author calls his book a collection of songs with no erudite or analytical intentions. Impressionistic often very conservative comments on selected songs of three generations (1900–1965), including *iê-iê-iê*.


The first systematic study of Tropicália in the context of engagé art of the 1960s. Advances a controversial stance: that the *tropicalistas* propose a static image of Brazil as an absurd, contradictory reality. The most thought-provoking study to date. Originally published in 1968.


Seven short papers on various topics: origins, music in theater, protest, poets, and Geraldo Vandré.


A polemical work that criticizes Bossa Nova as a product of alienation and foreign influence.


A retrospective view of the late-sixties movement with citations of leading analysts.


Nine essays on *tropicalismo, protesto,* censorship, and the structure of song discourse in the 1960s and 1970s. Particularly interesting is the commentary on "fresta," i.e., between-the-lines messages.

Contrasts the “‘musical’ thought of Bossa Nova with the ‘‘retro-grade’’ vanguardism of Tropicália.

An intelligent contribution to the retrospective evaluation of João Gilberto.

V. MPB 1970s–1980s

Cultural analysts in Brazil view the discourse of MPB of the 1960s and 1970s as a sounding board of political and generational attitudes. Until the rise of rock, protest of social injustice and military dictatorship is common in song. Stylistically, no movement or dominant trend marks the decade of the seventies. Instead, MPB experiences widespread cross-fertilization and hybridization of national and international sounds and approaches. Periodical criticism of popular music becomes voluminous after the boom of MPB in the late 1960s; much information can be obtained from weekly magazines, such as Veja and Isto É, and newspapers, such as Jornal do Brasil and A Folha de São Paulo. Beyond periodical commentary, there have been no studies of 1980s rock, which has emerged as a major musical force among urban youth.

An unsystematic series of reviews, commentaries, and analyses of trends, artists, sound recordings, and performances of MPB from Bossa Nova to 1976, with some reference to historical antecedents. The author’s stream-of-consciousness style often interferes with his exposition. One may trace developments in the 1970s from the disjunct collection.

This is not a systematic study of the decade but rather a collection of press articles and interviews. The author’s unbiased opinions and analyses make this worthwhile reading on a series of artists and tendencies.

Unique study of “‘electric trios’” of Bahian carnival and off-season. History of the frevo genre and of the principal figures involved with trios. Song text anthology and discography.

Collected press articles by one of the participants in the festivals of the 1960s. Long sections on Gilberto Gil and the poets of song.


Interpretation of the “Corner Club” musicians of Minas Gerais, led by Milton Nascimento. Principal focus on fraternity and other values of lyrics.

A presentation of “romantic morbideauty,” a satire of sentimentalisim, developed by Jards Macalé.

Critical biographies of leading figures of MPB through the early 1980s: Buarque, Veloso, Nascimento, Ben, and Gil. Discographies and interpretative introduction.

Interviews by the staff of Pasquim with thirteen leading musical figures, including Buarque, Veloso, and Jobim.

Collected press articles by Brazil’s leading critic of contemporary popular music.

Interviews with Chico Buarque, Caetano Veloso, Geraldo Vandre, Jorge Ben, Tom Jobim, Milton Nascimento, and others. Covers a wide range of topics in MPB.

The cover story of this issue of Brazil’s leading weekly is “Brasil em Tempo de Rock”. The various stories discuss the ascension of rock as a major musical force in the 1980s, highlighted by the ten-day Rock in Rio festival, the largest event of its kind ever held in the world.

A discussion of outstanding lyrics of the 1970s from a mytho-poetic perspective and with comparisons to musical tonalities. Partially reproduced in Risério, ed., Expresso 2222. See also Novaes, ed., Anos 70.

A penetrating analysis of salient song texts of the 1970s using mythical, Freudian, and sociological paradigms.
VI. Interrelations of Literature and Popular Music

In the late 1960s, leading songwriters attracted the attention of literary critics because of the poetical or experimental qualities of their song lyrics. Until the mid-1970s, sophistication of text was valued by composers and consumers alike. Lyrical prowess is a prime facet in the repertories of Buarque, Veloso, and others through the seventies and into the eighties. Critical responses to this phenomenon have been numerous but unequal. In many cases, there is insufficient discussion of performance features or musical content in song analysis. Still, these literary accounts of songwriting often lay the foundation for integral appreciation of vocal compositions.


Presentation of this Tropicalist’s notion of poetical popular musical composition.

Impressionistic, often merely descriptive, commentary on a series of selected songs. Many songs from Buarque’s 1980 and 1981 LPs are discussed, a unique feature of the study.

Affirms the new poetic quality of MPB since Bossa Nova. Discusses Vinicius de Moraes, Chico Buarque, Caetano Veloso, Gilberto Gil, and many others. Emphasis on “romantic” aesthetic.

Analysis of poems and song lyrics as a single system of expression.

In this account of poetry of the 1970s, Freitas argues that many authors used both the page and song as expressive media.


A review of the profession of lyricist.

An intelligent discussion of major directions in Brazilian literature, with some reference to MPB, in the 1960s and 1970s: experimentalism, engagé art, *tropicalismo* and derivatives, underground culture. Valuable appendices. Provides cogent perspectives on recent aesthetic issues that affect MPB.


The best and most complete study of Buarque’s lyrics, with reference to his plays and fiction as well. Song texts studied under the rubrics of (1) nostalgic lyricism; (2) songs of repression; (3) critical vein; (4) utopian criticism. Discourse of songs seen as a reflection of the problems and aspirations of a generation.


The first analysis from a literary viewpoint of Buarque’s early lyrics, with emphasis on mood, attitude, and idea. A cogent account of Buarque’s song discourse.


Excellent study of musico-literary rapport. Overview of issues in baroque, romanticism, and symbolism, followed by in-depth examination of salient compositions by Veloso, Gil, Franco, et al., from the perspective of information theory and poetical linguistics.


Shows how Brazil’s leading poet has encouraged songwriters and had his works reflected in song.


Asserts the place of MPB in recent poetry and demonstrates that many stylistic features of song texts may be considered baroque/neobaroque. Analysis with respect to rhetoric, figures of language, and attitudes.


Exemplification of MPB vanguard trend. Traces relations between the concrete poets and various songwriters with respect to artistic goals, specific texts, and particular techniques. Many examples of “concrete” poem-songs.

Discusses presentation and narrative use of modinha, march, and other forms in urban novels.

Illustrates song and lyric writers’ utilization and reformulation of literary texts in MPB of the 1960s and 1970s.

An early appreciation of Buarque from literary viewpoint.

A study of aesthetic and attitudinal affinities between Brazil’s premier avant-garde poetry movement and the innovative popular musical movement of the late 1960s. No real musical analysis. Excessive citation of Belanço da Bossa and other sources.

Proceedings of eight round-table discussions by leading artists and writers on film, theater, plastic arts, television, journalism, advertising, literature, and popular music. The last two sections have much pertinent commentary on the directions of MPB in the 1960s and 1970s.

Collected and new essays. First part surveys Brazilian poetry of the twentieth century, including MPB lyrics of the 1960s and 1970s. Second part compares literary and musical texts from Modernism to 1973, examining relations between the two fields. The author argues that between 1967 and 1973, the best Brazilian poetry is in song texts.

Eleven essays on cultural dependence and literature, including song lyrics. One study of Veloso as “superstar,” another of song
text discourse, and two on *poesia marginal*, a trend in poetry in which many figures are also lyricists or performers.


Preview of television special celebrating the contribution of this concrete poet to MPB.


Theoretical statement of how song lyric can be incorporated into literary history. Reference to texts of Buarque and others.


A scholarly documentation of musical phenomena in nineteenth-century Brazilian novels.


Includes sound recordings of poetry and some songs with marked poetical traits, notably those of Vinicius de Morais.

**VII. Publications by Song and Lyric Writers**

This section includes books by songwriters and lyricists that have direct connections with the sphere of popular music: songbooks (with or without melodic notations), lyrical anthologies with both poetry and song texts, musico-dramatic works, and prose that addresses musical issues. Neither creative contributions to journals and newspapers, of which there are many, nor works of fiction by lyric writers, such as the urban chronicles of Aldir Blanc, appear. The sources listed can be profitably used with the critical works in section VI.


Twenty lead sheets and lyrics in the author’s hand, with illustrations. The best songs by the young songwriter plus a short story, “Ulisses.”
Selected fiction, drama, and song lyrics. Biography, bibliography, and discography. Excellent preparation by Adélia Bezerra de Menezes.

Musical comedy re-creating The Beggar’s Opera (Brecht-Weill) and The Three Penny Opera (Gay) in the context of the Vargas dictatorship of the 1930s. Includes lead sheets. Sound recording of most musical passages of the play (1979) and of the film version (1986).

Text of Buarque’s first musical play. Title from a song of disillusionment that won a festival prize in 1967.

Musico-dramatic work about a historical figure accused of treason against the state during the Dutch occupation of the 1630s. Censored in 1973. Most songs on Chico Canta LP.

Musico-dramatic recreation of a Greek tragedy in a working-class slum of Rio. Sound recording by one of the actresses, Bibi Ferreira.

Two-thirds of this lyrical anthology are song lyrics that have been recorded. Index includes list of composers of songs whose texts are printed here.

Writings by the lyricist of the leading samba-rock group Novos Baianos. Includes some lead sheets.

Edited by Fred de Góes. Nearly complete song lyrics, including those of collaborators, organized into thematic sections (Tropicália, Bahia, pastoralism, etc.) with illustrating notes, biography, and discography.

A musical about the “numbers game” in Rio with songs by Chico Buarque.

Mautner is a prolific novelist in addition to being an unusual songwriter. These are creative essays on cultural affairs with abundant reference to MPB. See especially “Alguns espaços culturais nacionais do agora.”
Poems with epigraphs from songs of the 1960s and 1970s. Preface by Tinhorão documents collaboration of literary figures in songwriting since early nineteenth century.

A pedagogical anthology that includes some song lyrics and biography.

**———. ** *Obra poética.* Rio de Janeiro: José Aguilar, 1968. The poet's complete works through 1968, including some song lyrics (with lead sheets).

Edited by Waly Salomão. The original, significantly smaller edition of this collection of journalistic pieces on music, creative prose, and poetry (1973) was "read as a Bible," in the words of Heloísa Buarque. The expanded edition contains a section of Neto’s lyrics, central to tropicalismo.

A lyrical anthology with many song texts; the author has recorded an album of his songs and collaborations.

A brief anthology of the author's poetry and song lyrics.

Collected experimental prose, poetry, and song lyrics of this leading cultural agitator of the 1970s.

Lyrical anthology including several song texts.

Lyrics, lead sheets, and discographic references.

"Uma caetanave" organized by Waly Salomão. Includes letters, interviews poems, prose, mock manifestos, and other writings by Brazil's most inventive songwriter.

Notes and editing by Paulo Franchetti and Alcyr Pécora. Selected prose, poetry, and song lyrics. Biography, bibliography, and discography.
VIII. Samba Schools and Carnival

It is difficult to separate the work of many of the popular composers referred to in section III from the context of carnival or their participation in and affiliation with specific samba schools. A working corpus of material now exists on the Rio samba schools, including some academic studies (see also Section IX). Most writers associated with the schools have lamented state manipulation and the sacrifice of authenticity to commercial expediency. Many works about carnival, of course, refer extensively to extramusical phenomena.


Both studies examine aspects of state manipulation of cultural industry. The first traces origins and development of samba schools in Rio and the role of government in recent years. The second is a study of radio broadcasting in greater Rio de Janeiro.


One of the rare titles on non-Rio carnival. Six chapters discuss unique aspects of carnival in Pernambuco, its traditions, oral histories, local groups, and salient compositions. Lead sheets and rich illustration.


A short monograph (160 pages) on an important figure in the foundation of a noted samba school.


A wide-ranging presentation of samba schools: history, internal functioning, and festive operation. For the lay audience.


A study of origins and evolution of samba schools by two figures intimately involved in the process. Argues that authenticity has been sacrificed to factors of expediency. Nonacademic approach is valuable here insofar as it provides a unique perspective.


This 16-page document states position on the preservation of the traditional samba.
History and description of samba schools with ample photos, maps, discography, lead sheets. Wealth of information makes this one of the most valuable sources on this topic.

Issue dedicated to samba schools. Detailed and richly illustrated articles on carnival, organization of schools, lyrics, dance steps, costumes, and history. Contains an English summary.

Journalistic history of one of the first schools in Rio and its evolution from a loose-knit group to a school.

Collected press articles on carnival, people, places, and things, from origins to the present.

Traces history of carnival up to the tourism-oriented activities of the 1960s.

A general account of samba schools’ organization, functioning, and social import. A “touristic” viewpoint at times. English version available.

A serious and systematic study of a specific samba school from an anthropological perspective.

Research of what the authors call “historical institutional” material. They further note the near-absolute absence of written materials in this regard. They explain all terminology, give the history of each Rio school, illustrate rules and criteria, and give a short critical analysis of “popular communication,” purity vs. individualism, professionalism and profiteering. Bibliography of periodical literature and pamphlets.

Fine academic study of samba schools’ internal organization. Interpretation of parades as ritualistic manifestations with particular symbolic structures.
Brief but worthwhile history of samba schools and discussion of social aspects from popular (folk) origins to current commercialization. Several song texts. Appendices include documents of the Quilombo School, dedicated to study and preservation of roots.

A unique account of schools in Brazil's metropolis. Documentary and descriptive. Photos, maps, lead sheets, and bibliography of periodical literature and news.

Part of a series on "the years of authoritarianism," i.e., military dictatorship. Traces development of Rio carnival from 1964 to 1985 drawing sociohistorical connections. A short but valuable account.

Descriptive documentation of folk origins, terminology, internal organization. Bibliography and appendix of legal aspects (permits, etc.).

Illustrated account of the emergence and present dominance of the "electric trio" in the carnival of Salvador. See also Góes, *O país do carnaval elétrico*, and Risério, *Carnaval Ijexá*, under MPB 1970s.


A brief account of samba with emphasis on carnival varieties.

Exposition of samba's commercialization and exploitation for tourism.

Although brief, an interesting commentary because it is one of the first (semi-) scholarly observations of the shantytown organizations, considerably before the "media massification" of the schools.

Anecdotal biography of a noted samba school composer.
Rio de Janeiro: José Olympio, 1980.
Biographical and bibliographical information on this leading school.
Tupy has been one of the most intelligent critics of popular music.
This valuable account of twentieth-century Rio carnivals is well documented and well written. Richly illustrated.
Another history of a leading school.

**IX. Social Sciences and Popular Music**

There are many more sociological and anthropological studies of folk/traditional music than of samba schools and other popular musical phenomena. The continued growth of Brazilian universities should generate considerable expansion of research related to urban popular music. Many authors listed in other sections, some without established theoretical frameworks, consider sociocultural factors in histories or synchronic studies.

Sociology of communication focused on popular country music from the interior, which has made a strong impact on the São Paulo metropolis. In-depth study of ideology through song. Some comparisons with pop and folk music. Unique study of a largely overlooked though widespread phenomenon.

Carvalho, Ilmar. “‘Música popular—escola de samba e cultura popular: uma prospecção sociológica.’” *Tribuna da Imprensa* (Jan. 1, 1974).

Analysis of sound recording in Brazil vis-à-vis commercial, industrial, and legal implications of song as a consumer item. Includes testimonials by critic J. R. Tinhorrão and musicians. Unique study of interplay between producers, promoters, and consumers.

From the 1978 UCLA diss. “‘O contato musical transatlântico: contribuição Bantu à música popular brasileira.’” Refers to urban pop-
ular music via folk roots, focusing on African origins not generally emphasized.


X. Discography

The following discography is divided into three parts. The first (A) lists historical series that cover popular music from the initial sound recordings in the teens through the early 1980s. The second part (B) lists collective LPs, compilations, and anthologies and covers the age of Bossa Nova to the present. Part three (C) lists works of contemporary (1960s-1980s) songwriters, composers, groups, and vocalists. Preference has been given to representative and readily available items. Generally, artists have recorded many more titles than appear in part III. Many items listed in the bibliography have complete individual discographies.
Discography A: Histories and Series

Brazilian Popular Music. Rio de Janeiro: FUNARTE, 1979, 1983, 1986. Ten-record sets distributed worldwide by the Special Projects Division of the National Arts Foundation to radio stations—largely public, community, and university—and cultural organizations. Liner notes in English, French, and Spanish. The 1979 releases are, for the most part, multiple-artist compilations representing the production of local recording companies and cultural institutions, including FUNARTE itself, which operates performance and recording ventures. The 1983 releases are single-artist discs, each from a different label. There is sufficient variety among the performers and styles represented: country, samba, acoustic, electric, vocal, instrumental, etc. The 1986 releases afford greater representation to traditional and instrumental forms, which have been commercially neglected of late.


Discography B: Collective LPs, Compilations and Sets (1960–1985)

Edição histórico #11 Bossa Nova mesmo. Fontana 6470527; n/d.
10 anos de Bossa Nova. Fontana 6488020; n/d.
Os mais doces barbaros. (Veloso et al.) Philips 6641 745–746; 1976.
Fantásticos da MPB. RCA 103 0292; 1979.
MPB independente. MPB 1–10.001; 1982.
Brazil night (ao vivo em Montreux). Ariola 201 913; 1983.
Origens rock brasileiro. Philips 2493 017; 1983.
Brazil today. Philips 824 010–1; 1984.
Club do samba. RCA 103.0620; 1985.
Clube da esquina. EMI Odeon 052422158; 1985.
Os grandes momentos dos festivais. EMI Odeon 31C 052 422 155; 1985.

Discography C: Contemporary MPB, Individuals, and Groups

Suggested titles for a given trend, style, function, or regional identity are indicated by numerical entries. Authors of original compositions are too numerous to distinguish. Vocalists are artists known as performers rather than as composers. Considerable overlap may exist between categories.

Tropicália: 10, 32–33, 45, 47, 119, 122.
Samba: 1, 28, 29, 79, 86, 89, 118, 125, 127, 129.
Minas Gerais: 14, 57, 59, 81–85.
List of Artists

27. Carlos, Roberto. n/t. CBS 23005; 1977.
30. Chaves, Juca. As músicas proibidas de Juca Chaves. EMI Odeon MO- FBT 3307; n/d (1966?).
43. Ferreira, Bibi. Os melhores momentos de gota d'água. RCA 1030212; 1977.
47. Gil, Gilberto. n/t. Fontana 6488 147; 1982 (rpt. 1968).
51. Gilberto, João. Interpreta Tom Jobim. EMI Odeon 052 422 005; n/d (rpt.)
54. Gonzaga, Luiz. Disco de ouro. RCA 1090035; n/d.
63. Kleiton e Kleidir. n/t. Ariola 201 915; 1983.