

Folklore Stylization in Suite no. 2 (Nordestina) by Guerra-Peixe

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Guerra-Peixe (1914-1993) is one of the most significant Brazilian composers of the 20th century who is highly associated with music dedicated to Brazilian folklore. This recognition is largely attributed to the time Guerra-Peixe dedicated to researching and cataloging Brazilian Northeast folk music, especially in the state of Pernambuco/Brazil. His work *in loco* produced a large amount of written and recorded material on Brazilian folk and popular music.

The composer used the term "stylization" to describe his processes to incorporate the folkloric material he searched into his compositions. The purpose of this presentation is to illustrate the methods developed and utilized by Guerra-Peixe in his Suite no. 2 (Nordestina) (1954) for piano solo. We have examined the folkloric material collected by the composer and analyzed Suite No. 2 to identify the folkloric material and its corresponding stylization. Due to the size of this work, only examples of the first movement were included.

Stylization Types	How the procedure is shown in the composition
Melodic Structure	Interval dilation, inversion, retrograde.
Rhythm Structure	Changes in rhythmic structure, retrograde, inversion, rhythmic dilation, and fragmentation.
Rhythmic-melodic structure	Substitution of content or fusion, anticipation, contraction, prolongation, change of direction.
Harmonic structure	Chord change, modalization.
Instrumental structure	Functional expansion (add melodic character to the percussive texture).
Structure	Combination of elements, function, harmonization, "melodization".

- Melody of “Gemedeira”, collected by Guerra-Peixe (Folkloric material)



- The *Gemedeira* in Suite No. 2 after the stylization.



- The Rhythm *Baião-de-viola* featuring stylization procedures.



Results: Through the analysis of Suite No. 2 (Nordestina), we identified examples of folklore stylization in the six movements.

The figures show the two types of stylization used in the first movement: “stylization of the melodic structure” by inverting the order of the notes in the collected material, “stylization of the rhythmic structure” in the rhythm of the *baião-de-viola* and stylization of the structure itself (combination).

Reference List:

Guerra-Peixe, César. *Os Cabocolinhos de Recife*. May/August 1996 no.15. In. *Revista Brasileira de Folclore*.

Guerra-Peixe, César. 1988. *Melos e Harmonia Acústica*, Ricordi. Rio de Janeiro.

Miguel, Randolf. 2006. *A estilização do Folclore na Composição Musical de Guerra-Peixe*. PhD dissertation. Rio de Janeiro.