

Folkloric Nationalism and Essential Nationalism in José Siqueira's *Loanda* and *Maracatu*: elements of the Maracatu tradition and interpretative suggestions

Marcel Ramalho

<https://orcid.org/0000-0001-8932-7437>

Augusta Univeristy, Department of Music

mramalhodemello@augusta.edu

SCIENTIFIC ARTICLE

Submitted date: 10 fev 2022

Final approval date: 01 apr 2022

Abstract: This article describes how Brazilian composer José Siqueira (1907-1985) used musical elements from the tradition known as *Maracatu* in the composition of the songs titled *Loanda* and *Maracatu*. A secondary goal is to suggest interpretative performance approaches that take into consideration the musical, textual, and sociocultural aspects of these songs. The methodology for the analyses was based on the categories and terms for examining the musical frameworks of art songs outlined by Carol Kimball in her two books about art song, as well as Siqueira's own-devised *Trimodal System*. In *Loanda* and *Maracatu*, the composer uses several rhythmic cells that are characteristic of the *Maracatu* tradition, as well as a clear twentieth-century musical language, confirming Siqueira's two aesthetic orientations: *Folkloric Nationalism* (when the composer uses the pure elements of folklore) and *Essential Nationalism* (when the composer draws inspiration from folklore to create his own musical language).

Keywords: José Siqueira; Brazilian art song; Oito Canções Populares Brasileiras; Loanda; Maracatu.

TÍTULO: NACIONALISMO FOLCLÓRICO E NACIONALISMO ESSENCIAL EM LOANDA E MARACATU DE JOSÉ SIQUEIRA: ELEMENTOS DO MARACATU E SUGESTÕES PARA INTERPRETAÇÃO

Resumo: Este artigo descreve como o compositor brasileiro José Siqueira (1907-1985) utilizou elementos do Maracatu na composição das canções intituladas *Loanda* e *Maracatu*. O objetivo secundário é sugerir abordagens interpretativas que levem em consideração os aspectos musicais, textuais e socioculturais destas canções. A metodologia utilizada para as análises foi baseada nas categorias e termos para análise de canções de câmara descritos por Carol Kimball em seus dois livros sobre canção de câmara, assim como no Sistema Trimodal desenvolvido por Siqueira. Em *Loanda* e *Maracatu*, Siqueira usa várias células rítmicas típicas do Maracatu, assim como uma linguagem musical claramente pertencente ao século XX, confirmando as duas orientações estéticas do compositor: Nacionalismo Folclórico (quando o compositor usa os elementos puros do folclore) e Nacionalismo Essencial (quando o compositor se inspira no folclore para criar sua própria linguagem musical).

Palavras-chave: José Siqueira; Canção de câmara brasileira; Oito Canções Populares Brasileiras; Loanda; Maracatu.



Folkloric Nationalism and Essential Nationalism in José Siqueira's *Loanda* and *Maracatu*: elements of the Maracatu tradition and interpretative suggestions

Marcel Ramalho, Augusta University, mramalhodemello@augusta.edu

1. Introduction

José Siqueira (1907-1985) was a famous Brazilian composer, conductor, educator, and an important advocate for the inclusion of Northeastern music into Brazilian concert music. Like other composers of his time, Siqueira was strongly influenced by the Brazilian Modernist movement that was the consequence of the Week of Modern Art of 1922 and its idea of a uniquely Brazilian cultural identity. The composer went on expeditions looking for musical elements of Brazilian folklore¹ and popular song traditions from several regions of Brazil, and incorporated those elements into his more than three hundred compositions. Among these is the song set titled *Oito Canções Populares Brasileiras* (Eight Popular Brazilian Songs), published in 1955 and based on Northeastern, Native Brazilian, and popular urban musical traditions. This article presents analyses of two songs from the aforementioned song set, *Loanda* and *Maracatu*, showing how Siqueira used musical elements from the Northeastern tradition known as *Maracatu* in the composition of these songs. The methodology for the analyses was based on the categories and terms for examining the musical frameworks of art songs outlined by Carol Kimball in *Song: A Guide to Art Song Style and Literature* (Kimball 2005) and *Art Song: Linking Poetry and Music* (Kimball 2013):

- Styles of text setting: declamatory (speech-based), syllabic, melismatic, recitative, arioso, *Sprechgesang*, use of embellishments, text painting, treatment of prosody;
- Melody: melodic contours (scalar passages and extended intervals), phrase length, tessitura, range, use of chromaticism, dissonances, motives;
- Harmonic vocabulary: diatonic, chromatic, tonal, atonal, modal, chord preferences, key schemes, modulations, text illustration through harmonic means;
- Rhythm: tempo, metric organization (simple meters, compound meters, irregular meters, nonmetric/improvisatory meters), polyrhythms, cross-rhythms with the voice, patterns (simple, difficult, ostinato);

¹ Though currently the concept of folklore is a problematic one (Fonseca, 2014; Benjamin 2011; Soares, 2010; Alcoforado, 2008; Carvalho, 1991), this paper uses the term "folklore" because it was largely employed by José Siqueira himself, and the analyses presented here are based on the composer's beliefs and assumptions, in vogue at the time these songs were written.

- Accompaniment: predominant figures, block chords, arpeggiated figures, shared materials with the voice, use of motives (rhythmic, melodic), preludes, interludes, postludes;
- Form: strophic, modified strophic, through-composed, binary, ternary (usually ABA), combinations of these;
- Text illustration in piano patterns: mood/atmosphere, emotional content, musical texture (sparse, thick).

In the composition of the *Oito Canções Populares Brasileiras*, José Siqueira largely employed his own-devised *Sistema Trimodal* (Trimodal System), as claimed by the composer himself in his book *O Sistema Modal na Música Folclórica do Brasil* (The Modal System in Brazilian Folk Music). In this publication, Siqueira explains his theoretical system, its origins and applications (Siqueira 1981, 2). In that sense, a discussion on the musical aspects of *Loanda* and *Maracatu* requires an understanding of Siqueira's system.

This article also suggests interpretative performance approaches that take into consideration the musical, textual, and sociocultural aspects of the songs, and provides phonetic transcriptions and English-language translations of the texts.

2. Siqueira's Trimodal System

Riding on the waves of the nationalist artistic movement prevalent in Brazil in the first half of the twentieth century, Siqueira begins *O Sistema Modal na Música Folclórica do Brasil* by discussing the search for what can be considered Brazilian music, and what specific elements characterize it. In his opinion, composers have tried to characterize Brazilian music through several compositional procedures, such as:

- The use of rhythmic cells that can be considered Brazilian, usually of African, Portuguese, Spanish or Indigenous origin.
- The use of themes from Brazilian folklore.
- The use of accompaniment or specific contrapuntal techniques found in Brazilian popular music, especially in the guitar or *cavaquinho*.²
- The use of percussion instruments that can be considered Brazilian.
- The use of texts of Indigenous or African origin in vocal music (Siqueira 1981, 3).

The composer recognizes the existence of Brazilian music "in substance", but questions the validity of rhythmic, melodic, polyphonic, and harmonic aspects of the music from the Southern part of Brazil, used frequently by Brazilian composers. For Siqueira, these elements are not enough to give Brazilian music its own unquestionable character. Clearly reflecting ideals of localism, he claims that the folk traditions from the Northeastern region "present features that make them the purest and most beautiful of the country" (Siqueira 1981, 01).

² A type of ukulele used typically in the *Samba* music genre.

After performing field research in several states of the Northeastern region, Siqueira noticed the frequent use of three different musical modes in the folk music of the region. According to the composer, "when used systematically, these modes give the melody its own color, completely altering the harmonic system that is the base of modern tonality on which classical music has been based, since the seventeenth century"³ (Siqueira 1981, 2). He also claimed that the use of modes as the basis for a new harmonic practice will lead to atonality, but without the "violent, sometimes unacceptable processes" (Siqueira 1981, 2) that were in vogue at the time the book was first published, in 1946. Siqueira recognizes that he did not create a new system; he only systematized in theory the musical practices that he observed in music of the Northeastern region:

I do not have the intention to create anything new, neither do I want to undo what already is known about the subject. What I did was organize the use of these three Brazilian modes, so usual in the Northeastern region, to which I pay this humble homage, at the same time that I hope to have contributed to the fixation of norms that will be imperative for the formation of Brazilian Music (Siqueira 1981, 2).⁴

The basis for Siqueira's *Trimodal System* are three modes which he named *I Modo Real* (I Real Mode, Figure 1), *II Modo Real* (II Real Mode, Figure 3), and *III Modo Real* (III Real Mode, Figure 5). In Siqueira's System each of these modes has its own *Modo Derivado* (Derived Mode), which starts a minor third below its Real Mode counterpart – analogous to the relationship between major and minor modes in the tonal system. These are shown in figures 2, 4, and 6. From this point on, this article will use the following abbreviations, as suggested by Siqueira:

- I M.R. - I Real Mode
- I M.D. - I Derived Mode
- II M.R. - II Real Mode
- II M.D. - II Derived Mode
- III M.R. - III Real Mode
- III M.D. - III Derived Mode



Figure 1 - I M.R

³ "Esses modos, usados sistematicamente, dão, à melodia, uma cor própria, alterando, por inteiro, o sistema harmônico, base da tonalidade moderna em que se apóia a música erudita, desde o século XVII." (Siqueira 1981, 2).

⁴ "Não tenho a pretensão de haver criado algo novo, nem de desfazer o que existe de concreto sobre a matéria. O que fiz foi, apenas, ordenar o emprego desses três modos brasileiros, tão comuns dos povos do Nordeste, a quem presto essa singela homenagem, ao mesmo tempo em que espero haver contribuído para a fixação de algumas normas que serão definitivas à formação da Música Brasileira." (Siqueira 1981, 2).



Figure 2 - I M.D



Figure 3 - II M.R



Figure 4 - II M.D



Figure 5 - III M.R



Figure 6 - III M.D

I M. R. and II M. R. are the Mixolydian and Lydian Medieval Church modes, while I M.D. and II M.D. are the Phrygian and Dorian Medieval Church modes. Siqueira claims that the III M. R. has no historical counterpart, and for that, it should be considered the "National Mode par excellence" (Siqueira 1981, 7). However, the composer and theorist Herman Rechberger describe its frequent use by Hungarian composer Béla Bartók (1881-1945), such as in the sixth movement of his *Romanian Folk Dances* (1915) and his *Concerto for Orchestra* (1943). French composer Maurice Ravel (1875-1937) also used this mixed scale in some of his works, such as the *Piano Concerto for the Left Hand* (1930) and *Shéhérazade, ouverture de féerie* (1898). It is also known as Lydian Dominant, Mixolydian #4, and Overtone scale. According to Rechberger, the name Overtone scale "refers to the natural harmonic, that is contracted to heptatonic scalar system" (Rechberger 2008, 73). Interestingly, the contraction of the natural harmonics is the acoustic reason given by Siqueira for the development of this scale (Siqueira 1981, 8).

Siqueira then sets new guiding rules for the use of his *Trimodal System*, as well the nomenclature that should be used:

- The major and minor scales, diatonic or chromatic, shall be replaced by the Real and Derived modes.
- The traditional identification of the scale degrees (tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone) shall be replaced by 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th degrees, respectively.
- Intervals shall not suffer any nomenclature changes.

- A chord will be defined as an assembly of two or more pitches heard simultaneously, and it shall be classified according to the number of notes it contains—two, three, four, five, six, seven, eight notes, and so on. There shall no longer be dominant 7th chords, major 7th chords, minor 7th chords, dominant 9th chords, major 9th chords, or minor 9th chords, since these titles and functions shall disappear. Hierarchy disappears, and a piece of music can start and end with any chord.
- Chord progressions can be free or follow the rules in the traditional way, as long as they are done through the modes.
- Harmonic cadences shall disappear; any chord will serve to finish a phrase or period.
- Modulations shall no longer exist, since modulating means to go from one key to another, and in this system there is no such thing as tonality. There are *modes*. The passage from one mode to another is called "transport" or "change" (Siqueira 1981, 9-10).

Siqueira presents examples of new chords (*Acordes Novos*) that can be formed through the stacking of eight types of intervals: major and minor 2nd (M2 and m2); perfect, augmented, and diminished 4th (P4, A4, d4); perfect, augmented, and diminished 5th (P5, A5, d5).

Though the composer did not create a system with completely new material, his Trimodal System can still be considered innovative due to his efforts in systematizing the musical practices of traditions of the Northeastern region of Brazil, by way of devising harmonic procedures in the modes described earlier.

3. *Loanda* and *Maracatu* in context: poetry and tradition

Siqueira credits the texts of *Loanda* and *Maracatu* to Brazilian poet Ascenso Ferreira (1895-1965) (Siqueira 1955), who became known for integrating the ideals of the Brazilian Modernist movement into poetry, focusing on regional themes from his home state of Pernambuco (a neighboring state of Paraíba, where Siqueira was born). During the nineteenth and beginning of the twentieth centuries, it was common for Brazilian intellectuals and artists to highly value European culture and look down upon the Brazilian popular cultural traditions, considering them to have no cultural importance. The Brazilian Modernist movement sought to change that, and Ascenso Ferreira was a major Brazilian poet who brought the Northeastern regional culture to Brazilian literature. Ferreira's aim was to reflect the culture of the Northeastern region in his poetry, and his aesthetics combined the Modernist rhythmic freedom in poetry writing with regional themes (Ramos 2013, 44). His first book of poems, *Catimbó*, was published in 1927, followed by *Cana Caiana* (1939) and *Xenhenhém* (1951). In them, the author unveils aspects of Northeastern popular culture through the combination of poetic language charged with regionalist ideas to the precepts of the Brazilian Modernist movement (Ramos 2013, 8).

Siqueira's settings of *Loanda* and *Maracatu* are written in the musical style of *Maracatu*, a cultural manifestation that originated in the state of Pernambuco, associated with Carnival festivities. It encompasses dance, music and a parade representing characters such as king, queen, prince, princess, ambassadors, ministers, vassals, court people, and slaves, who dance to mainly percussive music with no specific choreography. There are two types of *maracatu*: the *Maracatu-Nação* (also called *Maracatu de Baque Virado*) and the *Maracatu Rural* (also known as *Maracatu de Baque Solto*). The *Maracatu-Nação* shows African influence, having its origins in processions for African kings. The *Maracatu Rural* shows more

influence of Native Brazilian culture, and it differs from *Maracatu-Nação* through the absence of the characters of king and queen, the use of colorful costumes, the use of brass instruments, and the use of a faster tempo that alternates instrumental and sung sections. A *Maracatu* ensemble is formed by approximately forty people who sing chants and play percussion instruments such as *caixa-de-guerra*⁵, *gonguê*⁶, *alfaia marcante*⁷, and *alfaia repique*⁸. The character of the *caboclo de lança* is certainly the most recognizable figure and the highlight of a *Maracatu* ensemble. It wears a colorful costume and their goal is to open space through the crowd for the parade by dancing and making frenzied movements with its almost seven-foot-long wooden spear (*lança*) adorned with colored ribbons (Pereira 2007, 72-77).

4. *Loanda*

4.1. Text, phonetic transcription and English-language translation

While the poem titled *Maracatú* has indeed been published in Ascenso Ferreira's *Catimbó* (1981, 41), the poem titled *Loanda*, although credit to Ascenso Ferreira in Siqueira's score (1955, n/p) is not present in any of Ferreira's books. It is, however, mentioned (with some orthographic difference) in Luís da Câmara Cascudo's *Made in Africa: Pesquisas e Notas*: "In the tempestuous Maracatus from Recife, shaking the crowd, the rumble of contagious drums, the great unison voice roars, inexhaustible in instinctive and playful solidarity: Rosa Aluanda, qui tenda, tenda, Qui tenda, tenda, qui tem tororó" (Cascudo 1965, 90)⁹. The text of Siqueira's *Loanda* does not seem to provide a plot, a story line, or a poetic idea/moral to be told. It appears to serve simply as a mere accompaniment to the main feature of the song—the rhythm.

Oh! Zaloanda, que tenda, que tem tororó!

[o za.lu.'ã.de ki 'tẽ.de ki 'tẽ:j tɔ.rɔ.'rɔ]

Oh! Zaloanda, what a tent, there's a tororó¹⁰ [nearby]!

Oh! Zaloanda lêlê! Oh Zaloanda lálá!

[o za.lu.'ã.da le.'le o za.lu.'ã.da la'la]

Oh! Zaloanda lêlê! Oh Zaloanda lálá!

4.2. Musical features

⁵ *Caixa-de-guerra*: snare drum smaller in size when compared to the European snare drum. It has an aluminum shell with tension rods going from one hoop to the other, which give the instrument a clearer, drier, higher pitched, and more precise tone.

⁶ *Gonguê*: type of cowbell that measures between eight and twelve inches, played with a metal drumstick.

⁷ *Alfaia marcante*: wooden bass drum made of animal skin, measuring between sixteen and twenty-two inches in diameter, played with thick wooden drum sticks.

⁸ *Alfaia Repique*: two-headed bass drum with a diameter of 18".

⁹ "Nos tempestuosos Maracatus do Recife, sacudindo a multidão, estrondo de tambores contagiantes, a grande voz unissona atoa, inesgotável no solidarismo instituído e lúdico: Rosa Aluanda, qui tenda, tenda, Qui tenda, tenda, qui tem tororó." (Cascudo 1965, 90).

¹⁰ Water fountain/spout.

Loanda, subtitled *Maracatu*, is comprised of forty-nine measures, and the form of this song is a simple repeated binary form with a coda. The vocal melody and modes employed in this song are the main elements that determine its form.

Tab. 1 - Form of *Loanda*

Section	Measures	Features
A	1 - 14	II M.R. of A (A Lydian)
B	14 - 22	III M.R. of A (Mixed Mode)
A'	23 - 36	II M.R. of A (A Lydian)
B'	36 - 44	III M.R. of A (Mixed Mode)
Coda	44 - 49	III M.R. of A (Mixed Mode)

In *Loanda*, the main (and unifying) feature is certainly the rhythm, syncopated, with clear markings on the score for stress on weak beats of each measure.¹¹ The song starts with an accented upbeat, and this pattern is present throughout the entire piece, in both vocal and piano parts. It is in the rhythmic aspect of the piece that Siqueira pays homage to the *Maracatu* tradition. In *Loanda*, the rhythmic cell shown in Figure 7 is presented several times in its original form and with variations, in both vocal and piano parts. In a *Maracatu* ensemble, this rhythmic cell is usually played by the *gonguê*. It is important to emphasize that this is just one of dozens of rhythmic cells that are played in a *Maracatu* ensemble, resulting in the characteristic polyrhythm of this musical tradition.



Figure 7 - *Maracatu* rhythmic cell (Pereira 2007, 72; Guerra-Peixe 1955, 77)

In *Loanda*, the main variation is related to where the rhythmic cell begins—the upbeat. Siqueira adds a quarter note to the beginning of this rhythmic cell, which together with the accents of the weak beats displaces the accompaniment in relationship to the vocal line (Figure 8, piano part).

In Section A, the right hand of the piano plays as ostinato a chord formed by one P4, one M2, one m2, and one m3, which conforms with the chord building process suggested by Siqueira's Trimodal System (Figure 9, blue box). The bass line on the left hand outlines A - D# - E, always on the weak beat of each measure (Figure 9, red box). The key signature and the vocal line outlining the key of A major (Figure 9, green box) clearly show that the centric tone of this song is A. However, the raised fourth of A major (D#, played in the left hand of the accompaniment), suggests that this section of the song is actually in the II M. R. of Siqueira's Trimodal System (or A Lydian).

¹¹ As in the use of the term "folklore", concepts such as "syncopation" and "weak beats" mentioned in this text are based on assumptions held by Siqueira, in vogue at the time these songs were written. For a discussion on syncopation in Brazilian music, see Carlos Sandroni's *Feitiço Decente* (2014).

Figure 8 - Maracatu rhythmic cell in *Loanda*

The vocal melody of Section A consists of a quick ascending arpeggio outlining A major, followed by a descending line comprised of stepwise motion and a few narrow leaps. This descending line is then followed by an octave leap that goes back down to conclude the melody. This melody starts on the upbeat of m. 4, and in m. 7 presents the syncopation that appeared first in mm. 2 and 4 of the piano prelude (Figure 9). After a piano interlude which presents the same material as the prelude (this time twice as short), this vocal melody is repeated. The range of the vocal line of Section A is a major ninth (E4 - F#5), while the tessitura is of a perfect fifth (A4 - E5).

Figure 9 - *Loanda*, A Section, elements of II M.R. of A

In the B section, the lowered 7th degree in A major appears in the right hand of the piano (Figure 10, mm. 15 and 19, blue box), which together with the raised 4th degree of A (D \sharp , Figure 10, mm. 18 and 22, red box) suggest a brief excursion in the III M.R. of A (Mixed Mode).

Figure 10 - *Loanda*, B Section, III M.R. of A

An interesting aspect of the B Section is the motion of the piano accompaniment. Both the chord progression in the right hand and the bass line outlined in the left hand alternate motion by 4th and 5th, as shown in Figure 11. This follows Siqueira's predilection for this interval both in harmony as well as in melodic motion. The vocal melody of Section B also starts on the upbeat, but this time the ascending motion is stepwise. This melody alternates ascending and descending motions, and is repeated as well. The range of the vocal line of Section B is a major sixth (A4 - F \sharp 5), while the tessitura is of a perfect fourth (B4 - E5).

Figure 11 - *Loanda*, B Section, mm. 15-18, motion by 4th and 5th

In addition to these quartal and quintal motions, the piano part often brings out tritones, 7th and 9th chords, many times with no specific harmonic function. This is in tune with what Siqueira states in his book—that any chord can start or end a piece (Siqueira 1981, 9).

The return to the A section (mm. 23-36) maintains the same vocal line and harmonic character as in the A section (II M.R. of A), but some minor changes happen in the piano part. In the right hand, the raised 4th degree of A (D \sharp) is added, always against E (showing Siqueira's predilection for chords made of intervals of

the 2nd) and on the weak beats of the measure. In the left hand, upper octaves are added. The return of the B section (mm. 37-44) is exactly like the B section (mm. 15-22).

In the Coda (mm. 45-49), the presence of the raised 4th degree and lowered 7th degree of A confirms the III M.R. (Mixed Mode). The vocal line sings a descending arpeggio that clearly outlines the key of A major, while the piano concludes the song striking a chord made entirely of intervals of the 2nd, again reflecting what Siqueira suggests in his Trimodal System (Figure 12).

The image shows a musical score for the piece 'Loanda'. It consists of a vocal line and a piano accompaniment. The vocal line starts at measure 44 with the lyrics 'lá - á. Lo - an - da Lo - an - da Lo - an - da'. The piano accompaniment includes markings for 'cresc.' and 'allargando'. A blue box highlights the final chord structure in the piano part, which is a triad of intervals of the 2nd degree.

Figure 12 - *Loanda*, ending in III M.R. of A

The centricity of *Loanda* is clearly on A, but Siqueira uses two modes here: II MR, mainly, with brief excursions through III M.R., and ends the piece in III M.R. An interesting aspect of this song is the tonal ambiguity generated by the contrast between the clearly tonal aspect of the vocal melody and the addition of intervals of 2nd, 4th, and 5th to both the chordal structures and bass leaps of the piano accompaniment. The same compositional procedure was observed by Aynara Silva (2013) in her master's thesis about Siqueira's *Quarta Sonatina para Piano* (4th Piano Sonatina, 1963) and *Três Estudos para Flauta* (Three Studies for Flute, 1964). According to Silva, Siqueira's harmonic ambiguity seems to be on purpose, since it serves one of the principles of his Trimodal System—the use of modal melodies to break with traditional tonality by giving these melodies unusual harmonies (chords formed by the stacking of intervals of 2nd, 4th, and 5th) or by the addition of intervals of 2nd, 4th, and 5th to typically tonal triads (Silva 2013, 68).

4.3. Interpretative Suggestions

The *Allegretto* (moderately fast) tempo suggested in the score, combined with the accents on the weak beats of the measure, give this song the thrilling and exciting character of a *Maracatu* dance. In our experience performing this piece, 90 bpm for the half note felt like the appropriate tempo. The syncopation blurs the sense of pulse and downbeats, so the entrance of the singer might be complicated. It is certainly an aspect that requires close attention.

The vocal melody in Section A is first presented as *mf* (*mezzo-forte*, moderately loud), and as *p* (*piano*, soft) when repeated; the singer needs to make that distinction quite clear, since not much happens in the melodic contour of the vocal line itself. Because the piano accompaniment plays a one-measure crescendo (m. 14) at the end of Section A and beginning of Section B, one can consider the first instance of the vocal melody in Section B as a return to *mf*, while its repetition could be sung softly, as in Section A.

Because these two vocal melodies are repeated the same way (mm. 26-44), it is our suggestion that the

singer strives for something different when singing the repetition. Improvisation, an important aspect in Brazilian popular and folk music (Moraes and Visconti 2015; Barreto 2012; Silva 2011), can be used as a powerful expressive tool in this song. Since the main aspect of this song is the rhythm, some improvisation on rhythmic cells that displace even more the sense of the downbeat in each measure might bring a lot of excitement to the repetitions of the melodies. These can be done through the repetition of words in shorter rhythmic values, elongation of notes, addition of triplets, or addition of syncopation, for example. In our experience performing this piece, it certainly brought even more rhythmic complexity, so the singer needs to be extremely aware and comfortable with rhythmic improvisation. If this is not the case, the singer can plan something in advance with the pianist. One possibility could be the use of other rhythmic cells that are typical of *Maracatu* music. In this case, César Guerra Peixe's *Maracatus do Recife*, from 1955, is an extremely useful source for typical rhythmic cells of *Maracatu* music.

This piece reflects a tradition that originated and still is performed on the streets, so here there is no need to behave seriously or stand still on stage, as in a traditional voice recital. It is a *Maracatu*, so body movements can bring more energy to the performance, as long as it does not interfere with vocal production. In that respect, the vocal production should be free, relaxed and projected, but it should not sound as operatic singing in any way.

5. *Maracatu*

5.1. Text, phonetic transcription and English-language translation

The text of *Maracatu* describes two main things: the carnival procession typical of the *Maracatu* tradition and the hardships experienced by African people who were brought to the Americas as slaves. Sections A, A1, and Coda mention instruments played by a *Maracatu* ensemble (*zabumba de bombos*¹², *ingonos*¹³, *ganzás*¹⁴), songs and sounds one hears (*banzo* chants¹⁵, bombs exploding), and describes the highly adorned costumes the dancers, singers, and instrumentalists wear (with necklaces, mirrors).

In the text, sounds such as [b], [t], and [g] in the first verse suggest the sound of *zabumbas*, bombs, *ingonos*, chants, and *ganzás*. The constant repetition of [s], [ʃ], and [ʒ] sounds throughout the poem suggest the sound ("rangir") of *ganzás*. The text in Section B (which, for its repetition, can be considered the refrain) talks about *Loanda*, now Luanda, the capital of Angola.¹⁶ The persona of the poem in the refrain is a slave who mourns the fact they were taken away from their homeland by force. In that sense, "Loanda" means to the slave the

¹² *Zabumba de bombo*: bass drum used in Maracatu and other Brazilian dances, played with wooden drum sticks.

¹³ *Ingono*: tal, wooden hand drum used in Maracatu and other Brazilian dances. The head is usually made of calfskin. Ropes are intertwined around the body of the instrument, connecting a metal ring near the base to the head.

¹⁴ *Ganzá*: Brazilian rattle used as a percussion instrument. It is cylindrically shaped, and can be either a hand-woven basket or a metal canister which is filled with beads, metal balls, pebbles, or other similar items. The *ganzá* is classified as an indirectly struck idiophone.

¹⁵ *Banzo*: Brazilian slaves feeling of homesickness.

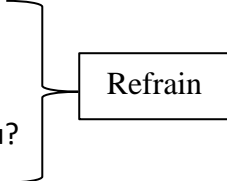
¹⁶ Luanda was founded by the Portuguese Empire in the sixteenth century and was then named *São Paulo da Assunção de Loanda*.

homeland, a better place to live. In Section A2, the text talks about the transportation of slaves, and how the ferry (here referencing a slave ship) would take "detours" that it has never taken before—detours of which the slave has never thought (Ramos 2013, 99-101).

Zabumba de bombos, estouros de bombas
[za.'bũ.be di 'bõ.bõz ɨf.'to:w.rõz di 'bõ.bez]
Zabumbas de bombos, fireworks,

Batuques de ingonos, cantigas de banzo, ranger de ganzás...
[ba.'tu.kɪz dī.'gõ.nõs kã.'ti.gez di 'bã.zõ rã'ge di gã.'zas]
Ingonos sounding, banzo chants, ganzás shaking...

Loanda, Loanda, aonde estás?
[lu.'ã.da lu.'ã.da a'õdeɸ.'tas]
Loanda, Loanda, where are you?



Refrain

As luas crescentes de espelhos luzentes,
[az 'lu.es krɛ.'sẽ.tɪz dis.'pe.ʌõz lu.'zẽ.tɪs]
The growing lights of lucent mirrors,

Colares e pentes, queixares e dentes de maracajás...
[kõ.'la.rɪz i 'pẽ.tɪs ke.'ja.rɪz i 'dẽ.tɪz di ma.ra.ka.'zas]
Necklaces and combs, maracajá¹⁷ jaw and teeth...

A balsa no rio cai no corrupio, faz passo macio,
[a 'ba:õ.se nu 'ri.õ ca:j nu ko.ru.'pi.w fa:js 'pa.sõ ma.'si.õ]
The ferry whirls on the river, it has a gentle pace,

Mas toma desvio que nunca tomou...
[ma:jɸ 'tõ.me dɪz.'vi.õ ki 'nũ.ke tõ.'mo:õ]
But it takes a detour it never took before...

5.2. Musical Features

Maracatu is comprised of seventy-four measures and is in an altered binary form, with an interlude and a coda.

Tab. 2 - Form of *Maracatu*

¹⁷ Brazilian jaguar cub. Many native Brazilian tribes make necklaces with *Maracajá* jaw and teeth.

Section	Measures	Features
A	1 - 16	III M.R. of F
B	16 - 22	Refrain; Ascending and descending whole tone scales; No tonal or modal center in piano accompaniment; Vocal line leans toward F as centric tone.
Interlude	22 - 26	Use of chords made of pitch from a whole tone scale.
A1	27 - 39	Section A transposed one whole step higher; III M.R. of G.
B1	39 - 45	Section B transposed one whole step higher.
A2	45 - 61	Section A1 transposed one whole step higher; III M.R. of A.
B2	61 - 67	Section B1 transposed one whole step higher.
Coda	67 - 74	Text of Section A, melodic and harmonic material of Section A2; III M.R. of A.

In *Maracatu*, Siqueira emphasizes rhythm as the main element through frequent syncopation, and reflects the *Maracatu* musical style through the use of three typical *Maracatu* rhythmic cells. The first one is the same rhythmic cell that appears in *Loanda* (Figure 7), which consists of the rhythmic ostinato in the left hand of the piano accompaniment, shown in Figure 13 (mm. 1-4), Figure 14 (mm. 28-29), Figure 15 (mm. 46-49), and Figure 16 (mm. 68-69).


The  rhythmic motive is also presented at the beginning of the vocal line in the A Section, its repetitions (A1, A2), Interlude, B Section, and its repetitions (B1, B2).



Figure 13 - Maracatu rhythmic cell #1, mm. 1-4



Figure 14 - Maracatu rhythmic cell #1, mm. 28-29



Figure 15 - Maracatu rhythmic cell #1, mm. 46-49



Figure 16 - Maracatu rhythmic cell #1, mm. 68-69

The second rhythmic cell that is typical in *Maracatu* music (Figure 17) is presented in the vocal line in the A Section and its repetitions, as shown in Figure 18 (mm. 5-8), Figure 19 (mm. 28-31), Figure 20 (mm. 50-53), and Figure 21 (68-72). In a *maracatu* ensemble, this rhythmic cell is played by the *caixa-de-guerra* (snare drum).



Figure 17 - *Maracatu* rhythmic cell #2 (Pereira 2007, 76; Guerra-Peixe 1955, 75)



Figure 18 - *Maracatu* rhythmic cell #2, mm. 5-8



Figure 19 - *Maracatu* rhythmic cell #2, mm. 28-31



Figure 20 - *Maracatu* rhythmic cell #2, mm. 50-53



Figure 21 - *Maracatu* rhythmic cell #2, mm. 68-70

The third rhythmic cell used by Siqueira in this song is a variation of one of the rhythmic cells usually played in a *Maracatu* ensemble by the *alfaia meio*¹⁸ e *alfaia repique*. This rhythmic cell is shown in Figure 22, and in the song it appears in the piano Interlude, between sections B and A1 (Figure 23, mm. 22-26).

¹⁸ Bass drum with a diameter of 20".

Maracatu starts with a piano prelude comprised of two melodic and harmonic materials. The left hand plays a bass line that alternates F1, F2, and B1. The low register of this line, coupled with the rhythmic ostinato mentioned before (Figure 13) and the strong sense of syncopation, reflect the sound of a *zabumba* (bass drum). The second material is presented in the right hand: a chord made of d4 and M2 intervals alternating with a chord made of d3, M2, and M2 intervals. These chords are also played on the weak part of each beat, and the accent placed above each of them helps to strengthen the syncopation and percussive character of the piece. This piano accompaniment is repeated throughout the entire A section (mm. 1-16), ending with the bass on F2 and a d4, M2, M2 chord in the right hand. However, the composer maintains the centrality on F (Figure 24, red box), which is further strengthened by the vocal melody that starts with a descending melody that lands on F4 (Figure 24, blue box), and keeps coming back to it throughout the section. This vocal melody is comprised mostly of stepwise motion, with the exception of the first descending m3 interval. Due to the presence of the raised 4th degree (B natural) and lowered 7th degree (E \flat), the A Section is in Siqueira's III M.R. (Mixed Mode, Figure 25), even though the presence of D \flat might blur that notion.



Figure 22 - *Maracatu* rhythmic cell #3 (Guerra-Peixe 1955, 76-77, 78-82)

The image displays a musical score for two systems. The first system, starting at measure 21, shows piano accompaniment with a vocal line above it. A red box highlights a section of the piano accompaniment from measure 22 to 26, labeled "Tempo I." and "cresc.". The second system, starting at measure 26, shows the piano accompaniment continuing, with a red box highlighting a section from measure 26 to 28, labeled "molto rit." and "f". The vocal line in the second system includes the lyrics "As lu-as cres-cen-tes, de espe-lhos lu-zen-tes, col-la-res e" and is marked "a tempo".

Figure 23 - *Maracatu* rhythmic cell # 3, mm. 22-26

1
Allegro assai. *mf*
Za_bum_ba de

Allegro assai. *mf*


5
bom_bos, es_tou_ros de bom_bas, ba_tu_ques de in_go_nos, can_ti_gás de ban_zos, ran_ger de gan.

Figure 24 - *Maracatu*, A Section, centrality of F

1 2 *mf*
Zabumba de 16

Figure 25 - *Maracatu*, A Section, ending chord in III M.R

The accompaniment of Section B (mm. 16-21) juxtaposes ascending whole tone scales in the left hand with descending whole tone scales in the right hand. Measures 17 and 20 outline a 6-note whole-tone scale (D - E - F# - G# - Bb - C), while measures 18 and 21 outline a 5-note whole-tone scale (C# - D# - F - G - A). Altogether, the piano accompaniment plays almost the entire chromatic scale—the only pitch that is not played is B natural. In that sense, the piano accompaniment in B section does not have a modal or tonal center, even though the vocal part leans toward F as a centric tone. In the Interlude (mm. 22-26), the left hand of the piano plays a succession of chords made of M2, M3, and M2 which use the tones of a whole-tone scale (D - E - F# - G# (Ab) - A# (Bb) - C - D), as shown in Figure 26.

In European classical music, composers such as Mikhail Glinka (1804-1847), Nikolaj Rimsky-Korsakov (1844-1908), Aleksander Borodin (1833-1887), Claude Debussy (1862-1918), Alban Berg (1885-1935), and Olivier Messiaen (1908-1992) have used the whole tone scale. Outside of the European classical music realm, this scale has also been used in modern jazz and in non-European music, such as in the *rāga Sahera* in Hindustani music (Rechberger 2008, 33-34, 78). Due to the use of a whole tone scale, once again Siqueira blurs the sensation of a tonic or modal realm. The idea of rhythm as the main feature in *Maracatu* and the percussive character of the song are further promoted through the use of a typical *Maracatu* rhythmic cell (as shown in Figure 23) and accented chords in the left hand of the piano, specially the low octaves played on the weak beats in mm. 23-26 (as shown in Figure 23). In that sense, the  rhythmic motive is the connecting element between Section B and the repetition of Section A.

From m. 27 until m. 67, Siqueira repeats sections A and B with some minor alterations. In Section A1 (mm. 27-39), both the left hand of the piano accompaniment and the vocal line are transposed a major second higher. G becomes the centric tone, and the raised 4th degree (C#) and lowered 7th degree (F natural) suggest that this section is written in the III M. R. of G (Mixed Mode). Upper octaves are added to the left hand of the piano accompaniment, while the right hand doubles the vocal line and plays two alternating chords made of d4 and M2. These alternating chords lie exactly one whole step apart from one another and are placed on the weak parts of beats 1 and 2, always accented. This attests to the emphasis Siqueira places on rhythm in the whole song. Section B1 (mm. 39-45) is exactly as section B, only one whole step higher. The vocal line sings a different text from section A.

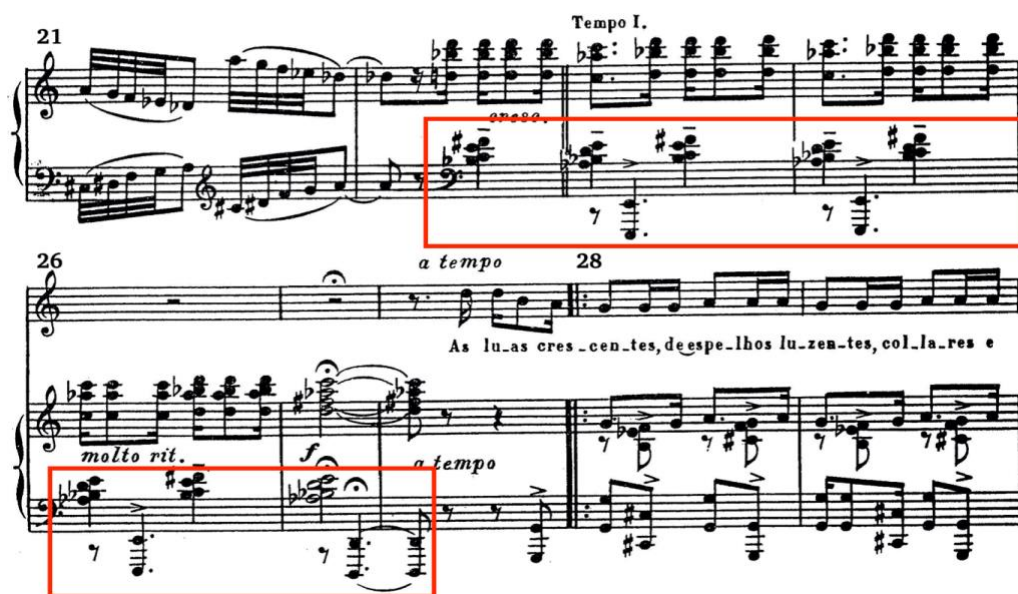


Figure 26 - *Maracatu*, tones of a whole-tone scale in the Interlude

Section A2 (mm. 45-61) presents the vocal line and piano accompaniment of Section A1 transposed yet another whole step higher. A becomes the centric tone, and the raised 4th degree (D#) and lowered 7th degree (G natural) suggest that this section is written in the III M. R. of A (Mixed Mode). Section B2 (mm. 61-67) is section B1 transported one step higher.

The Coda (mm. 67-74) brings back the text of Section A but sung as in A2 (two whole steps higher than Section A). The vocal line sings a tritone in mm. 71-72, ending with a scream (*grito*) with no definite pitch on the interjection "ui" ['u.i] that should be shouted somewhere high in the register, on the upbeat of mm. 73 (Figure 27). In the piano accompaniment, the material of the left hand in mm. 67-72 is the same as in mm. 45-49, this time one whole step higher. The right hand presents almost the same material as mm. 45-49 as well, but in mm. 71-72 a chord made of M2, P4 and M2 alternates with a chord made of M2, m3, M2, and M2. The song ends with a *glissando* going from a G \flat 7 down to a D \sharp 2. This conforms to Siqueira's ideas of starting and/or ending a piece with any chord or pitch. Overall, the range of the vocal line in *Maracatu* is of a minor ninth (F4 - F \sharp 5, or G \flat 5). Because Section A, A1, A2, and the Coda lie in the bottom half of that range, and Section B and B1 lie in the upper half, the tessitura of the vocal line is the same as the range: a minor ninth.



Figure 27 - *Maracatu*, scream (*grito*) in vocal line, m. 73

5.3. Interpretative suggestions

As discussed before, the percussive character of this song is one of its defining features. The singing should reflect that aspect as well. In that sense, even though we do not want a vocal production that sounds rough or harmful, a long legato line in this song is not a desirable trait. Consonants should be pronounced in an exaggerated manner, so as to really depict the sounds of a *Maracatu* ensemble.

The song starts *mezzo-forte*, so the singer should discuss balance with the pianist beforehand to prevent the piano from overpowering the vocal line. In Section A, it is our suggestion that the accents be placed on the second beat of each measure to create a contrasting effect with the accents of the piano part, while at the same time leading to the downbeat of m. 9 (Figure 28). The crescendo in mm. 7-8 should be emphasized.

1
Allegro assai. *mf* Zabumba de

Allegro assai. *mf*

5 bom-bos, es tou-ros de bom-bas, ba-tu-ques de in-go-nos, can-ti-zás de ban-zos, ran-ger de gan-

9 *mf* *Poco calmo* zás Zabumba de 16 Lo-an-da, lo-an-da on-dee

Figure 28 - *Maracatu*, suggested accents on vocal line in Section A

In sections A, A1, and Coda the facial and body expressions of the singer should reflect the elements of a *Maracatu* parade that the text describes. Some research on the colors, dances, and sounds that are typical of a *Maracatu* parade should help the singer with that aspect. In sections B and A1, the singer should turn to a sorrowful mood, even though the score has *poco calmo* (a bit calm) as the dynamic. This is more related to tempo than to the overall mood of these two sections. Section A2 is *forte*, which might suggest that the singer sings in a more desperate manner as well.

The *affrettando* in the Coda suggests that the tempo should get faster and more excited. This excitement is also reflected in the tremolos of the piano, the *sforzandi* on the weak part of the second beat in mm. 71-72, and the scream of the voice in m. 73 (Figure 29). It is a clear reference to the loudness aspect of a large *Maracatu* ensemble. Both the singer and pianist should reflect this growing excitement in sound volume and, in the case of the singer, body and facial expressions as well.

To summarize, an interpretation of *Maracatu* should not strive to reflect traditional ideals of *legato* and *bel canto*. Consonants should be exaggerated to reflect the percussive character of the song, and the singer's body should not stand still, even when singing the slave's laments. A *Maracatu* parade is a very theatrical tradition, and the performance of this song should reflect that.

The image displays a musical score for the song 'Maracatu'. It consists of two systems of staves. The first system (measures 66-68) features a vocal line and a piano accompaniment. The vocal line includes the lyrics 'tas' and 'Za_bum_ba de bom_bos, es_tou_ros de bom_bos, can_ti_gas de'. The piano part has a complex, rhythmic accompaniment. Annotations include 'Tempo I.' and 'affret.' (ritardando) in blue boxes. The second system (measures 70-72) continues the vocal and piano parts. The vocal line includes the lyrics 'ban_zos, ran_ger de gar_zas' and 'ah!'. The piano part continues with similar rhythmic patterns. Annotations include 'sfz' (sforzando) in blue boxes, '(grito)' (cry) in a blue box, and a large blue box highlighting a section of the piano accompaniment. The score concludes with a double bar line and a Coda symbol.

Figure 29. *Maracatu*, growing excitement in the Coda

6. Conclusion

This article discussed how José Siqueira used musical materials from the Brazilian tradition known as *Maracatu* in the composition of the songs *Loanda* and *Maracatu*, part of the song set titled *Oito Canções Populares Brasileiras*, published for voice and piano in 1955. The analyses focused on musical, textual, and sociocultural aspects of the songs and showed Siqueira's refined and versatile *métier* as a composer. In *Loanda* and *Maracatu*, the focus is on the rhythmic aspect to reflect the *Maracatu* tradition—the composer used several rhythmic cells that are characteristic of *Maracatu* music, using the piano accompaniment in a way that depicts the loudness and percussive aspects of the style.

In these songs, Siqueira used his Trimodal System to various extents, all within a varied harmonic language comprised of traditional triadic chords, chords made of intervals of 2nd, 4th, and 5th, independent sound blocks with no specific harmonic function, systematic use of dissonant chords, chords made of pitches from a whole-tone scale, tonal clusters, and pentatonic scales. In addition to this rich harmonic language, Siqueira brings out both lyrical and percussive possibilities of the piano, the latter as syncopated rhythmic ostinatos.

Our personal expectation when we first decided to research Siqueira's *Oito Canções Populares Brasileiras* was that the composer had exclusively used his Trimodal System, and more specifically, the *III Modo Real* (Lydian-Mixolydian scale) in these songs. What we discovered instead was Siqueira's versatility as a composer—encompassing the creation of two other synthetic scales, the extensive use of the Trimodal System (either solely or in combination with traditional tonality), the use of twentieth-century harmonic procedures, and strictly tonal songs. However, although the composer claimed that in the Trimodal System there was no such thing as key or tonal center, and that the use of this system would completely destroy tonality, the analyses of the songs did not confirm that. Overwhelmingly, these songs sound clearly tonal or

show the existence of a center, be it a specific pitch, an interval, a group of notes, or another element such as rhythm.

Another interesting fact is that in the *Oito Canções Populares Brasileiras* Siqueira utilized all the compositional procedures that he claimed Brazilian composers employed in an effort to characterize Brazilian music. More specifically in *Loanda* and *Maracatu*, these compositional procedures are:

- The use of rhythmic cells that can be considered Brazilian, usually of African, Portuguese, Spanish or Indigenous origin.
- The use of themes from Brazilian folklore.
- The use of percussion instruments that can be considered Brazilian. Due to the nature of the art song genre *per se*, Siqueira did not use percussion instruments, but he did use the piano in an extremely percussive character.

The use of these features in combination with a clear twentieth-century musical language confirm Siqueira's two aesthetic orientations: *Folkloric Nationalism* (when the composer uses the pure elements of the folklore) and *Essential Nationalism* (when the composer draws inspiration from folklore and creates his own musical language) (Villela 1977, 35). The versatility of Siqueira as a composer is supported by the fact that these two aesthetic orientations are present in each of the eight songs. The diversity reflected in the *Oito Canções Populares Brasileiras* makes this song set a strong representative of the rich Brazilian art song tradition and of the fascinating Brazilian culture.

The analyses provided in this document aim to serve as a theoretical basis that will help singers with the interpretation of these songs. This document also suggests interpretation approaches based on the musical, textual, and sociocultural aspects of the songs, but singers are strongly encouraged to find their own connection with this music. As theorist Jan LaRue says, "Music, by its infinitely varied nature, forces us to make schematic, summary conclusions rather than absolute determinations." (LaRue 2011, 31).

The research presented here adds to the list of valuable sources about Brazilian art song, especially for non-Portuguese speakers. It is pioneering research because it is the first research in the English language about José Siqueira's vocal works; and it presents Siqueira's Trimodal System in the English language for the first time. This work can contribute as the basis for further research on José Siqueira and his vocal works, for research on music by other composers from the Northeastern region of Brazil, for research that focuses on the interpretation of Brazilian art song with a regional character, and for research on Brazilian art song in general.

This research embodies the first steps we have taken to get to better know the music of José Siqueira and the music of Brazil. This article is not an arriving point—it is a door that leads to yet another room, another moment of our life as a musician, teacher, and scholar. In that sense, further research suggestions abound, and possibilities include:

- Musical analysis of the version for voice and orchestra of the *Oito Canções Populares Brasileiras*, published in 1964.
- Analytical and interpretative studies of other vocal works by José Siqueira.

- Analyses of works by other Brazilian composers who might have applied Siqueira's Trimodal System to their compositions.
- Research on other pronunciation variants of the Brazilian Portuguese, and to which works they can be applied.
- Analytical and interpretative studies of vocal works by other composers from the Northeastern region of Brazil.

It is our hope that this research will help singers to become more interested in other works by Siqueira and other less-performed Brazilian composers. Our goal here was to accentuate the necessity to learn about and perform the valuable repertoire of less well-known composers and the music from less-performed regions. José Siqueira was one of the main figures in Brazilian classical music in the twentieth century, active in Brazil and abroad as a composer, a conductor, a teacher, and a music entrepreneur for no less than fifty years. There is still a lot to be done for his musical legacy, both in Brazil and abroad—starting with the proper edition of several of his works. This research is a contribution to that endeavor. It aims to bring his name and music to the same degree of recognition as the music of other important Brazilian composers, such as Heitor Villa-Lobos and Camargo Guarnieri.

7. References

- Alcoforado, Doralice Fernandes Xavier. 2008. "Do Folclore à Cultura Popular". *Boitatá - Revista do GT de Literatura Oral e Popular da ANPOLL*, v. 3: Número Especial (Doralice Fernandes Xavier Alcoforado) (ago. - dez. 2008). <https://www.uel.br/revistas/uel/index.php/boitata/article/view/31761/22223>. Accessed April 22, 2022.
- Barreto, Almir Cortes. 2012. "Improvisando em Música Popular: Um estudo sobre o choro, o frevo e o baião e sua relação com a 'música instrumental' brasileira." Doctoral dissertation, Campinas, SP: Universidade Estadual de Campinas, Campinas.
- Benjamin, Roberto. 2011. *Conceito de Folclore*. Projeto Encontro com o Folclore. Campinas, SP: Universidade Estadual de Campinas. https://www.unicamp.br/folclore/material/extra_conceito.pdf. Accessed April 17, 2022.
- Carvalho, José Jorge de. 1991. "As Duas Faces da Tradição: O Clássico e o Popular na Modernidade Latinoamericana". *Série Antropologia*, 109. Brasília, DF: Universidade de Brasília. <http://www.dan.unb.br/images/doc/Serie109empdf.pdf>. Accessed April 8, 2022.
- Cascudo, Luís da Câmara. 1965. *Made in Africa: Pesquisa e Notas*. Rio de Janeiro, RJ: Civilização Brasileira.
- Ferreira, Ascenso. 1981. *Poemas de Ascenso Ferreira - Catimbó - Cana Caiana - Xenhenhém*. Recife, PE: Panamerica Nordeste.
- Fonseca, Edilberto José de Macedo. 2014. "A Ideia de Folk e as Musicologias". *DEBATES - Cadernos Do Programa De Pós-Graduação Em Música*, nº 12 (julho). <http://seer.unirio.br/revistadebates/article/view/3865>. Accessed April 15, 2022.
- Guerra-Peixe, César. 1955. *Maracatus do Recife*. São Paulo, SP: Ricordi.
- Kimball, Carol. 2005. *Song: A Guide to Art Song Style and Literature*. Milwaukee, WI: Hal Leonard.
- Kimball, Carol. 2013. *Art Song: Linking Poetry and Music*. Milwaukee, WI: Hal Leonard.

- LaRue, Jan. 2011. *Guidelines for Style Analysis*. Expanded second edition. Ed. Maria Green LaRue. Michigan: Harmonie Park Press.
- Moraes, Edelson da S., and Eduardo de L. Visconti. 2015. "Um Estudo Musical do Maracatu Rural sob a Ótica dos Instrumentistas Participantes." *CONIC* 23, 1-4, Recife, PE. Anais... Recife, PE: Universidade Federal de Pernambuco.
https://www.ufpe.br/documents/616030/893087/Um_estudo_musical_do_maracatu.pdf/e8b92bab-a891-4046-859a-cc9f6434b5f1. Accessed January 25, 2022.
- Pereira, Marco. 2007. *Ritmos Brasileiros para Violão*. Rio de Janeiro, RJ: Garbolights Produções Artísticas.
- Ramos, Joranaide Alves. 2013. "Ascenso Ferreira: Um Poeta-Cantador da Cultura Pernambucana." Master's thesis, Maceió, AL: Universidade Federal de Alagoas, Maceió.
- Rechberger, Herman. 2008. *Scales and Modes around the World*. Finland: Fennica Gehrman.
- Sandroni, Carlos. 2014. *Feitiço Decente: Transformações do samba no Rio de Janeiro (1917-1933)*. Rio de Janeiro, RJ: Zahar.
- Silva, Aynara Dilma Vieira. 2013. "Coerência Sintática do Sistema Trimodal em Duas Obras de José Siqueira." Master's thesis, João Pessoa, PB: Universidade Federal da Paraíba, João Pessoa.
- Silva, Bruno Rejan. 2011. "Improvisação na Música Popular Brasileira Instrumental (MPBI): Aspectos da Performance do Contrabaixo Acústico." Master's thesis, Goiânia, GO: Universidade Federal de Goiás, Goiânia.
- Siqueira, José. 1955. *Oito Canções Populares Brasileiras*. Rio de Janeiro, RJ: J. L. Siqueira.
- Siqueira, José. 1981. *O Sistema Modal na Música Folclórica do Brasil*. João Pessoa, PB.
- Soares, Ana Lorym. 2010. "Revista Brasileira de Folclore: intelectuais, folclore e políticas culturais (1961-1976)." Master's thesis, Rio de Janeiro, RJ: Pontifícia Universidade Católica do Rio de Janeiro.
- Villela, Márcia. 1977. "Sinfonia para os 70 anos do maestro José Siqueira." *O Globo*, Rio de Janeiro, RJ, June 25, 1977, Matutina, Cultura, p. 35. <https://acervo.oglobo.globo.com/consulta-ao-acervo/?navegacaoPorData=197019770625>. Accessed January 25, 2022.