

A SELECTION OF CHAMBER AND SOLO WORKS FOR TRUMPET BY OSVALDO

LACERDA

by

ANDERSON LAGOIN ROMERO

(Under the Direction of Brandon Craswell)

ABSTRACT

Osvaldo Costa de Lacerda (1927-2011) was one of the most important composers of chamber and solo music for trumpet in Brazil. He was a prolific composer of over 390 works for various ensembles, including orchestra, band, chamber, and solo works. Not all of Lacerda's composition have been published, and the works selected for this research are in manuscript form only. While Lacerda wrote both solo and chamber music for the trumpet, this dissertation will focus on the following works: "Rondino" (for trumpet and piano), "IIa. Invenção para Trombeta e Trombone" (duet for trumpet and trombone), "Pequena Suite" (for trumpet and piano), "Três Movimentos" (trumpet trio), "Quinteto Concertante" (for brass quintet), and "Sonata para Trombeta e Piano" (for trumpet and piano). A Brazilian nationalist composer, this document will investigate Lacerda's frequent use of musical patterns present in folk and popular music, as well as his European and African influences.

This dissertation begins with a biographical sketch of Lacerda covering his ties to Brazilian nationalism, including an historical background of the movement. My analysis will aid performers in interpreting his works and will focus on his Brazilian musical traits such as melodic shape, harmonies, rhythmic patterns, and the influence of both popular and folk music.

Ultimately, this document will give trumpet players an awareness and understanding of the Brazilian chamber and solo literature for trumpet by Osvaldo Lacerda.

INDEX WORDS: Lacerda, Osvaldo, Trumpet, Chamber, Solo, Brazil, Nationalism.

A SELECTION OF CHAMBER AND SOLO WORKS FOR TRUMPET BY OSVALDO  
LACERDA

by

ANDERSON LAGOIN ROMERO

B. Mus., Universidade de São Paulo, Brazil, 2008

MM., The University of Southern Mississippi, 2012

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial  
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2016

© 2016

Anderson Lagoin Romero

All Rights Reserved

A SELECTION OF CHAMBER AND SOLO WORKS FOR TRUMPET BY OSVALDO  
LACERDA

by

ANDERSON LAGOIN ROMERO

Major Professor:	Brandon Craswell
Committee:	Philip Smith
	Adrian Childs
	Jaclyn Hartenberger

Electronic Version Approved:

Suzanne Barbour  
Dean of the Graduate School  
The University of Georgia  
December 2016

## ACKNOWLEDGEMENTS

To all my family and friends who have continued to support me throughout my musical career. To my wife, Ana, who has continually encouraged me through the pursuit of this degree.

To my trumpet teachers near and far, who have always given their best to my education.

A special thank you to my doctoral committee, who helped with the development of this document. Particularly Dr. Craswell, and his guidance with this dissertation.

Finally, I am very grateful for the guidance of Mr. Philip Smith, whose instruction over the past few years has been immeasurable.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iv
LIST OF FIGURES.....	vii
LIST OF MUSICAL EXAMPLES.....	viii
 CHAPTER	
1 INTRODUCTION.....	1
Methodology.....	3
Secondary Literature.....	3
Chapter Outlines.....	4
Conclusion.....	5
2 BIOGRAPHY OF OSVALDO LACERDA.....	6
3 HISTORICAL BACKGROUND AND LACERDA’S INFLUENCE ON BRAZILIAN NATIONALISM.....	12
Mário de Andrade and His Influence on Brazilian Music.....	15
The Week of Modern Art.....	17
Camargo Guarnieri and His Influence on Lacerda.....	18
Lacerda’s Contribution to Brazilian Nationalism.....	22
4 LACERDA’S COMPOSITIONAL STYLE AND HIS USE OF NATIONALISTIC AND NON-NATIONALISTIC ELEMENTS.....	24
Nationalistic Musical Elements.....	24

	Non-Nationalistic Elements.....	43
5	INTERPRETATIVE ANALYSIS OF SELECTED WORKS BY OSVALDO LACERDA.....	50
	“Rondino” .....	50
	“IIa. Invenção para Trombeta e Trombone”.....	52
	“Pequena Suite” .....	53
	“Três Movimentos” for Trumpet Trio.....	59
	“Quinteto Concertante” for Brass Quintet.....	65
	“Sonata para Trombeta e Piano”.....	76
6	CONCLUSION.....	84
	BIBLIOGRAPHY.....	86



## LIST OF FIGURES

	Page
Figure 1: Photo of Osvaldo Lacerda.....	6

## LIST OF MUSICAL EXAMPLES

	Page
Example 1: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 1-11. ....	25
Example 2: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 34-41. ....	26
Example 3: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 170-190. ....	27
Example 4: Lacerda. <i>Três Movimentos, Festivo</i> , mm. 5-7. ....	28
Example 5: Lacerda. <i>Três Movimentos, Melancólico</i> , mm. 19-22. ....	28
Example 6: Lacerda. <i>Quinteto Concertante, Chôte</i> , m.22. ....	28
Example 7: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 1-3. ....	30
Example 8: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 21-27. ....	30
Example 9: Lacerda. <i>Sonata para Trombeta e Piano, Vivace</i> , mm. 1-7. ....	31
Example 10: Mário de Andrade. <i>Aspectos da Música Brasileira, Example of Rhythmic Pattern</i> , Page 87. ....	31
Example 11: Lacerda. <i>Pequena Suite, Canção</i> , mm. 2-6. ....	32
Example 12: Lacerda. <i>Pequena Suite, Canção</i> , mm. 13-21. ....	32
Example 13: Mário de Andrade. <i>Aspectos da Música Brasileira, Example of Rhythmic Pattern</i> , page 97. ....	33

Example 14: Lacerda. <i>Três Movimentos, Alegre</i> , mm. 1-7.....	33
Example 15: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 3-6.....	34
Example 16: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 156-166.....	34
Example 17: Lacerda. <i>Ila. Invenção para Trombeta e Trombone, Citation of the Candomblé</i> <i>Chant Collected by Guarnieri</i> .....	36
Example 18: Lacerda. <i>Ila. Invenção para Trombeta e Trombone</i> . mm. 1-25.....	38
Example 19: Lacerda. <i>Ila. Invenção para Trombeta e Trombone</i> . mm. 85-87.....	39
Example 20: Lacerda. <i>Sonata para Trombeta e Piano, Vivace</i> , mm. 130-137.....	40
Example 21: Lacerda. <i>Pequena Suite, Final</i> , mm. 6-13.....	42
Example 22: Lacerda. <i>Três Movimentos, Alegre</i> , mm. 31-37.....	43
Example 23: Lacerda. <i>Quinteto Concertante, Chóte</i> , mm. 1-5.....	45
Example 24: Lacerda. <i>Quinteto Concertante, Rondó</i> , mm. 176-180.....	46
Example 25: Lacerda. <i>Sonata para Trombeta e Piano, Vivace</i> , mm. 157-163.....	48
Example 26: Lacerda. <i>Pequena Suite, Canção</i> , mm. 15-17.....	48
Example 27: Lacerda. <i>Rondino</i> , mm. 1-9.....	51
Example 28: Lacerda. <i>Rondino</i> , mm. 47-52.....	51
Example 29: Lacerda. <i>Ila. Invenção para Trombeta e Trombone</i> . mm. 1-25.....	53
Example 30: Lacerda. <i>Pequena Suite, Dobrado</i> , mm. 1-10.....	54
Example 31: Lacerda. <i>Pequena Suite, Dobrado</i> , mm. 102-107.....	55
Example 32: Lacerda. <i>Pequena Suite, Canção</i> , mm. 1-6.....	56
Example 33: Lacerda. <i>Pequena Suite, Final</i> , mm. 1-6.....	57
Example 34: Lacerda. <i>Pequena Suite, Final</i> , mm. 10-21.....	58
Example 35: Lacerda. <i>Três Movimentos, Festivo</i> , mm. 1-10.....	59-60

Example 36: Lacerda. <i>Três Movimentos, Festivo</i> , mm. 44-50.....	60
Example 37: Lacerda. <i>Três Movimentos, Melancólico</i> , mm. 1-4.....	61
Example 38: Lacerda. <i>Três Movimentos, Melancólico</i> , mm. 7-9.....	62
Example 39: Lacerda. <i>Três Movimentos, Melancólico</i> , mm. 31-34.....	62
Example 40: Lacerda. <i>Três Movimentos, Alegre</i> , mm. 1-5.....	63
Example 41: Lacerda. <i>Três Movimentos, Alegre</i> , mm. 49-52.....	64
Example 42: Lacerda. <i>Três Movimentos, Alegre</i> , 53-56.....	65
Example 43: Lacerda. <i>Quinteto Concertante, Chóte</i> , mm. 1-5.....	67
Example 44: Lacerda. <i>Quinteto Concertante, Chóte</i> , mm. 20-23.....	67
Example 45: Lacerda. <i>Quinteto Concertante, Chóte</i> , mm. 43-53.....	68
Example 46: Lacerda. <i>Quinteto Concertante, Chóte</i> , mm. 63-68.....	69
Example 47: Lacerda. <i>Quinteto Concertante, Scherzo</i> , mm. 1-6.....	70
Example 48: Lacerda. <i>Quinteto Concertante, Scherzo</i> , mm. 67-75.....	71
Example 49: Lacerda. <i>Quinteto Concertante, Seresta</i> , mm. 1-7.....	72
Example 50: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 1-12.....	73-74
Example 51: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 110-119.....	74
Example 52: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 196-203.....	75
Example 53: Lacerda. <i>Quinteto Concertante, Rondo</i> , mm. 210-212.....	75
Example 54: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 1-13.....	77
Example 55: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 64-76.....	78

Example 56: Lacerda. <i>Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto</i> , mm. 77-87 .....	79
Example 57: Lacerda. <i>Sonata para Trombeta e Piano, Andante</i> , mm. 1-9 .....	81
Example 58: Lacerda. <i>Sonata para Trombeta e Piano, Vivace</i> , mm. 1-9 .....	82
Example 59: Lacerda. <i>Sonata para Trombeta e Piano, Vivace</i> , mm. 35-38 .....	82
Example 60: Lacerda. <i>Sonata para Trombeta e Piano, Vivace</i> , mm. 130-137 .....	83

## CHAPTER 1

### INTRODUCTION

Osvaldo Costa de Lacerda (1927-2011) was one of the most important Brazilian composers of the twentieth century. Lacerda was a prolific composer of over 390 works for various ensembles, including orchestra, band, chamber, and solo works.<sup>1</sup> Within Lacerda's oeuvre is an abundance of pieces written for the trumpet. While Lacerda has written both solo and chamber music for the trumpet, this dissertation will focus on the following works: "Rondino" (for trumpet and piano), "Ila. Invenção para Trombeta e Trombone" (duet for trumpet and trombone), "Pequena Suite" (for trumpet and piano), "Três Movimentos" (trumpet trio), "Quinteto Concertante" (for brass quintet), and "Sonata para Trombeta e Piano" (for trumpet and piano). I plan to dig deeper into these pieces to explore the melodies, harmonies, rhythmic patterns, influence of Brazilian nationalism (popular and folk music), and interpretative suggestions. It is my hope that through this analysis, trumpeters will have a better understanding and awareness of both Lacerda and his compositional techniques.

Osvaldo Lacerda studied composition with the Brazilian composer Camargo Guarnieri from 1952 to 1962. In 1963, he won a fellowship by the Guggenheim Foundation and studied for a year in the United States with Vittorio Giannini in New York and Aaron Copland in Tanglewood. Lacerda started teaching at the Escola Municipal de Música (São Paulo) in 1967.<sup>2</sup>

---

<sup>1</sup> Valéria Peixoto, *Osvaldo Lacerda: catálogo de obras* (Rio de Janeiro: Academia Brasileira de Música, 2013), 6.

<sup>2</sup> Gerard Béhague. "Lacerda, Osvaldo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 26, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/15771>.

In addition to an extensive catalog of musical compositions, Lacerda also wrote three music theory books.

Not all of Lacerda's compositions have been published. In fact, the works that will be discussed in this document are found only in manuscript. The pieces chosen have been frequently performed in Brazil, and most of them have been recorded by professional musicians. One of his brass quintet pieces, for instance, was recorded by the American Brass Quintet in 2006. Lacerda's compositions are very relevant to nationalism in Brazil, since they have elements of both popular and folk music. Osvaldo Lacerda presents a refined nationalistic aesthetic, combining his knowledge about Brazilian music with composition techniques mostly influenced by his studies with Camargo Guarnieri. According to Gerard Béhague, "Lacerda's music incorporates a subtle national idiom into a modern harmonic context."<sup>3</sup>

My document will provide a brief biography of Osvaldo Lacerda, as well as his influence on Brazilian nationalism. For this discussion, I will include a brief historical overview of nationalism in Brazil. Chapters Four and Five will include analysis of common patterns in Lacerda's music, and interpretative suggestions for the pieces selected. Musical examples will be included to show harmonic and melodic tendencies, as well as how Lacerda treats the musical elements of folklore and Brazilian popular music in his works.

I believe this research will allow international trumpeters to be aware of several important works by Lacerda, while also leading insight into nationalism in Brazilian music. The repertoire selected is diverse, displaying various styles of Lacerda's compositional technique, while always maintaining a close tie to Brazilian nationalism.

---

<sup>3</sup> Béhague, "Lacerda, Osvaldo."

## Methodology

My primary goal is to show how Osvaldo Lacerda was influenced by both Brazilian idioms and non-nationalistic elements (such as impressionism) to write the selected works. To achieve this, I will focus on the influence of folk songs, frequent popular and folk Brazilian rhythms, and scalar and harmonic tendencies.

In addition to the analysis of harmonic, melodic, and rhythmic patterns, I will include a chapter with some performance/interpretative suggestions for the selected works. Musical examples will be provided to illustrate the musical choices. Most of the performance suggestions will reference phrasing, articulation, and technical comments regarding various musical challenges presented throughout Lacerda's compositions.

## Secondary Literature

There are a few dissertations about Osvaldo Lacerda's style and his importance to Brazilian music. These dissertations typically include analyses of some of his works. I found dissertations about a variety of his compositions, but only two mention his solo works for trumpet. The literature about Lacerda's compositions for trumpet discusses his solo pieces superficially. There is a dissertation about twentieth-century Brazilian solo trumpet works written by Luis Claudio Engelke.<sup>4</sup> He mentions 66 solo trumpet works from the twentieth-century by Brazilian composers, and he includes four works for trumpet by Lacerda; however, since it is an annotated bibliography, Engelke only includes a short history of the pieces and the overall analysis is quite limited.

---

<sup>4</sup> Luis Claudio Engelke, "Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography" (DMA diss., Arizona State University, 2000).



The dissertations I found have valuable information about Lacerda's life and style, as well as substantial analyses of works for other instruments. It is my hope that my research can provide a deeper analysis, expanding upon the knowledge and understanding of Lacerda's works for the trumpet.

## Chapter Outlines

The document will have five chapters. Chapter Two is a short biography of Lacerda and will include the most important events in his life. It will also include information about teachers who influenced him and supported his professional career. In addition, it discusses Lacerda's contribution as a teacher and publisher in Brazil. Finally, this chapter will show Lacerda's role as a Brazilian nationalist composer. Nationalism is the focus of Chapter Three, where I will show the cultural influences, mostly European and African, on Brazilian music since the discovery of Brazil by Portugal on April 22, 1500. It includes an overview of some of the Brazilian composers who studied in Europe, and upon their return to Brazil, helped to strengthen composition techniques nationally. It also shows composers who made an effort to make Brazilian music recognized internationally, including the works of Lacerda. Furthermore, Chapter Three explores the influence of the writer and musicologist Mário de Andrade on Lacerda and other Brazilian composers, as well as Andrade's collaboration to create a musical identity for Brazil. Lastly, this chapter discusses Camargo Guarnieri's influence on Lacerda. Chapter Four will include an analysis of common patterns in Lacerda's music, as well as the influence of both nationalistic and non-nationalistic elements in his music. Musical examples will be provided to illustrate Lacerda's use of these elements in his works. Chapter Five will present an interpretative analysis of the selected works for this dissertation. Each of the pieces will have comments with musical

examples to display performance suggestions. The excerpts were carefully chosen, aiming to provide a thorough understanding of the style of each piece and an overview of Lacerda's overall style.

### Conclusion

My goal for this document is to expand the knowledge of Brazilian chamber and solo literature for trumpet by Osvaldo Lacerda. This will be accomplished by analyses of selected pieces and discussion of performance practice of those works. With limited sources regarding an in-depth analysis of trumpet works by this composer, this document will serve as a valuable resource for future performances of Lacerda's works.

## CHAPTER 2

### BIOGRAPHY OF OSVALDO LACERDA



*Figure 1 Photo of Osvaldo Lacerda, [http://mataharie007.blogspot.com/2013\\_08\\_25\\_archive.html](http://mataharie007.blogspot.com/2013_08_25_archive.html) (accessed on September 1, 2016).*

Osvaldo Costa de Lacerda was born in São Paulo on March 23, 1927. His parents were Renato Marcondes de Lacerda and Júlia Costa, from whom Lacerda received an excellent education and encouragement for his musical career.<sup>5</sup> He started studying piano at the age of

---

<sup>5</sup> Fernando Passos Cupertino de Barros, “As canções de Osvaldo Lacerda com textos de Manuel Bandeira” (master’s theses, Universidade Federal de Goiás, 2007), 5.

nine with Ana Veloso de Resende, receiving further instruction from Maria dos Anjos Oliveira Rocha and José Kliass. Lacerda was interested in composing as a child, but he did not begin to study composition until he was 18. Lacerda took harmony lessons with Ernesto Kierski from 1945 to 1947. Essentially, Lacerda was self-taught in composition until the age of 25, when he felt a necessity to study with an experienced professor. Lacerda then joined the composition class of the recognized professor and composer Camargo Guarnieri. Lacerda received his training in composition under professor Guarnieri for 10 years, from 1952-1962.<sup>6</sup>

To be admitted to Guarnieri's class, the composition students had to be approved in a challenging theory evaluation. Lacerda did well on his tests and began taking lessons, but was worried due to the costs associated with the lessons. Two months later, after a concert, Guarnieri asked to talk to Lacerda's mother. Guarnieri said that Lacerda was very talented and would not have to pay for his lessons anymore. In exchange, he would have to intensify his studying.<sup>7</sup> Lacerda gave his first public performance in a recital with Guarnieri's students in 1953. Following this recital, he began to be recognized by critics in the Brazilian music scene as a nationalist composer with promising skills.<sup>8</sup>

From 1950-1953, Lacerda was the founder and music director of the choir *Coral da Sociedade Paulista de Arte*. In addition, Lacerda created the *Sociedade Pró-Música Brasileira* (Brazilian Pro-music Society) in 1961, being the president of that organization. Besides being a composer, Lacerda studied Law at *Colégio Largo São Francisco* at the University of São Paulo, receiving his bachelor degree in 1961. In 1963, with the help of Camargo Guarnieri, Lacerda became the first Brazilian composer to study in the United States of America, winning a

---

<sup>6</sup> Béhague, "Lacerda, Osvaldo."

<sup>7</sup> Barros, "As canções de Osvaldo Lacerda com textos de Manuel Bandeira," 5.

<sup>8</sup> Vasco Mariz, *História da Música no Brasil* (Rio de Janeiro, RJ: Civilização Brasileira, 1983), 246.

fellowship from the John Simon Guggenheim Memorial Foundation in New York. Lacerda studied a year with Vittorio Giannini in New York and Aaron Copland in Tanglewood.<sup>9</sup>

In 1965, Lacerda represented Brazil in the Inter-American Composers Seminar held at Indiana University. In the same year, he participated in the Third Inter-American Music Festival in Washington, D.C.<sup>10</sup> Lacerda was a member of the *Comissão Nacional de Música Sacra* (National Commission of Sacred Music) from 1965-1968, which produced important research on the harmonic and polyphonic patterns in Brazilian popular music and its use in sacred music. For this project, Lacerda wrote some relevant works such as *Missa Ferial*, *Missa a duas vozes*, *Missa Santa Cruz*, *Próprio do Espírito Santo*, *Próprio para as festas de Nossa Senhora*, and *Três Salmos*.<sup>11</sup>

From 1969 to 1992, Lacerda was an active professor at Escola Municipal de Música de São Paulo. He also taught at the Santa Marcelina College, and in many music festivals in Brazil.<sup>12</sup> Besides his many compositions, he also wrote three theory books and one aural skills book – *Compêndio de teoria elementar da música* (São Paulo, 1961), *Regras de grafia musical* (São Paulo, 1975), *Exercícios de teoria elementar da música* (São Paulo, 1988), and *Curso preparatório de solfejo e ditado musical* (São Paulo, 1959).<sup>13</sup> In addition to his books and compositions, Lacerda was a great educator to generations of Brazilians. He was a professor of music theory, harmony, counterpoint, musical analysis, composition, and orchestration. He also

---

<sup>9</sup> Vasco Mariz, *A música Clássica Brasileira* (Rio de Janeiro, RJ: Andrea Jakobsson Estúdio Editorial Ltda, 2002), 112.

<sup>10</sup> Béhague, "Lacerda, Osvaldo."

<sup>11</sup> Barros, "As canções de Osvaldo Lacerda com textos de Manuel Bandeira," 6.

<sup>12</sup> Carlos Eduardo Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," (DM diss., The Florida State University, 2006), 7.

<sup>13</sup> Valéria Peixoto, *Osvaldo Lacerda: catálogo de obras*, 113.

worked for many years as an assistant teacher for the composition students of his mentor Camargo Guarnieri.

Lacerda was a prolific composer of over 390 works for various ensembles, including orchestra, band, chamber, and solo works. However, Lacerda had a passion for chamber music, which comprised the majority of his works.<sup>14</sup> Lacerda wrote more than 100 vocal pieces in a nationalist style, following what he learned from his mentor Camargo Guarnieri.<sup>15</sup> Vasco Mariz affirms that Lacerda was the leading Brazilian composer of chamber music during his lifetime, with a significant percentage of his compositions written for small ensembles, in which the *lied* is well represented.<sup>16</sup> Lacerda's wife, Eudóxia de Barros (renowned Brazilian pianist), states that he chose many poems from the famous writers Manuel de Bandeira and Carlos Drummond de Andrade.<sup>17</sup> Lacerda's music has a close connection with poetry, and two of his most famous songs are "O menino doente" (poem by Andrade) and "Cantiga de ninar escrava" (poem by Bandeira).<sup>18</sup> Below is the translation of a letter Carlos Drummond de Andrade wrote for Lacerda:

"Rio de Janeiro, November 4, 1986

Dear master Osvaldo Lacerda:

I had enormous satisfaction in receiving your good letter and all your precious materials that came along: eight scores and a cassette with the recordings of your works.

For a poet sometimes accused of being "unmusical," it is highly comfortable to see that an artist as you could be inspired by my verses for the creation of pieces with the finest artistry.

I am thankful for this, dear Osvaldo Lacerda, and feel proud for this honorable partnership.

With an affectionate embrace, all the admiration of  
Carlos Drummond de Andrade."<sup>19</sup>

---

<sup>14</sup> Peixoto, *Osvaldo Lacerda: catálogo de obras*, 6.

<sup>15</sup> Mariz, *A música Clássica Brasileira*, 112.

<sup>16</sup> Mariz, *história da música no Brasil*, 246.

<sup>17</sup> Eudóxia de Barros, "Osvaldo Lacerda, uma vida (1927-2011)," *Revista Brasileira de Música* 24, no. 2 (December 2011): 400.

<sup>18</sup> Ibid.

<sup>19</sup> Barros, "Osvaldo Lacerda, uma vida (1927-2011)," 399.

Lacerda had an intimate knowledge of Brazilian popular and folk music. Even though Lacerda uses nationalist techniques to compose his works, he uses modern harmonic tools in his compositions, frequently featuring folksong traits and dances.<sup>20</sup> David Appleby affirms “Lacerda’s present style of composition incorporates strong neoclassic elements within a nationalist choice of subject matter.”<sup>21</sup> In a few of his pieces he uses atonal techniques, but maintains a national character.<sup>22</sup>

Lacerda has won many prizes and awards over the years. In 1962, he won the first prize at the *Concurso Nacional de Composição da cidade de São Paulo* (National Composition Competition of São Paulo City), with his orchestral work *Suíte Paratininga*. In the same year, he was awarded the prize *Melhor Revelação como Compositor* (Best Revelation as a Composer) by the Rio de Janeiro Critics Association. In 1972, Lacerda was invited to be a member of the *Academia Brasileira de Música* (Brazilian Academy Society), which was founded by Heitor Villa-Lobos in 1945.<sup>23</sup>

According to Eudóxia de Barros, Lacerda was always loyal to his reputation in Brazil as a nationalist composer.<sup>24</sup> As a representative of the nationalistic movement, Lacerda was continually looking for new ways of harmonizing his pieces, while adhering to traditional nationalistic qualities. Lacerda was able to achieve a connection with the Brazilian musical language with highly elaborated and sophisticated harmonies. Eudóxia stated that Lacerda was a man of great character with a good sense of humor,<sup>25</sup> a characteristic shown in many of his

---

<sup>20</sup> Béhague, "Lacerda, Osvaldo."

<sup>21</sup> David Appleby, *The Music of Brazil* (Austin, TX: University of Texas Press, 1983), 170.

<sup>22</sup> Vasco Mariz, *A música Clássica Brasileira*, 117.

<sup>23</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 8.

<sup>24</sup> Barros, "*Osvaldo Lacerda, uma vida* (1927-2011)," 400.

<sup>25</sup> *Ibid.*, 399.

compositions. Since he spent much of his time studying and reading about many subjects, Lacerda had an enormous understanding of culture. His students affirm Lacerda had a great talent for teaching, always giving his best for their learning experience.<sup>26</sup>

Finally, as previously mentioned, Lacerda was greatly influenced by his mentor Camargo Guarnieri. It is also important to mention that most of the nationalist composers - including Heitor Villa-Lobos, Camargo Guarnieri, Lacerda and others - were influenced by the Brazilian writer and musicologist Mário de Andrade (1893-1945). Andrade had a significant intellectual impact on many composers, and his influence on music and other Brazilian arts will be further discussed in the following chapter.

---

<sup>26</sup> Barros, “*Osvaldo Lacerda, uma vida (1927-2011)*,” 400.



### CHAPTER 3

#### HISTORICAL BACKGROUND AND LACERDA'S INFLUENCE ON BRAZILIAN NATIONALISM

After the discovery of Brazil by Portugal in 1500, Brazilian music was highly influenced by other cultures. The first permanent Portuguese settlement was established in 1532 in São Vicente, about 44 miles away from the city of São Paulo. The two greatest influences on the culture of Brazil were from Europe and Africa. Africans came to Brazil as slaves for the first time in 1538. According to David Appleby, the Brazilian native's cultural and musical traditions tended to disappear when the Indians were removed from their native environment.<sup>27</sup> Appleby affirms that “*Deculturação* was so successfully accomplished that few traces of Indian influence have survived in the mainstream of Brazilian musical history.”<sup>28</sup> Composers such as Heitor Villa-Lobos and Carlos Gomes used some of the Guaraní Indian's melodies for their works, but Appleby considers these to be isolated cases; for instance, Villa-Lobos used the “Yellow Bird Song” melody in his *Três Poemas Indígenas* (Three Indian Poems), and Gomes used a sixteenth-century melody in his opera *Il Guarany*.<sup>29</sup> By the racial amalgamation in Brazil, a new musical culture began to develop, decidedly influenced by European and African traditions. After the declaration of Independence from Portugal on September 7, 1822, Brazil began to have artistic growth, and when the economy was strong the arts received good support; however, during periods of crises or stagnation in the economy, investments in the arts declined. Most of the

---

<sup>27</sup> Appleby, *The Music of Brazil*, 4.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

support for the arts in Brazil came from the government and not from other forms of patronage.<sup>30</sup>

When Brazil had its Proclamation from the Republic in 1889, David Appleby states that “musical life had become much more diversified, and a concert-going public provided at least the first stages of a substitute for missing imperial patronage.”<sup>31</sup> For Appleby, the distinction of European art music and other styles became obscure; “... European dances, such as the habanera and tango began to lose their original characteristics and to assimilate new Afro-Brazilian elements.”<sup>32</sup> As a consequence, a new type of music began to develop, with the fusion of European and Afro-Brazilian elements.

During the Romantic period, many Brazilian composers were financially supported by the Brazilian government to study composition in Europe, including Leopoldo Miguez (1850-1902), Henrique Oswald (1852-1931), Francisco Braga (1868-1945), and Glaucio Velazquez (1884-1914). These composers used stylistic features of romanticism for their compositions, however some of their music reflected a nationalist character that was further developed by composers of the next generations.<sup>33</sup> Miguez, Oswald, Braga, Velazquez and others served as very important influences for the development of a solid compositional technique in Brazil. Henrique Oswald, for instance, started studying composition with Reginaldo Grazzini and Givacchino Maglioni in Italy when he was sixteen years old; he was supported by a grant provided by the emperor Dom Pedro II for fifteen years. Oswald spent 35 years in Europe, and returned to Brazil accepting the position of director of the *Instituto Nacional de Música* (National Institute of Music). His contributions as a director, composer, and teacher were very important

---

<sup>30</sup> Appleby, *The Music of Brazil*, 39.

<sup>31</sup> Ibid., 40.

<sup>32</sup> Ibid., 42.

<sup>33</sup> Ibid., 50.

for the development of Brazilian music.<sup>34</sup> Many other Brazilian composers had similar paths as Henrique Oswald, utilizing their European influences to help shape the Brazilian culture.

Another Brazilian composer who influenced many others and was a great contributor for the development of Brazilian music was Heitor Villa-Lobos (1887-1959). Vasco Mariz states that Villa-Lobos was part of the first generation of Brazilian nationalists.<sup>35</sup> Villa-Lobos visited many Brazilian states from north to south. Besides playing the cello, he played guitar and frequently played with *chorões* (groups of street musicians). By travelling around the country for a few years, Villa-Lobos was able to capture the essence of musical styles throughout different regions of Brazil.<sup>36</sup> According to Mariz, Villa-Lobos took some harmony lessons during his early training, but overall he was a self-taught composer.<sup>37</sup> On June 30, 1923, Villa-Lobos went to Paris, not to study composition, but to exhibit the works he had already written.<sup>38</sup> He gave concerts in Paris and returned to Brazil at the end of 1924. He traveled back to Paris in 1927, and with a series of concerts made a lasting impression in Paris and other European cities. By this time, Villa-Lobos had already developed advanced compositional techniques with sophisticated harmony and rhythms. Nevertheless, during his time in Europe Villa-Lobos was influenced by French music as well as the great Igor Stravinsky.<sup>39</sup> After 1949, Villa-Lobos did many tours in Europe, the United States, and Israel (in which he composed a symphonic poem to the new State). With all these tours, Villa-Lobos was able to obtain international recognition and become

---

<sup>34</sup> Appleby, *The Music of Brazil*, 55.

<sup>35</sup> Mariz, *A música Clássica Brasileira*, 52.

<sup>36</sup> Ibid., 52

<sup>37</sup> Ibid., 53.

<sup>38</sup> Ibid., 55.

<sup>39</sup> Gerard Béhague, "Villa-Lobos, Heitor." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed September 13, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/29373>.

vitally important to Brazil by expressing Brazil's folklore and exoticism in his music.<sup>40</sup> With his international prestige, Villa-Lobos frequently tried to make known the works of other Brazilian composers in foreign lands. Vasco Mariz affirms that Villa-Lobos's effort to make Brazilian music known brought even more admiration from other composers and Brazilian musicians.<sup>41</sup> For Gerard Béhague, "Villa-Lobos was unquestionably a strongly nationalist composer, through over six decades of extraordinarily prolific work his nationalism took on many faces. His identification with folk and popular music was of the utmost significance to him."<sup>42</sup>

#### Mário de Andrade and His Influence on Brazilian Music

Mário de Andrade (1893-1945) was a Brazilian writer, musicologist, and one of the founders of Brazilian ethnomusicology.<sup>43</sup> He was one of the leaders of Brazilian modernism, and was an intellectual mentor for the nationalist composers.<sup>44</sup> He had a great intellectual curiosity for researching, and wrote twenty books, eight of which are related to music.<sup>45</sup> Besides books about music, Andrade wrote about plastic arts, folklore, literature, and aesthetics, all of which were significant to their areas.<sup>46</sup>

---

<sup>40</sup> Mariz, *História da música no Brasil*, 126.

<sup>41</sup> Ibid., 131.

<sup>42</sup> Gerard Béhague, "Villa-Lobos, Heitor."

<sup>43</sup> Norman Fraser and Gerard Béhague, "Andrade, Mário de." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 15, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/00871>.

<sup>44</sup> José Maria Neves, *Música contemporânea brasileira* (São Paulo, SP: Ricordi Brasileira, 1981), 39.

<sup>45</sup> Neves, *Música contemporânea brasileira*, 42.

<sup>46</sup> Léa Vinocur Freitag, *Momentos de música brasileira* (São Paulo, SP: Câmara Brasileira do Livro, 1985), 98.

Andrade studied at the São Paulo Conservatory, where he later taught music history and aesthetics.<sup>47</sup> Andrade was a pioneer in exploring the folklore of Brazil, and collected many folk songs around the country, organizing them in his books and files. Andrade shared his research with many composers, including Lacerda, and if he was not able to meet someone in person, he would exchange letters with them with the intent of sharing his research.<sup>48</sup> Andrade was a defender of nationalism; some ethnomusicologists defended the idea that to be a nationalist composer, you had to deny European techniques (melody and harmonic structure, the orchestral treatment and form), but Andrade was against this concept. He affirmed that “Brazil without Europe it is not a country, it is a vague Amerindian haunting, without national identity, without technical psychology, without reason to be.”<sup>49</sup>

Andrade developed many studies about the musical patterns in national folklore. Musicologist José Neves believes that Brazil does not have true folk music transmitted from generation to generation, but as Andrade analyzed, certain melodic, harmonic, and rhythmic patterns were kept throughout the years.<sup>50</sup> Andrade believed that a national art was part of an unconscious process by the people.<sup>51</sup>

Andrade’s essay, *Ensaio Sobre a Música Brasileira (Essay on Brazilian Music)* (1928), discusses the relationship between art music and popular music. Andrade analyzes patterns found in rhythm, melodic contour, harmony, texture, instrumentation, and the formal peculiarities of Brazilian music.<sup>52</sup> These musical traits will be discussed and applied in the analysis of the works

---

<sup>47</sup> Fraser and Béhague, "Andrade, Mário de."

<sup>48</sup> Neves, *Música contemporânea brasileira*, 42.

<sup>49</sup> Ibid., 43.

<sup>50</sup> Ibid., 46.

<sup>51</sup> Ibid., 47.

<sup>52</sup> Fraser and Béhague, "Andrade, Mário de."

chosen for this dissertation in the next chapter (with musical examples). Lacerda stated that Andrade's *Ensaio Sobre a Música Brasileira* was like a Bible to him.<sup>53</sup>

For Andrade, Brazilian folklore was not studied deeply by Brazilian composers.<sup>54</sup> His ambition for a better understanding about Brazilian music made him an intellectual mentor for composers interested in nationalism. Andrade was very influential on Camargo Guarnieri, Osvaldo Lacerda, and other composers, and both Guarnieri and Lacerda used Andrade's research and intellectual ideas to compose their works.

### The Week of Modern Art

The *Semana de Arte Moderna* (Week of Modern Art) was a movement led by Mário de Andrade. The movement happened in the week of February 13, 1922 at *Teatro Municipal de São Paulo* (Municipal Theater of São Paulo). For Norman Fraser and Gerard Béhague, the "basic goal was the reform of Brazilian art from academicism into 'modernismo'."<sup>55</sup> The week was comprised of a series of lectures about modern aesthetics, the reading of poems, and concerts.<sup>56</sup> Heitor Villa-Lobos was the only Brazilian composer invited to show his works and provide performances reflecting the ideals of the movement. Villa-Lobos promoted concerts with the collaboration of musicians that came with him from Rio de Janeiro.<sup>57</sup> Besides Villa-Lobos, this week included works by some contemporary French composers – Claude Debussy, Erik Satie,

---

<sup>53</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 22.

<sup>54</sup> Mário de Andrade, *Ensaio sobre a música brasileira* (São Paulo, SP: Livraria Martins Editora, 1972), 70.

<sup>55</sup> Fraser and Béhague, "Andrade, Mário de."

<sup>56</sup> Neves, *Música contemporânea brasileira*, 36.

<sup>57</sup> Ibid.

and Francis Poulenc.<sup>58</sup> The audience was very critical during this period, as such, there was strong opposition to the movement. For nationalist composers, including Lacerda and Guarnieri, this movement was very significant in encouraging their research and use of folk and popular music ideas in their compositions.

### Camargo Guarnieri and His Influence on Lacerda

Camargo Guarnieri (1907-1993) was a Brazilian composer, conductor and teacher. Guarnieri was one of the most influential composers for nationalism, and was very influential on Lacerda's compositional style.

Guarnieri was born in a rural area, and was exposed to folkloric traditions characteristic of his rural community.<sup>59</sup> He started studying music with a local teacher, Virgínio Dias, but they did not get along well. His family moved to São Paulo, where he began taking piano lessons with Ernani Braga and Antonio de Sá Pereira. Later he studied composition with Lamberto Baldi, which was very important for his early musical training.<sup>60</sup> After 1928, Guarnieri and Mário de Andrade became close acquaintances, with Andrade influencing Guarnieri on many of his ideals. Andrade directed him to compose music in a nationalist style, and they would often times meet at Andrade's house to discuss literature, sociology, philosophy, and the arts. Guarnieri considered his meetings with Andrade as being similar to attending lectures at a university.<sup>61</sup>

---

<sup>58</sup> Appleby, *The Music of Brazil*, 91.

<sup>59</sup> Mariz, *História da música no Brasil*, 217.

<sup>60</sup> Gerard Béhague. "Guarnieri, Camargo." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed September 16, 2016, <http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/11904>.

<sup>61</sup> Mariz, *História da música no Brasil*, 218.

Guarnieri was a prolific composer with almost 600 works. He wrote symphonies, string quartets, orchestral pieces for chamber groups and wind instruments, orchestral suites, concerti, and many other chamber and solo works. Guarnieri composed almost 200 songs in different genres for voice and piano. It is important to mention that Guarnieri only used texts in Portuguese, Afro-Brazilian, and Amerindian for his songs.<sup>62</sup> According to Vasco Mariz, Guarnieri was the most prolific Brazilian composer who wrote national *Lieder*. He used many poems from important Brazilian writers, such as Carlos Drummond de Andrade and Manuel Bandeira.<sup>63</sup> Lacerda followed this path, and used many poems from both writers to compose his works for voice and accompaniment.<sup>64</sup>

David Appleby states that Guarnieri's style is "characterized by a sophisticated use of rhythmic patterns common to Brazilian nationalist music and avoidance of direct quotation of folk melodies."<sup>65</sup> In 1938, Guarnieri moved to Paris to study composition and aesthetics with Charles Koechlin and conducting with François Ruhlmann. Following his studies in Paris, Guarnieri began to build an international reputation, and upon his return to Brazil, he received commissions and awards from many nations.<sup>66</sup> In addition, he was frequently asked to be a guest conductor with many European and American orchestras.<sup>67</sup> Being influenced by European traditions, Guarnieri had the characteristic of being organized and adhering to formal integrity in his compositions.<sup>68</sup>

---

<sup>62</sup> Mariz, *História da música no Brasil*, 224.

<sup>63</sup> Ibid., 229.

<sup>64</sup> Barros, "Osvaldo Lacerda, uma vida (1927-2011)," 400.

<sup>65</sup> Appleby, *The Music of Brazil*, 148.

<sup>66</sup> Ibid., 147.

<sup>67</sup> Gerard Béhague, "Guarnieri, Camargo."

<sup>68</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 27.



In 1950, Guarnieri wrote an *Open Letter to the Musicians and Critics of Brazil*. In this letter, Guarnieri expressed his critical position against twelve-tone music being used among young composers in Brazil. Even though Guarnieri was open to modern musical techniques, he believed a composer should master traditional ways of composing before being exposed to the twelve-tone method. He believed that by using the twelve-tone method, composers would not be able to write music that would represent the Brazilian soul, therefore it would be unpopular and anti-national.<sup>69</sup> Lacerda followed this idea of Guarnieri, and in an interview, Lacerda mentioned that he used twelve-tone music in only three of his works, “either as a joke or to protest against the technique.”<sup>70</sup>

One of the greatest influences of Guarnieri on Brazilian music was his collaboration as a teacher. In 1980 in Goiânia, Guarnieri affirmed in an interview: “I am the only musician in Brazil that has a school of composition. Ninety percent of the students do not pay anything. The ones who have talent and cannot pay, do not pay. The ones who have money, pay and pay a lot.”<sup>71</sup> Guarnieri gave composition classes in São Paulo and Goiânia (where he travelled monthly). Besides Osvaldo Lacerda, other well-known composers studied with him, including Marlos Nobre, Aylton Escobar, José Antônio de Almeida Prado, and Sérgio Vasconcellos.<sup>72</sup>

Lacerda studied composition with Guarnieri for ten years (1952-1962). Lacerda followed many of the concepts taught by Guarnieri to compose his works; these concepts will be discussed in the following chapter. In 1993, Lacerda wrote program notes about Camargo Guarnieri for a special concert dedicated to the works of Guarnieri, done by the University of São Paulo

---

<sup>69</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 28.

<sup>70</sup> Ibid.

<sup>71</sup> Mariz, *História da música no Brasil*, 220.

<sup>72</sup> Ibid.

Symphony Orchestra (a professional ensemble maintained by the university). In these program notes, *O Professor Camargo Guarnieri* (The Professor Camargo Guarnieri), Lacerda discussed how Guarnieri gave lessons, affirming that he was lucky to be his student for ten years.

According to Lacerda, Guarnieri had great skills and was demanding as a teacher. From the first lessons, Guarnieri would make "... careful observations and corrections in the melody, rhythm, harmony, counterpoint, instrumentation, and above all, the structure of the work."<sup>73</sup> Lacerda was very grateful that Guarnieri taught him for ten years and never charged anything. He mentioned that "Guarnieri never refused to schedule a lesson, never canceled it and never was late."<sup>74</sup>

According to Lacerda, Guarnieri never forced his students to compose in a nationalist way, but the students who were already interested in Brazilian music joined Guarnieri's composition classes.<sup>75</sup> Lacerda was very thankful to his master Guarnieri, for teaching him the technique to compose, for his professional support, and for their friendship of 40 years.<sup>76</sup>

All in all, Lacerda was highly influenced by his mentor Guarnieri. Lacerda followed Guarnieri's nationalistic ideals, but had his own style for composing. As mentioned previously, Guarnieri had a very organized, formal structure in his compositions; Lacerda not only kept this tradition, but kept the intellectual ideals of Mário de Andrade regarding nationalism. Both Guarnieri and Lacerda used Andrade's research about Brazilian folk and popular music as an inspiration and guide for their compositions. In the next chapter, I will explore the influence of Camargo Guarnieri and Mário de Andrade on Lacerda's compositions.

---

<sup>73</sup> Osvaldo Lacerda. *O Professor Camargo Guarnieri*. Program Notes to *Orquestra Sinfônica da USP*. São Paulo, 1993.

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

## Lacerda's Contribution to Brazilian Nationalism

The movement for musical nationalism started later in Brazil in comparison to Europe and the United States. Heitor Villa-Lobos, Camargo Guarnieri, Osvaldo Lacerda, and others, were very important in establishing a national identity in the Brazilian classical music tradition. In Brazil, nationalism was resisted by the audience, which was highly steeped in European traditions.<sup>77</sup> The *Week of Modern Art* (1922) helped to make nationalism acceptable in the musical scene in Brazil, and Lacerda stayed true to this movement in all of his compositions. Lacerda used musical elements present in Brazilian folk and popular music as an inspiration and basis for his works. His works have a clear formal structure with advanced compositional techniques, and also show musical influences from the styles of Debussy, Guarnieri, and Villa-Lobos.<sup>78</sup>

Lacerda's compositions for the trumpet, whether it be his solo or chamber works, show an advanced knowledge of trumpet technique and Brazilian music. Lacerda explored the possibilities of expression of the trumpet in his works, and showed its ability to perform lyrically and also keep a joyful character. Analyzing and playing Lacerda's music, makes apparent his knowledge about colors and different mutes (especially in his brass quintets) to create the right character for each piece or musical passage.

As Aaron Copland created a very distinctive American style for his compositions,<sup>79</sup> Lacerda too was able to achieve the same ideal in Brazil, contributing significantly to the works for trumpet and chamber music. His compositions for the trumpet (either as solo or chamber

---

<sup>77</sup> Mariz, *História da música no Brasil*, 93.

<sup>78</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 2.

<sup>79</sup> Howard Pollack. "Copland, Aaron." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 18, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/06422>.

music) have been played and recorded in Brazil and overseas. The American Brass Quintet, for instance, performed both of Lacerda's brass quintet pieces. The ABQ met Osvaldo Lacerda in a post-concert reception in São Paulo, and some months later Lacerda sent his brass quintet "Fantasia e Rondo" to them. The Quintet premiered this work at the Inter-American Music Festival in Washington D.C. in 1980. This piece became one of the favorites of the ensemble, and for many years "Rondo" was their most frequently played piece as an encore.<sup>80</sup> In 1990, Lacerda wrote another brass quintet piece, "Quinteto Concertante," which was subsequently recorded by the ABQ on their CD "American Brass Quintet Jewels."<sup>81</sup>

Lacerda was very active in promoting Brazilian music through the musical organizations in which he participated. He organized composition competitions, concerts, and collaborated to include studies of Brazilian music in the organizations in which he was a member.<sup>82</sup>

---

<sup>80</sup> American Brass Quintet. *Jewels*. Summit Records 484, 2006. CD.

<sup>81</sup> Ibid.

<sup>82</sup> Audi. "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 34.

## CHAPTER IV

### LACERDA'S COMPOSITIONAL STYLE AND HIS USE OF NATIONALISTIC AND NON-NATIONALISTIC ELEMENTS

#### **Nationalistic Musical Elements**

Lacerda uses a variety of nationalistic elements in his music, and it is possible to find many of these features in the selected works for this project. Below, I will analyze some of the national traits found in the selected pieces, and musical examples will be provided to illustrate these musical features. As already discussed in Chapter Three, Lacerda was highly influenced by the Brazilian writer and musicologist Mário de Andrade. Lacerda used Andrade's essay about Brazilian music as an inspiration and guide for his works.<sup>83</sup> Many of the musical patterns Andrade found in Brazilian popular and folk music will be discussed in this chapter. These patterns include melody contour, frequent rhythmic patterns, harmony, and texture. By analyzing the selected pieces for this dissertation, it is noticeable that Lacerda alternates his use of Brazilian musical traits throughout his works. Some of the techniques addressed by Mário de Andrade in his books can be found in most of Lacerda's works, while other patterns are used sporadically. In addition, this chapter includes discussions about Lacerda's individual style and other musical features.

---

<sup>83</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 22.

## Descending Melodic Contour

Mário de Andrade observed in his studies about folk and popular music that the Brazilian melodies have a tendency to have a descending melodic contour.<sup>84</sup> Lacerda frequently used this musical feature in his compositions. One of the selected works in which he typically used this musical trait is his “Sonata para Trombeta e Piano” (1996). In the opening measures of this piece, Lacerda writes a descending melodic line (with some *arpeggiations*) from m. 2 to m. 11 – (Example 1).

I - ANDANTINO CON MOTO, QUASI ALLEGRETTO (♩ = 92)

C Tpt

*p, dolce ed amabile*

Pno.

*mp*

com pedal

8

*p*

Example 1 Lacerda. *Sonata para Trombeta e Piano*, *Andantino con moto, quasi allegretto*, mm. 1-11.

<sup>84</sup> Andrade, *Ensaio sobre a Música Brasileira*, 47.

In other passages of the sonata, Lacerda writes in a descending sequence, which can be observed in example 2. In this example, both the piano and trumpet parts contain descending musical lines, with repetition of the musical patterns. Lacerda repeats this musical trait throughout this entire piece.

34

C Tpt.

Pno.

mf

f

sem pedal

38

C Tpt.

Pno.

p

poco f

mp

f

com pedal

Example 2 Lacerda. *Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto*, mm. 34-41.

Descending melodic contour can be found in all selected pieces in this study. His brass quintet, “Quinteto Concertante,” is another great example in which Lacerda uses descending melodic lines frequently. In the fourth movement of this piece, both trumpet parts keep constant patterns of melodic descending lines. In example 3, it is clear how Lacerda favored this musical feature in his works. When the melody reaches the lower register, Lacerda includes an ascending

leap (such as the wide interval from m. 176 to m. 177), creating possibilities to continue with new descending melodic contours.

The image shows a musical score for two Bb Trumpets. The first system (measures 170-179) is marked 'Solo' and features a melodic line in the first trumpet with dynamics *p*, *mf*, and *f*. The second system (measures 180-190) is marked 'rall. poco a poco' and features a melodic line in the first trumpet with dynamics *pp*, *leggiero*, and *ppp*. The second trumpet part provides harmonic support throughout.

Example 3 Lacerda. *Quinteto Concertante*, Rondo, mm. 170-190.

### Rural Thirds (Parallel Thirds)

One common trait used in the polyphony of folk song is the use of *terça caipira*, which literally translates to “country thirds.”<sup>85</sup> Lacerda affirmed in an interview that the style of singing in parallel thirds was frequently used in the rural music of the southeastern states of São Paulo and Minas Gerais.<sup>86</sup>

Lacerda uses this national trait of parallel thirds in many of his works, as can be seen by its frequent use in both his trumpet trio “Três Movimentos,” and in a few passages of his Brass Quintet “Quinteto Concertante.” In example 4, Lacerda writes rural thirds for the first and second trumpet parts; the intervals are comprised of minor and major thirds.

<sup>85</sup> Gerard Béhague, "Brazil," *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed October 1, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/03894>.

<sup>86</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 88.



B♭ Trumpet 1

B♭ Trumpet 2

*p subito*

*p subito*

Example 4 Lacerda. *Três Movimentos, Festivo*, mm. 5-7.

Another good example happens in the second movement of the same piece (Example 5), in which intervals of major and minor thirds are kept parallel between trumpet parts one and two, and among trumpet parts two and three.

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

*p* *pp subito* *pp*

*p* *pp subito* *pp*

*pp subito* *pp*

Example 5 Lacerda. *Três Movimentos, Melancólico*, mm. 19-22.

Rural thirds also appear in the trumpet parts of “Quinteto Concertante” (Example 6).

B♭ Trumpet 1

B♭ Trumpet 2

*quasi rall.*

*f*

Example 6 Lacerda. *Quinteto Concertante, Chôte*, m. 22.

## Frequent Rhythmic Patterns

As previously stated, rhythmic patterns in Brazil were highly influenced by African traditions. The patterns brought by Africans during the slavery period went through many adaptations, and new forms and combinations of rhythmic patterns were created in Brazil.<sup>87</sup> Appleby affirms that there is a preference for duple meter and syncopated patterns by nationalist composers, which reflects most of the rhythms of folk and popular music.<sup>88</sup> According to Gerard Béhague, Mário de Andrade was the first musicologist to call attention to rhythmic elements in Brazilian folk and popular music.<sup>89</sup>

## Syncopation

Reflecting the traits for folk and popular music, much of Lacerda's music is written in a duple meter rhythm. In addition, Lacerda often uses syncopation. Andrade's essay, *Ensaio sobre a música brasileira* (Essay on Brazilian Music), affirms that syncopation was a common rhythmic pattern found in folk and popular music.<sup>90</sup> It is clear that Lacerda uses syncopation patterns throughout all of the pieces discussed, examples of which are shown on the coming pages.

In the first movement of Lacerda's "Sonata para Trombeta e Piano," Lacerda starts the piece with a syncopated motive in the piano part (Example 7), eighth note/quarter note/eighth note (created by the rhythmic alternation in which each note is played). Even though Lacerda writes a dotted quarter note, the eighth notes written at the end of each measure (in the left hand)

---

<sup>87</sup> Appleby, *The Music of Brazil*, 115.

<sup>88</sup> Ibid.

<sup>89</sup> Béhague, *Brazil*.

<sup>90</sup> Andrade, *Ensaio sobre a música brasileira*, 29-39.

create the syncopation pattern. Lacerda repeats the same motive constantly in this movement, which shows his familiarity with the rhythmic patterns present in folk and popular music.

I - ANDANTINO CON MOTO, QUASI ALLEGRETTO (♩ = 92)

C Tpt

*p*, dolce ed amabile

Pno.

\**mp*

com pedal

Example 7 Lacerda. *Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto*, mm. 1-3.

As can be seen in example 8, Lacerda uses the same pattern in the trumpet melody as well, specifically measures 22, 25, and 27:

21

C Tpt

*p*

*mp* *p* *mp* *mp* *pp*

Piano

*mp*

*mf*

Example 8 Lacerda. *Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto*, mm. 21-27.

In addition to the consistent use of syncopated rhythms, it is common in Brazilian music to have the off beats of syncopations accented. In example 9, third movement of Lacerda's

“Sonata para Trombeta e Piano,” one can notice this feature applied to the trumpet line, in conjunction with the consistent repetition of the syncopated pattern:

Example 9 Lacerda. *Sonata para Trombeta e Piano, Vivace*, mm. 1-7.

### Other Frequent Rhythmic Patterns Used by Lacerda

Andrade’s book *Aspectos da Música Brasileira* (Aspects of Brazilian Music) includes many common rhythmic patterns found in folk and popular music. Several of these patterns can be found in Lacerda’s music. One of the rhythms that both Andrade mentions and Lacerda utilizes can be seen below (Example 10).<sup>91</sup>



Example 10 Mário de Andrade. *Aspectos da Música Brasileira, Example of Rhythmic Pattern*, page 87.

Lacerda uses the same rhythmic pattern (as example 10) in the third movement of his “Pequena Suite” for Trumpet and Piano. In example 11, it is clear that Lacerda was aware of this rhythmic pattern, common in folk and popular music.

<sup>91</sup> Mário de Andrade, *Aspectos da Música Brasileira* (São Paulo, SP: Livraria Martins Editora, 1965), 87.



Example 11 Lacerda. *Pequena Suite, Final*, mm. 2-6.

A few measures later (in the same movement), Lacerda repeats this rhythmic pattern in the trumpet part, in addition to a syncopated rhythm in the first beat of m. 19 – see example 12.

13

C Tpt

*p subito*

*p*

Piano

*p*

18

*poco f*

*f*

Example 12 Lacerda. *Pequena Suite, Final*, mm. 13-21.

## Repetition of Fast and Short Notes

Repetition of fast and short notes is very common in Afro-Brazilian music.<sup>92</sup> This musical trait was also discussed by Mário de Andrade in his book *Aspectos da Música Brasileira* (Aspects of Brazilian Music) in which he inserts an example of a rhythmic pattern with repeated sixteenth notes plus one eighth note (Example 13).<sup>93</sup>



Example 13 Mário de Andrade. *Aspectos da Música Brasileira, Example of Rhythmic Pattern*, page 97.

Lacerda uses this national trait regularly in his compositions. The third movement of Lacerda's "Três Movimentos" is a good example in which the composer uses this national tendency frequently – see example 14. In mm. 2-3, for instance, aside from repeating the quick sixteenth notes, Lacerda also repeats the same pitches.

III - ALEGRE  
ALLEGRETTO (♩ = 88-96)

Example 14 Lacerda. *Três Movimentos, Alegre*, mm. 1-7.

<sup>92</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 82.

<sup>93</sup> Andrade, *Aspectos da Música Brasileira*, 97.

3

B♭ Trumpet

*mf* com precisão

B♭ Trumpet

com precisão

*mf*

Later, in the same movement (Example 16), Lacerda writes a constant sixteenth note pattern, in which every pitch repeats twice throughout the excerpt.

156

Bb Tpt

Bb Tpt

162

*f*

*f*

34

## Use of Popular Chant

In Lacerda's duet for trumpet and trombone "IIa. Invenção para Trombeta e Trombone" (Second Invention for Trumpet and Trombone), Lacerda quotes a theme from a chant of the *Candomblé* religion. *Candomblé* is an African-derived religion of Brazil which is common in northeast areas of Brazil.<sup>94</sup> According to Appleby, Brazilian music was strongly influenced by the African and Portuguese cultures.<sup>95</sup> He states that "white performance practices were learned and superimposed on African music."<sup>96</sup>

The *Candomblé* chant used in this duet by Lacerda is called "Exú ana," and it is the only direct quotation found in the selected works for this project. It is noteworthy to mention that it was collected by Camargo Guarnieri (Lacerda's professor) in 1937, in São Salvador, Bahia.<sup>97</sup> Guarnieri became very interested in Afro-Brazilian music during the 1930s, and was influenced by the *Candomblé* to compose one of his choral works, "Egbêgi."<sup>98</sup> The chant "Exú ana" is included in a book published in 1946 by the Cultural Department of São Paulo City.<sup>99</sup> "Exú" is believed to be a messenger between gods and humans.<sup>100</sup>

In example 17, we can see the original theme collected by Guarnieri, which was written in the first page of Lacerda's manuscript of this duet.<sup>101</sup> The dialect used is known as "gege;" Appleby affirms that the Gege group "originated from Dahomey, presently the People's

---

<sup>94</sup> Stephen Selka, "Mediated Authenticity: Tradition, Modernity, and Postmodernity in Brazilian Candomblé." *Nova Religio: The Journal of Alternative and Emergent Religions* 11, no. 1 (2007), 5.

<sup>95</sup> Appleby, *The Music of Brazil*, 105-106.

<sup>96</sup> Ibid., 105.

<sup>97</sup> Osvaldo Lacerda, "IIa. Invenção para Trombeta e Trombone." 1954.

<sup>98</sup> Ibid., 148-150.

<sup>99</sup> Oneyda Alvarenga, *Melodias registradas por meios não-mecânicos* (São Paulo, SP: Discoteca Publica Municipal de São Paulo, 1946).

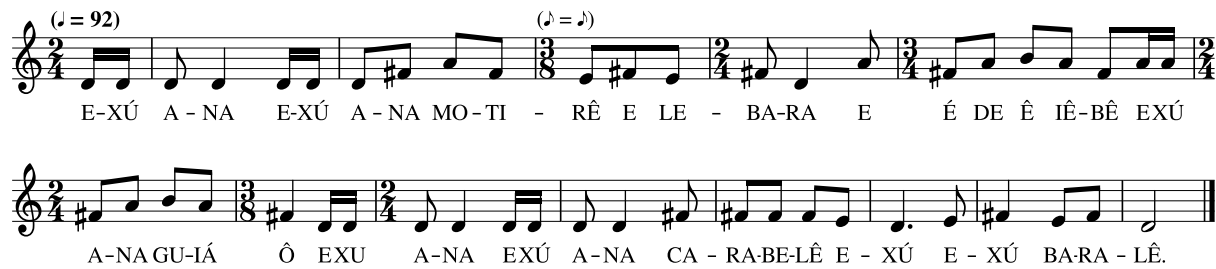
David Appleby, *The Music of Brazil* (Austin, TX: University of Texas Press, 1983), 170.

<sup>100</sup> David Appleby, *The Music of Brazil*, 107.

<sup>101</sup> Lacerda, "IIa. Invenção para Trombeta e Trombone," 1954.



Republic of Benin, and originally spoke a dialect of the Ewe language.”<sup>102</sup> Even though this chant is based in African traditions, the religious ceremonial practices are different in Brazil compared to Africa nowadays.<sup>103</sup> As observed in the example, this chant has a narrow range (D4 to B4), which is a common musical trait used for nationalist composers, including Lacerda.<sup>104</sup>



Example 17 Lacerda. *Ila. Invenção para Trombeta e Trombone, Citation of the Candomblé Chant Collected by Guarnieri.*

### Use of Pentatonic Scale

Besides the use of direct quotation by Lacerda, we can detect that this chant theme is based on the pentatonic scale (see example 17). According to Appleby, Alan P. Merriam examined selected songs by the Gege group, and concluded that all of the musical material collected was based on pentatonic scales.<sup>105</sup> The pentatonic scale used in this chant is comprised of the notes D, E, F-sharp, A, and B. In addition to the use of the pentatonic scale in this duet for trumpet and trombone, Lacerda used this scale significantly in some of his works for chamber and other ensembles.<sup>106</sup>

<sup>102</sup> Appleby, *The Music of Brazil*, 107.

<sup>103</sup> Ibid.

<sup>104</sup> Audi, "Oswaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 55.

<sup>105</sup> Appleby, *The Music of Brazil*, 107.

<sup>106</sup> Audi, "Oswaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 44-51.

### Lacerda's Direct Quotation of the "Exú ana" Theme

In example 18, one can affirm that Lacerda uses the *Candomblé* chant as collected by his mentor Guarnieri to compose this duet. In the first theme played by the trumpet (mm. 1-13), Lacerda transposes the original chant up an interval of a minor sixth, and keeps the same melodic intervallic relation with the original tune. When the trombone starts the chant in m. 12, the theme is transposed by a descending interval of a major sixth in comparison to the original tune. According to Carolina Robertson and Gerard Béhague, the *Candomblé* chants in Brazil follow the rhythmic patterns and improvisational style from the West African tradition, mostly from the religious groups Yoruba and Fon.<sup>107</sup> Appleby states that the percussion accompaniment rhythms for these chants tend to be very complex, frequently using syncopation.<sup>108</sup> As we can observe in example 18, Lacerda only keeps the pentatonic scales in the thematic material (Trumpet: mm. 1-13, and Trombone: mm. 12-25). Also, as soon as the theme is exposed by the trumpet, Lacerda includes a raised fourth (B4) for the trumpet accompaniment (m. 15) in relation to the F pentatonic scale used when the trombone imitates the theme (mm. 12-25). This raised fourth can be associated with the frequent use of the Lydian mode in Lacerda's works, which is commonly adopted among national composers. After m. 17, the accompaniment for the theme is significantly chromatic. For instance, the trumpet accompaniment material in mm. 17-25 uses all twelve notes of the chromatic scale. However, Lacerda keeps the thematic material the same, simply transposing as needed.

---

<sup>107</sup> Carolina Robertson and Gerard Béhague, "Latin America," *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed October 7, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/16072>.

<sup>108</sup> Appleby, *The Music of Brazil*, 107.

FESTIVO ♩ = 100-104

C Trumpet

T

(♩ = ♩)

*f, com precisão*

Tenor Tbn

10

(♩ = ♩)

*f, com precisão*

*legato possibile*

20

In addition, Lacerda uses off-beat accents in contrapuntal passages not containing the thematic material throughout this duet; as an example, see the ending of the piece (Example 19).

Example 19 Lacerda. *Ila. Invenção para Trombeta e Trombone*. mm. 85-87.

### “Northeast” Modes

The Northeast mode (*Modo Nordeste*), receives this name because it is commonly used in northeast areas of Brazil. According to Appleby, this is one of the modes most used in compositions tied to nationalism.<sup>109</sup> The northeast scale is comprised of a synthesis of two modal scales, Lydian and Mixolydian, which in jazz is called the Lydian-mixolydian scale.<sup>110</sup> Therefore, the northeast scale has a raised fourth and lowered seventh when compared to a major scale. Vasco Mariz states that Camargo Guarnieri used the northeast mode regularly in his works for voice and piano.<sup>111</sup> Influenced by his composition mentor, Lacerda uses this scale frequently in his works, and one example is found in the third movement of his “Sonata para Trombeta e Piano” (for trumpet and piano), which is in the key of F major for trumpet in C. In example 20, Lacerda uses this national music feature with raised fourths (B natural) in mm. 133-134 and lowered sevenths (E-flat) in mm. 135-136. The natural E’s in mm. 131-132 are leading tone neighbors to the F. In addition, Lacerda uses the Lydian and Mixolydian modes separately in his

<sup>109</sup> Appleby, *The Music of Brazil*, 115.

<sup>110</sup> Engelke, "Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography," 56.

<sup>111</sup> Mariz, *História da Música do Brasil*, 225.

works; the use of Mixolydian (with a lowered seventh) and Lydian modes (with a raised fourth) can be found in all of the works selected for this project. In most cases in which Lacerda uses the northeast scale in the selected pieces, there are exceptions to his use of sharp fourths and flat sevenths, as he uses both forms of these scale degrees. Therefore, we can hear them as inflected notes in the mode, but we will also hear the natural versions at the same time.



Example 20 Lacerda. *Sonata para Trombeta e Piano*, *Vivace*, mm. 130-137.

### Influences of Brazilian Music and Dancing Style

A significant number of Lacerda's works are influenced by the *Baião* style. *Baião* is a dance and music genre which was developed in the Northeast area of Brazil. The harmony of this style is based on Lydian and Mixolydian modes, as well as the combination of both modes, which generates the Northeast scale.<sup>112</sup> It also maintains a rhythmic characteristic of off-beat accents, and is usually written in a 2/4 time signature. *Baião* is usually performed by a trio in Northeast regions of Brazil, consisting of an accordionist and two percussionists playing triangle and *zabumba* (a flat bass drum).<sup>113</sup> This style was promoted by Luiz Gonzaga (Brazilian singer) in the 1940s, who was known as the King of *Baião*.<sup>114</sup>

<sup>112</sup> Engelke, "Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography," 56.

<sup>113</sup> Ibid., 49.

<sup>114</sup> Maria Gabriela do Nascimento Gimenes, "Osvaldo Lacerda's Sonata for Flute and Piano (1959): A Performance Guide with Historical Background of Brazilian Genres Embolada, Seresta, and Baião" (DMA diss., University of North Texas, 2012), 35.

Lacerda was inclined to use the *Baião* style not only in trumpet works, but in compositions for other instruments.<sup>115</sup> Two prime examples of the *Baião* influence in the works selected for this document are the third movement of “Pequena Suite” and the third movement of Lacerda’s trumpet trio, “Três Movimentos.” The time signature for both pieces is in 2/4.

The third movement of Lacerda’s “Pequena Suite,” “Final,” is in the key of F-major. In example 21, Lacerda uses an F Myxolidian scale, which has a lowered seventh (E-flat) as in the *Baião*. The piano part starts the off-beat accents at the end of m. 6, reflecting the characteristic found in this dancing and musical style. The eighth note accompaniment on the left-hand of the piano (starting in m. 6) imitates the sound of a percussion accompaniment for the *Baião*; for instance, the downbeats can be compared to the sound of a *zabumba*, and the off beats (higher pitches) can be associated with the triangle. In m. 10, the trumpet part has the off-beat accents; it is important to mention that Lacerda really highlighted the importance of the lowered seventh (E-flat) reflecting the *Baião* style in this passage; in m. 11, for instance, he wrote a crescendo on the second eighth note (upbeat) to emphasize the lowered seventh of this mode (E-flat). The trumpet melody in m. 10 is imitated by the piano part in the second beat of that measure; likewise, the lowered sevenths (E-flats) are emphasized by having a crescendo to these pitches, as observed in the right hand of the piano in beat two of m. 11 and beat 1 of m. 13.

---

<sup>115</sup> Gimenes, “Osvaldo Lacerda’s Sonata for Flute and Piano (1959): A Performance Guide with Historical Background of Brazilian Genres Embolada, Seresta, and Baião,” 35.

The image shows a musical score for two instruments: C Tpt (C Trumpet) and Piano. The time signature is 2/4. The score is divided into two systems. The first system covers measures 6 to 9, and the second system covers measures 10 to 13. The C Tpt part has a measure rest in measure 6. The Piano part is marked with 'f' and 'mf marcato'. The score includes various musical notations such as eighth notes, sixteenth notes, and chords.

Example 21 Lacerda. *Pequena Suite, Final*, mm. 6-13.

Similar to the third movement of “Pequena Suite,” the third movement of the trumpet trio, “Alegre,” is also written in the key of F-major. In this movement, Lacerda often uses raised fourths (C-sharps for B-flat trumpet) and lowered sevenths (F for B-flat trumpet). In example 22, Lacerda uses the northeast scale containing both raised fourths and lowered sevenths; he uses other chromatic notes in this passage, but the use of this mode is evident. Similar to the previous example, in this passage Lacerda emphasizes the lowered sevenths by writing a crescendo on these pitches – see the crescendo marking for the first trumpet part in m. 31 (two sixteenth pickup notes into m. 32). This crescendo leads to the lowered seventh (F5 for B-flat trumpet) at the downbeat of m. 32. Even though Lacerda did not write accents in this passage, it can be tied

to the *Baião* style by the way he writes crescendos to emphasize the upbeats – see the crescendo marking in the first trumpet part of measures 31, 32 and 33. Starting in m. 32, trumpets 2 and 3 play eighth notes in off-beats (except m. 35), which imitates the percussion accompaniment common to the *Baião* and creates more “weight” on the upbeats (also common in the *Baião* style).

Example 22 Lacerda. *Três Movimentos, Alegre*, mm. 31-37.

### Non-Nationalistic Elements

As previously mentioned, Lacerda had many cultural influences on his compositional technique, including influences from Europe, Portugal, Africa, and Brazilian folk and popular music. An additional external influence was the great French composer, Claude Debussy. Mário de Andrade was an admirer of Debussy’s harmonic innovations, and mentioned that his harmonies were welcome even in the jazz style.<sup>116</sup> In an interview, Lacerda affirmed that “he finds Debussy’s harmonies “wonderful” and that twentieth-century music rests on the French

<sup>116</sup> Andrade, *Ensaio sobre a Música Brasileira*, 50.



composer's contributions."<sup>117</sup> Accordingly, Lacerda's compositional style is strongly influenced by Debussy.<sup>118</sup>

### The Compositional Influence of Camargo Guarnieri

As previously mentioned, Lacerda received a great deal of influence from his professor Camargo Guarnieri, from whom he was under the guidance as a student for ten years. Lacerda used much of the national traits found in folk and popular music to represent his nationalistic ideals, although his formal and harmonic treatments were greatly influenced by European traditions. Some of Guarnieri's and/or European influences on Lacerda are the lack of key signatures, undefined tonality, and use of extended tertian harmonies. From the selected works chosen for this document, Lacerda's "Sonata para Trombeta e Piano" is the piece that best represents the European influences on Lacerda.

### Lack of Key Signature

According to Carlos Audi, Guarnieri frequently wrote music without a key signature after 1928.<sup>119</sup> Lacerda followed this tradition from his professor, and did not write any key signatures for most of his compositions. In the pieces selected for this document, there are no examples of a piece with a key signature. It is possible to find the tonality and/or tonal center for his music, but for the selected works, he wrote with accidentals for each measure.

---

<sup>117</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 124.

<sup>118</sup> Ibid.

<sup>119</sup> Audi, "Osvaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style," 112.

## Undefined Tonality

After analyzing the selected works, it is noteworthy to mention that most of the works of Lacerda are strongly tonal. However, in his “Sonata para Trombeta e Piano,” Lacerda uses many European influences, resembling the music of Claude Debussy in many passages. Extended tertian harmonies, which will be discussed later, are frequently used in this work. This reflects a dream-like atmosphere similar to Debussy’s music. “Sonata para Trombeta e Piano” has a sense of tonality, however, there is a strong use of chromaticism in this piece which can make it challenging to find a tonal center. Appleby states that Guarnieri’s compositions tended to be less tonal after the 1970s,<sup>120</sup> and this may have influenced Lacerda. His most recent work for this project is his “Sonata para Trombeta e Piano,” written in 1996, which is Lacerda’s most dissonant composition of the selected pieces.

## Use of Minor Second Intervals

Lacerda tends to use dissonant minor seconds throughout his works, which create tonal instability. One of the best examples of minor seconds in Lacerda’s work is found in the first movement of the “Quinteto Concertante.” In example 23, one can see the constant use of minor second intervals for the trumpet parts.

I - CHÓTE (TROMBONE)

Com elegância (♩ = 76)

B♭Tpt 1 *mp, leggiero  
sempre bem ritmado*

B♭Tpt 2 *mp, leggiero  
sempre bem ritmado*

Example 23 Lacerda. *Quinteto Concertante, Chóte*, mm. 1-5.

<sup>120</sup> Appleby, *The Music of Brazil*, 153.

Lacerda uses dissonant minor seconds throughout the first and last movements of “Quinteto Concertante.” In example 24, we can see a passage in which he uses minor seconds from m. 177 to the first beat of m. 179. The dynamic is also intensified at the downbeat of m. 177, which adds more tension to the dissonant minor second intervals.

The image shows a musical score for two parts, BbTpt 1 and BbTpt 2. The notation is in treble clef with a key signature of one flat (Bb). The music consists of five measures. In the first measure, there is a dynamic marking of *f* (forte) with a hairpin crescendo leading into it. The subsequent measures continue with similar dissonant intervals. The final measure has a dynamic marking of *pp, leggiero* (pianissimo, light). The notes are primarily eighth and quarter notes, often beamed together to create the dissonant minor second effect.

Example 24 Lacerda. *Quinteto Concertante, Rondó*, mm. 176-180.

### Extended Tertian Harmonies

Lacerda frequently uses extended tertian harmonies in his “Sonata para Trombeta e Piano” and in some passages of his “Pequena Suite”, demonstrating the rich colors of his harmonization skills. The addition of ninths and elevenths are frequently used for both works cited previously, and there are a few places in which Lacerda uses thirteenth chords. Extended tertian chords are often found in the music of Debussy and Ravel, and are commonly used in jazz styles.<sup>121</sup> Jann Pasler states that “in much of Debussy’s music, as in Impressionist pieces by Delius, Ravel and others, the composer arrests movement on 9th and other added-note chords, not to produce dissonant tension but, as Dukas put it, to ‘make multiple resonances vibrate’.”<sup>122</sup> Brazilian composers, including Lacerda, had strong influences from Impressionist harmonic

<sup>121</sup> Robert Gauldin. *Harmonic practice in tonal music* (New York: W.W. Norton, 1997), 630.

<sup>122</sup> Jann Pasler. "Impressionism." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 22, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/50026>.

language.<sup>123</sup> According to Robert Gauldin, jazz musicians expanded their chordal vocabulary during the twentieth century, and the use of extended tertian harmonies became extensively used in jazz progressions.<sup>124</sup> After the analysis of the selected pieces for this document, it is clear that Lacerda was aware and influenced by the use of extended tertian harmonies by both Impressionist composers and jazz musicians.

At the end of the third movement of Lacerda's "Sonata para Trombeta e Piano," Lacerda uses an extended tertian chord in m. 158 (Example 25). In this measure, Lacerda writes a G major chord with the addition of seventh, ninth, and eleventh intervals above the bass. In addition, it is noteworthy to mention that Lacerda arpeggiates the trumpet melody in m. 158, also exploring thirds in a horizontal manner.

Lacerda maintains tertian connections between the chords from m. 158 through the downbeat of m. 161. In these measures, he writes major chords with added tertian intervals (as observed in example 25). The roots of these chords are based on minor third relationships – G (mm. 158-159), B-flat (m. 160), and D-flat (downbeat of m. 161), also contributing to the linear exploration of thirds.

In the last two measures of this movement (mm. 162-163), Lacerda writes a final F-major chord (the tonality of this movement) with the addition of ninth and eleventh intervals above the root of the chord. The added eleventh (B3) generates a tritone with the root, and a minor second interval with the fifth of the chord, which creates harmonic instability at the end of the piece.

---

<sup>123</sup> Neves, *Música contemporânea brasileira*, 107.

<sup>124</sup> Gauldin, *Harmonic practice in tonal music*, 630.

Example 25 Lacerda. *Sonata para Trombeta e Piano, Vivace*, mm. 157-163.

Another example of extended tertian harmony happens in the second movement of “Pequena Suite”, in which Lacerda includes a dominant thirteenth chord (Example 26). By using an extended stack of thirds, Lacerda enriches the dominant function, creating more tendency tones and adding more tension to the chord. This movement is in the key of D minor, and the fermata over this A major thirteenth chord contributes to the sense of a half cadence, which progresses parsimoniously through the following chords after the interruption.

Example 26 Lacerda. *Pequena Suite, Canção*, mm. 15-17.

All in all, Lacerda uses a variety of styles and nationalistic elements in his music. Many of the frequent patterns found are related to melodic contours, rhythmic patterns, rural thirds, modal scales, and are strongly influenced by folk and dance. Nonetheless, the harmonic and formal tools used by Lacerda follow European traditions, with a considerable influence of Impressionism. As can be seen, Lacerda often uses chromaticism, extended tertian harmonies, and vague tonal centers.

## CHAPTER 5

### INTERPRETATIVE ANALYSIS OF SELECTED WORKS BY OSVALDO LACERDA

#### “Rondino”

As the title of the piece suggests, “Rondino” is a short Rondo. It was composed by Lacerda in 1974, and has an approximate duration of one minute and forty seconds. As Lacerda suggests in the manuscript, this work can be performed as a solo or with optional piano accompaniment. The range is from a concert B-flat<sup>4</sup> to concert B-flat<sup>6</sup>. Even though this work is short, it might be challenging for a young student to include in a performance, as the trumpet part has very few rests.

Lacerda writes *com precisão* (with precision) at the beginning of this piece (Example 27). Therefore, keeping tempo is fundamental for a successful interpretation; the sixteenth notes should not be rushed. At the beginning of the piece, as in most of this work, it is helpful to think about two-bar phrasing, with beats 1 being the stronger beats. On the *tenuto* markings (downbeats of m. 1, m. 3, and m. 5, for instance), it is recommended to have more weight and a sustained approach to the phrase. In addition, it works well to have a strong musical direction towards these stronger beats, adding significantly to the interpretation. Since Lacerda asks for a *forte* dynamic at the beginning, the trumpeter should start beat 2 of m. 5 softer, making the crescendo and decrescendo in the next two measures more effective (similar passages can be found throughout the piece).

ALLEGRO CON BRIO ( $\text{♩} = 126$ )

com precisão

*f* sempre

B♭ Tpt

Piano

Example 27 Lacerda. *Rondino*, mm. 1-9.

In the B section (eighth-note pickup to m. 49), Lacerda writes *sempre in tempo* (always in tempo) and *espressivo dolce* (Example 28). A sweet and warm sound is desirable for this section; moreover, the articulations should be lighter to contrast the opening section. In addition, the trumpet player can play this section slightly slower as a contrast to the opening, but the tempo one chooses should be consistent throughout (as Lacerda indicates in the manuscript).

47

*sempre in tempo*

*p* *espressivo dolce*

B♭ Tpt

Piano

Example 28 Lacerda. *Rondino*, mm. 47-52.



### “IIa. Invenção para Trombeta e Trombone”

“IIa. Invenção para Trombeta e Trombone” (Second Invention for Trumpet and Trombone) was written by Lacerda in 1954 and revised in 1991. This duet was composed for tenor trombone and trumpet in C, and lasts approximately two minutes. As mentioned in Chapter Four, this piece features a folk tune, “Exú ana,” collected by Guarnieri in 1937. Lacerda clearly marks the thematic material in both parts by writing a circled letter “T,” for the beginning of the theme, and a bracket showing its ending.

The tempo marking is “Festivo” (Festive), thus a happy atmosphere is desired. As we can see in example 29, Lacerda asks for a forte dynamic for both the trumpet and trombone at their first entrance; this dynamic should not be approached with forcefulness, but with confidence. Articulations need to have clear attacks, but keep an elegant approach to reflect the festive mood. Rhythmic precision is essential to keep both parts synchronized, since there are a few passages in which the rhythm changes from duple to triple meter (such as measures 3, 7, and 15). The sixteenth notes in this duet need to be kept very precise, since there may be a tendency for younger players to compress this rhythmic figure. Strong subdivision is essential to maintain the tempo and metrical precision.

As expected, when the thematic material is being played by one instrument, the other voice should keep a lower dynamic level; in m. 14, for instance, the dynamic of the trumpet part should be slightly softer in comparison to the trombone. In addition, Lacerda writes a variety of articulations for this piece, hence the interpreters should aim to make a clear distinction between accented notes, tenuto, and legato passages.

FESTIVO ♩ = 100-104

C Trumpet

Tenor Tbn

*f, com precisão*

*f, com precisão*

*legato possibile*

Example 29 Lacerda. *Ila. Invenção para Trombeta e Trombone*. mm. 1-25.

### “Pequena Suite”

Lacerda composed “Pequena Suite” (“Little Suite”) in 1983, and it was originally written for trumpet in C. This work has an approximate duration of five minutes, and is comprised of three movements (I. *Dobrado*, II. *Canção*, and III. *Final*). This Suite is written on a comfortable range for the trumpet (B3 to G5), therefore this work is suitable for younger players. When programing a full trumpet recital, this piece gives an opportunity for the trumpeter to “relax” after performing a demanding concerto or sonata.

## Movement I. *Dobrado*

*Dobrado* is a Brazilian musical term equivalent to a march. As expected in a march, there is a strong repetition of rhythms in this movement. A clear and firm articulation is required to have a convincing stylistic performance. Even though there are many short staccato notes, the trumpet player needs to focus on longer phrase structures. As observed in example 30, Lacerda has a variety of articulations throughout this movement. The accents need to be brought out of the texture.

I - "DOBRADO"  
TEMPO DE MARCHA (♩ = 126)

The musical score for Movement I, "Dobrado", measures 1-10. The score is for Trumpet (Tpt) and Piano (Pno). The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked "TEMPO DE MARCHA (♩ = 126)". The piano part includes the instruction "sem pedal". The trumpet part has a "mf" dynamic marking. The piano part has a "mf" dynamic marking. The score shows a variety of articulations, including staccato notes and slurs. The piano part features a repeating rhythmic pattern in the left hand and a more melodic line in the right hand. The trumpet part has a melodic line with staccato notes and slurs.

Example 30 Lacerda. *Pequena Suite, Dobrado*, mm. 1-10.

Later, Lacerda includes some variety in the articulation (Example 31), adding some tenuto articulations. Hence, it is essential to observe all of Lacerda's markings in this passage. It

is necessary to make a clear difference between staccato and tenuto indications. The staccatos should have a clean and defined articulation, and the tenutos need to be fully sustained in length.

Example 31 Lacerda. *Pequena Suite, Dobrado*, mm. 102-107.

## Movement II. *Canção*

*Canção* in Portuguese literally means “song”. This movement is a very expressive and lyrical song. In contrast to the first movement, in which a forward rhythmic motion was necessary, this movement can have more fluctuations in tempo. These variations should be managed with taste, always keeping a balance within the phrase. A warm and sweet sound is desirable for this movement, and the trumpeter is encouraged to use a tasteful vibrato to add a full and rich color to the tone quality. In bar 2 (Example 32), the trumpet player can add vibrato on the quarter note A4, starting with a slower vibrato and then making it quicker as it gets closer to the next measure. Using our vibrato in this manner will add a nice color to the sound and add more expressiveness to the music. Even though Lacerda’s marking is *piano, espressivo* (bar 2), the trumpet player can add some additional dynamic contrasts to the melodic line. Having a strong sense of forward motion is crucial to make this movement very expressive. As an interpretative suggestion, the trumpet player can add a slight crescendo in m. 2, starting on the

quarter note A4, with a small decrescendo on the first two notes of bar 3; next, he/she could add a small crescendo at the end of the third beat in m. 3 to the downbeat of the next measure, and a slight decrescendo would follow; these ideas for the shaping of phrases can be kept for the entire movement. The combinations of vibrato and forward motion will add significantly to the musical expression in this work; indeed, these suggestions should be used in a tasteful manner, and it cannot be overdone.

II - "CANÇÃO"  
MODERADO (♩ = 92)

C Tpt *p, espressivo*

Piano *mf* *mp, mas sonoro*

5

Example 32 Lacerda. *Pequena Suite, Canção*, mm. 1-6.

### Movement III. *Final*

This movement is very graceful and light, with a humorous character. Similar to the first movement of this work, the piano part keeps a constant rhythmic motion throughout. Therefore, for a successful performance, the trumpeter needs to keep the rhythms precise and moving forward. The articulation should be light with a clear front. Single tonguing should work well for the sixteenth notes (starting in bar 2), but if the performer has some difficulty in keeping a light

articulation for the tempo suggested by Lacerda (quarter note = 120), double tonguing would be a reasonable option (Example 33). Direction in the melodic line is essential for providing a nice shape to the musical phrases. As expected, the downbeats of these opening measures should be the stronger ones, thus the trumpet player needs to be careful not to play the sixteenth notes louder than the eighth notes. It is recommended that the trumpeter make a small crescendo from m. 2 to the first eighth note of m. 3; next, in bar 3 the trumpet player can start the sixteenth notes on beat 1 a little softer, having room to make a slight crescendo to the next measure. This process can be repeated in m. 5, and in m. 6 the trumpeter should make a decrescendo to allow the piano melody to be the leading voice.

III- FINAL  
CON MOTO (♩ = 120)

C Tpt

Pno

Example 33 Lacerda. *Pequena Suite, Final*, mm. 1-6.

As this movement is influenced by the *Baião*, a Brazilian dance and musical style already discussed in Chapter Four, Lacerda includes some off-beat accents (Example 34) starting at bar 10, reflecting the influence of the *Baião*. To better understand this style, trumpet players should research videos on the internet showing how the *Baião* dance is performed. Generally, the off-beats of the music are accented by body movements. By having a picture of the dance in mind, the interpreter should be able to make a convincing and stylistic musical interpretation. The accents should be brought out of the musical line while maintaining a graceful mood. In m. 14,

Lacerda writes a contrasting section with a *piano subito* dynamic. In this passage, the tenuto notes should be fully sustained in length. As common to the interpretation of syncopated rhythms for Brazilian music, the eighth note of the sixteenth/eighth/sixteenth figure should be played shorter<sup>125</sup> (first beat of m.19). Composers usually do not notate a staccato over these notes, but it is expected that the performer is aware of this stylistic tendency.

10

C Tpt

*mf*

*p subito*

Pno

*mf marcato*

*p*

16

*p*

*poco f*

Example 34 Lacerda. *Pequena Suite, Final*, mm. 10-21.

<sup>125</sup> Engelke, "Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography," 53.

## “Três Movimentos” for Trumpet Trio

“Três Movimentos” was written by Lacerda in 1990, and was originally written for three B-Flat trumpets. It is comprised of three short movements (I. *Festivo*, II. *Melancólico*, and III. *Alegre*), with an approximate duration of five minutes and fifteen seconds. There is a great variety of styles in this piece, and it is a significant work for trumpeters to get exposed to some of the musical traits of Brazilian nationalism.

### Movement I. *Festivo*

*Festivo* literally means festive. For an effective performance, the trumpeters should strive for good intonation within the ensemble, matching articulations, tone quality, and style. The opening of this movement (Example 35) is written in a fanfare style. The first trumpet player should decay slightly on the half notes in m. 2, m. 4, and m. 9, allowing the lower parts to be the prominent voice for these measures. For an efficient piano subito in m. 5, the trumpeters should drive from the beginning to the eighth-note downbeat of m. 5. It is recommended to have a little space after the downbeat (eighth-note) of m. 5, releasing together to allow for the immediate dynamic contrast. Also, it is essential to find a good balance with the group; the lower part (trumpet III) should play louder to provide support to the upper voices.

**I - FESTIVO**  
ALLEGRO MODERATO (♩ = 100)

B♭ Tpt I  
B♭ Tpt II  
B♭ Tpt III

*f* *p subito* *f* *p subito* *f* *p subito*

Example 35 Lacerda. *Três Movimentos*, *Festivo*, mm. 1-10.





Example 35 Continued.

In example 36, it is important to play the downbeats stronger than the upper notes. It is very common for younger trumpet players to play louder in the upper register, but through efficient air flow on the lower notes, the student will be able to get the desired result in the upper register.

44 CODA

B $\flat$  Tpt I

B $\flat$  Tpt II

B $\flat$  Tpt III

*f* *f* *f*

*rall.* *rall.* *rall.*

*allargando*

*p* *f* *p* *f* *p* *f*

Example 36 Lacerda. *Três Movimentos, Festivo*, mm. 44-50.

## Movement II. *Melancólico*

*Melancólico* literally means melancholic. The mood of this movement contrasts greatly with the first movement. Lacerda wrote it mostly in the dynamics of piano or pianissimo, which

will help achieve the desired character. As one can observe in example 37, Lacerda wrote most of this movement using slurs to connect the phrases. An expressive, *dolce*, and cantabile tone is essential to achieve the sad mood appropriate for this piece. It is recommended that the performers shape the phrases with an illusion of freedom, while adhering to the rhythmic structures written by Lacerda. Trumpet players should take time at the ends of phrases, for example, beats three and four of m. 4. When taking time, it is important to keep all the rhythmic relations between the three voices. The tone quality should be even from lower to higher registers, and all the slurred phrases should be played as connected and smooth as possible.

**II - MELANCÓLICO**  
ANDANTE (♩ = 76-80)

Example 37 Lacerda. *Três Movimentos, Melancólico*, mm. 1-4.

In the musical passages with wide dynamic contrasts (Example 38), it is crucial to keep a warm sound in all of the dynamics, reflecting the melancholic character of this movement. In m. 7 and m. 8, the performers should keep a *dolce* and warm tone quality as the phrase gets louder. Even though m. 8 is not slurred, it is suggested that the performers give the passage a lyrical character, using a gentle articulation and keeping the length of the descending notes (trumpet I) very sustained.

Example 38 Lacerda. *Três Movimentos, Melancólico*, mm. 7-9.

Example 38 Lacerda. *Três Movimentos, Melancólico*, mm. 7-9.

At the end of this movement, (Example 39), it is necessary for the trumpet players to keep the air support moving until the end of the last note. By keeping the air moving, the tone color will remain stable, allowing the performers to maintain the same tone quality. This interpretative approach will help keep the desolate mood for this movement.

Example 39 Lacerda. *Três Movimentos, Melancólico*, mm. 31-34.

Example 39 Lacerda. *Três Movimentos, Melancólico*, mm. 31-34.

### Movement III. *Alegre*

*Alegre* literally means joyful or happy. This is a fun and short movement that is influenced by the *Baião* style. As common in the *Baião* style, there are many repeated notes throughout this last movement. In example 40, it is crucial to maintain forward direction with these repeated notes and patterns. At the first measure, the three eighth notes should lead to bar 2, while the downbeats of m. 2 through m. 5 should be naturally emphasized. In m. 2 for example, the first trumpet part can create a nice shape to the passage by making a slight crescendo on the last three sixteenth-notes towards the next measure; this phrasing suggestion can also be applied to m. 3 and m. 4. In addition, this example should lead from m. 1 to m. 5. These musical suggestions will help to keep the movement interesting and give it a joyful character. Lacerda wrote at the beginning *com leveza*, which means to be played lightly. As in the *Baião* dance style, body movements are not abrupt; thus, a gentle and clean articulation will be ideal for this movement. Similar to the suggestion for the last movement of “Pequena Suite,” the performers should understand the *Baião* dance style to perform this movement with an appropriate character.

III - ALEGRE  
ALLEGRETTO (♩ = 88-96)

The musical score is for three Bb Trumpets in 2/4 time, measures 1-5. The tempo is ALLEGRETTO (♩ = 88-96). The first measure (m. 1) has a dynamic of *mf* and the instruction *com leveza*. The second measure (m. 2) has a dynamic of *mf* and the instruction *com leveza*. The third measure (m. 3) has a dynamic of *mf* and the instruction *com leveza*. The fourth measure (m. 4) has a dynamic of *mf* and the instruction *com leveza*. The fifth measure (m. 5) has a dynamic of *mf* and the instruction *com leveza*. The score shows a melodic line for the first trumpet and a rhythmic accompaniment for the second and third trumpets.

Example 40 Lacerda. *Três Movimentos, Alegre*, mm. 1-5.

In example 41, it is recommended that the first trumpet part decay the dynamic on the second beats of each measure to allow trumpets 2 and 3 to continue the musical phrase. It is essential to match articulation and style throughout the alternating sixteenth-notes. Furthermore, it is suggested that the performers do a slight crescendo in beats one and two of m. 52, creating a nice contrast to the small Coda that follows.

Example 41 Lacerda. *Três Movimentos, Alegre*, mm. 49-52.

At the end of the movement (Example 42), the eighth-notes from m. 53 (trumpet 1) should lead into the following bar. In addition, since this is a *tranquillo* (calm) passage, the trumpeter can have some flexibility in tempo, starting slower and doing a slight *accelerando* to the next bar. The three sixteenth pickup notes in m. 55 should lead into the downbeat of m. 56. Finally, since the last note is a G4 in unison, it is recommended that the performers have a strong ending while maintaining good intonation and tone quality.

triquillo      poco rall.      a tempo subito

B♭ Tpt

triquillo      poco rall.      a tempo subito

B♭ Tpt

triquillo      poco rall.      a tempo subito

B♭ Tpt

*p*      *p*      *f*      *f*

Example 42 Lacerda. *Três Movimentos, Alegre*, 53-56.

### “Quinteto Concertante” for Brass Quintet

“Quinteto Concertante” was written by Lacerda in 1990. This brass quintet piece is comprised of four movements (I. *Chóte*, II. *Scherzo*, III. *Seresta*, IV. *Rondó*), with a duration of approximately twelve minutes. This piece is interesting because each movement features a different instrument as a soloist; movement IV features both of the trumpets. One of the best recordings available for this work was made by the American Brass Quintet in 2006. The outstanding musicians of this ensemble were able to capture the essence of the Brazilian musical style for each movement. Interpretative suggestions for this brass quintet piece will be directed predominantly to the trumpet parts.

### Movement I. *Chóte* (Trombone)

Movement I, *Chóte*, features the trombone as a soloist. *Chóte* or *Xote* dance was influenced by the German *Schottische*, which is a round dance, similar to a polka, but slower. This dance was influenced by the Brazilian *Forró* dance in the nineteenth century.<sup>126</sup>

Lacerda includes an explanation on the first page of the manuscript – “O asterico \* mostra o final de um Solo.”<sup>127</sup>, which means: the asterisk \* shows the end of a Solo. Hence, Lacerda notates where the solo begins for each part (by writing “Solo”) and where it ends (\*). This helps the performers to understand where they can be the predominant voice, or the accompaniment. Example 43 shows that the trombone starts the solo at m. 3. Even though the accompaniment parts have a dynamic of mezzo piano in mm. 1-2, it is suggested that the ensemble play these two measures a little louder. In m. 3, the ensemble should drop the dynamic to mezzo piano, and adjust the dynamics according to the trombone solo. This will allow the trombone player to start the solo in a comfortable dynamic, and bring prominence to the trombone soloist. Lacerda writes *leggero* and *sempre bem ritmado* (with precise rhythm) in each part, hence, the rhythms should be very precise and with a light character. At the beginning, it is recommended for the accompaniment parts to play with a crisp articulation while maintaining light character.

---

<sup>126</sup> Michael Tilmouth and Andrew Lamb. "Schottische." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed September 26, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/25066>.

<sup>127</sup> Osvaldo Lacerda. "Quinteto Concertante." 1990.

# Quinteto Concertante

## I - CHÓTE (TROMBONE)

Oswaldo Lacerda

*Com elegância (♩ = 76)*

B♭ Tpt 1 *mp, leggiero sempre bem ritmado*

B♭ Tpt 2 *mp, leggiero sempre bem ritmado*

Horn *mp, leggiero sempre bem ritmado*

Trombone *SOLO sempre bem ritmado*  
*mf*

Tuba *mp, leggiero sempre bem ritmado*

Example 43 Lacerda. *Quinteto Concertante, Chóte*, mm. 1-5.

In mm. 21-22 (Example 44), the first trumpet has the melody and should maintain a legato articulation. It is necessary to keep the same light feeling when the dynamic gets to forte in m. 22, and it is important for both trumpets to keep a gentle articulation and sustained sound in the descending line in m. 22.

B♭ Tpt 1 *Solo*  
*p*  
*f*  
*quasi rall.* \* *a tempo*  
*p*

B♭ Tpt 2 *p*  
*p<sub>sub.</sub>*  
*f*  
*quasi rall.*  
*a tempo*  
*p*

Horn *p*  
*p<sub>sub.</sub>*  
*f*  
*quasi rall.*  
*a tempo*  
*p*

Trombone \* *a tempo*  
*mp*

Tuba *p*  
*f*  
*quasi rall.*  
*a tempo*  
*p*

Example 44 Lacerda. *Quinteto Concertante, Chóte*, mm. 20-23.



From m. 44 to m. 53 (Example 45), the first trumpet has a more substantial solo. The principal trumpet should start the melody slower in m. 44, and then crescendo in conjunction with a slight accelerando towards m. 45, finally slowing in m. 45. In addition, the articulations should be well connected and light. In m. 46, the first trumpet should bring out the melody, and play a little louder than mezzo forte if necessary. Additionally, it is suggested that the trumpet player play with a light but decisive articulation.

43

quasi rit. SOLO a tempo

poco rall. a tempo

quasi rit. a tempo

poco rall. a tempo

quasi rit. a tempo

poco rall. a tempo

quasi rit. a tempo

poco rall. a tempo

quasi rit. a tempo

poco rall. a tempo

49

mf

Solo

Example 45 Lacerda. *Quinteto Concertante*, Chóie, mm. 43-53.

Finally, it is suggested for the ensemble to do a slight decrescendo in mm. 63-64 (Example 46), establishing the change of mood in mm. 65-66. These two measures should be played with a gentle articulation and very sustained, and all the parts should play with a strong and decisive articulation in the last two measures of the movement. In m. 68, the eighth-notes should be very broad, with extra weight given to the eighth-note on beat 2 of the tuba.

The musical score for Example 46, measures 63-68, is written for five parts: B♭ Tpt 1, B♭ Tpt 2, Horn, Tbn, and Tuba. The key signature is one flat (B♭). The score begins at measure 63. In measures 63 and 64, all parts play a half note, with dynamics marked *pp* (pianissimo). In measure 65, the tempo changes to *poco rall.* (poco rallentando). In measure 66, the tempo changes to *a tempo*. In measure 67, the Horn plays a solo, marked *f, sub. e deciso* (forte, subito e deciso). In measure 68, the Horn plays a solo, marked *f, sub. e deciso* (forte, subito e deciso). The Tuba plays a half note in measure 68, marked *f, sub. e deciso* (forte, subito e deciso).

Example 46 Lacerda. *Quinteto Concertante*, *Chôte*, mm. 63-68.

## Movement II. *Scherzo* (Horn)

Movement II, *Scherzo*, features the horn as soloist. As the title suggests, this movement has a “joking” and comical character. Similar to the first movement, this work has two measures of introduction; therefore, the accompaniment should be played louder at these two opening measures. This short two-measure introduction is applied to movements three and four as well, thus the same suggestion should be applied. As observed in example 47, the trumpets start this movement with alternating eighth notes; thus, it is crucial that the performers keep this rhythmic

figure precise. Maintaining eighth-note subdivision will ensure rhythmic stability. The downbeats should be the stronger eighth notes, and once the horn solo enters (m. 3), the accompaniment parts should be played softer. It is important to keep a nice melodic contour to the musical lines, and the opening triplets of the horn solo should lead into the dotted quarter-note. The small interventions to the solo in the trumpet parts, such as m. 5, should be brought out of the musical texture, reflecting the comical character of this movement.

## II - SCHERZO (TROMPA)

Allegro Vivace (♩ = 112-116)

B♭ Tpt 1  
*p (ou mp)*

B♭ Tpt 2  
*p (ou mp)*

Horn  
Solo  
*mf*

Tbn

Tuba

Example 47 Lacerda. *Quinteto Concertante*, Scherzo, mm. 1-6.

There is a change of character starting in m. 56, *Poco Meno Mosso*. In m. 67, the first trumpet part has a solo until m. 75 (see example 48). Lacerda asks for a *religioso* (religious) character for this section, therefore, it should be played very broadly and sustained, with a warm tone quality and gentle articulation.

Example 48 Lacerda. *Quinteto Concertante*, Scherzo, mm. 67-75.

### Movement III. *Seresta* (Tuba)

*Seresta* is a musical composition reflecting a serenade, and features the tuba as the soloist. The tuba, with its warm and rich tone quality, represents well the style and mood desired for this movement. As seen in example 49, mutes are required for trumpets and trombone. Ideally, to get a uniform color in the ensemble, it is suggested to use the same mutes for trumpets and trombone. It is essential to choose a mute that keeps a warm tone quality, good intonation, and permits a large variety of dynamic contrasts.

To maintain the serenade style, it is fundamental for the ensemble to use very soft articulations. For the opening notes (trumpets and trombone) it is suggested to think about a very gentle articulation, in such a way that almost no consonant is heard. The performers need to have healthy and steady air support to achieve the right color and core in the sound to blend their sounds.

It is recommended that the tuba utilize a very free approach, using rubato as a musical device to make the movement reflect the freedom and character of a serenade. In m. 3 and m. 4, the ensemble can push the tempo back (slightly) in beats 3 and 4; later, in m. 5 the performer can do a slight accelerando to the downbeat of m. 6, and then a slight ritardando in m. 6 to m. 7. These fluctuations in the tempo need to be gentle and respect the rhythmic framework. Most importantly, all the performers need to move together. The tubist is encouraged to use vibrato to achieve an expressive quality.

### III - SERESTA (TUBA)

**Andante non troppo lento** (♩ = 80)

The musical score for the Tuba part of 'III - SERESTA (TUBA)' is shown below. The tempo is 'Andante non troppo lento' (♩ = 80). The score is for a 4/4 time signature and spans 7 measures. The Tuba part begins in measure 3 with a 'SOLO' marking and 'cantabile' instruction. The score includes parts for Bb Tpt 1, Bb Tpt 2, Horn, and Tbn. Dynamics include mp, p, and ten. (tender). The Tuba part features a melodic line with vibrato and a 'cantabile' instruction.

Example 49 Lacerda. *Quinteto Concertante, Seresta*, mm. 1-7.

### Movement IV. *Rondó* (Trumpets)

*Rondó* features both trumpet players as soloists, and presents a light and joyful character. As with the previous movements, the ensemble has a two-measure introduction, which can be played at a louder dynamic. In m. 3, the principal trumpet introduces the main rhythmic motif for

this movement (Example 50). Since the tempo of this movement is fast and lively (*Vivace*), it is suggested for both trumpet players to double tongue the opening sixteenth rhythmic figure (which will be frequently used in this movement); clarity in the articulation is crucial to a successful performance. Both trumpet players should play the downbeats of the beginning of each two measures a little stronger. In addition, both parts should be treated as one melody, where the performers will need to match their dynamics, articulation, tone quality, and style. The repeated sixteenth-notes (mm. 2-7) should have a clean and precise articulation, and it is crucial to not compress this sixteenth-note motif. Trumpets trade off the melody in each beat starting in m. 11; these sixteenth notes (see example 50) should be very connected and smooth, ensuring one melody with the alternating trumpet parts.

#### IV - RONDO (TROMBETAS)

**Vivace** (♩ = 132-144)

**A**

B♭ Tpt 1

B♭ Tpt 2

Horn

Tbn

Tuba

*mf* com precisão

*mf*

*mf*

Example 50 Lacerda. *Quinteto Concertante, Rondo*, mm. 1-12.

Example 50 Continued.

Starting in m. 111 (Example 51), both trumpets are asked to play muted. It is recommended to use a metal straight mute for this passage, which will allow the trumpeters to have a crisp and light articulation throughout. Starting in mm. 118-119, both trumpet players play the same rhythmic pattern, and need to pay careful attention to matching note lengths, articulation and style.

Example 51 Lacerda. *Quinteto Concertante*, Rondo, mm. 110-119.

At the Coda section of this movement, Lacerda writes a cadenza for both trumpet parts, from mm. 191-203. As expected in a cadenza, flexibility of tempo should be used for this section. In m. 200 (Example 52), for instance, it is recommended that the trumpet players start a little slower than the *Tempo I*, which will create a wider tempo contrast when making the accelerando starting in m. 201.

Example 52 is a musical score excerpt from Lacerda's *Quinteto Concertante, Rondo*, measures 196-203. It features five staves: Bb Tpt 1, Bb Tpt 2, Horn, Tbn, and Tuba. The key signature has two flats (Bb and Eb), and the time signature is 2/4. Measures 196-200 are marked 'Tempo I a tempo'. In measure 201, the tempo changes to 'accel. poco a poco'. Dynamic markings include *pp* (pianissimo) in measures 196-200 and *f* (forte) in measure 203. The trumpet parts have a cadenza in measures 196-200, while the other instruments play a steady accompaniment.

Example 52 Lacerda. *Quinteto Concertante, Rondo*, mm. 196-203.

Finally, to close this movement, it is suggested to play the last eighth note strong with full length (Example 53). In the crescendo in mm. 210-211, the performers should keep the dynamic increasing uniformly towards the last measure, and the last eighth-note should be played stronger for a rousing conclusion.

Example 53 is a musical score excerpt from Lacerda's *Quinteto Concertante, Rondo*, measures 210-212. It features the same five staves as Example 52. The key signature has two flats, and the time signature is 2/4. Measures 210-211 are marked 'allargando molto' (ritardando). Dynamic markings include *pp* (pianissimo) in measure 210 and *ff* (fortissimo) in measure 212. The score shows a crescendo in dynamics from measure 210 to 212, with the final eighth note in measure 212 being played strongly for a rousing conclusion.

Example 53 Lacerda. *Quinteto Concertante, Rondo*, mm. 210-212.



### “Sonata para Trombeta e Piano”

Lacerda’s Sonata for trumpet and piano was written in 1996. It was originally written for trumpet in C, and has an approximate duration of ten minutes and forty seconds. Comprised of three movements (I. *Andantino con moto, quasi allegretto*, II. *Andante*, and III. *Vivace*), this is one of Lacerda’s most substantial works for trumpet. There is a great variety of styles and character changes throughout this work, and Lacerda uses both Brazilian and European influences. As a characteristic of his compositional style, Lacerda clearly notates all the dynamic and style changes throughout this piece. However, Lacerda includes a suggestion at the bottom page of the first movement: “The dynamic markings for the piano are relative, that is, it should match the trumpet dynamics.”<sup>128</sup> Therefore, Lacerda clarifies that dynamics are only a recommendation, giving some freedom for the musicians to make their own decisions regarding dynamics and balance. As is the case in most sonatas, the piano and trumpet parts are equally important in this work.

Besides Brazilian influence, this work has an Impressionistic character, with musical passages similar to the styles of Maurice Ravel and Claude Debussy. Therefore, the trumpet player should be encouraged to interpret the music with freedom in the tempo, using extensive *rubato* as a tool for expression. Fernando Dissenha, one of the foremost classical trumpet players in Brazil, has recorded this piece on his CD *Carambola*<sup>129</sup> (released in 2003), and this recording is a nice reference for the performance of this work.

---

<sup>128</sup> Osvaldo Lacerda. “Sonata para Trombeta e Piano.” 1996.

<sup>129</sup> Fernando Dissenha. *Carambola*. Sonopress AA0001000, 2003. CD.

Movement I. *Andantino con moto, quasi allegretto*

At the beginning of the trumpet part (Example 54), Lacerda writes a *piano* dynamic and notates *dolce ed amabile* (sweet and lovable). Hence, the trumpet player should play this passage with a warm sound, keeping the character as tender as possible. Also, the shape of the phrasing of this passage, and throughout this work, is of utmost importance. The trumpet melody in example 54 is a four bar phrase, with an arch like characteristic. As a performance suggestion, the trumpet part from m. 2 should lead (with a very slight *crescendo*) to the downbeat of m. 4; the two pick-up eighth notes (second beat of m. 4) should lead to the downbeat of m. 5, and then a slight *decrescendo* would follow. As suggested by Lacerda, there is a *crescendo* in m. 7, which continues until the *decrescendo* written at mm. 10-11. Again, Lacerda is very detailed with his dynamic markings, but the trumpet player should be able to shape the phrases to make the interpretation as musical as possible.

I - ANDANTINO CON MOTO, QUASI ALLEGRETTO ( $\text{♩} = 92$ )

C Tpt

*p, dolce ed amabile*

Pno.

*mp*

com pedal

8

*p*

*mp*

3

Example 54 Lacerda. *Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto*, mm. 1-13.

This concept of expressive phrasing should be maintained throughout the first three sections of this movement (mm. 1-76). The character of this section is very lyrical, therefore, it should be played with a gentle articulation, with a sweet and singing tone quality. When we reach mm. 64, Lacerda writes a slower, softer, and calmer section. Some tempo fluctuations can be used from mm. 64-76 (Example 55), but it needs to be consistent with the rhythmic notation. As seen in the musical example, there is a dialogue between the piano and trumpet parts. One of the possible tempo changes occurs in mm. 71-76, in which the piano closes the third section of this movement. For instance, the pianist could do a slight *accelerando* in mm. 73-74 and push the tempo back gradually in the next two measures (mm. 75-76).

64 Ancora meno mosso, tranquillo (♩ = 63)

Tpt

Pno

71

*p. cantabile*

Example 55 Lacerda. *Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto*, mm. 64-76.

In m. 77, a fugue begins with the piano playing the melody in the left hand, maintaining the same tempo as the beginning of the movement. It is important to mention that Lacerda clearly marks where the subject (theme) of the fugue is, alternating between the trumpet and piano parts. He writes a circled letter “T” in the score to highlight the theme; he does this in other pieces as well to show where the thematic material is. As it can be seen in example 56, Lacerda writes staccatos for the trumpet and piano parts. As expected, these notes should be played shorter, with a light feeling avoiding a harsh articulation. It is crucial to keep the rhythm precise in this section, since there may be a tendency for younger students to rush on the sixteenth notes. In addition, the thematic material should always be the prominent part, therefore, the trumpet player must adjust accordingly when the piano has the theme.

77 TEMPO PRIMO (♩ = 92)

Tpt

FUGATO \*

Pno. *mp* *mp*

84

\* Salientar sempre o tema, marcado: T---|

Example 56 Lacerda. *Sonata para Trombeta e Piano, Andantino con moto, quasi allegretto*, mm. 77-87.

## Movement II. *Andante*

This movement is written in ternary form. It starts in the key of C minor and displays a somewhat introspective character. In this movement, the trumpet player should use a variety of colors in the sound to create the right character. For instance, the use of vibrato is encouraged for this movement. The vibrato can be slower on the lower notes and can be intensified (faster) as dynamics get louder; using vibrato in this way will help to find the appropriate tone to reflect the introspective mood. In addition, the use of rubato helps to make this movement more interesting musically. Taking time at the end of phrases is encouraged as long as both the trumpeter and pianist are together.

Most of this movement is written in a soft dynamic as can be seen in example 57, where Lacerda starts the trumpet solo in a *piano* dynamic. A soft consonant articulation is ideal for this movement, and a sustained and warm sound will help to achieve the desired mood. Two places in which a gradual pull back in tempo would add significantly to the interpretation are beats 1 through 3 in m. 4 and beats 2 through 4 in m. 8; after pulling back, it is recommended to push the tempo gradually forward. As mentioned previously, these tempo fluctuations should be gradual, and it is recommended to think about the subdivision of the rhythm, in which an eighth-note subdivision would function well for both examples. The subdivision will help to unify the ideas of both performers and make the note values consistent with the composer's intentions.

II - ANDANTE ( $\text{♩} = 76$ )

Tpt

Pno

7

Example 57 Lacerta. *Sonata para Trombeta e Piano, Andante*, mm. 1-9.

### Movement III. *Vivace*

The final movement is very lively with a fun style. It is the shortest of the three movements in this Sonata, and lasts about two minutes and thirty seconds. As seen in example 58, Lacerta keeps a rhythmic accompaniment for the piano part using a series of alternating eighth notes. This should help the trumpet player keep the syncopations steady and precise (starting in m. 3). The upbeat notes with accents should stick out of the texture, but within the idea of creating a musical line throughout the movement. Clarity in articulation and rhythmic precision are crucial for a successful performance of this movement. In mm. 7-9 the trumpet player should keep a standard procedure of accentuation, in which the downbeats would be

slightly stronger. There may be a tendency to rush the sixteenth notes in these measures, thus it is important to keep the subdivision of the piano part in mind (eighth notes) to maintain solid time.

III - VIVACE (♩ = 138)

Tpt

Pno

*mf*

*f subito*

sem pedal

Example 58 Lacerda. *Sonata para Trombeta e Piano, Vivace*, mm. 1-9.

There is a change of style in the B section (mm. 35-67), in which Lacerda writes *leggiero*. At the beginning of this section (Example 59), the texture gets lighter, and the trumpet player should use gentle articulation. Dynamic markings are very specific in this section, thus it is imperative that the performer adheres to Lacerda's ideas. A contrast of tone color would be ideal in this B section as well, therefore a warmer tone quality is recommended.

35

Tpt

Pno

*p, leggiero*

*p*

*mp*

Example 59 Lacerda. *Sonata para Trombeta e Piano, Vivace*, mm. 35-38.

Following this section, the A theme returns with some musical alterations. In m. 130, Lacerda writes repeated sixteenth notes, which will require a double tonguing articulation (T-K). This passage (Example 60), requires a clean and precise articulation throughout, keeping the sixteenth notes even and shaping the contour of the melody. As technical advice, it is good for a trumpet student to think about keeping the air flow moving forward in this passage. As a practicing exercise, the student can slur all of the notes first, and then go back to the double tonguing, making sure both the “T” and “K” articulations have uniform sounds.

The image shows a musical score for measures 130-137 of Lacerda's *Sonata para Trombeta e Piano, Vivace*. The score is written for trumpet (Tpt) and piano (Pno) in 2/4 time. The trumpet part features a melodic line of repeated sixteenth notes, which the text identifies as requiring double tonguing (T-K). The piano part provides accompaniment with chords and moving lines in both the right and left hands. A measure rest of 8 measures is indicated at the bottom of the piano part.

Example 60 Lacerda. *Sonata para Trombeta e Piano, Vivace*, mm. 130-137.

After analyzing the pieces selected, we can affirm that Lacerda explores the possibilities of interpretation for the trumpet, and has a variety of styles in his works for the instrument. He uses different colors and distinct moods throughout his works for the trumpet. Lacerda is very consistent with his dynamic and phrasing markings, and writes idiomatically for the instrument. Lacerda does not use many extended techniques for these works, except for the fourth movement of “Quinteto Concertante,” in which he writes a few measures with flutter tongue technique. The range of the pieces selected does not go above a high concert B-flat 5, thus a significant number of his pieces are suitable for younger players, especially his “Pequena Suite” for trumpet and piano.



## CHAPTER VI

### CONCLUSION

The analysis of Osvaldo Lacerda's selected works shows the extensive knowledge he had about Brazilian popular and folk music. As stated in this dissertation, Lacerda was a defender of Brazilian nationalism, and used many of the Brazilian musical traits suggested by Mário de Andrade and his composition professor, Camargo Guarnieri. After analyzing the selected pieces, it is evident that Lacerda used some of these musical patterns with more frequency throughout his works. Melodic descending contour, common rhythmic patterns, music reflecting national dancing styles, the northeast scale, rural thirds, and use of folk material were among the musical traits most often used in the works presented in this document. Nevertheless, Lacerda was able to create his own unique and refined style, using sophisticated harmonies, formal structures, advanced polyphony, and incorporating European compositional influences in his works.

As seen in the interpretative analysis of the selected works for this document, Lacerda wrote for the trumpet in an idiomatic way and in a comfortable range for the instrument. In addition, he used a great variety of styles and Brazilian national influences to compose these pieces. He wrote pieces at various levels of difficulty for the trumpet, and some can be used by younger students, such as "Pequena Suite." Others, such as his "Sonata para Trombeta e Piano" and "Quinteto Concertante," require advanced technique, maturity, and endurance to achieve a successful performance.

Finally, Lacerda contributed significantly to the chamber and solo literature for the trumpet. My hope for this document is for the trumpet pieces of Lacerda to be performed and

enjoyed not only in Brazil, but also internationally. I intend to make further publications about the trumpet works of Osvaldo Lacerda, many of which are currently only found in manuscript form.

## BIBLIOGRAPHY

- Albuquerque, Amaro Cavalcanti. *Música brasileira na liturgia-subsídios para o estudo do problema*. Petrópolis: Vozes Petrópolis, 1969.
- Almeida, Renato. *Compêndio de história da música brasileira*. 2nd ed. Rio de Janeiro: Briguiet, 1958.
- \_\_\_\_\_. *História da música brasileira*. 2nd ed. Rio de Janeiro: Briguiet, 1942.
- \_\_\_\_\_. *Vivência e projeção do folclore*. Rio de Janeiro: Livraria Agir, 1971.
- Alvarado, Rodrigo Torres, ed. *Música popular en América Latina*. Santiago: Rama Latino Americana, 1999.
- Alvarenga, Oneyda. *Melodias registradas por meios não-mecânicos*. São Paulo: Discoteca Pública Municipal de São Paulo, 1946.
- \_\_\_\_\_. *Música popular brasileira*. Rio de Janeiro: Editora Globo, 1950.
- Andrade, Mário de. *Aspectos da música brasileira*. São Paulo: Livraria Martins Editora, 1975.
- \_\_\_\_\_. *Danças dramáticas do Brasil*. Belo Horizonte: Editora Itatiaia, 2002.
- \_\_\_\_\_. *Ensaio sobre a música brasileira*. São Paulo: Martins, 1972.
- \_\_\_\_\_. *Música, doce música*. São Paulo: Martins, 1976.
- \_\_\_\_\_. *Pequena história da música*. 8th ed. São Paulo: Martins, 1977.
- Appleby, David P. *The Music of Brazil*. Austin: University of Texas Press, 1983.
- Araújo, Mozart de. *Rapsódia brasileira: Textos reunidos de um militante do nacionalismo musical*. Edited by Vicente Salles. Fortaleza: Universidade Estadual do Ceará, 1994.
- Azevedo, Luiz Heitor Corrêa de. *Escala, ritmo e melodia na música dos índios brasileiros*. Rio de Janeiro: Rodrigues e Cia., 1938.
- \_\_\_\_\_. *A música brasileira e seus fundamentos*. Washington: Pan American Union, 1948.
- Barboza, Gustavo de Sá Duarte. *O nacionalismo na música brasileira de concerto*. Brasília: Instituto Rio Branco, 2000.

- Béhague, Gerard. *The Beginnings of Musical Nationalism in Brazil*. Detroit: Information Coordinators Inc., 1971.
- \_\_\_\_\_. *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*. Austin: University of Texas at Austin, 1994.
- \_\_\_\_\_. *Music in Latin America: An Introduction*. Englewood Cliffs: Prentice-Hall Englewood Cliffs, 1979.
- Bettencourt, Gastão de. *História breve da música no Brasil*. Lisboa: Secção de Intercâmbio Luso-Brasileiro do S.N.I., 1945.
- \_\_\_\_\_. *Temas de música brasileira: Conferências realizadas in Lisboa*. Rio de Janeiro: Editora a Noite, 1941.
- Burdick, John. *The Color of Sound: Race, Religion, and Music in Brazil*. New York: New York University, 2013.
- Caldeira Filho, João da Cunha. *A aventura da música: Subsídios críticos para apreciação musical*. São Paulo: Ricordi Brasileira, 1968.
- Cascudo, Câmara. *Folclore do Brasil*. 2nd ed. Rio de Janeiro: Fundação José Augusto Natal, 1980.
- Chá, Lucy Myrian. *Oswaldo Lacerda: Vida e música*. Curitiba, 2012.
- Contier, Arnaldo Daraya. *Música e ideologia no Brasil*. 2nd ed. São Paulo: Novas Metas, 1985.
- D'Assumpção, José Teixeira. *Curso de folclore musical brasileiro*. Rio de Janeiro: Livraria Freitas Bastos, 1967.
- Ferreira, Paulo Affonso de Moura. *Catálogo das obras de Oswaldo Lacerda*. Brasília: Ministério das Relações Exteriores, 1976.
- Freitag, Léa Vinocur. *Momentos de música brasileira*. São Paulo: Livraria Nobel S.A., 1985.
- Gauldin, Robert. *Harmonic practice in tonal music*. New York: W.W. Norton, 1997.
- Giffoni, Maria Amália Corrêa. *Danças folclóricas brasileiras e suas aplicações educativas*. 3rd ed. São Paulo: Edições Melhoramentos, 1973.
- Hague, Eleanor. *Latin American Music: Past and Present*. Santa Ana: The Fine Arts Press, 1934.
- Higino, Elizete. *Catálogo de obras*. Rio de Janeiro: Academia Brasileira de Música, 2006.

- Kater, Carlos. *Música viva e H.J. Koellreutter: Movimentos em direção à modernidade*. São Paulo: Musa Editora, 2000.
- Kiefer, Bruno. *História da música brasileira: Dos primórdios ao início do século XX*. 3rd ed. Porto Alegre: Editora Movimento, 1982.
- Lacerda, Osvaldo. *Compêndio de teoria elementar da música*. 3rd. São Paulo: Ricordi Brasileira, 1967.
- \_\_\_\_\_. *Curiosidades musicais*. São Paulo, 2012.
- \_\_\_\_\_. *Exercícios de teoria elementar da música*. São Paulo, 1988.
- \_\_\_\_\_. *Regras de grafia musical*. São Paulo, 1975.
- \_\_\_\_\_. *O professor Camargo Guarnieri*. Program Notes to *Orquestra Sinfônica da USP*. São Paulo, 1993.
- Lima, Rossini Tavares de. *Folclore de São Paulo: Melodia e ritmo*. São Paulo: Ricordi, 1961.
- \_\_\_\_\_. *O folclore do litoral norte de São Paulo*. Rio de Janeiro: Ministério da Educação e Cultura, 1969.
- Mariz, Vasco. *A canção brasileira*. 5th ed. Rio de Janeiro: Nova Fronteira, 1985.
- \_\_\_\_\_. *Figuras da música brasileira contemporânea*. Brasília: Universidade de Brasília, 1970.
- \_\_\_\_\_. *História da música no Brasil*. 2nd ed. Rio de Janeiro: Civilização Brasileira, 1983.
- \_\_\_\_\_. *A música clássica brasileira*. Rio de Janeiro: Andrea Jakobsson Estúdio Editorial Ltda, 2002.
- \_\_\_\_\_. *Vida musical*. Rio de Janeiro: Civilização Brasileira, 1997.
- Murphy, John. *Music in Brazil: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2006.
- Neves, José Maria. *Música contemporânea brasileira*. São Paulo: Ricordi Brasileira, 1981.
- Olsen, Dale, and Daniel E. Sheehy. *The Garland Handbook of Latin American Music*. New York: General Music Publishing Co., 2000.
- Paranhos, Ulysses. *História da música*. São Paulo: E.S. Mangione, 1940.

Peixoto, Valéria. *Oswaldo Lacerda: catálogo de obras*. Rio de Janeiro: Academia Brasileira de Música, 2013.

Severiano, Jairo. *Uma história da música popular brasileira: Das origens à modernidade*. São Paulo: Editora 34, 2008.

Siqueira, José. *O sistema modal na música folclórica do Brasil*. João Pessoa: Editora Guia, 1981.

Souza, José Geraldo de. *Características da música folclórica brasileira*. Rio de Janeiro: Ministério da Educação e Cultura, 1969.

Squeff, Enio, and José Miguel Wisnik. *Música: O nacional e o popular na cultura brasileira*. São Paulo: Brasiliense, 1982.

Tinhorão, José Ramos. *História social da música popular brasileira*. São Paulo: Editora 34 Ltda., 1998.

\_\_\_\_\_. *Pequena história da música popular: Da modinha a lambada*. 6th ed. São Paulo: Art São Paulo, 1991.

Vale, Flausino Rodrigues. *Elementos de folclore musical brasileiro*. 2<sup>nd</sup> ed. São Paulo: Companhia Editora Nacional, 1978.

### **Dissertations/Theses:**

Appleby, David. "A Study of Selected Compositions by Contemporary Brazilian Composers." PhD diss., Indiana University, 1956.

Audi, Carlos Eduardo. "Oswaldo Lacerda: His Importance to Brazilian Music and Elements of his Musical Style." DM diss., The Florida State University, 2006.

Barros, Fernando Passos Cupertino de. "As canções de Oswaldo Lacerda com textos de Manuel Bandeira." Master's theses, Universidade Federal de Goiás, 2007.

Di Cavalcanti, Maria Jose Bernardes. "Brazilian Nationalistic Elements in the *Brasilianas* of Oswaldo Lacerda." DMA diss., Louisiana State University, 2006.

Engelke, Luis Claudio. "Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography." DMA diss., Arizona State University, 2000.

Gimenes, Maria Gabriela do Nascimento. "Oswaldo Lacerda's Sonata for Flute and Piano (1959): A Performance Guide with Historical Background of Brazilian Genres Embolada, Seresta, and Baião." DMA diss., University of North Texas, 2012.

Gonzaga, Maria Tereza. "As canções de câmara de Osvaldo Lacerda." MA diss., Universidade Estadual Paulista Júlio de Mesquita Filho, 1996.

Lessa, Angélica Giovanini Micheletti. "Missa Ferial de Osvaldo Lacerda." MA diss., Universidade de São Paulo, 2007.

Santos, Rubia C. Souza. "Selected Piano Trios by Brazilian Composers in the Succession of Camargo Guarnieri." DMA diss., Arizona State University, 2004.

Silva, Andréia Anhezini da. "A relação poesia e música nas obras corais de Osvaldo Lacerda sobre poemas de Carlos Drummond de Andrade: Uma abordagem analítico-interpretativa." MA diss., Universidade de São Paulo, 2009.

Smith, Kristen Lia. "The Influence of Folk and Popular Music on Twentieth-Century Flute Music of Brazil." DMA diss., University of Cincinnati, 2000.

#### **Journal Articles:**

Bastos, Rafael José De Menezes. "Las músicas tradicionales del Brasil." *Revista Musical Chilena* 28, no.1 (Spring 1974): 21-27.

Barros, Eudóxia de. "Osvaldo Lacerda, uma vida (1927-2011)." *Revista Brasileira de Música* 24, no. 2 (December 2011): 399-402.

Béhague, Gerard. "Música "erudita", "folclórica" e "popular" do Brasil: Interações e inferências para a musicologia e etnomusicologia modernas." *Latin American Music Review* 27, no. 1 (Spring 2006): 57-68.

Gates, Eunice Joiner. "Brazilian Music." *Hispania* 22, no. 2 (May 1939): 129-134.

Lima, Rossini Tavares de. "Folk Music and Musical Instruments of Brazil." *Student Musicologists at Minnesota* 4, no. 1 (1970): 219-55.

Miller, Nicola. "The Historiography of Nationalism and National Identity in Latin America." *Nations and Nationalism* 12, no. 2 (March 2006): 201-221.

Reily, Suzel Ana. "Introduction: Brazilian Musics, Brazilian Identities." *British Journal of Ethnomusicology* 9, no. 1 (2000): 1-10.

Selka, Stephen. "Mediated Authenticity: Tradition, Modernity, and Postmodernity in Brazilian Candomblé." *Nova Religio: The Journal of Alternative and Emergent Religions* 11, no. 1 (2007): 5-30.

Turino, Thomas. "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations." *Latin American Music Review* 24, no. 2 (Fall 2003): 169-209.

### **Electronic Sources:**

Béhague, Gerard, and Norman Fraser. "Andrade, Mário de." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 15, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/00871>.

Béhague, Gerard, and Carolina Robertson. "Latin America." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/16072>.

Béhague, Gerard. "Guarnieri, Camargo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 16, 2016, <http://www.oxfordmusiconline.com.proxyremote.galib.uga.edu/subscriber/article/grove/music/11904>.

\_\_\_\_\_. "Lacerda, Osvaldo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 26, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/15771>.

Pasler, Jann. "Impressionism." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 22, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/50026>.

Pollack, Howard. "Copland, Aaron." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 18, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/06422>.

### **Recordings:**

American Brass Quintet. *Jewels*. Summit Records 484, 2006. CD.

Dissenha, Fernando. *Carambola*. Sonopress AA0001000, 2003. CD.

Simões, Nailson. *Trompete Solo Brasil*. Academia Brasileira de Música 1380283, 1999. CD.



**Scores:**

(All scores are found in the digital collection of Academia Brasileira de Música, in Rio de Janeiro - RJ)

Lacerda, Osvaldo. "IIa. Invenção para Trombeta e Trombone." Manuscript score. 1954, rev. 1991.

\_\_\_\_\_. "Pequena Suite" for trumpet and piano. Manuscript score. 1983.

\_\_\_\_\_. "Quinteto Concertante" for brass quintet. Manuscript score. 1990.

\_\_\_\_\_. "Rondino" for trumpet and piano or trumpet solo. Manuscript score. 1974.

\_\_\_\_\_. "Sonata para Trombeta e Piano." Manuscript score. 1996.

\_\_\_\_\_. "Três Movimentos" for trumpet trio. Manuscript score. 1990.