

Studies for Trumpet Derived from “Dobrados” (Brazilian Marches)

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Brazilian community bands had their origin in the colonial period (1500-1822). According to Gomes (2008), most of them were formed by enslaved Africans and maintained by landowners. These bands often performed on several festivities and holidays, making them an important part of their community. Currently these bands are maintained by public, private, or religious entities, keeping alive this expressive manifestation of Brazilian musical culture.

Community bands are responsible for training musicians away from metropolitan areas — where most of the music schools and conservatoires are located — and they are one of the few opportunities where students are able to perform with wind instruments in Brazil (Benedito, 2011). Despite of its educational relevance, one of the many challenges in maintaining these bands is a lack of published material in Portuguese to aid both students and instructors. In order to overcome this lack of pedagogical materials, the purpose of this master's degree research was to develop studies for trumpet, based on excerpts taken from the traditional repertoire of Brazilian bands. The musical genre chosen was the *dobrado*, which is the most common musical genre in the Brazilian bands' repertoire (Souza, 2009). *Dobrados*, or Brazilian marches, have their roots on European marches.

Compared to the existing bibliography of other Brazilian musical genres such as *choro*, *frevo*, *bossa nova* and *samba*, few research has been done about the *dobrados* (Dantas, 2015). Rhythmic and melodic *dobrados* structures are a great fit for the research since they already are on the style students play on the community bands but also because students quickly learn them. In order to make the studies progressively change in difficulty, it was necessary to make adaptations of the original music (such as change of key, register, rhythm, and intervals) keeping the important musical structures for the student to practice them. Example 1 shows how some of these adaptations were made on the *dobrado* *Saudade de Minha Terra* by Luis Evaristo Bastos to write the studies.

Example 1: On the first line “A”, an excerpt of the *dobrado* *Saudade de Minha Terra*'s original melody and on line “B”, the adapted study version.

The studies were later developed following the same methodology, serving not only to fill the existing gap of trumpet teaching methods for Brazilian bands but also aiming to become a catalyzing agent in the process of musical learning in bands.

It was observed that the studies, adapted from the *dobrados*, had a positive impact during the training process of trumpet players in two ways. Firstly, due to the recognition of their melodies along the performance of the studies, which made the learning process faster. Secondly because the *dobrados* have similar rhythmic cells, which aids the memorization of the music presented to the student in the studies.

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