



# The United States Army Field Band

*The Musical Ambassadors of the Army  
Washington, DC*

## An Educator's Guide to the Music of Aaron Copland

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### EMBLEMS

Aaron Copland

#### PICCOLO

- **Rehearsal #9, Beat 2:** To facilitate the response of the soft high E, lift the right-hand pinky, or lift the right-hand pinky and slightly vent the 2nd trill key
- **Rehearsal #11, from the eighth-note pickup until four measures after #11:** Increase the volume of the *sol* line
- **Rehearsal #5, #17, #42, and pickup to #48:** The Piccolo is doubled with Eb Clarinet in the upper register, making intonation a special challenge, especially on high F#s and Gs; if a less-experienced player has difficulty with these notes, drop down one octave

#### CLARINET

- **1<sup>st</sup> Clarinet, Rehearsal #15–16:** Use only one player on the top notes

#### ALTO CLARINET

- **One measure before Rehearsal #2:** The dotted eight-note in the part should be an Eb
- **One measure before Rehearsal #4:** The high D can be played “open”
- **Four measures after Rehearsal #43:** This note is normally sharp when played with the standard Gb fingering; try the Gb with the forked fingering

#### BASSOON

- **Rehearsal #2–3:** This is an awkward passage; take time to carefully work out the fingerings
- **Rehearsal #9–13 and #43–47:** Be careful to blend and balance the divided parts

## TRUMPET

- **Rehearsal #42–47 and 4 measures before end:** It is essential to have two players on 1<sup>st</sup> Cornet to facilitate mute changes and split solo parts
- **Rehearsal #45–47:** Solo lines on *Amazing Grace* must match flute; consider using a C Trumpet for better intonation

## HORN

- Watch Copland's markings for stopped horn; see general notes on Copland performance
- Be careful to match the length of notes and articulations with the trombones

## TROMBONE

- Be sure to make an obvious difference between accented notes and unaccented, and between *forte* vs. *fortissimo*
- **Rehearsal #12–13:** This is the line of melodic interest; play out and watch intonation
- **2 measures before Rehearsal #17:** Watch for rhythmic accuracy; the rests on both sides of these notes are important
- **Rehearsal #34:** 1<sup>st</sup> and 2<sup>nd</sup> Trombone *solis* is in octaves; pay strict attention to the placement of accents
- Back off of long *fortissimo* notes; listen to other instruments to avoid covering the melody
- **Rehearsal #6–10 and #15-16:** If the trombone section is large enough, have one person per part play the muted sections, so that the quick mute changes are more practical

## EUPHONIUM

- **From quarter-note pickup to Rehearsal #44 until #45:** Use a mute to match the timbre of other muted brass

## TUBA

- Never use more than two players on the 1<sup>st</sup> Tuba part; in sections of four players or less, one on 1<sup>st</sup> is sufficient
- Pay attention to breath marks throughout the work
- Never peak too early on a fermata *crescendo*; leave a player or two out until the ultimate chord; this adds an extra *forte* to the *sforzando fortissimo*
- **Measures 4–7:** Play very sustained at the first entrance to match other instruments
- **4 measures before Rehearsal #1 and at #5, #8, and 1 measure before #48:** Place emphasis on the second sixteenth-note of rhythms marked “broader”
- **Rehearsal #6:** Release figures on beat 3

- **1<sup>st</sup> Tuba, 3 measures after Rehearsal #8:** Beat 2 should be a quarter-note Ab, not Gb, (The same intervals as in next measure)
- **1<sup>st</sup> Tuba, 4 measures after Rehearsal #13:** Play *marcato e sostenuto* while using a good blending dynamic; *fortissimo* is not necessary in this range (2<sup>nd</sup> Tuba can stay at printed dynamics)
- **1<sup>st</sup> Tuba, 5 measures after Rehearsal #16:** Same as Rehearsal #13 above
- **1<sup>st</sup> Tuba, 6 measures after Rehearsal #25:** Beat two should be a B-natural
- **Rehearsal #30:** Have one or more of the 2<sup>nd</sup> Tubas play D-natural *octava basso*
- **Rehearsal #32:** It is difficult for a section of tubas to play *lightly* at *forte* as indicated; lower the dynamic to conform to the style
- **6 measures after Rehearsal #34:** *Crescendo* through the quarter-notes to the next downbeat
- **1<sup>st</sup> Tuba, 7 and 8 measures after Rehearsal #34:** Play the Eb *8vb* with the 2<sup>nd</sup> Tuba
- **1<sup>st</sup> Tuba, pickup to Rehearsal #42:** Mark dynamic *mezzo forte*
- **4 measures after Rehearsal #42:** Breathe with the rest of the ensemble between beats two and three
- **1 measure before Rehearsal #48:** Do not overdo the *fortissimo*
- **1<sup>st</sup> Tuba, 3 measures after Rehearsal #48:** Play *subito mezzo piano* with a ridiculous crescendo to *fortissississimo* on the downbeat of the fourth measure; then both parts can play written dynamics to the end