



The United States Army Field Band

*The Musical Ambassadors of the Army
Washington, DC*

An Educator's Guide to the Music of Aaron Copland

VARIATIONS ON A SHAKER MELODY

Aaron Copland

CLARINET

- **Rehearsal #10–13:** All clarinets slur all sixteenth-notes

ALTO CLARINET

- **2 measures before Rehearsal #7:** The written D on beat 2 should be a written Bb
- **Rehearsal #10–13:** Slur all sixteenth-notes

BASS CLARINET

- **Rehearsal #12–13:** Slur all sixteenth-notes

BASSOON

- **Rehearsal #4:** Part is scored very high and doubled in several other voices; *tacet* the first five measures if the bassoon section is weak

SAXOPHONE

- **Alto Saxophone 1, Rehearsal #3–5:** Be cautious to avoid overpowering the oboe solo
- **Alto Saxophones, Rehearsal #10–13:** Slur all sixteenth-notes
- **Tenor Saxophone, Rehearsal #12–13:** Slur all sixteenth-notes

TRUMPET

- **Measures 1–10:** Play relaxed on opening trumpet solo, taking care to tune the open intervals of the P4 and P5

HORN

- **Rehearsal #3-9:** To avoid problems with fast mute changes, split parts among the horn section by copying lines and passing them to other players; this will allow all passages to be played easily and without extraneous noise

TROMBONE

- Watch intonation on 5th position notes; consider alternate positions for smoothness of line
- **Beginning at 2 measures after Rehearsal #9:** There is a natural tendency to sound behind; stay on top of the beat with the trumpets
- **Rehearsal #15–17:** Avoid too much *fff* on the whole notes; trombones are in unison and in octaves with the tubas and timpani; stagger breathing if possible

TUBA

- **Rehearsal #6–9:** Play very smooth *legato*
- **Rehearsal #13–15:** One player only; if the band has a very large clarinet section, a second tuba may be added
- **Rehearsal #15–17:** Use more players on the bottom octave to add depth to *tutti fff*