

Express!! Say Something!!

The Art of the Recreator

CLINICIAN: FRANK L. BATTISTI

Studying and Forming an Interpretation of Aaron Copland's
Down a Country Lane in a transcription for band by Merlin Patterson

Midwest International Band and Orchestra Clinic
December 16, 2016
1:30 PM
Room 185

Outline Of Clinic Presentation

1. How I discovered Copland's *Down a Country Lane*.
2. My knowledge about Aaron Copland and his music when I began studying *Down a Country Lane*.
3. My discovery of works written by Copland and other composers in 1945 and 1962 and the important world events which took place during these years.
4. Investigating the three versions of *Down a Country Lane*.
5. Preparation for Studying the Score: Score orientation.
6. My readings of the *Down a Country Lane* score (inner hearing – not readings of the piece with an ensemble).
7. Analysis of the musical components in the *Down a Country Lane* score.
8. Forming an interpretation of *Down a Country Lane*: Assimilation of everything discovered and emotionally felt during my study of the piece.
9. Realizing my interpretation of *Down a Country Lane* in performance.
10. Summary/Coda

Example 1: Copland—Down a Country Lane (mm. 1–6)

Suggested tempo: (♩ = 76)

Gently flowing, in a pastoral mood (♩ = 88)

Suggested dynamic: *mp*

All instruments make slight ritard and short breath pause/break at end of phrase

Add crescendo and diminuendo in all instruments

(3 + 4 +)

Suggested dynamic: *mp+*

Add diminuendo in all instruments

Add diminuendo in all instruments

Remove slur from m. 4 to 5 and add short breath pause/break

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Example 2: Copland—Down a Country Lane (mm. 20–24)

Suggested tempo: (♩ = 80)

B a trifle faster

Suggested dynamic: *mf*

poco rit. 3 + 4 +

Exaggerate

Example 3: Copland—Down a Country Lane (mm. 35–40)

Suggested tempo: (♩ = 72)

D Tempo as before (full tone, not violent)

Accented and at
 f^+ – ff dynamic

Fls.

Obs. (Fl.3)

Clars.

B $\flat$

E $\flat$ Alto

B $\flat$ Bass
BB $\flat$ C.B.

Bsn.

Saxs.

E $\flat$ Alto

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpts.

Hns. in F

Tbns.

Bars.

Tubas

Str. Bass

Vibr.

35 36 37 38 39 40

D Tempo as before (full tone, not violent)

ff

f

f^+ – ff dynamic

div.

a2

ff

f

f^+ – ff dynamic

Example 4: Copland—*Down a Country Lane* (mm. 41–46)