"Appropriating Copland's *Fanfare*"

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This file includes the abstract, extensive keyword list, and selected bibliography for the video essay "Appropriating Copland's *Fanfare*" by Stanley V. Kleppinger, *SMT-V* 8.4 (2022). This video-essay may be found at:

https://vimeo.com/societymusictheory/smtv084kleppinger

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Abstract for
Appropriating Copland's *Fanfare*

by Stanley V. Kleppinger, *SMT-V* 8.4 (2022)

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This video explores the stylistic and associative evolution of the emblematic sound Aaron Copland forged in his *Fanfare for the Common Man* (1942). This style, called here the *triumphant exordium*, consists of a constellation of specific musical features that has been imitated and troped by other composers—and by Copland himself—to carve out musical landscapes with evocative expressive qualities that include both clear and ambiguous connections with Americana. After summarizing the *Fanfare's* original musical and extra-musical contexts, this video illuminates this legacy through three case studies.

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Short Keyword List

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Aaron Copland, *Fanfare for the Common Man*, Americana, John Williams, James Horner

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Extensive Keyword List

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Aaron Copland, *Fanfare for the Common Man,* Americana, Americanness, trope, triumphant exordium, protagonistic introspection, trumpet, brass, percussion, hammerstroke, John Williams, James Horner, *Summon the Heroes, Apollo 13, Dance Panels,* Jerome Robbins, Eugene Goosens, *Appalachian Spring, Quiet City,* humanism, nationalism, patriotism, Olympics, NASA, astronauts, lunar exploration, moon, diatonic, angular, orchestration, triumph, melancholy

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About the Author

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Stanley V. Kleppinger is an associate professor of music theory in the Glenn Korff School of Music at the University of Nebraska–Lincoln. His research on Copland's music has appeared in the journals *American Music, Music Theory Online, Indiana Theory Review, twentieth-century music,* and *Theory and Practice.* He is a recipient of the Irving Lowens Article Award from the Society for American Music for an article "that makes an outstanding contribution to the study of American music." At UNL, Dr. Kleppinger oversees the second year of the undergraduate music-theory

curriculum and teaches graduate courses on prolongational analysis, musical form, and pitch centricity, among others. His writings on music theory pedagogy have appeared in the *Journal of Music Theory Pedagogy* and *The Routledge Companion to Music Theory Pedagogy*, and he is the author of electronic textbooks in use at UNL. Dr. Kleppinger has served as secretary of the Society for Music Theory and president of Music Theory Midwest.

Performances

Fanfare for the Common Man by Aaron Copland. Performed by the San Francisco Symphony
      Orchestra directed by Michael Tilson Thomas. From *The Essence of America: Aaron Copland*,
      RCA Red Seal RCDJ-63719-2, 2000.

Summon the Heroes by John Williams. Performed by the Boston Pops Orchestra directed by John
      Williams. From John Williams Greatest Hits 1969–1999, Sony Masterworks 2011206,
      1999.

Main Title from *Apollo 13* by James Horner. Universal Pictures Home Entertainment 61020153,
      2010.

Appalachian Spring by Aaron Copland. Performed by the New York Philharmonic Orchestra
      directed by Leonard Bernstein. Sony Classical 2010471, 1988.

Dance Panels by Aaron Copland. Performed by the Orchestra of St. Luke's directed by Dennis
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