

An Analysis of Wind Band Literature written for FLEX Ensemble and Full Ensemble including
Romanian Folk Dances composed by Bela Bartok arranged by Nakamura and *Cosmopolitan
America* composed by Helen May Butler.

by

Shelly Alexander

B.M.E, Troy University, 2019

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2021

Approved by:

Major Professor
Dr. Frank Tracz

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Abstract

The following report is research and analysis of major wind and percussion literature for the Graduate Conducting Recital performed by the Kansas State Wind Ensemble on (enter date here), under the direction of Shelly Alexander. This Graduate Conducting Recital will be performed by members of the Kansas State Wind Ensemble on (enter date here), under the direction of Shelly Alexander. The repertoire for the concerts will be comprised of the following two works: *Romanian Folk Dances* by Bela Bartok and *Cosmopolitan America* by Helen May Butler. This document contains thorough research and theoretical analysis to provide perspectives and strategies to adequately rehearse these pieces. This report contains documents consisting of rehearsal plans, Unit Studies, and Graph Analyses of the pieces.

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Acknowledgements

I would like to extend my appreciation to my professors here at Kansas State University. Especially, Dr. Frank Tracz, Dr. Frederick Burrack, and Dr. Steven Maxwell. Your instruction and guidance during my master's degree has pushed me into thinking deeper and allowing myself to be the best music educator and musician that I can be.

Dedication

I would like to dedicate this project to my parents, Gloria, and Jim Alexander. No matter how many times I was told I couldn't do this, they always reassured me that I can do anything I set my mind to. Thank you for the continuous emotional and monetary support throughout my college years.

Chapter 1 - Introduction and Report Information

The following two pieces are intended for performance at two separate concerts in the Spring 2021 semester. One piece is arranged for FLEX woodwind octet, while the other is composed for full band. Both the performances and the rehearsals of these pieces have been impacted by the COVID-19 pandemic. COVID-19 has made it that ensembles can only meet in 30-minute increments. Every 30 minutes the room must be cleared for the air to refresh. This has caused the typical 1 hour and 50 minute rehearsals (3:30 – 5:20) to be reduced to two 30-minute blocks with a 30-minute sectional or personal practice block in between. Students and conductors are required to wear masks at all times unless playing a wind instrument. If a wind instrument is being played the mask may be removed while playing but must be put back on properly during times of not playing. Students are also required to remain at least 6 feet apart from each other during rehearsals, this is reflected in the provided seating charts.

The arrangement of *Romanian Folk Dances* that Akihiko Nakamura created was particularly useful during the COVID-19 pandemic. Since this arrangement is for FLEX wind octet social distancing was not particularly challenging. FLEX is a shortened term for “flexible”. FLEX compositions and arrangements are particularly useful for situations where instrumentation is limited. Due to the COVID-19 pandemic mandates have been limiting the amount of people that are allowed in a room. This has made it so that many bands can not meet with their full instrumentation. When a piece is a FLEX arrangement this means that the piece is divided into “parts” rather than instruments. Several different instruments have the option for playing a part. This allows for an ensemble without full instrumentation to play a piece in its entirety without leaving out any musical elements.

Introduction and Statement of Purpose

This report includes the selection of quality literature, historical and theoretical analysis. The document also includes rehearsal considerations, planning and evaluation of music for a graduate conducting recital with wind band and woodwind chamber groups. The purpose is to exhibit a scholarly document based on two selected pieces and discuss the process of preparing each piece to perform from start to finish.

Performance Information

The performances of these pieces will take place during the second concert block of the Spring 2021 semester. The selected pieces will be formed by members of the Kansas State University Wind Ensemble under the direction of Shelly Alexander. Details on whether the performance will be prerecorded or live are pending depending on the COVID-19 information and restrictions.

Music Examined

The selected literature for this report includes *Romanian Dances* composed by Bela Bartok and arranged by Akihiko Nakamura and *Cosmopolitan America* composed by Helen May Butler. The major focus of this report is formed around historical examination, theoretical analysis and rehearsal plans of the two works listed above.

Format of Analysis

The format of analysis for this report is put into two larger sections. The first area is focused on the nine units found in a series of books titled *Teaching Music Through Performance in Band* by Larry Blocher and Richard Miles.

Unit 1 – Composer Information

Unit 2 – Composition

Unit 3 – Historical Perspective

Unit 4 – Technical Considerations

Unit 5 – Stylistic Considerations

Unit 6 – Musical Elements

Unit 7 – Form & Structure

Unit 8 – Additional Listening

Unit 9 – Additional Resources

The second major area of this report will be focused on the musical graph analysis. This graph format was created by Dr. Frank Tracz and focuses on musical form depicted each piece in an Excel Sheet with the areas mentioned below:

Form

Phrase Structure

Tempo

Dynamics

Meter/Rhythm

Tonality

Harmonic Motion

Orchestration

General Character

Means for Expression

Conducting Concerns

Rehearsal Considerations

Concert Program

(PENDING)

Chapter 2 - Music Education Mission Statement

In modern society the right to a proper public education sets the foundation for individuals to be able to become successful, no matter their background, gender, or race. Without access to public formal education there is no way to be certain that everyone is equip with the basic knowledge needed to function in modern day society. For example, reading and writing. When a person applies for a job, they are expected to be able to read paperwork, and sign their name. Another example would be an understanding of how money works, the values of different coins and bills. When an individual has had a certain level of schooling, society assumes that individual is proficient in these skills.

While formal education is assumed to provide the basics to each individual in society, it also needs to go beyond those basics in order for society to continue to progress. Without education going beyond basics and provoking individuals' interests, we wouldn't have anything but those basics in society. For example, if we only learned the very basic properties of science such as liquids and solids and didn't go beyond that in education, we would be in a society without educated doctors. A brain surgeon who only knows how to read, write, and count money will not be a successful brain surgeon, even though those skills are necessary to become a brain surgeon. With this in mind a curriculum that expands upon knowledge taught in previous schools years throughout all subject areas must be put in place. The more that knowledge is built upon in schools, the more knowledge students leave school with, giving them the ability to help society progress through whichever profession they choose to be a part of. With this knowledge people will begin to ask questions and find the answers to those questions that will help lead to progress.

In order for music to be implemented as a core subject in modern day schooling, we must first define what music is. Music is intentional sound and silence through time. I use the word

intentional instead of organized because I believe that organization is not required for sound to be considered musical. For example, John Cage's 4'33'' is music even though there are no notes asked to be played by the performer, because once the performer starts the timer, all the sounds that are heard while the timer is running for each movement become intentional. Also, by this definition if a toddler is simply hitting pots in pans together, and the toddler's intentions is to make music, then the sound that the toddler is producing using the pots and pans is music.

Music must be considered a basic in education. Every student has a right to a quality form of music education in school. The way music interacts with an individual's brain is different than any other subject. The default mode network (DMN) is a set of sections in the brain that become less active when paying attention to external stimulus, such as reading a book, and become more active when focusing on inward stimuli, like daydreaming (Hodges & Wilkins, 2015). In a neurological study where, young adults were given a variety of music to listen to including familiar music such as rap, and unfamiliar music such as Chinese Opera, the DMN of the individuals were found to be active during music listening. The DMN was even more active when the individuals were listening to a song that they liked. (Hodges & Wilkins, 2015). It is also believed by researchers that the DMN is "related to identity formation, social learning, and personal decision-making" (Hodges & Wilkins, 2015, pg. 44), and "the close association between the DMN and music may explain why people identify themselves, even as young children feel so strongly with certain genres or favorite pieces of music" (Hodges & Wilkins, 2015, pg. 44). Music uniquely shapes who we are as individuals. Without music in schools, students are being deprived of the opportunity to shape who they are.

When including music in education it must not be treated as an elective. When a subject is called an elective, it is assumed to be lesser than or optional. If music is truly to be an essential

part of a formal education, then it must be made into a core class for everyone to participate in. Nonperformance focused music classes are eliminated beyond the elementary level, and even at the elementary level music classes are sometimes only taught once a month. Beyond the elementary level only performance focused music classes are offered. These classes are not accommodating to the whole student population. This is when students typically begin to lose interest in music. These students are not losing interest in music as whole but participating in music in school. If general music classes are continued through secondary education as a mandatory subject just like math or English, music as a subject would be much more respected.

In these general music classes having culturally responsive instruction would be critical to keeping the interest of students. The culture of the schools, students, and community must be considered when creating the curriculum for these general music courses. This will require teachers and administrators to pay attention to these cultures and embrace them throughout the curriculum of all the subjects in the school. Having the general music course required for all students provides a nonperformance-based music class for all students in the schools to participate in, thus requiring the curriculum of the class to embrace the diversity of these students. This will help with student engagement, and students recognizing the worth of the class. Often times students will ask “What does this have to do with me” “How will this help me in my future?” when looking at their classes. This general music course must be different than the ordinary music appreciation course where students are often lectured about the history of Western music and are given little opportunity for a hands-on experience. In these general music classrooms music should be listened to and created. As I stated earlier, listening to music engages parts of your brain that develop your self-identity. Playing music also engages several parts of the brain, especially the audio, visual, and motor regions (Collins, 2017). In order to

fully take advantage of what music can do for the brain, students must be fully engaged and participating in a music classroom that allows them to both listen and create music.

These music classrooms should also be made into a safe and welcoming environment. Often times students may be embarrassed or reluctant to make music with and for others because of how personal music can be. In a traditional band classroom, students will audition for chairs to see who the “better” player on a certain instrument is. This concept should not be brought over into the general music classroom. Student achievement in a music classroom should be assessed based on the effort the students are giving. When a student is whole heartedly trying their best to express themselves through music, the standards of “good” or “bad” should not be implemented. There is no “good” or “bad” when it comes to music. The opinion varies from person to person, what is “good” to one person may be “bad” to another and vice versa.

Music is a crucial part of the human experience and everyone should be given the opportunity to experience music fully. Simply listening to music in your free time is not as impactful as also participating in the creation of music. Treating music as an elective or an optional opportunity beyond the elementary level is not an effective way to truly implement music as a core subject in schools, and therefore nonperformance based music classes must be required for students to participate beyond the elementary level such as math or history. This will provide the opportunity for everyone in society to fully experience the unique impact of music.

Chapter 3 - Quality Literature Selection

A band program strives to teach students through the rehearsal, study, and performance of quality wind band literature. To assure that the best learning opportunity is presented to students the literature, they are presented with must be of high merit. When selecting literature to present to students the following must be considered; the national standards, interest students, teach musical concepts and provide the opportunity for the students to grow as musicians.

To assist band directors in selecting the highest quality of literature for their ensembles Acton Ostling created an evaluation tool. (Ostling, 1978) This tool includes the following criteria:

1. The composition has form – no ‘a form’ but form – and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and created the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probably musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and it not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

While keeping these qualifications in mind, I also look for other factors including relevance and diversity. When programming we must also look at the composers of the music. I ask myself the following questions: “Is this composer/arranger living?”, “Is this composer/arranger from an underrepresented or marginalized community?” The answer to these questions doesn’t always have to be yes, but if the specific answer to these questions is “No” for every single piece on a concert then perhaps the programming needs to be reevaluated.

When students look at their music, they look at the composer. Often they see somebody that does not reflect themselves. Women represent 3% of wind band composers listed on state-mandated repertoire lists. (Baker & Biggers, 2018) This is in great contrast to the number of females enrolled in public school. 49% of the students enrolled in public elementary and secondary schools are reported to be female. (Gender Equity in Education, 2012) This doesn’t include the other 2% of high school students who identify as transgender or gender nonconforming. (Strauss, 2019) This number does not include transgender or gender nonconforming students who have not begun openly identifying as such.

There is also a matter of racial inequality in programming. There is a vast racial gap in America’s classical music scene. The majority of composers programmed by symphonies and orchestras are white males. This is reflected in the programming of school wind bands,

orchestras, and choirs. This is not reflective of students in the United States Public School systems. As of 2017, less than 50% of students in public schools are White. (Racial/Ethnic Enrollment in Public Schools, 2020) It is our job as music educators to show our students their full potential as musicians. If we do not expose students to composers that look like our students, it makes it very difficult for them to realize that composing is a possibility for them. This is reflected by NAFME in their article *Increasing Diversity and Equity in K–12 Ensemble Repertoire* “from diverse perspectives is one step towards helping ALL students realize that they, too, can compose, perform, lead, and inspire through music and music education.” (Doherty, 2019)

Composers like Alex Shapiro are working towards creating a diverse program repertoire easier for music educators with her intentional programming initiative. She has created a web page full of resources including a link to the Institute for Composer Diversity, an excel page including 3,500 pieces composed by women composers, composers of color, and LGBTQIA+ composers, a link to the Wind Repertory Project, a link to Educational Resources for Music Performance/Ensemble Librarianship. There are also resources for finding female-identifying composers, Black, Indigenous, Latino, and Asian composers, and LGBTQIA+ composers specifically. There are also links to videos, podcasts, and articles regarding composer diversity. (Shapiro, 2021)

Chapter 4 - Romanian Folk Dances composed by Bela Bartok

Unit I. Composer



Figure 4.1: (1941) Béla Bártok, head-and-shoulders portrait, facing slightly right. (The Library of Congress)

Born in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania) on March 25, 1881; Bela Bartok is best known as a Hungarian composer, ethnomusicologist, and pianist. Born into a household of musicians, Bartok was encouraged to pursue music starting at a young age. By the age of four, Bartok was able to play about forty songs on the piano. At the age of seven Bartok was confirmed to have perfect pitch. When Bartok began composing in the early 1890s, his compositions mostly consisted of dance pieces such as waltzes, mazurkas, and polkas that were often named after his loved ones.

In 1899 Bartok began schooling in Budapest and studied composition and piano. During this time, he often attended Opera and Orchestral concerts. These concerts began to expand his mind as a composer beyond the chamber music models in his early compositions. Though, between 1899 -1902 Bartok experienced an obstacle in his composing. His teacher at the time, Koessler, was not very inspiring to Bartok. Bartok’s compositions during this are described as “dutiful and unremarkable” and are very different from the complexities of his later works. During this time, he grew much more as a pianist than he did as a composer.

In 1904 Bartok's interest in peasant music began to present itself. Wanting to present a composition style that was uniquely Hungarian. In the summer and fall of 1904, Bartok stayed in Gerlice Puszta in northern Hungary (now Ratko, Slovakia). During his stay, he heard a Transylvanian maid singing folk songs. Bartok notated the tunes that he heard the maid singing. In a letter to his sister in December 1904, Bartok said: "Now I have a new plan: to collect the finest Hungarian folksongs and to raise them, adding the best possible piano accompaniments, to the level of art-song."

March 18, 1905 Bartok met Kodaly. Bartok and Kodaly bonded over their interest in Hungarian folk music. Kodaly had an extensive background in ethnomusicology, while Bartok had great enthusiasm and a well-founded understanding of music theory and aural skills. They began collaborating on several projects regarding peasant music and folk songs of Eastern Europe. In 1906 Bartok and Kodaly embarked on a journey to assemble "a complete collection of folksongs, gathered with scholarly exactitude". This project has yet to be completed. In 1906 Bartok began to gather samples of Slovak folk music and in 1908 Romanian. He also collected small samples of Ruthenian, Serbian, and Bulgarian folk tunes during this time. In 1907, Bartok traveled to Transylvania where he realized that he could create his composition style around the folk musics that he had collected. Bartok began to not only compose arrangements, but compose original works using different melodies, rhythms, textures, and forms that he had found in folk music.

After meeting Kodaly, Bartok's interest in folk musics only grew. He and Kodaly went on many trips to collect and record different folk musics. During this time Bartok's compositions were showing a reflection of the folk music collecting. His compositions *Two Romanian Dances*, and *Slovak Folk Song Settings* came into fruition during these tours. Bartok also began writing

articles about ethnomusicology. During World War I Bartok was unable to travel to collect folk music, which led him to begin collecting folk music from soldiers. After World War I and the succession of the Hungarian government Bartok was working many jobs, including the director of the Opera, head of the music department at the National Museum, a member of the National Council, and served as the music director under the communist government of Bela Kun. Bartok continued to work with folk music and in 1924, Bartok had transcribed and analyzed over 300 Hungarian folk songs. Bartok was also reviving his career as a pianist during this time.

In the 1930's Bartok received several ethnomusicology awards for his work with folk music. In 1934 he was awarded a full-time position as an ethnomusicologist at the Budapest Academy of Music. Here he worked along with Kodaly to work on another Hungarian folk music project. He also attempted to publish his Slovak study in 1935-6 but this attempt of self-publication did not succeed. As a member of the League of Nations Bartok was able to clearly witness the fall of human rights and the growth of prejudice throughout Europe. He set out to publish his Slovak collection again, but with growing criticism from nationalists on his ethnomusicology work, the publication was ruled out in 1939 as a result of the nationalist agenda. In fear that Hungary may fall under Nazi domination, Bartok began protecting his work. In April 1938, his manuscripts were sent to Switzerland, then London, and finally to the United States. In December 1939, after the death of his mother, Bartok moved to the United States.

During his time in the United States Bartok turned down several offers to teach composition at universities, though he did have a few private students. He eventually accepted a research position at Columbia University. Bartok presented 3 lectures at Harvard, where he gave the most detailed information about his composing techniques. Bartok was set to do 4 lectures at Harvard but fell ill and was unable to complete the 4th. Bartok was diagnosed with leukemia in

1944. During the last few weeks of his life, Bartok was able to complete his Third Piano Concerto, though he left other compositions unfinished after his death. With his death being mere weeks away from the end of World War II, Bartok missed the great praise of his compositions. Hungarian musicians were quick to spread his compositions worldwide after the end of the war. (Gillies, 2001)



Figure 4.2: Bartok (4th from the left) in 1908. (The New Yorker, 2010)

Unit II. Composition

Composed between 1915 – 1917, “Romanian Folk Dances”, originally titled “Romanian Folk Dances from Hungary” is a compilation of six short movements based on dances. The piece was composed while Bartok was traveling to Transylvania. During the time of composition Transylvania was a part of Hungary, but in 1918 after the defeat of Austria-Hungary in World War 1 Transylvania united with Romania, hence the title change (Leadbeater, 2019). Seven original folk tunes were used to create the six movements of Romanian Folk Dances. The folk tunes would have originally been performed on violin and shepherd flute. The folk dances were performed at special occasions such as weddings, baptisms, and village days. (Jacob, 2020)

Movement 1. Jocul cu Bata which translates to “Stick Dance” is based on a dance for one young man that would kick the ceiling or hit the ceiling with a stick. Movement 2. Braul which translates to “sash dance” is a dance where a group of people form a line or circle while wearing a traditional outfit with a sash. In the line or circle the dancers will hold on to each other’s sashes, or shoulders and stamp, kick and cross step. All dancers in the ensemble move in unison. Movement 3. Pe Loc which translates to “In one spot” is a dance where the participants will form short lines and hold each other’s shoulder. The dancers will make small movements but roughly stay in one spot. (Carnie, 2014) Movement 4. Buciumeana is a hornpipe from present day Bucsony or Bucium. (Pine, 2020). Movement 5. Poarga Romanesca translates to Romanian Polka, is a children’s dance with changing time. The melody was collected in Beius. The dance has many stops and changing pirouettes. The final movement, Movement 6. Maruntelul translates to “Quick Dance”, this would be performed by a group of couples. The men are the only ones moving and would perform solos. During the dance, the performers would sing and shout (Hungarian National Philharmonic, 2020).

Unit III. Historical Perspective

War World 1 was the focus of the world during the time Romanian Folk Dances was composed. When the war began, the Austria-Hungary military was underdeveloped compared to the other countries of Europe. This resulted in a grave loss of over one million Hungarian soldiers. Hungary had the second-highest amount of military deaths of the Central Powers, Germany being the highest. This was likely an influence on Bartok while composing this piece. As his home country was failing during the war. Bartok emigrated to the United States in 1940, though he was not very happy about it. (Simon 2007)

When Bartok traveled to collect the folk music that this composition is based off, he used a wax cylinder to record the folk music. This was a fairly new technology of the time. Bartok recorded the folk songs on an Edison Phonograph which was invented in 1878. At the time, Bartok being able to take music from the place where it was being performed live, then back with him to Budapest to base his compositions on, was a revolutionary use of the technology. (The Library of Congress, 2020)

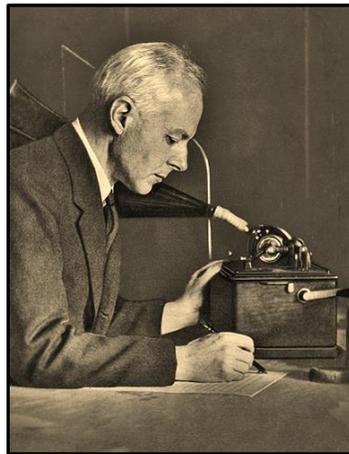


Figure 4.3 Bartok transcribing music from a wax cylinder. (Arbiter)

Unit IV. Technical Considerations

MVT 1- Throughout the first movement accurate articulation is crucial. There must be a slight separation between the “and” of beat 1 and the down beat of 2 in part 3 and 4. This is represented with a staccato marking. The supporting parts must maintain a legato articulation during this movement, providing a smooth foundation for the ornamental melody to play on. The foundational parts also work to drive the melody forward with a change to accented articulation and ornaments between entrances in the melodic voices.

During the B section of this movement the main rhythmic characteristic is the dotted rhythm in the first 3 parts. This is contrasting from the A section where the focus was on the longer notes of the phrase. In measure 21 (figure 4.4), the sixteenth note triplets should be played

a snappy ornamental style, rather than a full rounded triplet feel. There is also a lot more focus on separation between notes in part B, for example, the staccatos in measures 24 – 26, and 40 – 42. In part B the foundational parts are still providing a legato and smooth support. It is suggested that the dotted rhythm in part B represent the dancer hitting the ceiling with the stick.

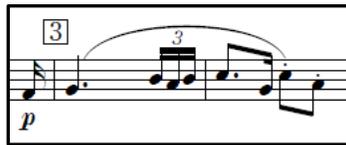


Figure 4.4 Part 3 Movement 2 measures 21 - 22.

MVT 2: Separation of eighth notes in part 4 is crucial (figure 4.5). The foundational parts in this movement are also given staccato articulation, this supports the separation in part 4. The 5 notes sixteenth note figure should be played in an ornamental fashion and be smooth. This is also how any other sixteenth note figures of this piece should be played.

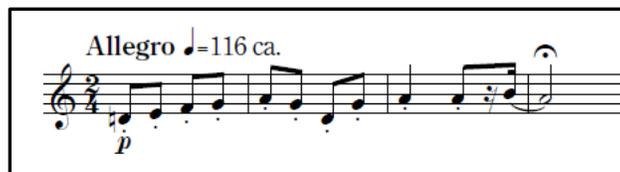


Figure 4.5 Part 4 melody in Movement 2 measures 1 – 4.

MVT 3: In part 1 the ornamentation must be even and consistent. The contrast between slurred notes and staccato notes must be discernable. The accompanying parts must match note lengths with one another in order to ensure a smooth foundation for part 1.

MVT 4: Movement 4 is the first section of this piece that is written in 3/4 time, though there is still a duple feel in the composition due to the quarter notes in parts 4 and 5 being tied over the bar line (figure 4.6). This metric displacement makes it difficult for listeners to discern the meter of the piece until the melody enters in the third measure. Again, the player must

distinguish between slurred and articulated notes. Sixteenth notes and the triplets should be smooth, but quick.

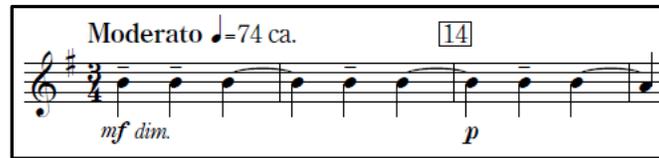


Figure 4.6 Part 5 Movement 4 measures 1 – 3.

MVT 5: Eighth notes must be even length in parts 2, 4, 5, 6, 7, and 8 (figure 4.7). Part 3 should ensure that ornamental notes do not impact rhythmic accuracy and should emphasize the sforzandos. Parts 4, 5, and 6 should emphasize their staccato eighth notes, as these parts keep the dance like feel of the movement.



Figure 4.7 Part 7 Movement 5 measures 17 - 18.

MVT 6: In this movement there is more syncopation in parts 5 and 6, this again should be emphasized, as syncopation is an important element of Romanian dance. The nature of the dance in this movement has quick steps, which is represented in the sixteenth notes. These passages should be played lightly, as the dancers must have light feet to move quickly. As the rest the of the composition has had, the importance of articulation is no less in Movement 6. Especially when it comes to showing contrast between legato and staccato notes.

Unit V. Stylistic Considerations

MVT 1: Throughout the first movement, accurate articulation is crucial. There must be a slight separation between the “and” of beat 1 and the downbeat of 2 in parts 3 and 4. This is represented with a staccato marking. The supporting parts must maintain a legato articulation during this movement, providing a smooth foundation for the ornamental melody to play on. The foundational parts also work to drive the melody forward with a change to accented articulation and ornaments between entrances in the melodic voices.

During the B section of this movement, the main rhythmic characteristic is the dotted rhythm in the first 3 parts. This is contrasting from the A section where the focus was on the longer notes of the phrase. In measure 17, the sixteenth note triplets should be played a snappy ornamental style, rather than a full rounded triplet feel. There is also a lot more focus on separation between notes in part B, for example, the staccatos in measures 24 – 26, and 40 – 42. In part B the foundational parts are still providing a legato and smooth support. It is suggested that the dotted rhythm in part B represents the dancer hitting the ceiling with the stick. (Iacob, 2020)

MVT 2: Separation of eighth notes in part 4 is crucial. The foundational parts in this movement are also given staccato articulation, this supports the separation in part 4. The 5 notes sixteenth-note figure should be played in an ornamental fashion and be smooth. This is also how any other sixteenth note figures of this piece should be played.

MVT 3: In part 1 the ornamentation must be even and consistent. The contrast between slurred notes and staccato notes must be discernable. The accompanying parts must match note lengths with one another to ensure a smooth foundation for part 1.

MVT 4: Movement 4 is the first section of this piece that is written in 3/4 time, though there is still a duple feel in the composition due to the quarter notes in parts 4 and 5 being tied over the bar line. This metric displacement makes it difficult for listeners to discern the meter of the piece until the melody enters in the third measure. Again, the player must distinguish between slurred and articulated notes. Sixteenth notes and the triplets should be smooth, but quick.

MVT 5: Eighth notes must be even length in parts 2, 4, 5, 6, 7, and 8. Part 3 should ensure that ornamental notes do not impact rhythmic accuracy and should emphasize the sforzandos. Parts 4, 5, and 6 should emphasize their syncopated parts, as often times in Romanian dances, dancers will show their improvisation skills and finest dance moves.

MVT 6: In this movement, there is more syncopation in parts 5 and 6, this again should be emphasized, as syncopation is an important element of Romanian dance. The nature of the dance in this movement has quick steps, which is represented in the sixteenth notes. These passages should be played lightly, as the dancers must have light feet to move quickly. As the rest of the composition has had, the importance of articulation is no less in Movement 6. Especially when it comes to showing a contrast between legato and staccato notes.

Unit VI. Musical Elements

In folk music, the instrumentation is divided into two parts, the soloists, and the harmonic instruments. This divide is evident throughout this composition and the parts should act as such. (Iacob, 2020)

MVT 1: The smooth and legato notes in this movement in parts 4, 5, 6, and 7, along with the slurred notes in parts 2 and 3 reflect on the fluidity of the dancers' movements during this dance.

MVT 2: The melody in part 4 should be short and separated, as indicated by the staccato articulations. The note lengths must stay even and consistent throughout the piece, as the dancers' steps would during this dance.

MVT 3: The drone-like accompaniment in parts 4, 5, and 6 reflect the nature of the dance that this movement is based on. "Pe loc" translates to in one spot. The dancers in this dance stay in a horizontal line and match each other's movements exactly. It is crucial that note lengths stay consistent across parts.

MVT 4: This movement does not have much variety to it, but that doesn't mean that it cannot be musical. The dance that this movement is based on is about a city. The sound of the melody is as if it is telling a memory of the city. All parts must be played delicately.

MVT 5: The dynamics in the piece showcase the excitement and celebration. It is assumed that this polka was performed at celebrations of Romanian holidays. The triplet figures should be played in an ornamental fashion, as this is where dancers would ornament the main choreography of the dances.

MVT 6: To show the celebratory and finale-like feel of this movement, the dynamics in the supporting parts of 7 and 8 are key. Every part must have unified sforzando on beat 2 of measures 4, and 8. These are the "hit" points of the dance. The finale part of this movement occurs in measure 17 with the key change to g minor. Here the tempo becomes even faster and there is a unison forte between parts 3, 4, 5, 6, 7, and 8. Finally, starting in measure 47 all parts are playing and will play until the end of the piece. This is in contrast with the majority of the

piece, where many of the parts are tacet in different movements. The presence of all parts emphasizes the finale feel of this movement.

Unit VII. Form and Structure

The following form and structure chart is for *Romanian Folk Dances* FLEX Woodwind Octet arrangement by Akihiko Nakamura. All the movements are in binary form. Some movements include an introduction and/or a coda.

MVT 1: Binary (AB)

Intro: m.1 – 4 A: m.5-20 B: m.21-52

MVT 2: Binary (AB)

A: m.1 – 16 B: m.17 – 32

MVT 3: Binary (AB)

Intro: m.1 – 4 A: m. 5 – 20 B: m. 20 – 36 Coda: m. 37- 40

MVT 4: Binary (AB)

Intro: m. 1 – 2 A: m.3 – 18 B: m.19 – 34

MVT 5: Binary (AB)

Intro: m. 1 – 4 A: m. 5 – 16 B: m. 17 – 28

MVT 6: Binary (AB)

A: m.1 – 16 B: m.17 – 52 Coda: m.53 – 61

Unit VIII. Suggested Listening

- Concerto for Orchestra, Sz. 116, BB 127 – Bartok

An example of the style of Bartok. This particular example shows the harmonic style of Bartok's compositions it is similar to that of *Romanian Folk Dances*.

- Dance Suite BB 86b: III. Allegro Vivace – Bartok

An example of the style of Bartok. This particular example shows the celebratory and dance like styles heard in *Romanian Folk Dances*.

- Octet for Wind Instruments – Stravinsky

This particular arranged of *Romanian Folk Dances* is a woodwind octet. This piece composed by Stravinsky is an example of the sounds of an octet chamber group with wind instruments in a similar style.

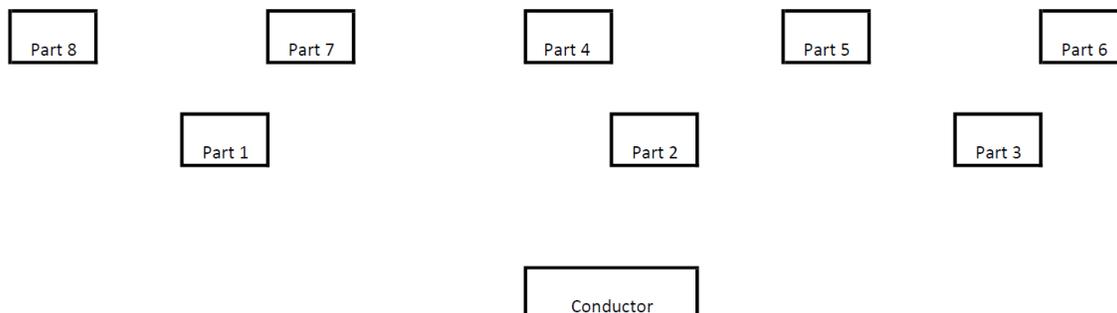
Unit IX. Additional Resources

Seating Chart:

Due to the COVID 19 pandemic all players will be placed in this shape with 6 feet between players. Each player is placed according to the part that they play and how that part fits with the rest of the ensemble. For example, Part 4 is placed in the back row in the middle. This placement is because Part 4 swaps roles depending on the movement. In Movement 2 Part 4 plays the melody, but in Movement 4 Part 4 plays with Parts 5 and 6 in order to create a supportive foundation for the melody in Part 3. Parts 1, 2, and 3 are placed in the front row because they are often playing melodies and counter melodies. The others are placed in the back row because their parts are often playing chords, long notes, and bass lines.

Figure 4.8 Seating Chart

Chapman Theater Seating Chart
Bartok Wind Octet



Resources:

The following resources can be useful to conductors and performers of this piece. The resources contain research, recordings, and analyses of this work.

- Bartók exploring Transylvania article by Arbiter: <https://arbiterrecords.org/bartok-exploring-transylvania/>
- Romanian Folk Dances - Flexible Woodwind Sextet-Octet by Béla Bartók (arr. Akihiko Nakamura): <https://www.youtube.com/watch?v=JsXOCLc0NB4>
- Hora Pe Loc, Romanian folk dance : https://www.youtube.com/watch?v=OUAPzHtF2_w
- MARUNTELUL Nr.9 " MARUNTEL DIN GEPIU " Romanian Folk Dance : <https://www.youtube.com/watch?v=fjMINOIW3dQ>
- Bartók field recordings Romanian Folk Dances: <https://www.youtube.com/watch?v=MhCoDIiWtzw>

Unit X. Rehearsal Plans and Evaluations

Ensemble: WE WW Octet

Announcements:

Literature: *Romanian Folk Dances*

Time: Monday 2/22 3:30 – 4:00

Title	Evaluation
<ul style="list-style-type: none"> • Tuning note on concert A, ensemble should be warmed up prior to arriving. • 4:03 – 4:13 <ul style="list-style-type: none"> ➤ MVT 1 full run through <ul style="list-style-type: none"> • Focus on vertical alignment, balance and blend, and dynamics • 4:13 – 4:23 <ul style="list-style-type: none"> ➤ MVT 2 full run through <ul style="list-style-type: none"> • Focus on conducting of fermatas • Vertical alignment, balance and blend, focus on consistent note lengths across parts • 4:23 – 4:30 <ul style="list-style-type: none"> ➤ MVT 3 Full run through <ul style="list-style-type: none"> • Vertical alignment, balance and blend • Support the melody, do not overpower • Accurate mordents in melody 	<ol style="list-style-type: none"> 1. Tuning needs to be done to soprano saxophone instead of flute 2. Tempi are slowing down, need to keep a clear and small conducting pattern 3. Clearer fermatas and cut offs are needed 4. Work on confidence (stance, stand placement, fidgeting) 5. Do not talk too much. Talk less, play more.

Ensemble: WE WW Octet

Announcements:

Literature: Romanian Folk Dances

Time: Monday 2/22 4:30 – 5:00

Title	Evaluation
<p>4:30 – 4:40 MVT 1</p> <ul style="list-style-type: none">• Explain the meaning of “Jocul cu bata” to the ensemble so that they can better portray this in their playing.<ul style="list-style-type: none">• M.1 – 20<ul style="list-style-type: none">➤ Have melody play first➤ Dynamics➤ Balance and blend• M.21 – 36<ul style="list-style-type: none">➤ Have melody play first➤ Dynamics➤ Balance and blend	<ol style="list-style-type: none">1. Don’t go too fast during faster movements2. Conduct the music not the players3. Don’t move so much while conducting, this makes it difficult for players to watch4. Confidence is better this time. Stand placement needs to be changed. Stand on the same plane as the players.5. Use your wrist, extends arms further out.
<p>4:40 – 4:50 MVT 2</p> <ul style="list-style-type: none">• Explain the meaning of “Braul” to the ensemble so that they can better portray this in their playing.<ul style="list-style-type: none">• Have melody play• Focus on fermata transitions	
<p>4:40 – 4:50 MVT 3</p> <ul style="list-style-type: none">• Explain the meaning of “Pe loc” to the ensemble so that they can better portray this in their playing.<ul style="list-style-type: none">• Balance and blend, support the melody in Parts 1 & 2	

Ensemble: WE WW Octet

Announcements:

Literature: *Romanian Folk Dances*

Time: Monday 3/1 3:30 – 4:00

Title	Evaluation
<p>3:30 – 4:32 Tuning:</p> <ul style="list-style-type: none">• Have Soprano Sax play concert A with tuner, have group join in once in tune. <p>3:32 – 3:45 MVT 1</p> <ul style="list-style-type: none">• Focus on conducting cues and dynamics. Show phrasing in conducting. Have players support soprano saxophone solos. <p>3:45 – 3:52 MVT 2</p> <ul style="list-style-type: none">• Conduct clear fermatas and dynamics. Keep energy through the phrasing. Small staccato pattern. <p>3:53 – 4:00 MVT 3</p> <ul style="list-style-type: none">• Conduct to part one, get out of the way of the music and allow the players to be musical. Accurately execute fermata on beat 2,	<ol style="list-style-type: none">1. Better pattern size and clarity, don't move too much while conducting2. Cut off in the style that you desire3. Make sure that part 4 is placed in a spot that they can be heard evenly throughout the ensemble4. Confidence has improved exponentially.5. Use less words to communicate what you want from the ensemble.

Ensemble: WE WW Octet

Announcements:

Literature: *Romanian Folk Dances*

Time: Monday 3/1 4:30 – 5:00

Title	Evaluation
<p>4:30 – 4:31 Tuning:</p> <ul style="list-style-type: none">• Have Soprano Sax play concert A with tuner, have group join in once in tune. <p>4:32 – 4:37 MVT 4</p> <ul style="list-style-type: none">• Show dynamics in conducting. Cue soprano saxophone in measure 3. Conduct phrasing and style. Fermata on beat 2 in m.34. <p>4:38 – 4:48 MVT 5</p> <ul style="list-style-type: none">• Keep time changes in conducting clear. Conduct in a staccato style. Melding gesture in measure 16. <p>4:48 – 5:00 MVT 6</p> <ul style="list-style-type: none">• Don't go too fast, same tempo as MVT 5. Fermata on beat 2 in measure 16. Don't go too fast.	<ol style="list-style-type: none">1. Listen to tuning throughout the rehearsal not just at the beginning while tuning2. Give clearer more confident cues and movements with the left hand (Impulse of Will)3. Don't over think the pattern changes in Movement 5, keep them clear and concise4. Clear fermata placement be confident.5. Confidence is better this half.6. Use left hand, be musical.

Chapter 5 - Cosmopolitan America Composed by Helen May Butler

Unit I. Composer



**Figure 5.1: Helen May Butler in 1903.
(Wind Repertory Project)**

Helen May Butler was an American conductor and composer born in Keene, New Hampshire on May 17, 1867. A violin and cornet player from an early age, Butler was a musician her entire life. A member of the Talma Ladies Club, Butler desired to form a musical group with her fellow members. Butler began teaching her colleagues how to play various band instruments to gain members for the chamber group. (Sullivan, 2010) While teaching other women how to play band instruments there were some issues with her students being able to purchase their instruments and equipment. At the time most instrument makers would only offer credit to men. To combat this, Butler's father and brothers would arrange contracts with

instrument makers in their names, then they would give the instruments and equipment to Butler's female students. In the beginning, the chamber group she formed included men, but as more women expressed interest and gained musical skill, the men were soon vetted out. (Encyclopedia.com, 2021) Thus, the Talma Ladies Orchestra was created. The Talma Ladies Orchestra eventually changed its name to Helen May Butler's Ladies Military Band, though while touring throughout the nation during the early twentieth century the band used many different names.

While performing the band wore military-style uniforms with ostrich feather hats to match their name. Butler, as the directress, wore an especially extravagant uniform in military-style, often sporting a cape. (Brubaker, 2013) The band grew up to 49 members at its peak. (Encyclopedia.com, 2021) Butler and the band's manager were able to use what was held against her in the past to her advantage, her and her band members' gender. Being an all-female military band was their selling point with the band motto being "Music for the American people, by American composers, played by American girls." (Sullivan, 2010) During this time, it was not the norm for women to be performing in professional ensembles in public. The "Adamless garden of musical eves" is what they were known as, and this seemed to help attract the crowds. (Encyclopedia.com, 2021) The band performed over 100 times in Buffalo, New York, Charleston, South Carolina, and St. Louis, Missouri. They also played over 200 times in Boston, Massachusetts. (Encyclopedia Womannica, 2020)

Butler had great success as a musician because of her band. In 1903 she was chosen to be the musical director of the International Women's Exposition in New York City. That same year she was invited to perform on the White House lawn by Theodore Roosevelt. Roosevelt remained an avid supporter and fan of Butler and her band throughout his lifetime. While Butler

was best known as a conductor, she was also a composer. In 1904 Butler's composition "Cosmopolitan America" was selected as the official march of Roosevelt's presidential campaign. "Cosmopolitan America" had several printed editions, was performed by bands across the nation, and was a popular choice to play on parlor pianos. During this time the press deemed her as "The March Queen" and "The Female Sousa." While attending a concert of John Philip Sousa's band at the Cincinnati Zoo, Sousa invited her to conduct "Semper Fidelis".

(Encyclopedia.com, 2021)

After retiring from touring with her band Butler became active in politics. She was lucky to meet many political leaders during her time touring with her bands, such as William Jennings Bryan and Robert M. LaFollette. She was a member of the Republican party and in 1936 she announced that she was running for U.S. Senate. Butler told the *Kentucky Post* she decided to run "not because she feels certain she can win the Republican nomination and eventually a seat in the Senate, but because she may open the way for some other woman." (Encyclopedia.com, 2021) During this time only 3 women had ever been elected to the Senate. Butler did not win the election. (The United States Senate, 2021)

She continued to participate in music until her death in 1957 by being a music teacher and cornet soloist. (Sullivan, 2010) In 1995 she was inducted into the Women Band Directors International Hall of Fame. The Women Band Directors International also have a scholarship in her honor, the "Helen May Butler Memorial Scholarship". (Women Band Directors International, 2021) Her band's uniforms and other memorabilia are at the Smithsonian Institution in Washington D.C. (Sullivan, 2010) Butler composed other works for wind band,

though *Cosmopolitan America* is the only one her compositions that remain in print. (The Wind Repertory Project, 2021)



Figure 5.2: Helen May Butler's Military Band circa 1900. (Smithsonian)

Unit II. Composition

Composed for the Louisiana Purchase Exhibition, commonly known as the 1904 St. Louis World's Fair, "*Cosmopolitan America*" is Helen May Butler's best-known composition. A stately march with quotes from "O Tannenbaum" and "Serenata Nocturna – Minueto" by Mozart, and "The Star-Spangled Banner"; the piece is enjoyable for both the players and the audience. *Cosmopolitan March* has not quite stood the test of time like other marches from its time composed by John Philip Sousa. Though, programming of the march has picked up since 2015 with performances by the Mid America Freedom Band, University of Illinois Champaign, Triangle Pride Band, Michigan Technological University Superior Wind Symphony, and the United States Coast Guard Band. (The Wind Repertory Project, 2021)

Unit III. Historical Perspective

Early 1900's America is a very different America from what we know today. In the year 1900 less than 2 percent of the population graduated with a high school diploma, women could have the right to vote in only four states, only 6 percent of women were in the paid labor force, and only 10 percent of households had electricity. (Digital History, 2019) Helen May Butler was not the norm for a woman in the 1900's. Women were expected to stay at home, birth children, and raise children while their husbands went out and worked to support the family. Helen May Butler led a much different lifestyle of traveling, performing, and being a bandleader. She eventually did marry her tour manager J. Leslie Spahn and had two children. Butler continued to tour and perform after her marriage and birth of her children, very unusual for a mother to do in the 1900s. Later she and Spahn divorced, and Butler remarried. In the year 1900, only .5% of women were divorced. (Brunner, 2017) Now a woman who has been actively working and traveling her entire life who has been through a divorce and has a second husband, she was not your typical woman. (Brubaker, 2013)

The members of Helen May Butler's band were revolutionary in a way for being on tour and traveling so frequently, but they were by no means treated as equals to men. All the women were unmarried and actively discouraged from interacting with patrons, especially those of the male sex. During their travels, they were also carefully monitored to ensure conversation or flirting occurred between the band members and outsiders. If a member of the band was caught breaking the rules, they were fined \$5 (equal to \$144.71 in 2021) for their first offense, and if they were caught a second time, their time with the band was ended. (Brubaker, 2013)

The 1904 St. Louis World's Fair also known as the Louisiana Purchase Exposition took place in St. Louis Missouri and opened on April 30th, 1904, and closed on December 1st, 1904. Helen



May Butler's Ladies Band was invited to perform at the World's Fair alongside renowned bands of the day, including the bands of Sousa, the Banda Rossa, the Grenadier Band, and several United States military bands. (Hylton, 1991) Other attractions at the event included objects, people, animals, exhibitions from 62 countries, and much more. There were inhumane exhibitions of foreign peoples including Filipinos, Native Americans, African Americans, Sinhalese people from India, and Pygmies from Central Africa. (Taylor, 2019) Exhibits such as these encouraged racism in the United States as the people on display for entertainment and shock value as opposed to being used as an educational tool. Over 20 million people visited the Exposition during the seven months of being open. (Taylor, 2019) Exposition during the seven months of being open. (Taylor, 2019)

Figure 5.3: Newspaper advertisement for a performance of the Helen May's band in Topeka, Kansas. The Topeka State Journal published September 8, 1910. (Library of Congress)

Unit IV. Technical Considerations

This piece changes between 6/8 time and 2/4 time three times. Each time that this occurs it is essential for players to be able to distinguish the rhythmic feel of both of these time signatures. While both will be counted and conducted in two, the triple versus duple feel must be

evident. This can be achieved by emphasizing the downbeats in both the 6/8 and 2/4 sections of the piece. This will allow for both the players and the audience to hear and feel the difference between the two time signatures even though the conductor does not change their pattern.

Another technically challenging element of this piece would be vertical alignment across parts. There are many instances where parts will enter on the downbeat with eighth notes and another part will enter on the upbeats in the same measure, creating an exchange between the two parts (figure 5.4). In order to execute these parts accurately, players must internalize the pulse and subdivide.



Figure 5.4: Measure 9 of Cosmopolitan America. Alto Saxophone, Tenor Saxophone, and Baritone Saxophone part.

The range may be an issue for some instruments. For example, in measure 156 the euphonium part plays an A4 which consider to be in the upper part of the range. This note may be challenging to execute for more novice players. For more advanced players tuning may still be an issue. In order to resolve these issues, the player must audiate the pitch and use supporter air.

Unit V. Stylistic Considerations

There are many different elements of style in this piece including articulations, dynamics, tempo, and phrasing. The introduction starts at a forte dynamic but with only trumpets and snare

then the trombones and euphonium enter at measure 4. Here it is essential to distinguish between the dotted eighth sixteenth rhythm and the three eighth note figure (figure 5.5).



Figure 5.5: Measure 1 and measure 2 of Cosmopolitan America. Trumpet 1, Trumpet 2, and Trumpet 3 part.

There are many articulations marked throughout the entire piece. There are staccato notes followed by slurred notes in the trombone and euphonium part at measure 9. This occurs again measure 25. There is then a slur followed by a staccato rhythm at measure 57 played by the bassoon, bass clarinet, baritone saxophone, trombone 1, trombone 2, bass trombone, euphonium, and tuba. The same instruments play another rhythm that uses the slur and staccato contrast in measure 57, 58, 61 and 62 (figure 5.6). The full band then plays staccato in measures 63 and 64.



Figure 5.6: Measure 61 and measure 62 of Cosmopolitan America. Trombone 1, Trombone 2, Bass Trombone, Euphonium, and Tuba part.

In section D (m. 151 – 170) the full band plays the entire time. This signifies the grand finale of the piece. The quote of “The National Anthem” should be played with a prideful and

bombastic style. While the dynamic is fortissimo at measure 151 until the end, there should be room for dynamic contrast throughout the ensemble. For example, the melody has half notes and the players should grow through these half notes and not stay stagnate in their dynamics through this. A crescendo through a longer note like a half note helps the melody stay high energy and interesting.

Unit VI. Musical Elements

This piece utilizes the texture of a wind band to add to stylistic and musical contrasts. For example, in the introduction, there are only brass instruments playing, but then the entire band enters in measure 8. This isn't the only time a chamber-like section is used to contrast the sound of the full band. At measure 41 trumpet 1, trumpet 2, trumpet 3, and snare are the only ones playing. In measure 48 the low brass joins in, and in measure 52 the bass trombone and tuba join. Then at measure 57, the full band enters. In contrast to the brass chamber sound in measure 97, a small woodwind group plays including the tenor saxophone, alto saxophone, bass clarinet, alto clarinet, clarinet 1, clarinet 2, clarinet 3, and bassoon along with the snare drum and bass drum. At measure 104 the oboe and flute join and in measure 108 the piccolo enters. At measure 113 the full band enters for four measures and then at measure 117 the woodwind chamber group plays again. The full band enters at measure 126, and then the woodwind chamber group is used again at measure 131. Finally, the full band enters at measure 143 and continues until the end of the piece.

These chamber sections in the piece show the possibilities of all the sounds and textures of a wind band. These sections keep the listeners' interest because of the high contrast between the chamber sections with the 4 measure interjections of the full band. These sections also add

dynamic contrast to the piece. When the full band enters at measures 113 and 126 the dynamic is fortissimo which is quite the volume increase from the mezzo-piano dynamic in measures 97 and 117. The contrast is even more because of the change in instrumentation. When a full band plays at fortissimo and four measures later play at mezzo-piano there should be a big dynamic contrast. It is even more so when the full ensemble is fortissimo then four measures later only the woodwinds are playing and are at mezzo-piano.

Unit VII. Form and Structure

Introduction: m. 1 – m. 7

A: m. 8 – m. 40

B: m. 41 – m. 64

A: m. 65 – m. 96

C (Trio): m. 97 – 150

Coda: m. 151 – m. 170

Unit VIII. Suggested Listening

- The Thunderer composed by John Philip Sousa
A classic march, a prime example for a march style.
- March of the Belgian Paratroopers composed by Pierre Leemans
A march that features the woodwind section, much like *Cosmopolitan America*.
- March Majestic (Two Step) composed by Scott Joplin

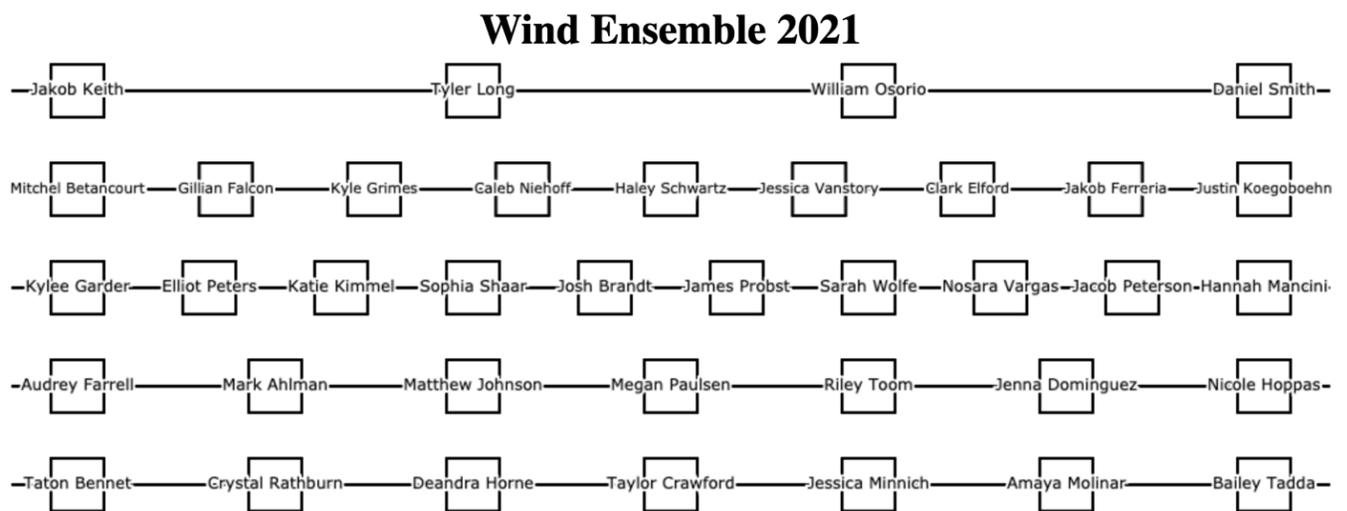
Cosmopolitan America is a march in two step. If you're unfamiliar with the genre this is a great place to start.

Unit IX. Additional Resources

Seating Chart:

The seating for this ensemble is in direct correlation to COVID-19 protocols. Everyone is spaced out 6ft+ and trombones specifically 9ft.

Figure 5.7 Seating Chart



Resources:

The following resources can be useful to conductors and performers of this piece. The resources contain research, recordings, and analyses of marches, this work, and the composer.

- Teaching Music Through Performing Marches by Carl Chevallard
- Marching Along by John Phillip Sousa
- A Century of Women's Bands in America by Jill M. Sullivan (Music Educators Journal Vol. 95 No. 1 pg. 33 – 40)
- Women's Bands in America: Performing Music and Gender by Jill M. Sullivan

- Cosmopolitan America - Helen May Butler | U.S. Coast Guard Band:
<https://www.youtube.com/watch?v=JUBa63PjA2c>

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Appendix A - Romanian Folk Dances Graph Analysis

Composition: Romanian Dances MVT 1
 Composer: Bela Bartok arr. Nakamura

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	
Form	Introduction				A								
Phrase Structure													
Tempo	Allegro Moderato Quarter Note = 80 ca.												
Dynamics	f		dim.		mf			f					
Meter/Rhythm	2/4												
Tonality	G minor												
Harmonic Motion	i			i	IV7			v			I		
Orchestration	Parts 4, 5, 6, & 8				Enter Parts 2 & 3								
General Character	Introductory, Anticipatory				Programatic, Light, Flowing								
Means for Expression	Accents on quarter notes and half notes				Tenuto quarter notes, slurred sixteenth note figures					Crescendo into m.10 with parts 5 & 7 entering accented on beat 2 of m.10			
Conducting Concerns	Start large for forte dynamic, decrease pattern size to reflect diminuendo. Cue parts 2 and 3 in m. 4				Show style with legato conducting style, smooth gestures					Show crescendo smoothly, cue entrance for parts 2 and 3 in m. 12.			
Rehearsal Consideration	Balancing of voices, even and consistent grace notes in part 4.				Balance lower parts with each other and with the melody. Crescendo in measure 10 needs to unified.						Beat 2 entrances need to be together as a single sound.		Bal

Composition: Romanian Dances MVT 1
 Composer: Bela Bartok arr. Nakamura

13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Drop Part 8						Enter Part 8 on beat 2				Drop Parts 2 & 7		Enter Parts 2 & 3		Add Part 7	
Programatic, Light, Flowing								Mysterious, Reasuring				Whimsical, Lighty			
Tenuto quarter notes, slurred sixteenth note figures. Most emphasis put on long notes in parts 2 & 3, sixteenth notes should be ornamental in fashion.								G Maj chord with Part 8 entering on beat 2 with the root		Tenuto quarter notes establishing foundation for melody in Part 3		Stacatto and ornamented passage in parts 1, 2, and 3 while tenuto quarter notes continue			
Show style with legato conducting style, smooth gestures				Stacatto gestures to guide parts 2 and 3		Back to smooth gestures. Cue part 3 entrance in m. 20				Small gestures, do not over shadow melody, focus on keeping parts 4, 5, and 6 together. Show dynamic changes. Cue melody in measure 24 with gesture of syncopation.					
nce lower parts with each other and with the melody.						Beat 2 entrances need to be togetehr as a single sound.		Balance so that part 3 entrance is heard.		Balance lower parts with each other and with the melody. Note lengths across parts.					

Composition: Romanian Dances MVT 1
 Composer: Bela Bartok arr. Nakamura

29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
B															
Drop Parts 1, 2, & 5		Enter Part 5		Enter Parts 1 & 2		Enter Part 8		Drop Parts 1, 2, 7, & 8		Add Part 7		Add Parts 1 & 2			
Mysterious, Reasuring				Whimsical, Light				Warm, Affirming				Playful, Light			
Tenuto quarter notes establishing foundation for melody in Part 3				Staccato and ornamented passage in parts 1, 2, and 3 while tenuto quarter notes continue		Dynamic increase to set up transition into repeat		Tenuto quarter notes establishing foundation for melody in Part 3				Staccato and ornamented passage in parts 1, 2, 3, and 4 while tenuto quarter notes continue			
Small gestures, do not over shadow melody, focus on keeping parts 4, 5, and 6 together. Show dynamic changes. Cue melody in measure 40 with															
need to be even		Beat 2 entrance needs to be unison.		Balance		to be unison. Syncopated entrances must be accurate. Grace notes need to be even and consistent.		Balance and blend		Balance lower parts with each other and with the melody. Note lengths need to be even across parts. Crescendo together in m. 39					

Composition: Romanian Folk Dances MVT 2

Composer: Bela Bartok arr. Nakamura

Measure #	1	2	3	4	5	6	7	8
Form	A							
Phrase Structure								
Tempo	Allegro Quarter = 116 ca							
Dynamics	p							
Meter/Rhythm	2/4							
Tonality	F minor							
Harmonic Motion	i							
Orchestration	Enter Parts 4, 5, 6, and 7							
General Character								
Means for Expression	Staccato notes in all parts for light notes with separation. Make the notes dance.							
Conducting Concerns	Small staccato pattern for piano dynamic while showing staccato style		Fermata: short caesura		Small staccato pattern for piano dynamic while showing staccato style		Fermata: Carry over into next phrase	
Rehearsal Consideration	Consistent note lengths and accurate entrances		Clean releases		Consistent note lengths and accurate entrances		and not dying out or losing tone quality during fermata. Breath control	

Composition: Romanian Dances MVT 3
 Composer: Bartok arr. Nakamura

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Form	Introdocution A																		
Phrase Structure																			
Tempo	Andante Quarter note = 90 bpm																		
Dynamics	pp			p															
Meter/Rhythm	2/4																		
Tonality	a minor																		
Harmonic Motion	i			i										VII					
Orchestration	Parts 4, 5, & 6			Parts 1 & 2 enter															
General Character	Mysterious, Stagnant																		
Means for Expression	Legato introduction to contrast with staccato melody									Staccato notes for a light feel. Trills should remain in an ornamental fashion throughout. Parts 4, 5, and 6 act as a drone.									
Conducting Concerns	Conduct proper size for pianissimo dynamic			Cue syncopated entrance in parts 1 and 2, show dynamic change with increase in pattern size						Conduct with staccato style when appropriate. Keep patte									
Rehearsal Consideration	Balance and blend, good breathe support with the quiet dynamic			Vertical alignment between part 1 & 2. Accurate entrances in supporting parts, especially part 4. Do not compress 16th notes in parts 1 & 2.															

Composition: Romanian Dances MVT 3
 Composer: Bartok arr. Nakamura

20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
B																	Coda			
																	poco rallentando			
																	ppp			
e minor																				
	VI		vii				V6		i		V		v6	iii				V		iv
																	Drop part 4		Add part 7	
Contrast between slurred notes and staccato notes in parts 1 & 2. Parts 4, 5, and 6 act as a drone.																	Smorzando in all parts.			
n small for piano dynamic. Show musicality rather than focusing on meter.																	Show smorzando with decreasing size of pattern. Delicate cut off.			
Vertical alignment between part 1 & 2. Accurate entrances in supporting parts, especially part 4. Assure that slurs and staccato notes are being differentiated in parts 1 and 2. Do not compress 16th notes in parts 1 and 2.																				

Composition: Romanian Folk Dances MVT 4

Composer: Bartok arr. Nakamura

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
Form	Introduction		A																
Phrase Structure																			
Tempo	Moderato Quarter note = 74 ca.																		
Dynamics	mf		p																
Meter/Rhythm	3/4																		
Tonality	g minor																		
Harmonic Motion	I				VI6	I				VI6			vii	i					i
Orchestration	Parts 4, 5, & 6		Add Part 3																
General Character	Calm, Refined, Yearning																		
Means for Expression	Tenuto notes with diminuendo to introduce part 3 in measure 3.		Triplet on beat 1 of measures 4, 5, 8, and 9 should be ornamental, emphasis should be on beat 2 in the melody. Lift between measure 6 and 7. No breathe after measure 10, carry over. Lift between measure 14 and 15. Carry over between measure 18 and 19.																
Conducting Concerns	Show smooth diminuendo into measure 3 with the left hand and decreasing pattern size.		This movement requires a more legato style of conducting which is in contrast of the other movement. Show lift between measures 6 and 7. Show carry over between measures 10 and 11. Show lift between measure 14 and 15. Show carry over between measure 18 and 19.																
Rehearsal Consideration	to align vertically between part 4 and 5. Decrescendo in measure 3 needs to be even and together.		Vertical alignment remains a focus between parts 4, 5, and 6. These parts are playing a foundational role, but sound should remain supported with a good tone. Playing with contrast between slurred and articulated notes in part 3.																

Composition: Romanian Folk Dances MVT 4
 Composer: Bartok arr. Nakamura

19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
B															
mf								mp							
i							VI6		i			i			
Full ensemble								Drop parts 1, 2, 7, & 8				Drop part 6 Add part 7			
Triplets should remain ornamental with emphasis on the following beat. Lift between measures 22 and 23. Carry over after measure 26.								Triplets should remain ornamental with emphasis on the following beat. Lift between measures 30 and 31. color change in measure 31 when part 7 enters and part 6 drops.							
Cue in remaining ensemble, show dynamic change with face and pattern size. Show lift between measures 22 and 23. Carry over after measure 26.								Show dynamic and instrumentation change in conducting pattern size. Show lift between measure 30 and 31. Cue part 7 in with eye contact at measure 31. Final fermate held atleast 4 beats.							
Vertical alignment between part 4 - 8. Balance and blend across the ensemble. Dynamic contrast between this section and the previous section is key.								Vertical alignment between parts 4, 5 and 6 in measures 27 - 30. Seamless exchange between part 6 and 7 at measure 31. Continue good breath support in long notes. Continued contrast between slurred and articulated notes in part 3.							

Composition: Romanian Folk Dances MVT 5
 Composer: Bartok arr. Nakamura

17	18	19	20	21	22	23	24	25	26	27	28	
B												
												
sf on beat 1	sf on beat 1	sf on beat 2	sf on beat 1	sf on beat 1	sf on beat 2	sf on beat 1	sf on beat 1	sf on beat 2	sf on beat 1	sf on beat 1	sf on beat 2	
		2 4	3 4		2 4	3 4		2 4	3 4			
I		V/V	I		V/V	IV		V	IV		V	
Notes should be dance like. Emphasis put on first beat of 3/4 measures and second beat of 2/4 measure. Contrast should be present between slurred and articulated notes.												
Have appropriate pattern size for forte dynamic. Transition between meters smoothly. Hold fermate at 28 over into next movement. Be prepared for tempo change.												
Note lengths of staccato eighth notes need to be consistent across parts. Make sure the dynamics are even and consistent across parts as well. Everyone needs to be conscious of meter changes. Make sure all parts are unison in rhythm at measure 27. Hold fermate at measure 28 into the next movement and be ready for tempo change.												

Composition: Romanian Folk Dances MVT 5
 Composer: Bartok arr. Nakamura

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	Introduction				A											
Phrase Structure																
Tempo	Allegro Quarter note = 132 ca.															
Dynamics	fp	p	mp		f sf	sf on beat 1	sf on beat 2	sf on beat 1	sf on beat 1	sf on beat 2	sf on beat 1	sf on beat 1	sf on beat 2	sf on beat 1	sf on beat 1	sf on beat 2
Meter/Rhythm	2/4				3/4		2/4	3/4		2/4	3/4		2/4	3/4		
Tonality	C Major															
Harmonic Motion	I				I		V7/V	I		V7/V	IV		V	IV7		V
Orchestration	Parts 6, 7, & 8	Add part 5	Add part 4		Add parts 2 & 3		Add part 1									
General Character	Up Beat, Celebratory, Dance Like, Polka															
Means for Expression	Forte piano then crescendo, light staccato notes				Notes should be dance like. Emphasis put on first beat of 3/4 measures and second beat of 2/4 measure.											
Conducting Concerns	Show forte piano then crescendo into measure 5. Staccato stye.				Have appropriate pattern size for forte dynamic. Transition between meters smoothly.											
Rehearsal Consideration	Vertical alignment across part 4, 5, and 6. Balance and blend across all parts. Smooth and even crescendo.				Note lengths of staccato eighth notes need to be consisten across parts. Make sure the dynamics are even and consistent across parts as well. Everyone needs to be concious of meter changes. Make sure all parts are unison in rhythm at measure 16.											

Composition: Romanian Folk Dances MVT 6

Composer: Bartok arr. Nakamura

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Form	A															
Phrase Structure																
Tempo	L'istesso Tempo															
Dynamics	<p>mf sf f sf sf</p>															
Meter/Rhythm	2/4															
Tonality	C Major															
Harmonic Motion	I V4/2 I VII half dim 7 of IV IV64 V															
Orchestration	Parts 3, 4, 5, 6, 7, & 8 Add Parts 1 & 2															
General Character																
Means for Expression	Lots of textural contrast between parts. Some crescendo while other decresceno creating a unique sound. Accented eighth notes followed by slurred sixteenth notes. Accents and syncopation provide movement to the sound.								Accents and syncopation still prevelant and and draw attention. Dynamic changes should be full of energy.				The sf across all parts nd the chord sets up for the key change and next section of the movement.			
Conducting Concerns	Show not only time and tempo, but musicality and style.								Show sf and crescendos with left hand and entire pattern.				Show what you want from the fermate in measure 16. Show both time, style, and musicality.			
Rehearsal Consideration	Assuring accurate balance and blend between parts so that the dynamic contrast between parts is heard. Consitent note lengths in unison quarter notes across all parts. Accurate vertical allignment of syncopated entrances in parts 5 and 6.								Consitent note legths and unison entrances in parts 5,6,7, and 8.Well executed sf, doe over blowing and blatting of notes.				half notes with quarter notes. Unity in parts 4 and 2. Do not lose air control or energy in fermate.			

Composition: Romanian Folk Dances MVT 6
 Composer: Bartok arr. Nakamura

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
B															
Allegro Vivace Quarter note = 144 ca.															
f	sf		sf		sf		sf				sf				
Bflat Major															
I								I							IV6/4
Drop Part 1								Add Part 1 Drop Part 3							
Syncopatted rhythms continue through this part to give the music a dance like feel.								Syncopatted rhythms continue through this part to give the music a dance like feel. Staccato and accented notes add to the movement and dance like nature of the piece.							
Show accents and style. Increase pattern size for forte dynamic.								Show staccato style. Keep accurate and steady time to ensure accurate entrances and note placement.							
Smooth and accurate execution of quintuplets. Balance and unity between parts 5 & 6 and 7 & 8. Accurate syncopated rhythms in parts 5 and 6. Don't cocompress 16th notes in part 3.								Accurate syncopated entrances between parts 5, 6, and 8. Unison note lengths of staccato notes across parts. Do not compressa sixteenth notes in parts 1, 2, and 4. Accirately executed quintuplets in part 2.							

Composition: Romanian Folk Dances MVT 6

Composer: Bartok arr. Nakamura

33	34	35	36	37	38	39	40	41	42	43	44	45	46
	sf		sf		sf						sf		
VI								16					
Add Part 3 Drop Part 1								Add Part 1 Drop Part 3					
Contrast between slurred and articulated notes provide texture.							Staccato notes should be light and da						
Change to a more legato style as the melody is now mostly slurred. Focus on showing phrasing.							Show staccato style in pattern. Show accurate time						
Accurate and even execution of quintuplets and sextuplets in part 2. Vertical alignment of syncopated rhythms in parts 4, 5, and 6. Blend and balance in parts 7 and 8.						Balance and support the dissonance between parts 3, 5, 6, 7, and 8. Parts 3 and 5 need to be very present in order for this to be achieved.			Accurate and even execution of quintuplets and sextuplets in part 2. Vertical alignment of syncopated rhythms in parts 5, 6, 7, & 8.				

Composition: Romanian Folk Dances MVT 6
 Composer: Bartok arr. Nakamura

47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	
						Coda									
	sf	f			sf		sf		sf	sf	sf	ff			
VI						I6								VI	
Add Part 3															
nce like. Sixteenth notes should remain ornamental.						Syncopated rhythms and rhythmic contrast create texture.			Parts 1, 2, 3, and 4 are preceding textural material over top the rhythmic emphasis of parts 5, 6, 7, and 8. The dynamics along with this create a finale feel.						
to assist in vertical alignment. Show dynamics in pattern sizes and with left hand.						Increase conducting patten for ff focus on showing musicality and style. Hold fermate for at least 4 beats.									
Consistent note lengths of staccato notes across all parts. Don't compress 16th notes. Show contrast between slurred and articulated notes.		Vertical allginemtn of syncopated parts. Execute forte dynamic with good tone. Consistent note lengths of stacczto eigth notes.				allignment of triplets and sextuplets. Make sure that sextuoplets are			Do not compress sixteenth note and sextuplet rhythms. Notes are no longer staccato and should be held for full value. Execute sf musically and with good technique.						

Appendix B - Cosmopolitan America Graph Analysis

Composition: Cosmopolitan America

Composer: Helen May Butler

Measure #	1	2	3	4	5	6	7	8	9	10	11	12		
Form	Introduction							A						
Phrase Structure														
Tempo	Quarter note = 112													
Dynamics	f							mf		mf				
Meter/Rhythm	6/8							2/4						
Tonality	C Major							Bflat Major						
Harmonic Motion	I							I		V				
Orchestration	Tpt 1, 2, 3 Snare 1				Add Tbn 1, 2 Bass Tbn Euph				Add Flute, Oboe, Effat Cl, Cl 1, 2, & 3, Alto Cl, F Horn 1, 2,		Add Tuba, Bass Drum/ Cymbal 2			
General Character	Fanfare, Introductory													
Means for Expression	Emphasize downbeats, articulation should be light							Contrast between slurred notes and articulated notes.						
Conducting Concerns	Show the entrance in the pick up.				Cue entrance on "and" of 2				Keep pattern small and light. Still using a 2 pattern. Show dynamic change.				Possible melding for half note. Focus on phrasing instead of keeping the pulse.	
Rehearsal Consideration	Focus on vertical alignment. Notes should be the same length throughout parts and note too heavy.							Staggered entrances. Focus on vertical alignment, even and consistent note lengths.			Note lengths need to be even, especially eighth notes.			

Composition: Cosmopolitan America
 Composer: Helen May Butler

13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
		f		mf						f	mf	mf					
				V													
																	I
Carefree, Blissful																	
Eighth notes throughout parts provide a light and bouncy feel. Articulations should stay light.												Quarter notes drive the crescendo. Eighth notes uphold carefree feel.					
Show crescendo with left hand and pattern size.			Show dynamic change with left hand and pattern size.			Show crescendo with left hand and pattern size.			dynamic change with left hand and pattern size.			Show crescendo with left hand and pattern size.					
Staggered entrances and syncopation, vertical alignment is crucial. Do not play too heavy.										Parts playing notes with accidentals should lean in and put weight on those notes to emphasize dissonance.						Eight notes sh	

Composition: Cosmopolitan America
 Composer: Helen May Butler

31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53			
										B															
										f															
										f															
										6															
										I I V															
										Only Tpt 1, 2, 3, and Snare 1							Add F Horn 1, 2, Tbn 1, 2, Euph						Add Bass Tbn, Tuba		
										Fanfare, Transitional															
										Weight should be on down beats like the introduction. Melody should be played boldly and confider															
Show style and phrasing, focus less on meter.									Show pick up entrance	beats consistent through time signature															
ould have space inbetween and vertically align with other eighth notes. Assure that there is a difference between mf and f.										Vertical alignment. Notes should be clear and not too heavy. Play through phrases, do not lose ene															

Composition: Cosmopolitan America
 Composer: Helen May Butler

54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78		
											A															
			f								ff															
			2/4																							
		V										V/V		I										V		
		Add Oboe		Enter full band except Timpani and Bells										Add Timpani and Bells												
tly.											Sixteenth notes should be light and playful. They add a blissful a															
			band. Pattern size should be larger to encompass the entire band.								Show crescendo with left hand and pattern size.		dynamic and style change in pattern size.		Focus on phrasing and keeping a consist											
rgy.											Vertical alignment and accurate metric pulse is crucial to assure accurate staggered and syncopated entrances. Note lengths need to be consistent across parts.															
											Staggered entrances and snycopation, vertical alignment is crucial. Do not play too heavy. Sixteenth notes need to be clean and vertically aligned across parts. Internalizing the pulse is essential.															

Composition: Cosmopolitan America
 Composer: Helen May Butler

79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99
																		C (Trio)		
																		mp		
																		Eflat Major		
																		I		
																		WW only except Snare 1 and Perc. 2. No Pic, Fl, Ob, or B Sax.		
Carefree, Blissful, Celebratory																				
nd fun texture. Contrast between articulated notes and slurred notes add to the style of the piece.																				
ent tempo. Let the ensemble play and do not drag by having an unclear pattern.																		Conduct should center around woodwinds reflect this		
Emphasize accidentals, embrace the harmonic change. Notes should be played confidently.																		Key change, add concert Aflat. BSN and B Cl are in charge of pulse and need to be perfectly aligned vertically.		

Composition: Cosmopolitan America
 Composer: Helen May Butler

100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117						
								mp					ff			mp							
				I								V	I										
				Add Fl and Ob				Add Picc		Add Timpani			Enter Full Band				WW only except snare 1 and perc 2. No picc						
Playful, Delicate												Bombastic											
												entering fortissimo adds a sudden contrast to the previous section.											
Give direction to the phrase by supporting the sound and breathing when appropriate.																							
Change stance and pattern to				Cue oboe and flute				Cue picc				Cue timpani				Show crescendo with left hand and increase of pattern size							
				need to be vertically aligned and match articulations								Sixteenth note runs should be smooth and clean				Show dynamic change with left hand and decreasing pattern size. Cut off brass on beat 1.				full band to woodwind section. Show this with pattern size and spacing.			
																Full value should be given to tenuto quarter notes.							

Composition: Cosmopolitan America
 Composer: Helen May Butler

118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	
								ff	ff				mp				
	V				I			V				V					
								Enter Full Band					WW only except snare 1 and perc 2. No picc				
Playful, Delicate								Bombastic									
	Staggered entrances should be seamless and light.								Full band entering fortissimo adds a sudden contrast to the previous section.			The staccato notes in measure 128 and 129 should be evident in order to contrast with the tenuto quarter note on beat 1 of measure 130.					
Show phrasing, focus less on meter.								with left hand and pattern size. Cue full band entrance on the "and" of beat 2.				one. Cue woodwinds on the "and" of beat 2. Show dynamic change with left hand and pattern size.					
			Staggered entrances and syncopation require vertical alignment as well as matching articulations.							Whole band unison. Balance an blend along with matching styles is needed.			Staggered entrances and syncopation require vertical alignment as well as matching articulations and style.				

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 Composer: Helen May Butler

135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150		
p								mf				sfz				ff	
								I									
Drop B. Sax								Enter Full Band									
Whimsical, Playful																	
Accents and articulation combined with the piano dynamic make for the whimsical and playful characteristics of this section.																percussion crescendos through the measure causes a moment of suspense leading into the closing section of the march.	
Show dynamic change with left hand and pattern size. Show style change and phrasing.								change with left hand and pattern size. Cue in full band and show with stance.				Do not conduct too large in order to allow room for growth into the closing section.				time, this creates suspense. Give big prep for full band entrance on the "and" of 2.	
Sixteenth notes and trills need to be even and consistent across parts. Accented notes must be evident. Sound needs to be piano, but supported.								Sixteenth notes need to be even and consistent across parts. Accented notes must be evident. Sound needs to be piano, but supported. Parts playing notes with accidentals need to be sure of pitch in order to achieve accurate intonation. Vertical alignment is crucial to ensure accurate staggered notes and syncopation across parts.								Sixteenth notes and eighth notes should do so stylis	

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151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170																				
Closing																																							
<table border="0" style="width:100%; text-align:center;"> <tr> <td>I</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>iii</td><td></td><td></td><td></td><td></td><td></td><td></td><td>I</td><td></td><td></td><td>I</td> </tr> </table>																				I									iii							I			I
I									iii							I			I																				
Bombastic, Proudful																																							
This section is quoting the National Anthem and should be played proudly.										Sixteenth notes remain ornamental and add to the excitement of the closing section. Unison parts should sound powerful.																													
									Show half note with melding.				Show phrasing and style.							Cut off on beat 2 should be clear and concise.																			
Notes need to match style and length across parts. Parts that carry over the measure should be cut off. Do not play too loud that you lose air control, keep a good sound.										Trill in Eflat clarinet and oboe should match.										Unison parts should not over-power counter-melody in ob, bsn, b cl, b sx, and tuba.																			

