

Program Notes

A New Day...as of yet, unseen. A resting place. A celebration. The earliest accounts of the timpani records their use in ancient Jewish religious ceremonies. Similarly, due to its circular shape, the gong has been utilized throughout many traditions and cultures to symbolize a beginning that has no end. Both these instruments are used purposefully and joyfully throughout the piece and highlighted in the percussion feature.

It is our responsibility to strive to enter a new day, a better day, and find rest – both immediate and eternal. A sincere thank-you to the directors and programs listed on the cover for the financial and community support during the creation of this work!

Performance Notes

The timpani part is of particular importance in this piece, make sure to have a strong player on the part. I have marked the gong part as an optional suspended cymbal part, but I highly prefer the gong if it can be accommodated. This work incorporates the use of the Bb mixolydian scale (the Eb major scale beginning on Bb), and thus provides an educational opportunity to teach the concert pitch Ab in the lower range of many of the instruments such as flute, trumpet, trombone, euphonium and bassoon. A group of exercises is included at the back of the score and on a separate page in the parts. I have made notes throughout the score to indicate the types of exercises available to assist in rehearsals.

Composer Bio

Haley Woodrow loves to partner with performers in crafting musical experiences that offer listeners an active role. Her music reflects a broad range of influences and genres, and combines styles as a primary objective.

Haley's compositions have received awards from the National Band Association (for *And it Begins*), the Texas Music Educators Association (for *And it Begins* and *March for Jazz*), the MACRO Composition Competition (for *Place of the Pike: Then and Now*), the International Arcady Emerging Composer Competition (for *Winter Light*), and the Noteflight Big Band Composition Contest (for *Something Entirely Different*). Alfred, Hal Leonard, Barnhouse and MurphyMusicPress offer published versions of several of her compositions and she also actively self-publishes through her company, Woodrow Music.

As an educator, Haley has served as an Adjunct Instructor for Weatherford and Tarrant County colleges, in addition to teaching group and private lessons in the areas of composition, trumpet, jazz improvisation, theory and piano since 2004. Her ninety-minute Creating Composers Clinics are designed to teach composition fundamentals and performance application in an ensemble setting. Please visit haleywoodrow.com for more information.

Composition Outline

Introduction m.1-17

The introduction will serve as a contrasting section to the main subject later in the piece (m.50-62). The section is characterized by figures orchestrated in a conversational style primarily between the single reed woodwinds and low winds/brass, a tonality that implies the key of Eb, a rhythmic emphasis on beat 2 (m.1, 3, 5, 9, 10, etc.), and the use of the gong and the snare drum without snares on. Note the sustained concert C in m.6-7. Although in a “displaced” octave, this is answered by the sustained concert Bb in m.19-20.

A section m.17-32

The A section is characterized by an ostinato (flutes/saxes/marimba), features the main subject (trumpets/clarinets), is rooted in Bb mixolydian, has a rhythmic emphasis on strong beats 1 and 3, has an active homophonic texture, and utilizes the tambourine and marimba.

A section developed m.33-40

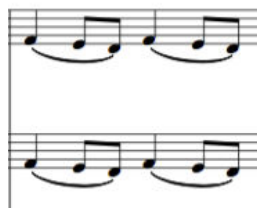
In this section, A repeats with the addition of a low winds/brass line that creates a polyphonic texture. The addition of snare and bass drum contributes to giving this section its louder dynamic level.

Transition m.41-49

This section has its own motif:



and transitions to the return of the introduction. The texture at first is still polyphonic like the A section, but is like the introductory material in that the independent lines are taking turns on the motif in a conversational style. (Keep in mind – a good transition section is at first more like the section immediately preceding it, and becomes increasingly like the section immediately following it.) The rhythmic emphasis is at first still on beat 1 until m.46, where it shifts to beat 2. The percussion section takes on a unique personality in this section, with the addition of the triangle and long rolls in the bass drum and timpani in m.41-44. The bass drum then begins to play figures related to the introductory material, with the timpani still playing figures more related to the A section material. This motif at m.48:



is borrowed from m.13, before enlogating on beats 3 and 4 of m.49, which mimics the very first two beats of the piece (pickups to m.1). It will return in an elongated version to assist in transitioning to the closing section in m.90 and 91.

Return of Introduction m.50-62

This is very similar to the beginning, except at a faster tempo, with the motif from the transition still present at m.55-56. The sustained concert C in m.57 is truly not answered until the very last note. This is why I chose to score the last note as a concert Bb in every part.

Percussion feature m.63-74

The percussion feature includes a “pedal F”, first in the marimba at m.69, and then reiterated in the winds in m.72 to set up the return of the A section.

A section returns m.75-82

The A section here is very similar to m.33-40, except that the flute and oboe have the melody written up the octave from the trumpets and clarinets, and the occurrence of the overall louder dynamic level found in every part.

Transition material returns m.83-91

This section is similar to m.41-49, except that instead of transitioning completely away from the A section material, it keeps some of its characteristics, most notably the tambourine in m.87-90. Measures 90 and 91 are very strategic, using the enlogated version of the motif from m.48 in m.90:



and in m.91 the use of the f minor chord, derived from the ending of the antecedent phrase from the A section material (m.24, 36 and 78). These choices create synthesis – the overlapping of material from different sections, which signals the beginning of the closing section.

Closing m.92-end

The closing, like the introduction features a conversation, this time between the wind instruments and percussion section. M.96-97 echoes the introductory material (m.12), m.98 highlights the transition section motif and the low brass line at m.99 and upper woodwinds line at m.101 features short statements from the A section to bring the work to a close.