

# Program Notes

*Fanfare and Song* began as a lullaby, a sweet song that brought to mind a bedtime story – very possibly due to my habit of writing my music very early in the morning! I decided to create a melody that could be played along with the lullaby at the end of the piece, to simulate the idea of dreaming of the day. From this melody I derived the fanfare, and the beginning of the piece was born. The brass and percussion are highlighted during the fanfare, and the woodwinds are featured during the song. 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

*Fanfare and Song* is a Grade 1.5, and in writing it my primary objective was to create something that would push students accustomed to playing Grade 1 literature, to prepare them for the next step in their musical journey. I have provided generous cueing in the beginning fanfare section, but I would much prefer this section be performed as written if possible to highlight the brass fanfare. Similarly, at m.33 I have again provided generous cueing, but I would like this section to highlight the woodwind players if possible. M.45 is designed to give your first chair players perhaps their first experience playing an exposed part. As an option, you can substitute other voices (trombone for euphonium, etc.) to best fit your ensemble. I have written eight 2/4 phrases in the work during the 4/4 sections, and written the slower section in 3/4. Other elements for consideration are discussed in the composition outline on the following pages.

## 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](http://haleywoodrow.com) for more information.

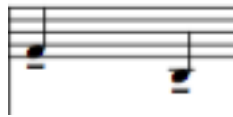
# Composition Outline

## Introduction m.1-2

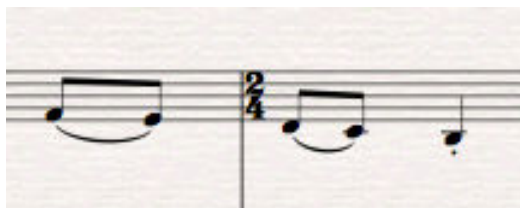
This very short snare and bass drum solo will return at m.22-23 to begin the transition to the 3/4 section. It will also return at m.56 at a slower tempo to help transition back to the return of A. For the entirety of the piece, the advanced percussion 1 part is preferred, but I have provided a simplified version (labeled percussion 1) that eliminates snare rolls if needed.

## A section m.3-21

The A section is a brass and percussion fanfare, and has distinctive two bar phrases, with the second bar having a staccato quarter note on beat 3 and a legato quarter note on beat 4. The first two notes of the melody, forming a descending perfect 5<sup>th</sup>:



will return again and again in the work, to both transition away from the A section, as well as back to the A section (see m.27-28 and m.61-62). The A section is also generally characterized by conservative harmony, a meter in common time, some extended phrases with the insertion of several 2/4 bars, an overall loud dynamic level, a quick tempo and active inner parts in the alto and tenor voices. The inner horn line from m.13 will reappear at m.29 in the horn and m.86 in the brass as ending gestures to phrases. The horn line from m.11-12 is developed even more extensively:



and spans a descending perfect 5<sup>th</sup> from F to Bb, which is related to the first two notes of the melody and the aforementioned descending perfect 5<sup>th</sup>. The horn line reappears in m.23-24 and the perfect 5<sup>th</sup> interval reappears in m.26-27. The horn line also reappears again m.27-28, m.57-58, m.60-61 and the perfect 5<sup>th</sup> interval reappears again in 60-62, at the return of the melody in m.68, and as the last two notes in the piece.

## Transition m.22-32

This section begins with the return of the snare solo from m.1-2. In addition to the aforementioned instances of inner voices being developed during this section, the increasing use of woodwinds and bells beginning in m.23 points forward towards the 3/4 section. The entrance of the bells on beat 2 of m.23 is linked to the same occurrence in m.36. The trumpet line in m.25-26 will reappear at strategic moments in the piece in the upper woodwinds and bells in m.62 and the trumpet in m.89-91. The absence of any active inner lines beginning at m.28 creates a homophonic texture, unlike the A section. The snare and bass drum parts in m.29-31:



create a subtle hemiola, as the winds are playing figures in 4/4 time, the drums are playing a repetitive figure that implies 3/4 time. The ritard in m.29-32 and increasing softer dynamic level and longer note durations in the winds help to bring the section to a close, and the narrowing of the range of the orchestration set ups the next section.

### **B section m.33-55**

The B section is a woodwind feature with the addition of triangle and suspended cymbal, and is characterized by longer note durations, a contrapuntal texture (see m.42-43, 45-47 and 51-53), a slower tempo, an overall softer dynamic level and the use of inverted chords (see Bb/D on beat 3 of m.33, Ebmaj7/D on beat 2 of m.42, etc.) The entire melody from the B section will come back in a 4/4 version at the return of A at m.68. Here's an excerpt from m.33-36 and m.68-71, respectively to make the comparison:



### **Transition m.56-67**

This transition section mirrors the transition section from m.22-32. Measure 56-57 are very similar to m.22-23. M.58 features the return of the stepwise descending perfect fifth. M.59-60 are a 4/4 realization of the contrapuntal relationship between the upper and lower voices from m.45-46 and m.51-52. The brass enter at pickups into m.61 with the descending perfect interval in a powerful way, pointing towards the return. The dynamic level grows louder at m.63, and at m.64 the staccato articulation on beat three and legato articulation on beat 4 ensure that the return of A is coming soon. The active inner lines begin at pickups to m.65, and the molto accel. from m.64-67 brings us back to the return of the A and B sections with the triumphant clashing of the crash cymbals.

### **A and B sections return m.68-82 (85)**

The A and B sections are synthesized here, with the brass and percussion playing the exact same part as m.3, but the upper woodwinds and bells playing a 4/4 version of the 3/4 melody from m.33. The pedal F in m.82 begins the short transition to closure.

### **Closing m.(82) 85-end**

At m.86, the flute line (and doubling instruments) is derived from the 3/4 melody in m.45, which creates a hemiola with the accompanying snare and bass drums against the 4/4 figures from the rest of the ensemble. The work ends with the descending fifth.