

Program Notes

The wide range of musical exposure we have immediate access to in our world today is a powerful resource allowing us to learn from each other, broadening our understanding of our differences. In my own life, I have had the pleasure of working with musicians from a wide range of nationalities, and know that performing music can be a wonderful way to create unity. This work is therefore dedicated to the blending of different cultures, both in the music and undoubtedly with the performers themselves.

I previously titled the work *Melting Pot*, under which name it won the 2018 VLAMO International Composition Contest. However, after much consideration, I have changed the title to *Tapestries* for the full work, and *Tapestry* for the shorter, adaptable work. I feel the imagery of many distinct colors actively coming together to make larger, more vivid pictures fits the message of the piece well, in addition to the music itself without any negative connotation. Thank you all for our evolving use of language to create a healthier educational environment and society as a whole!

Tapestries was completed in August of 2018 and commissioned by:

Director Angie Hutto and Bethesda Christian School
Directors Dean Surface, Allyson Machado, Aaron Trewitt
and Trinity Springs Middle School
Directors Jeffrey Krubsack, Nick Jelich and Longfellow Middle School
Director Jennifer Bergeron and Walsh Middle School
Directors Margaret Wis, Alex Harrison and Austin Academy
Director Martin Trammel and Groves Middle School
Director Matt Koperniak, Dean Patterson and Riverwatch Middle School
Directors Nathaniel Neugent, Victoria Hitz and T.A. Howard Middle School
Director Trent Warner and Annie Camp Junior High School

Performance Notes

The genesis of *Tapestries* I derived from the F melodic minor scale (ascending) and its modes. Three key signatures appear in the work to identify the root, and therefore the mode. The two flats at the beginning indicate the tonic is Bb, but it is a Bb lydian dominant scale, which is the fourth mode of the F melodic minor scale. The middle section has four flats to indicate the tonic is F, in the minor mode. During this section, both the ascending and descending forms of the F melodic minor scale are utilized. In the last section, no sharps/no flats in the key signature indicates C as the tonic, but the notes in the music contain the lowered 6th and lowered 7th scale degrees, which is the fifth mode of the F melodic minor scale. An exercise is included at the back of the music with these three modes, which you may find as a good educational opportunity to teach about the melodic minor scale and modes. One last theoretical observation is the fact that the three key centers Bb, F and C are a series of perfect fifth intervals, and this is where I derived the ending.

A percussion map is included, which will be especially helpful if you decide to take my suggestion of having the African percussion instruments at the front of the band, for exciting visual purposes! Also, please direct your djembe players to the following links with their basic pattern:

Djembe 1 pattern:

<https://youtu.be/5HIAuK9RS6E?t=5m31s>

Djembe 2 pattern:

<https://youtu.be/5HIAuK9RS6E?t=5m4s>

Djembe 3 pattern:

https://www.youtube.com/watch?v=EN_xBgrR7Ps&t=44s

If you do not have access to three djembes, you can substitute a cajon box for the percussion 2 and 4 parts, or a large goblet drum, or even a large tom-tom. Additionally, if a shekere is not available, you can use any large beaded shaker, or even a cabasa if necessary. The djembe players can wear a rattle attached to their leg if desired, and simply play a note on each quarter note. If Gankogui are available, please substitute them in place of the Agogo Bells.

I have provided generous cueing throughout the work, so that the players have a musical reference before entering after a substantial amount of rests. For this reason, sometimes the cues are in a range that is outside of their instrument range, or even briefly may show a change of clef. Some cues can be utilized for doubling purposes, but I would much prefer the orchestration stay as close as possible to what is written.

At the beginning, the percussionists should play with much bravado, as their parts are meant to create large outbursts of sounds. All instances of grace notes should be accented and played before the beat, in a style reminiscent of music from the Middle East.

The trombones should take care to not overlay instances with glissando, as in m.29 and m.39, as well as later occurrences.

At m.66, this is an instance in which you might use the cueing as doubling, especially if you do not have three or more oboes. The handclaps, first introduced at m.66 play a very exciting role when they return beginning in m.204. If your players need to place their instruments on stands or even on the floor to clap, please make any adjustments in the music needed to do so. At m.97, there should be a large drop in volume. You may need to adjust the dynamics in the brass instruments to accomplish this; depending on how many people you have clapping in m.95-96.

At m.97 all percussionists except for the timpanist (who can move at m.107) have ample time to move to the African instruments they play in m.120, which I did in the hopes that the African instruments might be set up at the front of the band, as shown in the included percussion map. I have notated four sounds for the djembes: bass, tone, slap and mute as indicated on the parts.

At m.170, have the players be mindful of the soft dynamic level, especially as sections move from soloists to tutti such as in the trombone and tuba sections at m.170. Note that I have asked the trumpet players to play in stand from pickups to m.176-187. If you have chosen to begin conducting in a two pattern when the meter changed to cut time in m.120, you may find it helpful to switch to a four pattern somewhere during the ms.187-195. Have the performers clapping in m. 202-203 (trumpet 2 and horn parts) clap as loud as they can.

Composer Bio

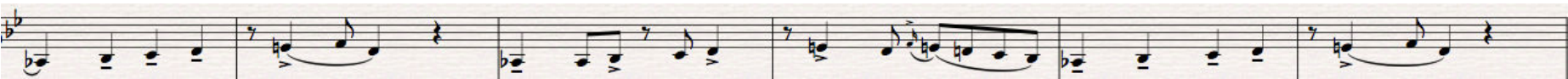
Haley Woodrow is a composer, educator, trumpeter and pianist. She loves to partner with performers in crafting musical experiences that offer listeners an active role. Haley’s compositions have received awards from the National Band Association, the Texas Music Educators Association, and the VLAMO International Composition Contest. She has been commissioned by the Florida Bandmasters Association, the Kenosha Community Foundation, the Young Band March Project and the Texas Christian University Trombone Summit. Her music has been widely performed throughout the US and Canada, Europe, Asia, and Australia. Haley’s “Creating Composers Clinics” are designed to teach 7-12 grade students the principles of composition while customizing a concert work for performance.

More at haleywoodrow.com

Composition Outline

Introduction m.1-26

Tapestries is in a loose Theme and Variations form, and in this beginning section, the Theme:



is introduced at m.9-14 in the cl., alto sax. and hn., and will return in the same instruments in the last large section at m.170. Other music introduced in this section, includes an important descending motif which will return again and again throughout the work:



As well as the ever-important interval of a major second, which is used to form many accompanimental lines such as the following instances:



First instance of the Theme m.27-50

A short, canonized version of theme occurs at m.27-29:



which is then followed by the “klezmer” version of the Theme, beginning at m.30. An elongated version of the descending motif is utilized from m.34-38 in the fl., ob., cl., alto sax. and tpt., and again in m.46-50. The ostinato the first takes place from m.34-38 will reappear in the first transition section, as well as in the marimba in the last large section, beginning at m.167.



At m.34 you may have also noticed a momentary shift in the key center to F. The key of F will return as the key center in the second instance of the Theme at m.66.

First Transition m.50-64

Many elements from the first instance of the Theme section return at m.50, such as the ostinato figure, the descending motif in the glockenspiel, the bass, snare drum and tambourine patterns, as well as the offset tuba and timpani hits. The fl., ob., cl., tpt. and tbn. alternate on short statements of the descending motif beginning at pickups to m.54. New melodic language shows up in this line beginning at m.59 and m.63, which will become important during the second instance of the Theme and beyond:



The section closes at m.94 on a half cadence in the key of f minor, with a short grand pause.

Second instance of the Theme m.66-96

The bassoon begins the section by firmly rooting the key into f minor. It may not be overly obvious that the melody played by the oboe here is the same melody from m.9-14. After all, the phrase is now in a 3+4+3 measure grouping, the key has changed, the meter has changed, the music is played at a slower tempo, and the melody is now being harmonized by the alto sax. A close look at the music from m.9-14 and m.66-76 side by side might be of interest:



The flute line at m.76 I derived from trombone accompaniment line from m.30, except in a triple meter rendition and accompanied by a circle of fifths pattern in the tuba, as an attempt to in

combination with the finger cymbals, castanets and maracas, sound a bit “Spanish”. This material from m.76-85 will return in the transition to closure section in m.221-227.

The countermelody played by the oboe and horn beginning at m.88 will also return in the transition to closure at m.211-218.

Second Transition m.97-119

I chose the brass section here to evoke the sounds of Spain, and as they develop material from m. 76, it gives way to another version of the descending motif beginning at m.103. As other instruments layer in from m.108-114, the music shifts to a spotlight on the tuba, who begins a repetitive figure with the other brass instruments at m.116. This section is designed to support the *molto accelerando*, in which the conductor can relax into a two pattern by m.119 or 120, if desired.

Percussion Break m.120-157

Make sure and have your djembe players view the links above to see their basic pattern demonstrated on YouTube. After the percussionists layer in, the djembes take turns soloing. You may find you need to have the percussionists who are not soloing play even quieter than the marked dynamics, so as to allow the soloist’s line to come through.

Introduction (to the third instance of the Theme) m.158-169

New language is introduced in the quarter note triplet pattern from m.163-164. The clarinet line from beat 4 of m.165 into m.166 mimics the language first introduced in m.59 by itself and the oboe, except in an elongated version. The entrance of the open fifth in the tuba and trombone establishes C firmly as the tonic of this section, in the fifth mode of the f melodic minor scale. The marimba mimics the ostinato first heard in m.34 beginning in m.168.

Third instance of the Theme m.170-195

The section begins with fragments of the Theme, returning in horns and clarinets, which were the instruments that first introduced it in m.9. The oscillating interval of a major second returns beginning in the trombone and tuba at m.170-172. At the trumpet entrances at m.176 you can hear the beginning of the line that typically leads to the descending motif. The tpt. 2 and cl. 2 allude to this motif in elongated fashion from m.178-180. A flute line similar to the one found in m.28 returns in the lower octave at m.176-177. At m.187-195 a longer, canonized version of m.15-18 occurs, leading to a return of the material from the beginning.

Transition to Closure m.196-227

This exciting section begins with a return of the material from the very beginning of the work, with interjections from the djembes in place of the previous snare, bass drum, and timpani. One last full statement of the Theme occurs at m.204-219, synthesized with the ostinato, tuba and timpani hits, and hand claps. The version of the descending line from the first transition sections is heard at m.210, with interjections from the horn, playing its countermelody from m.88, this time harmonized in the thirds with the trumpet 1 part. The material from m.76-85 returns in m. 221-227, as the trombones play their figure from m.30, and the tuba plays a quickly oscillating circle of fifths line. The big statement beginning on beat 3 of m.225 and m.226 recalls the line from m. 84 (beat 3) and m.85, except this time transposed up a fifth in the key of C.

Closing m.231-end

One final partial statement of the Theme occurs, offset by a major third and gives way to the quarter note triplet figure from m.163, which descends through the octaves. Several instruments give one last mention of the figure from m.59. The low brass plays a circle of fifths pattern – notice it address the 5th and root of all three Bb, F and C key signatures in the line (which is how the timpani notes were chosen from the beginning). The piece ends with the three notes from the three key centers, voiced in perfect fifth intervals, with the African drums and timpani interjecting.

