

# Program Notes

Although the Concert Band owes its origins to the performance of marches, today, after over one hundred years of repertoire to study from, I found myself asking what exactly makes a march, a march? Composers these days freely cross boundaries without apology, as they should – after all, art and music must move forward. So, after reviewing typical characteristics of traditional marches, with their trios, break strains, lively snare and bass drum parts and many melodies, I decided to let myself write uninhibited by past formula, but with a clear homage to the genre of march.

*March of the Shadows* is my resulting creation for young band, whose title refers to the idea of following (as in my case, following the many composers of march who have come before me). Specifically, the work “borrows” the melody from Hale Vandercook’s *Centaurus*, used by permission of Hal Leonard. Finally, the title is also fitting as it refers to the overall dark, minor mood of the work.

## Performance Notes

To the Director: There are many articulations written in to the score. The staccato markings generally indicate traditional “march length” of quarter notes. The trill is an important element of the work and should be played aggressively to contribute to the “threatening manner”. The first instance of optional flutter tonguing appears in the trumpets in m.36, and is highly preferred, even if only some of the players from the section play. The half step on concert A and Ab in the trumpets and trombones in m.51 and in the last measure are intentional, and I ask that the players emphasize this dissonance. Exercises are included at after the final barline in the music to help with rehearsing the work with your students. I have also put the melody and all the “fun lines” into one part, and then copy and pasted that part into all the instruments. Find these parts on my [website](#) for downloadable parts and YouTube video backing tracks.

## 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 International VLAMO Composition Contest (for *Melting Pot*), and the Shannon Shaker Women’s Band Composition Contest (for *In Two Places*). 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 currently serves as an Adjunct Instructor for the King’s University and Tarrant County College. 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.