

MONTY!



STEPHEN MELILLO, COMPOSER

#791 at 3:00 for Band M3 by © Stephen Melillo IGNA 31 June 1995

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steve@stormworld.com www.stormworld.com



STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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Dear Conductor... Thank you for believing in, and investing in the body of work called **STORMWORKS**. Once you’ve tasted the possibilities and experienced the reactions from your students and audiences, a large body of interrelated work awaits you. If you’ve invested in the whole package or Suite... **Bravo**. It was the best way to go. The **STORMSite** at **www.stormworld.com** provides up-to-date info on all that is happening with **STORMWORKS®**. Thanks so much for championing this Music and Godspeed in the journeys ahead.

SYSTEM REQUIREMENTS

One wouldn’t think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering “Storm” Works should be properly equipped.

In the **Band of the 3rd Millennium**, the orchestration employed in the body of work called **Stormworks**, we find the standard wind and percussion ensemble augmented by the use of 2 synthesizers. A seemingly innocent leap, it is replete with functionality. The generic sounds ascribed to the synthesizers are: **PAD Bass**, (*sometimes Piano and/or Chorus*) and **Harp**. Comments about the types of sounds and manner of interpreting the varied notation may be found in the *Brief Intro to the Music of Stephen Melillo... with FAQs* residing on the **STORMSite at stormworld.com**.

In 1980, the cost for such an undertaking was significant. Now, for a cost-effective, multi-useful investment, your program can be readily equipped. Of course, this is only if you are completely **un**-equipped right now! Most music programs will have at least one student who owns a synthesizer, or at least knows someone who does. In the early 1980s, I was able to recruit a great number of students simply by suggesting that there was a place for them in the “*electronics*” section! I invite you, *now with Music that calls for it*, to be champions of a wider and fuller Music Education.

On the **STORMWORKS CDs**, you will hear how these sounds, placed in a stereo field around the band... *as in the diagram on the seating chart page*... enhances the overtone hierarchy and resonance of the band while remaining somewhat “*traditional*” in its orchestral usage. Two speakers, lying flat on the floor, should be placed so that the sound is directed back into the ensemble.

As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically *competes* with the inundation of supremely produced sounds they hear in their every day lives.

A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

Now, as always, it’s up to you. Only *you* can be the guide your students need, and only *you* can deliver this Music to that limitless realm we refer to as Music. To that Quest, noble and honorable, Godspeed!

Stephen Melillo, Composer

MONTY!

by © Stephen Melillo IGNA 30 June 1995
Preparation Notes

Dear Music Educator...

MONTY! was composed with two purposes in mind.

1. To keep ever present the history of World War II. Scot Montgomery is both an interesting character for you to recall with the students, and flamboyant enough to become the subject of a March for our bands.
2. To provide you with a teaching tool which exposes the students to rhythms in **12/8**.

The ranges, the key signatures of **Bb** and **Eb**, the nature of the melodic line and the positioning of each musical phrase make the piece easily accessible. The clarinets, for instance, while exploring both sides of the break, never encounter a line which crosses through it. In the event that notes given are too high or too low, and optional notes, such as are given in the horn and trumpet parts do not suffice, feel free to adjust the octave.

Here are ways for you to prepare the students for a great learning experience. Remember what Lincoln said. *“If I had 8 hours to cut a tree, I’d spend 6 hours sharpening the axe.”*

1. In as many octaves as possible, have the students thoroughly and comfortably play through the **Bb Scale** and the **Eb Scale**. Call their attention to **T 1** (in Bb) and **T 3** (in Eb). These codes are defined in your score and provide a formalistic structure which you can utilize to help explain and teach the piece. Also, call to their attention the scaler lines at **m 6** (in Bb) and later at **m 77** (in Eb). Also, relate the melody and any motif you find to the Major Scale.

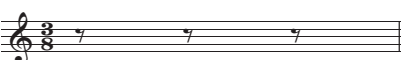
2. Now do the same with the chromatic scale. The chromatic scale will appear in **m 84**.

3. Illustrating the simplicity of the notes, we are now charged to explore **Music in 3's**. On a blackboard take **ONE** beat and illustrate all possible combinations of **Sound and Silence**. Here is a list which the kids can play scales on. Do one rhythm on one beat at a time, feeling **3** evenly divided spaces in the foot-tap or hand clap.


13 Permutations of one beat...
Sounds & Silences

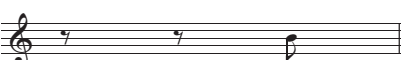
Music in 3's

Feeling, Counting, Playing,
Saying the 3's, dividing the
SPACE of the beat into 3
equal partitions.

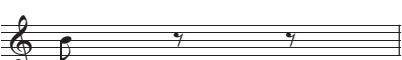
Silence, Silence, Silence  Um, Um, Um

Or  Um, Um, Um

Sound, Sound, Sound  Ta, Ta, Ta

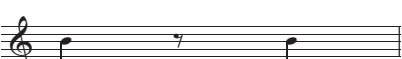
Silence, Silence, Sound  Um, Um, Ta

Or  Um, Um, Ta

Sound, Silence, Silence  Ta, Ta, Um

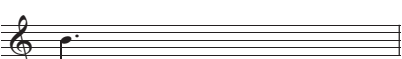
Or  Ta, Ta, Um

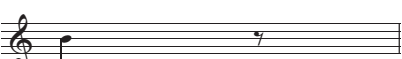
Silence, Sound, Silence  Um, Ta, Um


Sound, Silence, Sound  Ta, Um, Ta

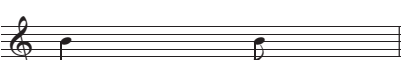
Sound, Sound, Silence  Ta, Ta, Um


Silence, Sound, Sound  Um, Ta, Ta

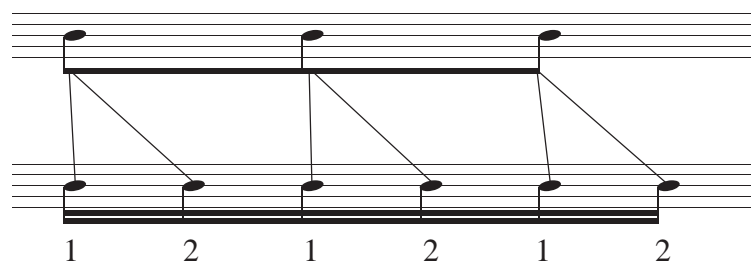
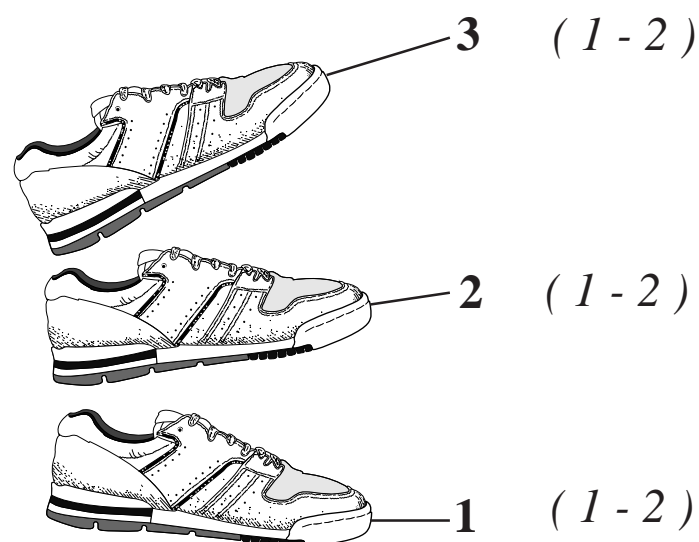
Sou - ou - ound  Ta - a - a

Sou - ound, Silence  Ta - a - Um

Silence, Sou - ound  Um, Ta - a

Sou - ound, Sound  Ta - a, Ta

Sound, Sou - ound  Ta, Ta - a



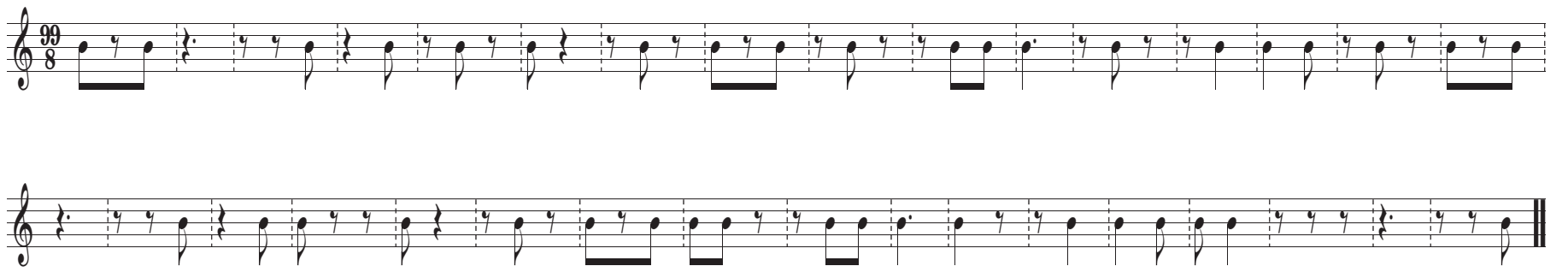
And this explains the **1/16th** note rhythm as appears in **m 6**. It also allows for the opportunity of teaching the counting **1-2, 1-2, 1-2**. That is: **1-2** on the **down** part of the beat, **1-2** on the **middle** part of the beat and **12** on the **up** part of the beat. The **3** even spaces are evenly divided into **2** parts each.

One of Music's unfortunate words is **“rest”**. Appropriate only for those moments when laying out a player becomes functional, a more preferred word is **“silence”** or **“strategic silence”**. Please encourage the students not to **rest**, but rather to execute a felt, pulsed silence, sometimes strategic, as in the case of **m 18** in the Trombones. The strategic silence, when felt, gives **IMPETUS** and **LIFT!** You can hunt these strategic silences down throughout the piece, employing them in exercises like those you will see on the next page.

Throughout **MONTY!**, the Snare Drum, playing a continuous and relaxed 1/8th note “groove”, helps to launch these strategic silences. The Snare Drummer must have a relaxed, transparent concept of time, **Music in 3's** and the feel of **2's** being pulsed in **Music in 3's**.

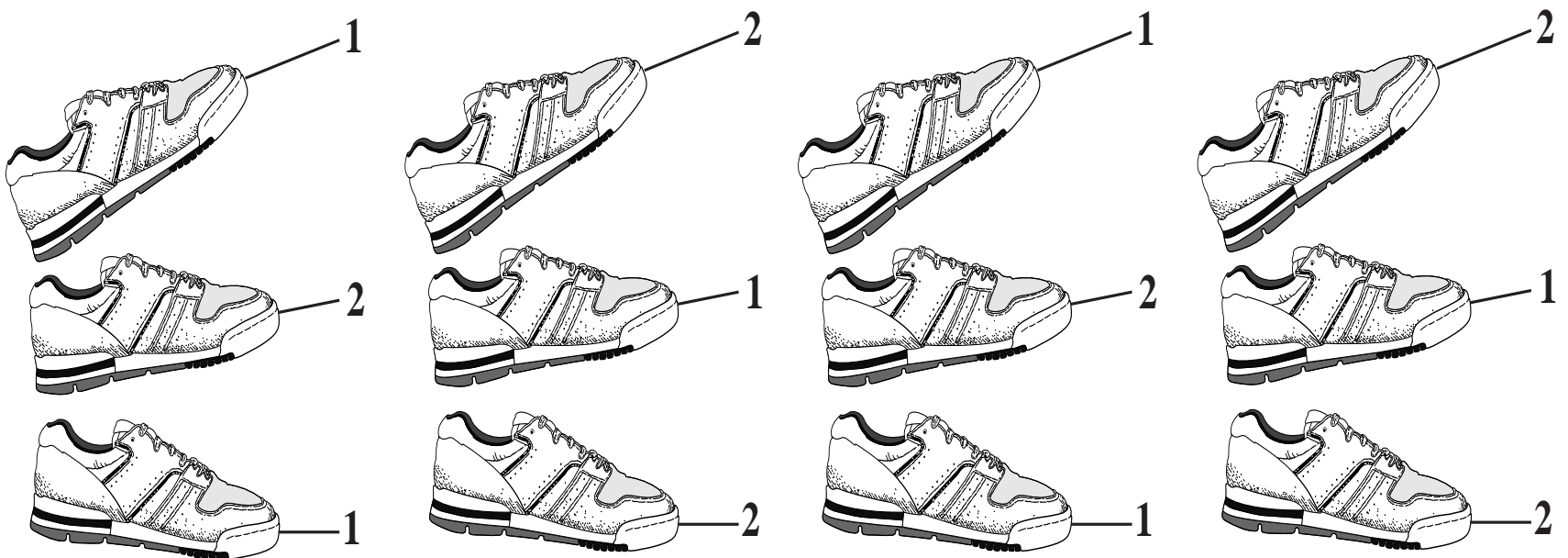
This is further developed on the next page.

After the kids have a really good grasp of counting to 3 with combinations of sounds and silences, quickly create an extended example... impromptu. Something like the example below. Choose an unwieldy meter like 99/8.



The process is identical. The meter is irrelevant. The dotted bar lines illustrate what it is you would like the student musicians to do **with their eyes!** They want to be able to isolate units of 3, then apply to that unit the sounds and silences which they have already made a part of their vocabulary. Try a couple of these and have the kids sight sing using **UM** for Silences and **TA** for Sounds. **The mind counts only to 3.**

The next unfortunate word in Music is “**tie**”. Although an accurate word, I much prefer the word “**push**”. Let’s look at the following example, which would be your next step with the kids.



Strive to FEEL the PUSH within the Beat and, of course, when it Pushes to the Down-Beat

I shall try to write the first 3 units of 3. TA, Um, **TA-A**, Um, **TA-A**, TA, Um. The “**TA-A’s**” are the **PUSH**. If you feel the push, counting is easier and the Music is instantly more musical. After the kids perform one of your impromptu Music in 3’s composition, add ties to it. Explain them as “pushes” and sight-sing. If you take all the right steps, you will find your students sight-reading things like 99/8 measures! Examples of the push occur in **m 6**. **SEE** them?

The kids are almost ready to try sight-reading the piece. Here is the last piece of learning that may occur when you come upon it.



You see, a **SYNCOPATION** is really a **PUSH** that happens **WITHIN** a given note. There are **2** ways to write the rhythm as expressed above. **Way ONE** is to let the reader see the **TIES or PUSHES**. **Way TWO**, which I believe is easier to count and feel, incorporates the **PUSH within** the note. This is an example of syncopation at **m 9**. Of course, this is much easier to demonstrate live because it is about “feel”. There are only two numbers the kids need to be able to count to: **3 and 2**. I’ve devoted a great deal of music to these simple, elemental numbers. That is another reason for **MONTY!**

Learning is such an interesting phenomenon. If you have successfully communicated these concepts, the kids will **SEE** the Music differently. Because they **SEE** it differently, they will perform it and respond to it differently. Thank you for your courage and efforts in the behalf of your students. Godspeed!

I Because it is an Introduction

M 1 1st occurrence of "Monty's" Rhythmic Motif

The musical score is for a 12/8 time piece. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into two main sections. The first section, marked 'I', is an introduction and spans measures 1 through 4. The second section, marked 'M 1', is the first occurrence of 'Monty's' Rhythmic Motif and begins at measure 5. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The percussion section includes Snare, Crash, and Bass Drum.