



## **JUST the SAX, MAM!**

#879 at 2:22 for Beginning Band of the 3rd Millennium  
by © Stephen Melillo IGNA 24 October 1999 ... 2nd & 3rd Millennium

Commissioned for  
**The Fifth Grade Concert Band**  
by **The Spencer Band Boosters, Spencer, Iowa**

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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](http://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](http://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

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## TECHNICAL

*Just the Sax, Mam!...* is a piece for *Beginning Band of the 3rd Millennium*. It was primarily composed to assist the saxophonist in 2 matters which present challenges for the young player, namely the sequence of **GABCD**. In this tetrachord, beginners face the physical challenge of moving between B & C (*the index-middle finger shift*), and the “**all keys down shift**” from C to D. Usually, young players have difficulty moving from C to D because the left hand fingers are still boggled with the B to C shift. Once this particular movement is addressed, isolated and summarily improved, the shift from C to D becomes easier. Also, because the part features them, saxophonists will be inspired to play with a characteristically full, stylistic and warm sound.

Other beginning instrumentalists have their own challenges and opportunities presented within the piece. To begin with, the **ostinato groove pattern** is a perfect device for introducing the concept of **SOUND & SILENCE** in interplay. This pattern should *not* be counted, but rather pulsed as **TA-um-um-TA-um-um-TA-um**. The kids should learn to see the  $\frac{1}{4}$  silence as **2 um-um  $\frac{1}{8}$ th** note silences. Scale warm-ups can be devised from this rhythm. A **detailed** explanation and *effective* teaching strategy with specific regard to this concept may be found in the **STORMQUEST: Time in the Balance** Score Notes, available as PDF Downloads from the *STORMPage* at [www.stormworld.com](http://www.stormworld.com).

The flutes, oboes and woodwinds will also experience the same scalar line as first presented in the saxophones. The horns and trumpets will play a motif which is later developed in the piece **A SENDING...** namely that of the **open 5th**, both vertically and horizontally. Percussionists will be challenged to maintain a steady, non-rushed tempo with a clearly understood concept of silences and mutually felt pulse. These silences may be taught as “*ghosted*” notes in the sticking pattern. If there are many percussionists available, a suspended cymbal may be added to join with all of the Timpani swells.

I have not written this, as I am not a big fan of this kind of activity, but should you desire, the woodwinds can play **HAND CLAPS** on beats 2 and 4, beginning at measure 4 and ending before their entrance at measure 22. There is of course great value in this exercise, and I shall defer to your needs and desires for the piece.

Please be sure to read the **BRIEF INTRO** for important information regarding the electronic component of the 3rd Millennium Ensemble.

Godspeed.

Sincerely, 

# Just the Sax, Man! by © Stephen Melillo IGNA 1999 ... Page 1...

mm=108 Cool Groove

1 2 3 4 5 6

Flutes/Bells  
Oboe

Clarinets

Altos

Tenors

Bari Sax

Horns

Trumpet 1

Trumpet 2

Trombone

Eupho/Baritone

Tuba

PAD Bass

Timpani

Harp

Conga

High Hat

Crash Cymbal  
Bass Drum

*mf*

*f* *mf*

*mf*

*mf*

*mf*