I was walking innocently... and THEN!

Pboto by Juan Pablo Areiza Agudelo Music by Stephen Melillo, Composer Commissioned by Finger Lakes Music Educators Association Ontario County, New York

## I was walking innocently... and THEN!

#1044 in 4:00 for Young Band of the 3rd Millennium<sup>™</sup> by Stephen Melillo © IGNA 21 June 2012, 2nd & 3rd Millennium

> Commissioned by Finger Lakes Music Educators Association Ontario County, New York

Let's start with the notes. Take your **concert Bb key signature**. Start on the lowest note you have in that key on your instrument. Play to your highest. Brass, it would be excellent if you started on your top note and then came down to the lowest. *Do you know why?* Once you have done this, you have **exceeded** the range of the notes you will find in this piece for your instrument.

To this **key** and **range**, we will add **3** notes. They may be new to some of you. Concert **G**<sup>b</sup>, **A**<sup>b</sup> and **D**<sup>b</sup>. The **G**<sup>b</sup> is "*fingered*" the same way as an **F**<sup>#</sup>... but they are **not** the same note. Only on a keyboard instrument is **G**<sup>b</sup> the "*same*" as **F**<sup>#</sup>. This is important knowledge for later, especially when you begin to explore the **Function Chorales**<sup>m</sup>.

As you learn the fingerings for these notes, you will discover that they are not difficult. Once you teach yourself these fingerings making good use of a fingering chart or a friend or a Teacher, you now have the complete "vocabulary" of this piece under your fingers.

*Writing Music is fascinating.* I want to show you that even though I found the simplest way to notate this Music, it still **"looks"** more difficult than it actually is. We'll work through each section together.

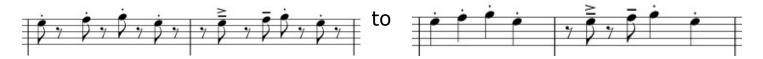
**First a note to the Percussion.** The notation is not on your page to make you a slave. On the contrary, it simply shows you what the Groove "*looks"* like. You are **free** to play accents and use different drums as desired. In other words, "**ad libitum,"** or "**at your own pleasure."** The 1044 Score Notes Video will show you what I mean.

After a small and tasteful percussion intro, we begin with what I call a "*tasteful tango."* In other words, we are "walking innocently."

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Brass look at **measure-4**. Woodwinds look at **measure-6**. What a miss-take it would be to think that you should "*count"* this! Counting is for accountants. Instead, as Musicians, let us simply feel the space of that **1/8th-note silence** as an "**um.**" The notes are "**ta.**" So the tango "*feels"* like this. "**ta ta ta ta, um-ta um-ta ta ta.**" But remember that the notation was *simplified* from:



So, in your mind, "*subdivide"* back to the **1/8th-notes** that make the groove. Now you get: "**ta-um, ta-um, ta-um, um-ta, um-ta, ta-um, ta-um,**" See it? Easy. No counting. Now it can be correctly played with style and feel. Using that same "**um**" for the Silence concept at **measures 11-14**, that takes us all the way to **measure-27**! It also takes us through the **Optional Ending #2 at measure-133**!



At **measure-31** we play very dramatic explosions that move by either **full-step** or **1/2-step**. *The 1044 Score Notes Video will show you what I mean*.

This takes us to **measure-38** and the **5/8** section. Is this difficult? Well... it might "*look"* that way but let's see if it actually is.

We are moving notes by either a **full-step** or **1/2-step**.

That's easy. Let's look at the rhythm. Should we learn how to "*count"* in **5/8?** Ha! No need! As we "*feel"* a stream of **1/8th-notes** we forget about bar-lines completely and simply use our "**um**" concept for the *Silences*. So, **one** measure of the **5/8** looks like this: **ta-um-ta-ta-um**. If we string together the **ta-notes** and the **um-notes** *(what some people call "rests" but they are really Strategic-Silences!)* and stop caring about the bar-lines we get something that is actually simple:



Try singing it a few times. The 1044 Score Notes Video will show you what I mean.

The **Horns** do not play that rhythm. *What should THEY do?* How should *THEY* count? Ha again! They should **not** count... but how will they know where they are? Easy. You see, each measure is **CONDUCTED in 1**. So each time the Conductor's Hand comes down... for a downbeat... we are in a new measure. *The 1044 Score Notes Video will show you what I mean.* 

That takes us all the way to **measure-55**, but look ahead, it also means that we have **measures-89 to 107**!

At **measure-55**, we have the beginning of the **Heroic Theme** stated in a fugue. Those are **PHRASE** markings, not slurs. The notes should be accented and played with a Heroic attitude. The notes? They are from your **concert Bb key signature** and may involve those **3** new notes along the way.

At **measure-107**, we have the **Heroic Theme** again... this time stated full, accented, lifted and glorious.

This simple outline shows you how you can learn to play a lengthy and involved piece in an efficient time-frame. It also illustrates the best process for introducing the piece and rehearsing the piece.

## There are 3 Optional Endings.

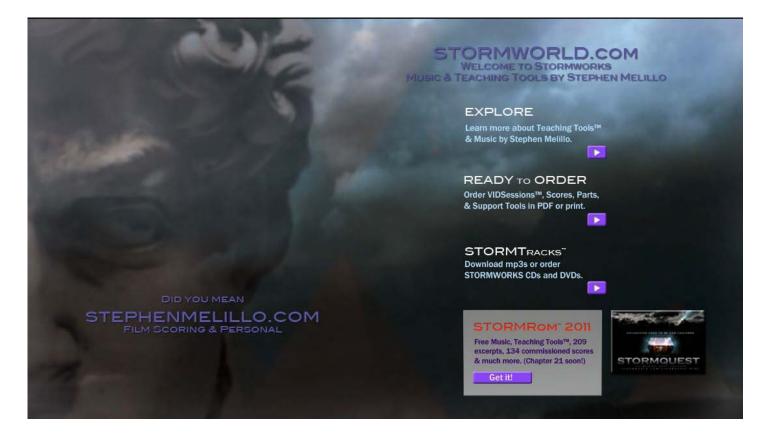
**One** and **2** are as written and will of course yield different kinds of audience responses... all Good, I'm sure!

For **Option 2**, simply cut **measure-130** to **measure-133**.

For **Option 3**, you play **BOTH!** But, you make one change. In **measure-132**, all of the **1st Players** should play a strong **concert G**<sup>b</sup> instead of a **concert F**, then proceed directly to **measure-134**.

To watch the Composer's Video Score Notes, please visit **STORMWORLD.com** and look for *#1044 Video Score Notes* in **STORMFilms!** 

Enjoy & Godspeed! S





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