

Mechanical Monsters


For Concert Band, Grade .5
by Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---------------------------------|-------------------------------|
| 1 - Full Score | 8 - Bb Trumpet |
| 10 - Flute/Oboe | 6 - F Horn |
| 5 - Bb Clarinet | 8 - Tromb./Euph. B.C./Bassoon |
| 5 - Bb Clarinet (F Horn Double) | 2 - Euphonium T.C. |
| 2 - Bb Bass Clarinet | 4 - Tuba |
| 8 - Eb Alto Saxophone | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- 3 - Mallets/Synth
 - 2 - Timpani (optional)
 - 3 - Percussion 1&2: Snare Drum/Bass Drum
 - 2 - Percussion 3: 2 Metal Objects
 - 2 - Percussion 4: Crash Cymbals/Ratchet

Additional Materials for Classroom development may be found at
www.randallstandridge.com/mechanical-monsters/

Mechanical Monsters - Wind Ranges

Flute/Oboe	Clarinet	B.Clar.	Alto Sax.	Tenor Sax.	B. Sax.	Trumpet	F. Horn	Trombone/ Euphonium/ Bassoon	Tuba
									

Full Set - \$45.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Mechanical Monsters

By Randall D. Standridge, Grade .5

About Mechanical Monsters

Mechanical Monsters was born out of my love of two things:

- 1) B-Monster Movies from the 50's and 60's.
- 2) Teaching Beginning Band

When writing for young band, I always try to ask myself "what would I have LOVED to play at that age?" In this work, the sounds of metal and gears are used to overlay a repeating, plodding groove that suggests something shambling it's way across a darkened countryside, drawing ever closer to the unsuspecting city dwellers, completely unaware of the havoc that is about to befall them. My younger self would have relished this mental image, and I hope your young band students will too.

Peace, Love, and Music (and imminent destruction, haha!)

Educational goals of the work:

- 8th Note counting and independence
- Tone production and proper note length
- Articulations: Staccato, Tenuto, Accents
- This work uses the first 6 notes that are typically taught to developing band students, but adds in the concert Db. I have tried to make it repetitive enough where teaching and retention would be easy and effective.

There are additional educational materials, such as the "Brass Positions Video" and more, on *Mechanical Monsters* website:

www.randallstandridge.com/mechanical-monsters/

Rehearsal suggestions

- The tempo of this work is critical to its character. When planning your preparation, make sure to allow time for proper technical development to achieve the written tempos, lest the work come off as "boring."
- The clarinets may be assigned the regular part OR the optional French Horn double (or you may split your section as needed).
- The "Two Metal Objects" for Percussion 3 may be interpreted very broadly. Cowbells, Agogo Bells, Anvils, Brake Drums, Pots, Pans...It's up to you! However, their relative pitch should be as written (High/Low)
- The Mallet part may be doubled on a synthesizer. The more distorted and obviously "digital" the sound, the better. It needs to be a sound that the concert band could not produce.
- When the wind players are asked to hiss, it needs to be audible, loud, and energetic.
- For the pencil on Stand section, the "top" of the stand is the face plate where the music rests and the "body" is the stem or shaft of the stand. I absolutely refused to put the word "shaft" anywhere that a Jr. High kid could read it and giggle. You're welcome.



About the Composer

Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions **Snake Charmer**, **Gently Blows the Summer Wind**, and **Angelic Celebrations** have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work **Stonewall: 1969** was premiered at the National LGBA conference in 2019. Mr. Standridge is a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series.

In addition to his career as a composer, Mr. Standridge is the owner and editor for Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and colorguard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.



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Director

Administrator

Mechanical Monsters

Score

Randall D. Standridge
(ASCAP)

Moderately Monsterous $\text{♩} = 128$

The score is for a 4/4 piece in B-flat major, marked 'Moderately Monsterous' with a tempo of 128. It features a full orchestral ensemble including woodwinds, brass, and percussion. The woodwinds (Flute/Oboe, Clarinets, Saxophones) play a rhythmic melody with accents. The brass (Trumpets, Horns, Trombones, Euphonium, Bassoon, Tuba) provides a harmonic accompaniment. The percussion section includes Mallets/Synth, Timpani, Snare/Bass Drums, and Metallic Objects, all playing a driving, syncopated rhythm. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

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Fl. Ob. *mf* Play 2X Only

Cl. *mf* Play 2X Only

Cl. (F. H. Dbl.) *mf* Play 2X Only

A. Sx. *mf* Play 2X Only

T. Sx. *mf* Play 2X Only

Tpt. *mf* Play 2X Only

Hn. *mf* Play 2X Only

Trb. Euph. Bssn. L.R. *mf*

Tuba *mf*

Mal./Syn. *mf*

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4 Cr. Cym. *>* Ratchet *f*

Fl. Ob.

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn. L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4

mf

13

Fl. Ob. *f*

Cl. *f*

Cl. (F. H. Dbl.) *f*

A. Sx. *f*

T. Sx. *f*

Tpt. *f*

Hn. *f*

Trb. Euph. Bssn. L.R. *f*

Tuba *f*

Mal./Syn.

Timp. (optional) *f*

Perc. 1/2

Perc. 3

Perc. 4 *f*

Cr. Cym.

(ch)

(ch)

Fl. Ob.

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bsn. L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4

f

fp

f

(ch)

17 18 19 20

21

Fl. Ob. Hit Top of Stand with Pencil Hit body of stand with pencil Steam Hiss, off on 4

Cl. Hit Top of Stand with Pencil Hit body of stand with pencil Steam Hiss, off on 4

Cl. (F. H. Dbl.) Hit Top of Stand with Pencil Hit body of stand with pencil Steam Hiss, off on 4

A. Sx. Hit Top of Stand with Pencil Hit body of stand with pencil

T. Sx. Hit Top of Stand with Pencil Hit body of stand with pencil Steam Hiss, off on 4

Tpt. Hit Top of Stand with Pencil Hit body of stand with pencil Steam Hiss, off on 4

Hn. Hit Top of Stand with Pencil Hit body of stand with pencil Steam Hiss, off on 4

Trb. Euph. Bssn. L.R. Hit Top of Stand with Pencil Hit body of stand with pencil

Tuba Hit Top of Stand with Pencil Hit body of stand with pencil

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4

25

Fl. Ob

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn. L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

Ratchet

25

26

27

28

Fl. Ob
mf

Cl.
mf

Cl.
(F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb.
Euph.
Bssn.
L.R.

Tuba

Mal./Syn.

Timp.
(optional)

Perc. 1/2

Perc. 3

Perc. 4

mf

Fl. Ob.

Cl.

Cl. (F. H. Dbl.)

A. Sx.

T. Sx.

Tpt.

Hn.

Trb. Euph. Bssn. L.R.

Tuba

Mal./Syn.

Timp. (optional)

Perc. 1/2

Perc. 3

Perc. 4

fp

f

37 38 39 40 41

43

Fl. Ob. *f*

Cl. *f*

Cl. (F. H. Dbl.) *f*

A. Sx. *f*

T. Sx. *f*

Tpt. *f*

Hn. *f*

Trb. Euph. Bssn. L.R. *f*

Tuba *f*

Mal./Syn. *f*

Timp. (optional) *f*

Perc. 1/2 *f*

Perc. 3

Perc. 4 *f*

(choke) (ch) (ch) (ch)

42 43 44 45 46

Fl. Ob. *p* *f*

Cl. *p* *f*

Cl. (F. H. Dbl.) *p* *f*

A. Sx. *p* *f*

T. Sx. *p* *f*

Tpt. *p* *f*

Hn. *p* *f*

Trb. Euph. Bssn. L.R. *p* *f*

Tuba *p* *f*

Mal./Syn. *p* *f*

Timp. (optional) *p* *f*

Perc. 1/2 *p* *f*

Perc. 3 *p* *f*

Perc. 4 (ch) (ch)