



BREAK OF THE ANCIENT CODE

#869 at 2:11 for Beginning Band of the 3rd Millennium

by © Stephen Melillo IGNA 24 May 1999 ... 2nd & 3rd Millennium

Commissioned by

THE PARKWAY NORTHEAST MIDDLE SCHOOL BAND, Saint Louis, Missouri
Paul Holzen & John Panhorst, Directors

Dedicated to those parents, family and friends, who in the noble support and promotion
of school Music programs throughout this country and the world,
inspire the next generation of Heroes... by being Heroes themselves.

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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 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

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TECHNICAL

This is a piece for *Beginning Band of the 3rd Millennium*. This piece was composed to assist the clarinetist in “getting over the break” while also understanding the relationship between fingerings on either side of this “break”. The first step encompasses a simple fingering pattern which involves the left or alternate side-to-side fingering for the **new note F#**. The musical fragment takes the clarinets into the chalameau register reinforcing the ability to hold a stable hand position in preparation for the left thumb hitting the register key. At **m8**, the clarinets have the melodic fragment. At **m20**, the clarinets have the same melodic pattern, but this time with the thumb key. This accomplishes a number of things: strength in the chalameau register, and paired, associated learning of related notes at the 12th, above and below the break. Also, because the part is soloistic, clarinetists will be inspired to play with a full and warm sound.

Other sections are introduced to new notes which operate as leading tones and whole step neighboring tones. This listening skill should be pointed out and rehearsed as this piece explores harmonies outside of the more normal tonic-dominant movement common to beginning band works. Also, the notion of canonic imitation and independence of parts may be explained and explored. Percussionists get to explore new instruments and effects through interwoven patterns, and everyone is exposed to simple concepts in the form of new notes or step-wise or 1/2-step motion. *The potential to make the piece sound fantastic is well within the reach of the kids!*

MUSICAL

BREAK OF THE ANCIENT CODE... is but one part of “*A Wish to the World*”, a series of pieces written to inspire the next generation of Heroes... and “*A Wish to the World*” is but one part of a personal mission called **STORMWORKS**. Within its musical boundary of **2:11**, beginners are asked to take part in an expansive suite! Thematic ideas connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover and enjoy!* Thank you so much for championing this and all **STORM** works... **and for helping to inspire the next generation of Heroes.**

Godspeed.

Sincerely,



1 2 3 4 5 6 7

Flutes/Bells

Clarinet

use left pinky

Altos

Tenors

Bari Sax

Horns

Trumpet 1

Trumpet 2

Trombone

Baritone

Tuba

PAD Bass

Timpani

Harp

Fing Cymbal
Tambourine
Tenor or Bongo

Suspended Cymbal
Crash Cymbal
Bass Drum