

J I D A I

To the Heroes of Always and Forever...

#926 in 15:00 for Band of the 3rd Millennium
by © Stephen Melillo IGNA II September 2004, 2nd & 3rd Millennium

J I D A I : The constantly living, ever flowing, never changing Time of the Hero....
A legacy passed on from generation through generations to generation,
an Idea that remains as it always is, pure in Heart and Spirit and the unwritten Code of Honour.

Representing Germany, J I D A I is inspired by Maurice Hamers, Conductor
and Lothar Uth, Tubist and Teacher at
The University of Augsburg/Nürnberg in Germany.
He has taught me what Heimat really means.

Representing Japan, J I D A I is inspired by and dedicated to Ichiro Asuke, his son Kotaro
and the Musicians of the Meijo Gakuin High School Queenstar in Japan
and in the spirit of MUSASHI is also dedicated once again to the People of Japan
and to all those who embrace the need for Heroism, understand its eternal call
and live each day in the pursuit of all that lifts and binds us. It is also offered as a gift to the Musicians of
the Japan Air Self Defense Force Central Band, Conducted by LTC Yoshikatsu Takagi.

Representing America, the commissioning of J I D A I is amended in 2007
to include a special dedication by Stephen Panoff and the members of
the Westfield High School Band from Virginia
in loving memory of their founding director, Laura McBride.

Representing Austria & Europe, J I D A I is commissioned by
The Sinfonisches Blasorchester Ried, Austria
Karl Geroldinger, Conductor
in Dedication to the Innominate Real Heroes of Daily Life

Representing Israel, J I D A I is commissioned by
The Akko Municipality Music Conservatory
Shmuel Kahana, Director & Conductor
in Dedication to a Future of Brotherhood

J I D A I is also lovingly dedicated to the memory of Jerry Goldsmith who passed away on 21 July 2004.
He has inspired me all of my Life, and from Heaven... he always will.

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Here are other definitions for the concept of **J I D A I**, all of which, because of the Nature of Music are present in this piece. You will see now that the marking at measure **239**, “**JIDAI Emerges**” takes on *many* meanings:

1. An Era. In Japan, the era is counted by the Time of the Emperor.
2. The State of the World, or the current period, or the present age.
3. A Texture created by time and age. (i.e.: an ancient ceramic bowl becomes more meaningful with 300 years of age. It is called *good with Jidai.*)
4. Abbreviation of an Ancient Story, or Ancient Good (i.e.: Kurosawa’s concept of Chivalry as depicted in his movies of Ancient Japan. This is called “Jidai-Geki”. Geki means drama or play).

This of course is the original inspiration for this work. The films of Akira Kurosawa.

TOKI or “**Ji**”, is the phenomenon that passes consecutively from past to present, present to future. Time. Time flow... as in the work, **WAIT of the WORLD.**

- Ji also means:**
- 1) Segment of the Day
 - 2) Season
 - 3) Long period of Time. Term.
 - 4) Certain period of Time.
 - 5) “Jidai”, Era, World.
 - 6) Stream of Time
 - 7) “When”

- DAI**, the 2nd character of **JI - DAI** means:
- 1) To change.
 - 2) Something in return, alternative.
 - 3) To succeed a position. Heir.
 - 4) Segment of History.
 - 5) Era, Generation.
 - 6) Range of a Generation (i.e.: the age of 30s, called “Sanju-DAI” (Sanju means “30” in Japanese.)

DAI is also the name of a Country which existed in ancient China. I think that name still exists somewhere in China today.



Ino



Loving appreciation must be given to a Sotoshu Monk whom we shall call, **Ino**. He does not wish to be recognized by his actual name. When I asked Ino for a photograph so that I might thank him by means of printing his image in the score notes, he said, “**Please take a picture of any one of my Brothers and use that instead.**”

The purpose of **JIDAI** is to describe a Brotherhood of Man which transcends all of our combined

Pasts with the Great Love of a mutually embraced Future. **JIDAI** is dedicated to those Souls Ino represents and inspires. “**Any one of my Brothers.**” Ino is deep in training to become a *Musashi* for this generation. We wish him Godspeed and thank him with Friendship and Love.

Once again, and as he did with the piece **MUSASHI**, my good Friend, **Ichiro Asuke** has helped with translations, acquiring calligraphy from his elementary school friend, Ino, and providing a sounding board for the work’s general concept and *purpose*. This work was written, in part, as a gift to you, Ichiro and to the students who come into your care. I wish you **GODSPEED** as you and the students deliver this work in Japan! **Arigato... Ganbare & Kami no go-kago wo!**

CREDITS:

MEASURE	LOCK	NAME	FILE
1 1 000		The Hero is Called... mm @ 52	
5 1 000		Fast, mm @148	
9 1 000		Slow, mm @ 52	
13 1 000		Fast, mm @148	
17 1 000		Slow, mm @ 52	
21 1 000		Fast, mm @ 148	
28 1 000		Allargando...	
29 1 000		Heroic mm @ 74	
34 1 000		The Ancient Struggle, mm @148 (2x)	
111 1 000		3:33 Here...	
114 1 000		In the Eyes of Our Children, mm @ 52	
151 1 000		The Battle Within... mm @148	
239 1 000		JIDAI Emerges... mm @ 54	
268 01 000		Hero & Foe, mm @ 140	
287 1 000		Allargando @ 80	
289 01 000		The Hero is Called Again... mm @142	
305 1 000		To the Place of Courage	
324 1 000		mm @ 52	
327 1 000		With Thrill & Adventure, mm @ 142	
332 01 000		Allargando to...	
333 1 000		333 In Triumph!, mm @ 64	
335 1 000		Into the Future... mm @ 148	

BACKGROUND (Personal and not for Program)

On the previous page, you will see the “story-line” of the Music to unfold. Though indeed pictorial, **J I D A I** is not program music. It is instead about the feeling of Brothers coming together. **J I D A I** was composed in customary and appropriate duress. Two-Hundred and Fifty days after Hurricane Isabel’s lasting damage and after completing the **82:28** score to **RETROGRADE** in a drywall-dust-filled home with no air conditioning, hammers and saws blazing, **J I D A I** was subsequently composed. It’s creation under conditions of strife are part of its recursive message.

J I D A I came to heart and mind when asked to spot, write, orchestrate, record and produce the Retrograde score in a harrowing 7 day ordeal. From the dust of battered fatigue, **J I D A I** emerges as a piece about Heroes... for Heroes. The work was composed one month after the premiere of **KAKEHASHI: THAT WE MIGHT LIVE** where despite all of the many physical challenges of damaged living and work quarters, and much worse... I found myself in the company of the Greatest, most Loving Heroes I have ever known. This Music and all of the Music I have humbly set to ink... and all of the Music I will ever write from this moment forward is for them, the Men of Bataan... my new Grandfather, Jack Aldrich and any and all Souls who embrace the Call and find themselves emerging victorious over the forces of darkness and oppression and pain and suffering and hurt... even when they themselves... fall.

This is why **STORMWORKS** began, and now, once again, I formally reaffirm that stance, battered by the foibles of the day, but forever lifted by the Spirit of the Jack Aldrichs, the Inos and the Ichiros, the Karls, Shmuels, Marios and the throng of **J I D A I** who when looking in the mirror, see themselves as small children, unworthy of such praise.

One such Jidai, Thomas Jefferson said, *“When great evils happen, I am in the habit of looking out for what good may arise from them as consolations to us, and Providence has in fact so established the order of things, as that most evils are the means of producing some good.”* --- Thomas Jefferson to Benjamin Rush, 1800. ME 10:173

In that Spirit, my friends... so runs this piece.

TECHNICAL

Cymbal Scrapes should emulate as best as possible, the sound of the Samurai Sword Blade as it is drawn. (*The imagined sound, not the actual sound...*) As in the case of **MUSASHI**, the metaphoric blade comes forth for the purpose of refining the Soul. **“Wu Shu”**. “Without violence...”

In lieu of **Taiko Drums**, the following description of stereo-placed drums are relatively simple to make. Get one or two or four 50-gallon oil cans. Cut out both ends. They must be heavy-walled. Get bass drum rims and lugs for one end. Your choice of drum head is important, depending on the desired sound. In this case it should emulate large Taiko Drums. You can design tuning flexibility into your drums. You will need four legs on the support end to elevate the drum off of the ground. These can be four wooden legs bolted to the drum from the inside of the can. The height off the ground should be about 12 inches. The drums can also be laid on their side in the manner of Taiko Drums. The Taiko Drum part may be played by 1 player with 2 drums, or by 2 players, each with 2 drums or 2 players each with 1 drum and interchanging parts ad lib in the manner of multiple field bass drummers. Dynamics and groove should be improvised using the Taiko Drum Part as a reference. These drums should “surround” the ensemble with deep, resonant impacts.

The Harp part may be played on a keyboard. If this is the case, all glissandi will be re-interpreted to the white keys.

There is a combined percussion sound that should be mixed as follows. Look at m151. The diamond-headed note in the Crash Cymbal part denotes a large splash cymbal struck by the side of a stick and then choked. The mix should be toward the bass drum and Taiko Drums so that the cymbal sound rings on top but does not overpower the combined tower of Taiko Drums, bass drum, piano, bass trombone, etc..

A Flute 3 part is provided, but only if the ensemble is quite large and there is no Alto Flute. The Alto Flute, like the Oboe, English Horn and Bassoon, is conceived as a solo instrument within the woodwinds.

Horn part 4 is a true 4th Horn part. Dependant upon the strengths of the players, this part may be played 8va when needed.

The 1/8th note style at m268 should be as it was for the clarinets at m43. Loose, almost like a jazz-phrasing.

MUSICAL

J I D A I: The constantly living, ever flowing, never changing Time of the Hero... A legacy passed on from generation through generations to generation, an Idea that remains as it always is, pure in Heart and Spirit and the unwritten Code of Honour.

I had wanted to offer a work, which in Music described “Heimat”. Heimat is the German word for “Home, but “home” in the deepest possible meaning of that word. Ageless. Deep. The Germans know this feeling beyond words. And frankly, I would not be able to really understand it were it not for their Music which indeed seems Timeless. Heimat describes a connection in the land and in the culture to the very dawn of Life in that land... family after family, generation after generation. You hear this in the Music of Wagner by example.

In **J I D A I**, such a description occurs as the main, connective theme drawn from three of the five notes which have served as the complete DNA for all of the “storm” works. Many cultures become One... many histories merge, and transcendent Heroism emerges through Adventure, Darkness and longing.

By means of Musical Metaphor, disparate cultures, who at one time warred with each other are now joined in a new purpose... the Hope of the Future and the Brotherhood of Man. This work is another Chapter in the unfolding story called **STORMWORKS**. To fully enjoy the meaning of this work, listeners must know **MUSASHI** and **KAKEHASHI: THAT WE MIGHT LIVE**... Then of course the complete body of works called, “Stormworks”.

To join **THOSE** works, and to bring into the ever-hope-filled mix still yet other timeless cultures who have literally been at the greatest possible divergence of thought is to understand the true meaning and purpose of this piece.

J I D A I is dedicated to the Heroes of Always and Forever. Godspeed!

0 1 2 3 4 5 6 7

Piccolo

Flute 1

Flute 2

Alto Flute (Flute 3)

Oboe

Eng. Horn

Bassoon

Contra Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bb Bass Clar

Bb Contra Bass Clar

Alto 1

Alto 2

Tenor

Bari Sax

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Euph

Tbone 1

Tbone 2

Bass Tbone

Tuba

Chorus (Vocal Synth)

PAD Bass

Piano

Harp

Timpani

Chimes

Orch Bells

Snare

Crash Cymbal

Concert Bass Drum

"Taiko" Drums

Wind Chimes

Finger Cymbals

Suspended Cymbal

Cymbal Scrapes

2 Tuned Claves (Kabuki Set)

Large Tam (Gong)

Large Temple Chime

Emulate the Drawing of the Blade...

mp *mp* *mp* *f* *mp* *mp* *mf*

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