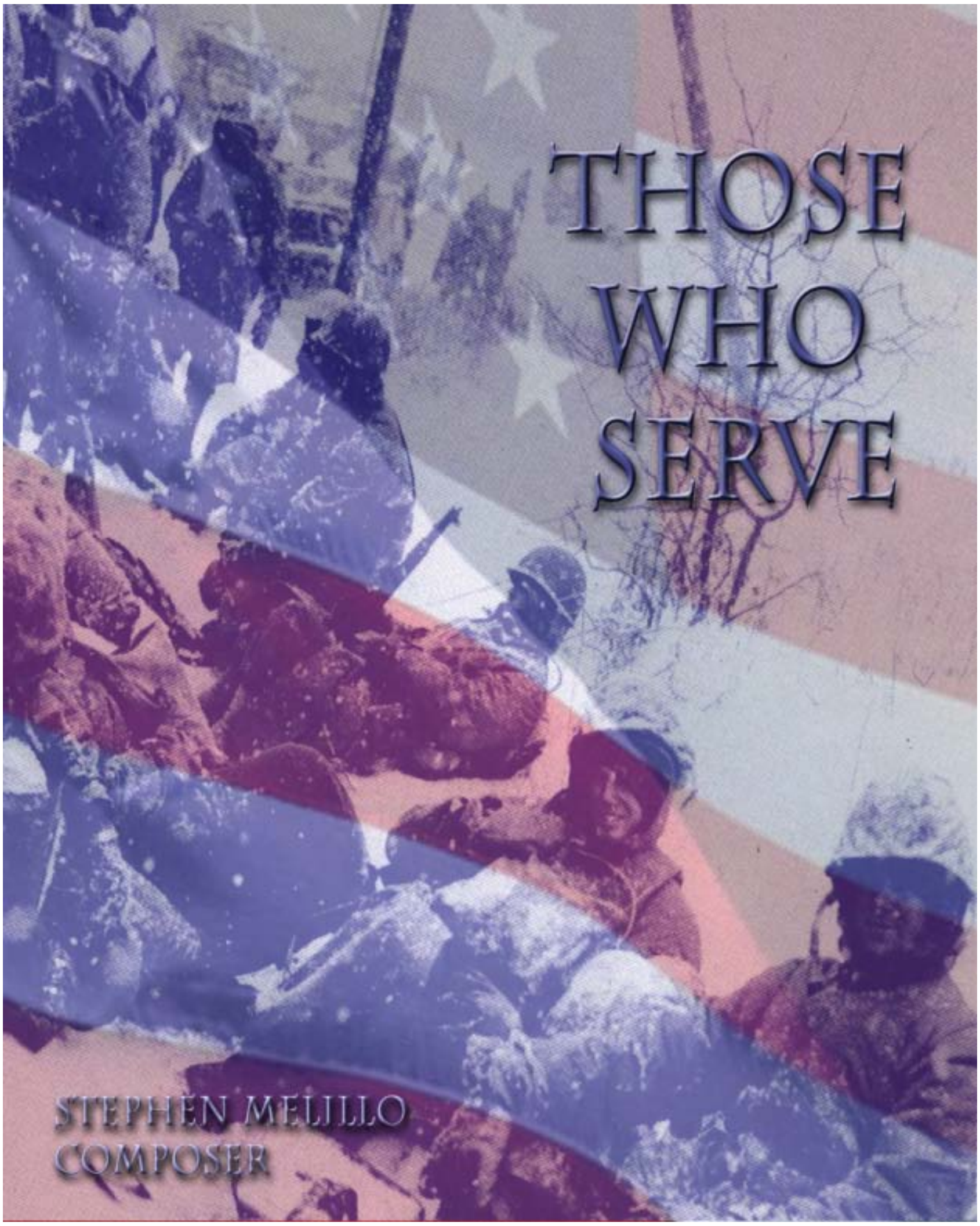

#249 at 3:00 for Band
© Stephen Melillo IGNA 7 May 1985
VE Day

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STORMWORKS®

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.

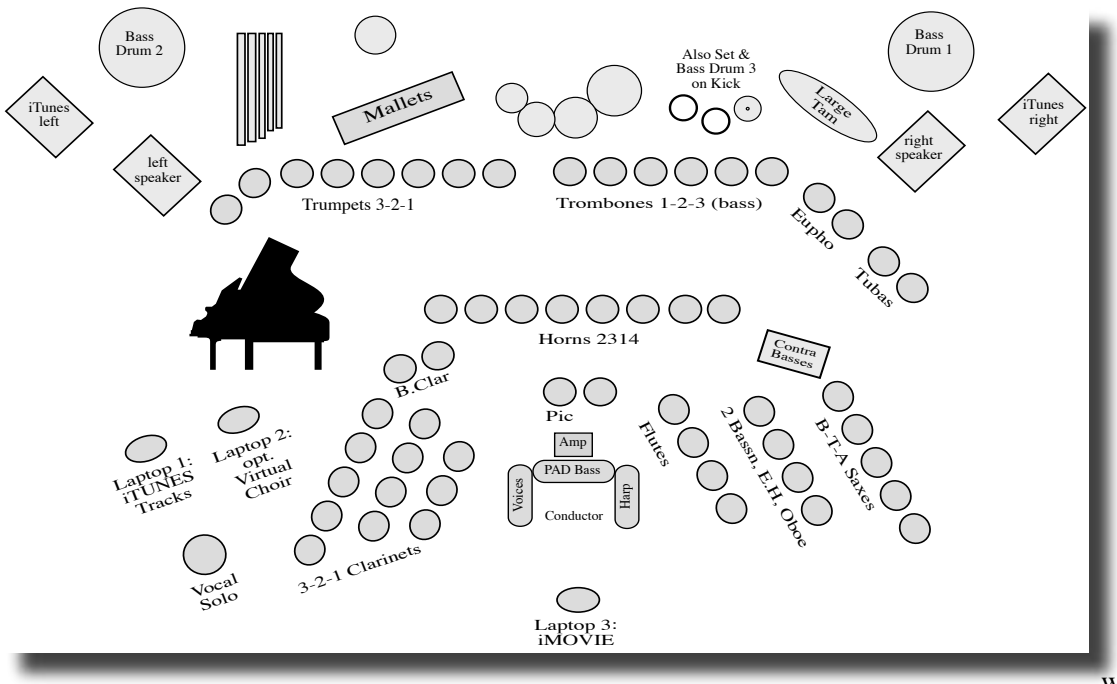
As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically *competes* with the inundation of supremely produced sounds they hear in their every day lives.

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

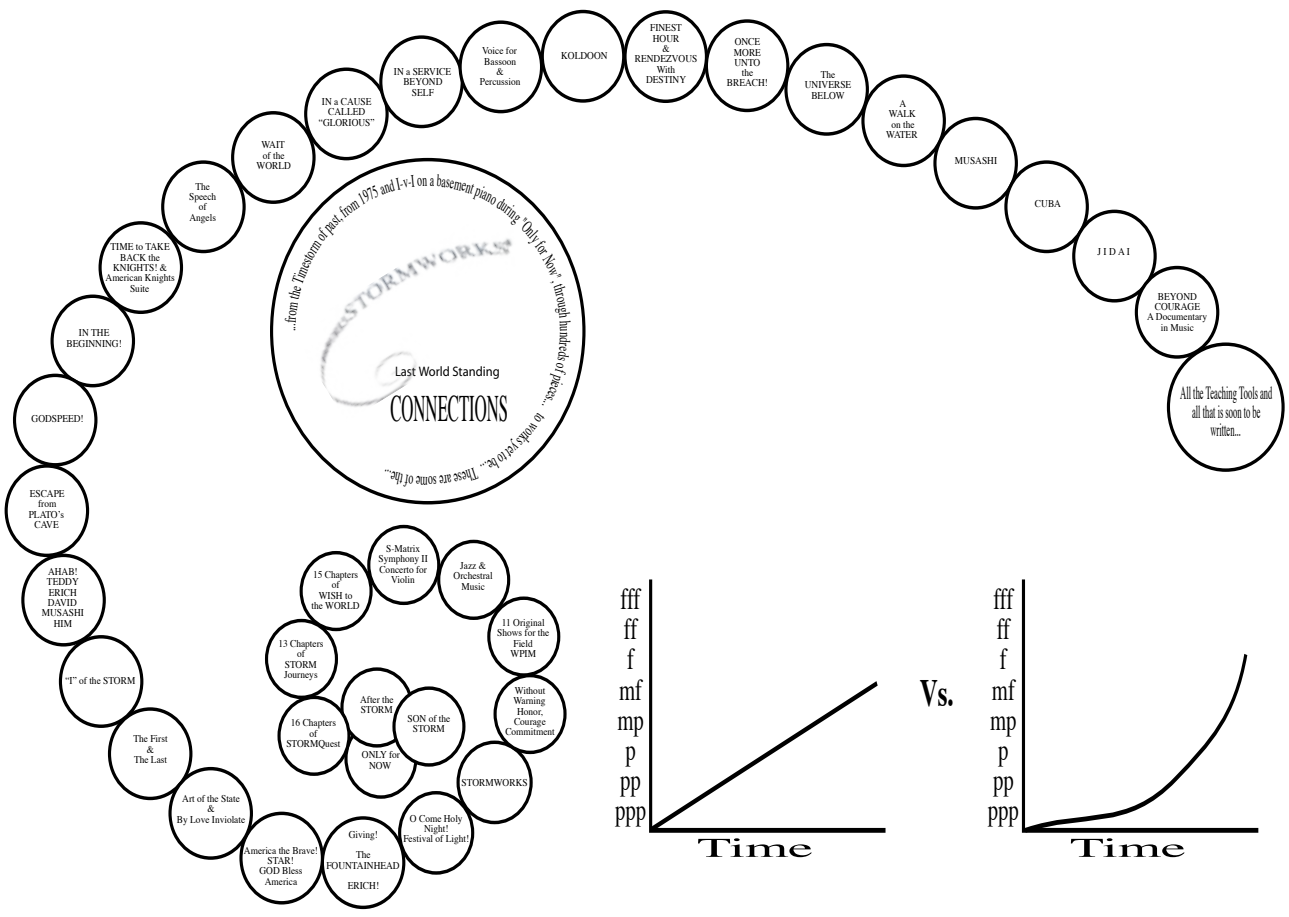
A Brief Intro to Music by Stephen Melillo



Angle the asymmetrically positioned speakers, back through the ensemble and toward the keyboardists to allow for warmth of sound and proper mixing. Dependent upon numbers, the Flutes and Clarinets become interchangeable. I have found that for "younger" groups, the flutist's posture is better when staged in reverse of the diagram. The diagram represents the optimum ensemble as composed for. Since I myself have hardly ever had such an ensemble, rest assured that the Music will work in a variety of "in-the-trenches" realities. One thing not revealed in the diagram, but which is of paramount importance, is **space**. By example, I usually allow for **12 feet** of space between the Horns and the Trumpets. With the diagram serving only as a **guide**, I often stage the Horns in the center, and with great space in back of them. So too do the Trombones have much more space afforded them. As another example, in a group of **36** Musicians recording the Chapter **2** CD, there was **65 feet** of space of between the Conductor and the Timpanist. Of course such spacing is not always possible, **BUT**, I maintain that you have yet to fully explore the sonic-scape of this idiom until you experiment with **space**, and sometimes, dependent upon the Music, the use of risers. Godspeed!

Dynamics are exaggerated by stressing the quieter markings. Crescendo markings which do not indicate a "starting" volume level should be considered as starting from **"nothing"**. Follow the line shapes *dynamically*. As a general statement... What opens up in terms of interval should also open up in terms of faster air and bow. For bow markings, I defer to the conductor and concert master.

A crescendo has a different correlation to time as it expands to a destination or "arrival" point in ***STORM Music***. The picture below, better illustrates the effect, which, to ensure a great rendering, must be felt and not merely executed. From Silence, stay to the lower portion of the slope longer... pushing the dynamic effect closer to the end or destination point. Percussionists should further exaggerate this effect, allowing the winds to remain transparent, staying out of the crescendo until the very last moments. Non-pitched percussionists and people playing repeated notes under lines that rise and fall must do their best to listen and swell appropriately. The result should be a continuous succession of rising and falling, swelling and building. *The dynamic architecture **is** the Music*.



INTENDED ACCENTS are often the result of the way the rhythms are grouped. These are rendered automatically and it saves the eye the additional burden of seeing accent markings above every note. Unless marked to the contrary, usually with tenuto markings, syncopated rhythms automatically receive a lift, a separation, an accent. A tuplet figure in music in 2's is syncopated, therefore, stressed and separated. A duplet figure in music in 3's is syncopated, therefore stressed and separated. This lift and separation are of paramount importance in establishing impetus, pulse and relentless drama.

This marking: ∧ , in all of the "storm" Music, means that the note should have a weighted, symphonic accent. Imagine a full downbow swiped across the string. A swipe is the best way I can explain it... full, fast and hard. It is not necessarily short and it is much more like a jazz style notation... "AAHT!"

A conductor, in viewing the score, may find an A Major chord, for example, spelled vertically as A, Db, E. Please understand that the Music is conceived in a horizontal manner and that notes and enharmonics are chosen based on, more times than not, what the instrumental Musician will read.

The **HARP**, electronic or not, the **PIANO**, electronic or not and the **PAD BASS** must be mixed into the ensemble as any acoustic instrument would be. Just think of these sounds as **REAL** and *beautiful* and capable of orchestral dimension. A new world of colour and student involvement awaits those who will patiently explore the wind and percussion ensemble of the 3rd Millennium. Please see my Seating Chart for placement and visit ***STORMWORLD*** for more.

HARP notation is written for a one-staved harp... *(considering, of course, that the part is most likely to be played on a keyboard.)* Therefore, the Musician should be aware of how to respond to harp notation. A 7-note figure with a harp-like graphic notation represents a gliss across the whole keyboard. Do not exceed C5 as this will sound uncharacteristic. Glissandi only occur across the white keys, a strategy which allows for all ages to create sounds more often associated with the Orchestra. Fast rhythmic figures are designed to work as tremolos between the two hands. The faster written rhythms, sextuplets or 32nd notes are not to be read precisely, but as splashes of colour and rendered in a *harp-like* manner.

Percussion of Choice: One 18" Medium-Thin and one 16" Paper-Thin Zildjian Suspended Cymbals, one 22" Medium-Heavy German Symphonic Zildjian Crash, one Tambourine with German Silver Jingles, one Piccolo Snare, tightly tuned with coated batter head, Deagan Silver Chimes, Large Orchestral Bass Drum, and of course, the highest possible quality of Timpani. The designation "Glockenspiel" always means "Orchestra Bells".

As always, there is a tremendous dichotomy in the Music I write, a duality that at one moment demands exact, relentless, unyielding pulse... and then suddenly calls upon the sensitive breath-like phrasing of an insightful Conductor. To your sensitive vision, I leave these languid moments... those whispers which, indeed, are the essence... and the very reason for everything else. Godspeed.

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1 Like Morse Code

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1 *mp*

Al 2 *mp*

Ten 1

Ten 2

Hn *mp*

Tr 1 *mp*

Tr 2

Tr 3

Tbn 1 *mp*

Tbn 2 *mp*

Btn *mp*

Tuba *mp*

Timp *mp*

Cym
Snare
Triangle

Perc *mp*

5

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

9

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

13

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

18

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

22

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

26

Fl 1 & Pic
Fl 2
Cl 1
Cl 2
Al 1
Al 2
Ten 1
Ten 2
Hn
Tr 1
Tr 2
Tr 3
Tbn 1
Tbn 2
Btn
Tuba
Timp
Perc

31

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

35

Full & Warm

Fl 1 & Pic

Fl 2

mp

Cl 1

p

Cl 2

p

Al 1

p

Al 2

p

Ten 1

p

Ten 2

p

Opt 8vb

Hn

mf

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

p

Perc

p *p* *p* *pp*

42

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

mp

mp

mp

p

pp

f

47

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

51

Dramatic Rit!

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

High Hat

57

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

60

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

mp

64

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

69

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

73

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

77

Fl 1 & Pic

Fl 2

Cl 1

Cl 2

Al 1

Al 2

Ten 1

Ten 2

Hn

Tr 1

Tr 2

Tr 3

Tbn 1

Tbn 2

Btn

Tuba

Timp

Perc

f

82 Suddenly

Fl 1 & Pic
Fl 2
Cl 1
Cl 2
Al 1
Al 2
Ten 1
Ten 2
Hn
Tr 1
Tr 2
Tr 3
Tbn 1
Tbn 2
Btn
Tuba
Timp
Perc