Jefferson's Vision

#376 For Young Band

Stephen Melillo
Composer

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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

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 swing 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: \[ \wedge \] 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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Crash Cymbal

Trbn 1

Trbn 2

B. Cl.

Ten 2

Timp

Oboe

Tuba

Barit

Al 1

Cl 1

Fl 1

Bsn

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