## Chapter 12

## T\|ME \|N THE BALANGE!


\#838 at 3:45 by © Stephen Melillo IGNA 31 January 1997
Commissioned by and Dedicated to the young Musicians of the Haukerød Skolekorps of Sandefjord, Norway and their fine conductor, teacher and friend,

Scott Rogers

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## Stephen Melillo／STORMWORKS® 2nd \＆3rd Millennium www．stormworld．com

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 ${ }^{\circledR}$ ．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！


## Chapter 12

# STORMQUEST Time in the Balance! 

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## TECHNICAL

## Your kids can play this piece... well!

This piece, as do all pieces, calls for careful balancing and tuning. The range of this piece falls within a grade 2-3 work for younger band with some options indicated in the score and parts. The second clarinets stay below the break, and the orchestration stays within the somewhat normal and expected parameters of the "young" band. There are some deviations, however. These reside in the notes employed and sometimes a request for an ever-reaching range. There's nothing so ominous about a Gb... it's just another note to be learned. Approach the piece that way. Look at its vocabulary, determine the notes the kids will need to know, troubleshoot first and then enjoy the piece. Remember my favorite quote from Abraham Lincoln. "If I had 8 hours to chop down a tree, I'd spend six sharpening the axe." The Musical demand, as always... exceeds any grading system.

There is no difference in these sounds and the sounds that would be written for professional musicians. That is the whole approach to STORMQuest!

The PAD Bass part should sound an octave below what is written, and is often doubled for additional strength. This adjustment can be made quite easily on any keyboard or synth module. Please be sure to read "A BRIEF INTRO TO MELILLO MUSIC". The ensemble of the new millennium requires an awareness of, and an appreciation for, the electronic component.

TIME in the BALANCE is one of my most favored STORMQuest pieces because it clearly and precisely addresses 2 important concerns. This piece while being... first and foremost... Music, can serve as a powerful teaching tool. Here now, are the $\mathbf{2}$ concepts you should ask the kids to focus on:

1. "Rest" is a word which should be banished from Music. "Rest" is something you do on a hammock. In Music, you PLAY silences. There are only two components of rhythm: SOUND and NOT-SOUND. Have your kids PLAY the silences in TIME in the BALANCE, and the piece will have an exciting "groove" which many "older" groups fail to find. Here's a beginning exercise. Constantly illustrate how simple it all really is. If we are playing Music which is made of $1 /{ }_{8}$ th notes, there are only FOUR combinations of Sound and Not-Sound on a given beat. Here are all the combinations!


Why $2 / 8$ ?
Because it means $\mathbf{2}$ eighth notes!
$4 / 4$ means $\mathbf{4}$ quarter notes!
$8 / 8$ means 8 eighth notes!
Forget confusing the kids by saying stuff like,
"well the bottom number tells you what gets the beat and the top number..." AAGH!

Once the kids blaze through this, try tricking them! Write something HARD!... but you can't! With the kids clapping an extremely mechanical, well-defined downbeat and upbeat, clearly illustrating and FEELING the SPACE in a beat... they will either make a sound or a not-sound on the DOWN part... and a sound or a not-sound on the UP part! Watch this next example. You will write something like this on the blackboard!

Now this is a ${ }^{\mathbf{4 0} / 8}$ Bar. It is also a ${ }^{\mathbf{2 0} / 4}$ bar. Who cares? Now, have them Play sounds as $\mathbf{T A}$ and play the Silences as UM... in addition to their well defined, up and down clap.

Here's what you want to get them to do in their imaginations: The eye and the mind should draw imaginary
DOTTED LINES around each group of 2! Like so...


When going to the piece constantly, reinforce this "playing and feeling of the silences." Another thought. In the first iteration of the theme, measures $\mathbf{1 - 9}$, I deliberately left out percussion. As the kids become familiar, they can "imagine" these percussion sounds "playing" the silences!

Also, a strong example of absolutely SLAMMING silences occurs at measures 68-73. Enjoy! Control the silences by "playing" them. This will cancel out that horrible tendency to "rush".

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Now, this makes a nice segue into the other concept to be well-targeted in TIME in the BALANCE... and that's "balance"!
2. There are many moments of tutti winds and percussion, tutti woodwinds, tutti brass. For this reason, blocks of sound in simple triadic harmonies can be balanced! The result will be Musical!

Get the kids to perceive BALANCE as a function of ARCHITECTURE. Please consider the following selections for your favorite snowman!


I wonder which one they'll pick? In terms of each section, the $\mathbf{1}$ sts must relax upon the $\mathbf{2 n d s}$, who must relax on the most needed, often underestimated players... the 3rds! In terms of instrumental choirs... it's the high to mid to low voices, and in terms of the band, it's the flutes, through the saxes and horns to the low brass... etc. I'm sure you get the idea.

Many times, musicians of all ages will "fight" this natural architecture, playing too strong... needlessly. A "balanced" sound in the VERTICAL architecturing will yield awesome, full sounding structures. Rely upon the orchestration rather than on brute force, and you will hear a new power emerge from the ensemble! I set these sounds up, with great purpose... exactly as an architect would!

Now... back to rhythm, the interplay of Sound and Not-Sound. Let's examine measures 105-111. Before playing it in the piece, or immediately after the first crash, write this on the blackboard. (On next page.)


Again, have the kids PLAY the Sounds and the SILENCES. The silences, the "UMS", should be heavier in weight than the sounds! When they're doing it perfectly, write this on the board:


After they've done this version perfectly, explain to them that the only difference was the introduction of BARLINES, a convention of organizing a rehearsal! The reality, the interplay of felt sounds and felt silences remained unchanged! Then, write the following:


The only difference here is the introduction of standard music notation. The $\mathbf{2}$ eighth note "UMS" are consolidated in the convention of a "quarter rest"... Bad word. Quarter Silence. As long as the kids are feeling the TWO places in the quarter silence, they're doing it perfectly. Also focus on holding the tempo, so that a "groove" begins to happen!

Next, go to measure 105. Have the kids play sounds and silences, while the harpist (synth-harpist) plays his/her part. When everyone is playing the silences correctly, attempt a rendering of measures $\mathbf{1 0 5 - 1 1 1}$. The whole piece is laden with this kind of machinery. Enjoy!

One last and important point. At measure 50, you and the harpist set up the new tempo. This is an "escape hatch" measure! A percussion groove begins at measure 51. Do not worry about actual notation. The player can play straight 16th notes from hand to hand on the bongo or with mallets or on a synth. The triangle part may also be played on high hat, though triangle is preferred. Accents within the groove can be ad libbed. What's important is that it "grooves".

TIME in the BALANCE is but one part of a larger work called STORMQuest... and STORMQuest is but one part of a personal mission called STORMWORKS. Within its musical boundary of $\mathbf{3 : 4 5}$, musical themes connect it to many of its other parts, wherein lies the greater, single message. That message is for you to discover.

Godspeed. Sincerely,



