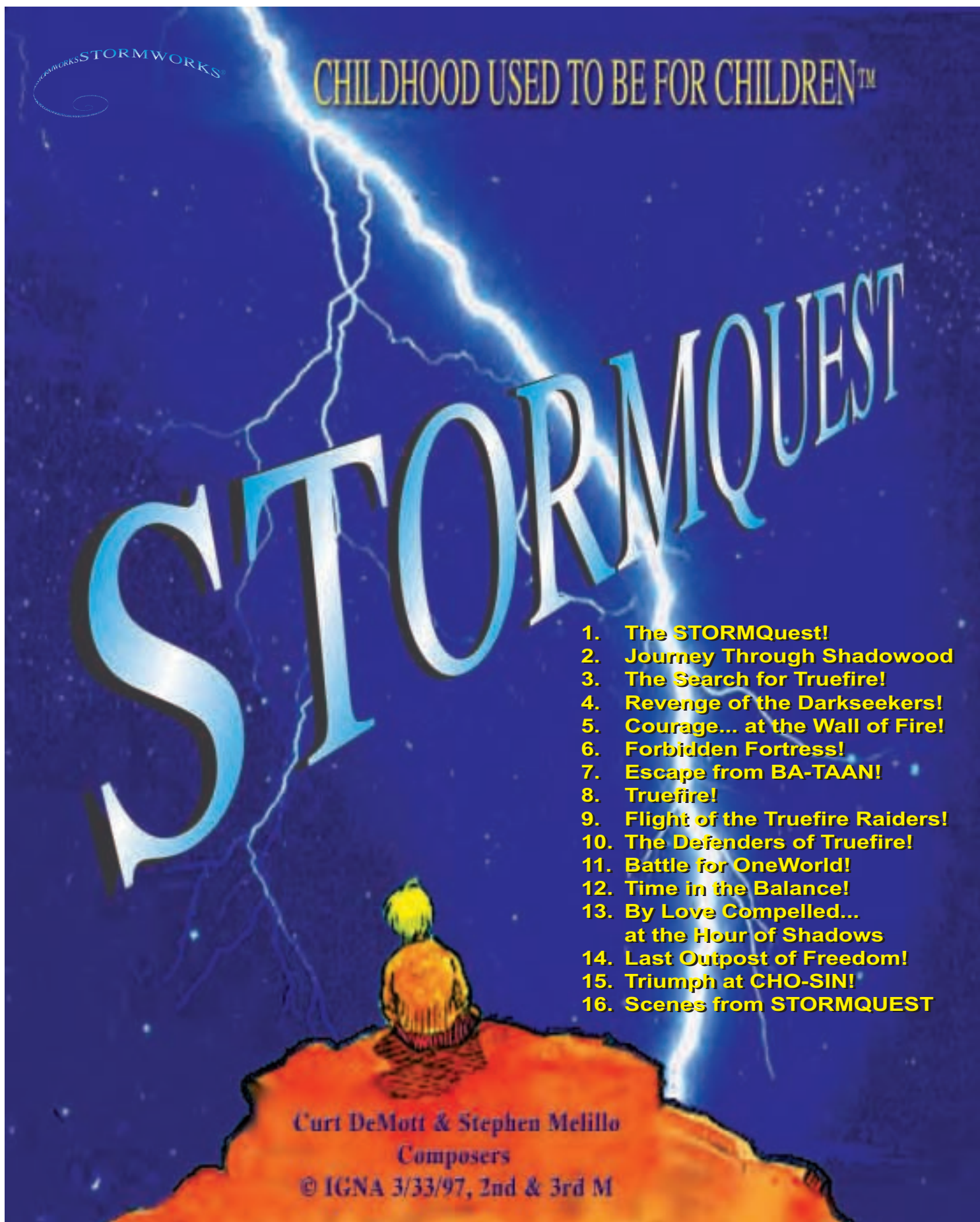


Chapter 14

LAST OUTPOST OF FREEDOM!



#841 at 3:00 by © Stephen Melillo IGNA 24 March 1997
Commissioned by Unadilla Valley Central School Bands
James R. Picolla, Director
New Berlin, New York

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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

S T O R M Q U E S T

Last Outpost of Freedom

#841 at 3:00 by © Stephen Melillo IGNA 24 March 1997

Commissioned by Unadilla Valley Central School Bands
James R. Picolla, Director
New Berlin, New York

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. 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.”*

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

In *LAST OUTPOST of FREEDOM*, many of the woodwind passages are scaler... but the scales used are, unfortunately, “foreign” to younger band students. Measure **65** is an example. **Now**, is the opportunity to give them the tools necessary to do much, *much* more than the piece requires!

Remember, it takes but one period to teach the kids how to teach **themselves** all 15 Major scales and *more*, perfectly... in 15 minutes! I have demonstrated this procedure on a VHS tape available through **STORMWORKS**. It is called *SCALEWorks!*

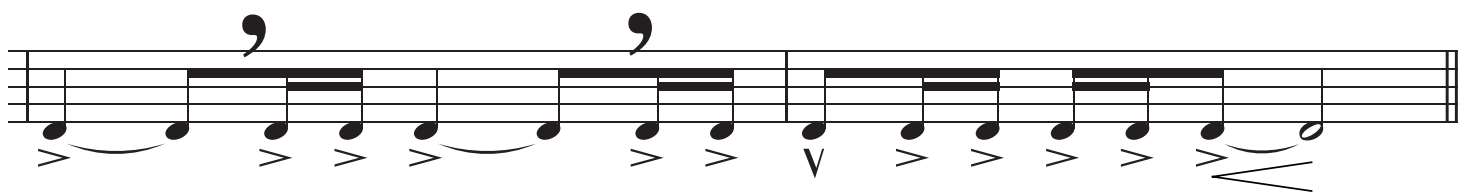
The following rhythms exemplify motives which can be extrapolated from the piece and rendered as scales during the warm-up.

1

2

Of course, there are others, but all are related. A key concept of this piece addresses still yet another pet peeve of mine, and that is the notion of “**tie**”. The word “tie” and the resulting process is often **cerebral**. Students **ADD** notes together. Let’s change that, and re-think, or rather re-*FEEL* the tie as a **PUSH**. We “**push**” through the note to the next tapping of the foot! (*Or better yet, the next downbeat from the conductor!*)

When the foot hits after the **PUSH**, we release and punctuate. Like so:



This gives us the **LIFT** and separation necessary for the **16ths** that follow. The accent marks are my way of suggesting that these 16ths are **stronger** than the notes they prepare. Think of it this way. A diver must first go **DOWN** against the diving board before being propelled upward. In Music, the anacrusis, the upbeat, is serving the same function. It is the weight into the diving board before the release to the downbeat! Wow! This hard to write about. Easy to **FEEL**! We need another video!

During the warm-up, this style and awareness can be taught to the students to prepare for the piece. With the feeling of “pushes” instead of ties, and the feeling of prepared downbeats by rendering stronger anacrusis points, the piece will attain the desired drama and power!

Another major concern of the piece is **ARTICULATION**. We are going to challenge the kids to really get their tongues and fingers coordinated!

As to the interpretation of markings, be sure to read the **Brief Intro to Melillo Music**.

At first glance, many would say that this piece asks too much of “younger” Musicians. Given the introduction to the notes employed, a working knowledge of all scales, and a preparation of concepts presented here, you will find your students excited about making **LAST OUTPOST of FREEDOM** a place of courage and enduring heart!

MUSICAL

Your kids can play this piece... well!

Congratulations... for when they have fully explored **STORMQuest**, they’re ready for **STORMWorks**!

Metaphors are interesting in as much as they reflect the Real. **STORMQuest**, is of course, a metaphor, and this, **Chapter 14**, depicts a kind of bravery while going into one last, final battle.

What battle? That I leave to you! Remember, eventually, there will be an accompanying story!

This piece needed to be written for “young” band... and yes, I’ll put that in quotes. The experience of making Music, if indeed it can be *made*, is ageless, priceless, geography-less... and ownerless. Our young people, through these simple notes and demarcations need to experience Music. Music is the not-to-be-written part of the piece... the energy, the power, the drive, excitement, terror, triumph, suspense... its unyielding Hope and unspeakable Love. This is why we teach Music... and why we *write* it.

LAST OUTPOST of FREEDOM! is but one part of a larger work called **STORMQuest**... and **STORMQuest** is but one part of a personal mission called **STORMWORKS**. Within its tight and explosive musical boundary, 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,

mm=120 Subito!