

#876 at 4:44 for Percussion & Grade 3 Band M3  
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Commissioned for  
The Spencer Middle School 7th Grade Band & The Spencer Percussionists  
by The Spencer Band Boosters, Spencer, Iowa

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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

# AFINCE

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## TECHNICAL

There are *many* things to say about this piece... many ways to utilize it, many concepts to teach by means of its exploration with students.

*Afince* is the Latino word for “groove”. That is the essence of the piece. What’s written on the page appears to be more difficult than the result, which is an exposure to a Latinesque groove in  $3+\frac{1}{2} / 4$ . This piece was composed for still yet, another *typical*, yet *never-really-written-for* situation. I will sum it like this: *Afince* is a piece for a Grade **2.5 - 3** Band... *playable by more mature groups, of course...* and an accomplished Percussion Section. This Percussion Section may be the high school side of the Music program, guests at a Middle School Concert. The Percussion Section may be a group of visiting college students and/or professionals and/or staff people. For example, I wish I had this piece written when the Morehead State University Percussionists visited with my ensemble and parents a few years ago.

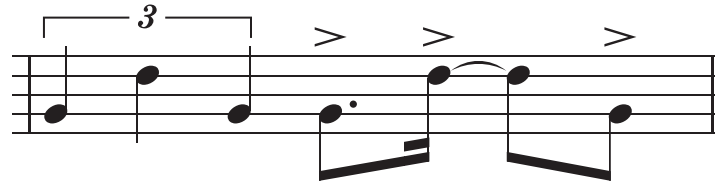
Essentially, the weight of *difficulty* lies with the percussionists. Within the percussion section are parts which can be handled by the younger players. Though the percussion section is featured, the band is given the opportunity to explore new rhythms and styles.

Once again... I wish I had a video, but I’ll do my best.

As the woodwinds read the line that passes through the  $3+\frac{1}{2} / 4$  groove, there should be no “counting” but simply an observance of the downbeats from the conductor. The phrase begins on a downbeat... 2 measures pass, and then an 1/8th note *leads* us to the next downbeat and the next phrase. It “looks” more difficult than it is. By focusing on the simplicity of the downbeats starting the phrase... and then thinking of an 1/8th note that “leads” into the phrase, the younger students can move quickly toward style and feel and dynamic. Because the piece is repetitive, once the kids learn *one* section, they are in fact learning *many*.

Now look at **measure 26: “Cool”**. There’s something neat going on here, rhythms which can be extracted from the piece and practiced in scale warm-ups. For a thorough explanation of teaching **1/4 note triplets**, consult the program notes from *STORMQUEST’s: Revenge of the Darkseekers*, available on the *STORMSite... www.stormworld.com*.

Strive for a contrast between these two, often “mixed-up” rhythms:



**1-2... 1-2... 1-2** (as discussed in *Revenge of the Darkseekers*) and then **Ba-ba-doo AHH... Ahh.** (the *Ba-ba-doo* representing the 3 jazz-styled 1/16ths that comprise the dotted 1/8th note.)

This rhythm begins the woodwind groove phrase as well:



Ba-ba-doo AHH.... (watch the conductor and feel...) **Baht** Ba-ba-doo AHH....

Abraham Lincoln said, “**If I had eight hours to chop down a tree, I’d spend six sharpening the axe.**” The students should also practice this rhythm which reinforces the concept of reading **Silences**... more fully explained in *STORMQUEST’s: Time in the Balance...* program notes of which are also available on the *STORMSite*. Reinforce the notion that the meter is irrelevant. What the student should “feel” is: 1 - 2 - **um** Ta **um-um** Ta-Ta. More weight is given to the Silences, the second **um-um** representing the two 1/16th note silences which comprise the 1/8th note Silence.



Once these rhythms become less difficult to the *eye* of the student, and once the students have become familiar with enharmonics which may present themselves as the piece evolves and modulates during the section beginning at **measure 128**, they will be prepared to enjoy the piece... probably play it from memory, and as a result, open up many possibilities. For instance, additional solos or solis can be added to a repeated section... a drum set break may be inserted at some designated moment, etc. I’m sure you get the idea.... and I hope you’ll enjoy this piece and find it useful.

The Drum Set part has been left simple. The drummer should get a good sense of what is happening in the rest of the percussion before developing his/her various grooves. It is suggested that the part be played on a very contemporary sounding drum module... but I’ll leave all the possibilities of this piece to your particular situation and needs.

Thank you for championing this Music. Godspeed!



Stephen Melillo

# AFINCE

1

mm = 126

Groove

Musical score for 'AFINCE' featuring various instruments including Flute, Clarinet, Saxophone, Trumpet, Euphonium, Tuba, Piano, Marimba, and Conga. The score is in 4/4 time with a tempo of mm = 126 and a 'Groove' feel. The key signature has one flat (Bb). The score includes dynamic markings such as *mf* and *sfz*. The score is divided into measures, with some measures containing rests or specific rhythmic patterns. The instruments listed are: Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clar, Alto 1, Alto 2, Tenor, Bari Sax, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trumpet 3, Euphonium, Tbone 1, Tbone 2, Tuba, Timpani, Piano, Orch Bells, Vibraphone, Marimba 1, Marimba 2 or Bass Marimba, Fretless or Synth BASS, Conga, Drum Set, Metal Splash, Shaker, Cow Bell, Clave, Wood Block, Timbale, Triangle, Suspended Cym & TAM, Crash Cymbal, and Concert BASS Drum.

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