

Chapter 4

REVENGE OF THE DARKSEEKERS!



STORMWORKS

CHILDHOOD USED TO BE FOR CHILDREN™

STORMQUEST

1. The STORMQuest!
2. Journey Through Shadowood
3. The Search for Truefire!
4. Revenge of the Darkseekers!
5. Courage... at the Wall of Fire!
6. Forbidden Fortress!
7. Escape from BA-TAAN!
8. Truefire!
9. Flight of the Truefire Raiders!
10. The Defenders of Truefire!
11. Battle for OneWorld!
12. Time in the Balance!
13. By Love Compelled...
at the Hour of Shadows
14. Last Outpost of Freedom!
15. Triumph at CHO-SIN!
16. Scenes from STORMQUEST

Curt DeMott & Stephen Melillo
Composers
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#842 at 3:21 by © Stephen Melillo IGNA Good Friday, 28 March 1997

Commissioned by the Theta Alpha Chapter of Kappa Kappa Psi

and the Eta Epsilon Chapter of Tau Beta Sigma

Southwest Texas State University

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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

STORMQUEST

Revenge of the Darkseekers

#842 at 3:21 by © Stephen Melillo IGNA Good Friday 28 March 1997

Commissioned by the Theta Alpha Chapter of Kappa Kappa Psi
and the Eta Epsilon Chapter of Tau Beta Sigma, Southwest Texas State University

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!*

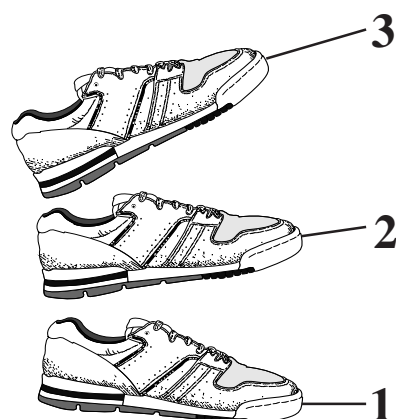
In *DARKSEEKERS*, the kids will experience **3** against **2**, and in learning the “triplet”, they will learn **2** against **3**. What do I mean by this? Again, as in **all** the *STORMQuest* pieces, I will address still, yet another pet peeve. Quarter note triplets are often taught like this: **TRIP- O - LET**, or **STRAW-BER-RY**, or some other insidious, imperfect trick. Let us examine what is actually happening. Our goal will be to have the kids **feel** this, not think it, mind you, but **feel** it.

By placing a **3 grouping** over a set of notes, the composer is employing a lazy sort of shorthand. Here is what he/she is actually saying. **“Hey, Musician, I know that we are currently playing Music in Two’s. Instead of me changing the meters, could you just tempo-rare-ily think of Music in Three’s? Thanks!”**

In other words, when we are in **Music in 2’s**, each beat is felt in **2** parts, like so:



When we are in **Music in 3’s**, each beat is felt in **3** parts, like so:



Now, when we see a **3 Grouping** over quarter notes, we are asked to think in **Music in 3’s...** rather than changing to **3/8** or **12/8**, etc. We are asked to feel or pulse: **1-2-3, 1-2-3, 1-2-3, 1-2-3** on the beats rather than **1-2, 1-2, 1-2, 1-2**.

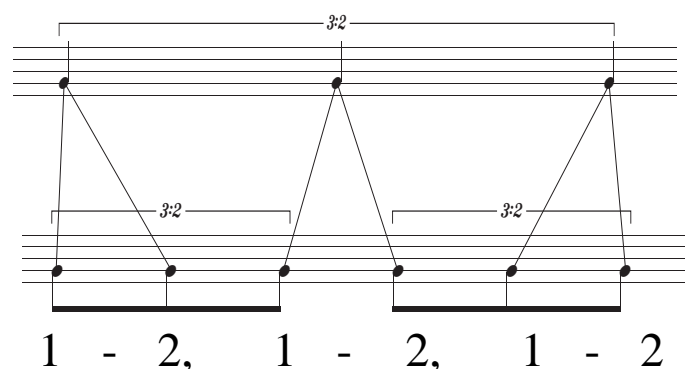
And what is a **quarter note** in **Music in 3’s**? Well, it is **2** against the **3!**

Here is a pictorial translation:

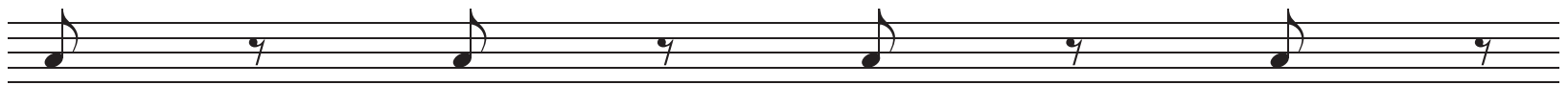
I usually have the kids tap **3’s** going back and forth between

both hands. Once they are “grooving” the **3’s** perfectly, **1-2-3, 1-2-3, 1-2-3, 1-2-3**, (*This means that every three taps, the accent changes from the right to left hand.*), I ask them to think **2’s** against that **3**.

This will result in **ALL right hand** accents! This is the **arithmetically correct counting** and **feeling** and **pulsing** and **thinking** of the quarter note triplet rhythm. As is stated in the **Brief Intro to Melillo Music**, **2’s** against **3’s** is stressed, separated and lifted. That is the correct stylistic interpretation of the rhythm... especially in *DARKSEEKERS!*



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



People playing this rhythm should make the **SILENCE** as much a part of the interpretation as the note. In other words, **Ta-Um, Ta-Um, Ta-Um, Ta-Um**. This will create a mechanistic, insistent accuracy that will help to create the desired Musical effect.

On the other hand, the **well-tuned** Piano, or Synthesized, well amplified, stereo-positioned Piano, should probably make use of the sustain pedal on each measure so as to provide a brooding underpinning to the otherwise “punchy” ostinato. Also note that I have employed the Octavo-Bass Clef. The pianist’s interpretation should more resemble that of the Bass Drum.

Dividing the band in 2 and playing **2’s** against **3’s** during scale warm-ups could provide a good preparation. Remember, it must not be cerebral alone. It must be felt and enjoyed!

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 4**, depicts something I dare not cast into words. I know there a many words accompanying the Music I send, but none of them **explain** it!

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

It is difficult for me to write “dark” Music without counteracting it somewhere else. Recently, I was inducted into **KAPPA KAPPA PSI** at Senandoah University... just **DAYS** after being commissioned by **KAPPA KAPPA PSI** at Southwest Texas State University in San Marcos, Texas. Yes, Life is funny.

And so I set out to write this piece for people who have dedicated themselves to the cause of **enlightenment** and the noble cause of Teaching! They, like you, must understand that this is but **one** chapter in a story bearing **fifteen!** I have relied upon my new brothers to understand this, to make the brave and daring sacrifice... for in exposing the Darkness... we have in fact called out to the Light!

REVENGE of the DARKSEEKERS was written on Good Friday. Perhaps, there is a lesson in this. Days later, on Easter, I completed the fifteen *STORMQuest* pieces by composing *TRUEFIRE!* Perhaps, there is a lesson here, as well. **KAPPA KAPPA PSI**, and **all** dedicated Teachers are in the constant pursuit of this *TRUEFIRE!* and I am humbled by their great giving.

REVENGE of the DARKSEEKERS is but one part of a larger work called *STORMQuest*... and *STORMQuest* is but one part of a personal mission called *STORMWORKS*. Within its quickly developed 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=60... Dark

Subito mm=120 w/Bite & Insistence!

1 2 3 4 5 6 7

This musical score is for a percussion and woodwind ensemble. It is written in 4/4 time and features a tempo change from mm=60 (Dark) to mm=120 (Subito) at measure 4. The score includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Alto 1 & 2, Tenor, Bari Sax, Horn 1 & 2, Trumpet 1, 2, & 3, Trombone 1 & 2, Baritone, Tuba, Piano, Xylophone, Timpani, Snare Drum, Crash Cym, Bass Drum, and Sus Cym Large TAM. The woodwinds and strings (represented by the lower brass and piano parts) play a rhythmic pattern of eighth notes starting at measure 4. The bassoon, bass clarinet, bari sax, and tuba parts are marked with *f* and *mf*. The timpani and snare drum parts also feature dynamic markings of *f* and *mf*. The sus cym part has a *mp* marking and a 'slow, long scrape' instruction. The horn 1 part has a *mp* marking and a 'Solo, off-stage, or distant' instruction. The flute, oboe, and clarinet parts are mostly silent throughout the score.