ERICH!

A Tribute to Korngold

Stephen Melillo

Composer

STORMWORKS®

ERICH!

#766 at 11:00 for Band M3
by © Stephen Melillo IGNA 4 July 1994... 2nd & 3rd Millennium

Commissioned by Ms.Nan Moore
& The Louisville Male High School Band

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 work awaits you. If you've gone for 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* FAQ's residing on the **STORMSite at stormworld.com** or **stormworks.net**.

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 1980's, 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 CD's***, you will hear how these sounds, placed in stereo 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 which excites them... Music which sonically *competes* with the inundation of supremely produced sounds heard on the radio, on the computer, on the TV set and in the movies theaters.

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

FOR THE MUSIC EDUCATOR!

ERICH! makes use of simple musical elements: The **Major Scale**, the **Chromatic Scale**, and a **Major Triad** in the 2nd inversion becomes the *Pirate Theme*. **ERICH!**, E-H (German), transposed down one-half-step, becomes the 5-note motif. From these first five diatonic notes the adventure ensues!

...And that is one of the ways in which you, the Music Educator, can approach this piece. For instance, as an assignment, you might ask the kids to write the names of as many scales as they can find in the 1st movement. The *Overtone Series Warm-Up*, which I have included, will prepare your students for **ERICH!** The more versed the band is in the fundamentals of approaching scales, the more **virtuosic** the piece will sound. As it rockets across sound space, **ERICH!** seems difficult, but it is nevertheless derived from the simple. Therefore, the piece may serve you, indeed *justify* the need for increased work with fundamentals. Please utilize it to your advantage.

There is plenty that can be said about **ERICH WOLFGANG KORNGOLD**. Born in Brno, a part of the Austro-Hungarian Empire on 29 May 1897, he ventured to Hollywood where he gave so much of himself. His legacy still touches us today, though we may be unaware of it... but that is another discussion. Korngold died on 29 November 1957. Erich was a child prodigy who, at the age of ten, impressed Mahler as a musical genius. Just going to the video store and renting *THE SEAHAWK* or *KING'S ROW* , or *ROBIN HOOD*, will yield great results in terms of preparatory events.

The kids will soon discover truly great Music, fun Music, **innocent** and adventurous. It is for **this** reason that I wrote my tribute to Erich Korngold. You can easily find a more thorough biography of Erich, should you so desire. His own personal story, of leaving Vienna and coming to Hollywood, is great stuff in itself, but for me, **his Music is enough**. And so, one piece of Music humbly pays tribute to the Music of another.

As if the swirling use of the 5 notes weren't enough... the adventure continues. The themes, the compositional elements, the feeling employed in **ERICH!** extends itself into many other "storm" works. On the following page, are just some of those connections. Godspeed!

There are many versions of **ERICH!** They are: **ERICH!** for Wind Symphony, **ERICH!** for Winds & Percussion in Motion, **ERICH!** for Low Brass Ensemble or Tuba Quartet, **ERICH!** for Brass Quartet!

The SCALE Scene

	b's	#'s
1	F	G
2	Bb	D
3	Eb	A
4	Ab	E
5	Db	B
6	Gb	F#
7	Cb	C#

b's = B E A D G C F

#'s = F C G D A E B

The Key of **C** has
No Sharps or Flats

Fill in the Chart Below, using the Alphabetical Order of the Musical notes **ABCDEFG**, Apply the Key Signatures as per the chart. Then **SING & FING** the scales, saying the note name as you finger the note on your instrument. When you know you're going to do it right, play! Remember, **Practice does NOT make Perfect, it makes Permanent!**

	1	2	3	4	5	6	7	1
C								C
C#								C#
Db								Db
D								D
Eb								Eb
E								E
F								F
F#								F#
Gb								Gb
G								G
Ab								Ab
A								A
Bb								Bb
B								B
Cb								Cb

mm=150 +, for very opening, then follow trumpet!