



IN THE BEGINNING...

DNA & THE DINO  
CHILDREN & CHTHONIAN CHASE  
PASSING THE PARADIGM

STEPHEN MELILLO  
COMPOSER





## IN THE BEGINNING...

#626 at 13:00 for Band M3

4:20... DNA & the DiNO

3:50... Children & Chthonian Chase

3:33... Passing the PARADIGM

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Commissioned by the United States Air Force Band of Flight

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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](http://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](http://stormworld.com) or [stormworks.net](http://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

# In the Beginning...

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## TECHNICAL

The acoustic piano sound is a must. If one is not available, a good sounding electronic keyboard will do. Please see “**Brief Intro**” for dialogue concerning the use of the **PAD Bass**.

The percussionists should be creative in the selection of tuned cymbals, conga, Chinese bell tree, wind chimes, etc. The timpanist will be challenged to play *melodic* material.

Players have been given options concerning octave adjustments. They should realize that there are very **LOW** lows and **HIGH** highs. Some of these desired sounds are difficult. I would not have composed this piece for a group that was unable to rehearse it again and again, ie, a studio orchestra. The piece is more difficult than that and will be challenging to render live!

As always, dynamics are exaggerated and dramatic, the line often suggesting the inner sequential dynamics, the inner, vital swelling that is so much a textural component in this writing.

### DNA and the DiNO

The **TAM** indications marked with the swirl may also be played using a well rosined string bass bow against the edge of the instrument. Vary the pressure and speed of the bow to create a variety of vibrations and sounds that interact with the low reeds. For a more dramatic effect, use both high and low gongs in tandem where this indication is marked. The **BOW EFFECT** is: Rosined Bows pulled across as many multi-tuned cymbals available, and rosined bows pulled across low vibe bars. This is performed by as many percussionists, simultaneously, as personnel allows.

### Take note of the use of OCTAVA Clefs.

The **ROAR EFFECT** in the Horn part represents a fluttering of the valves, with the air approximating the chromatic scale that is written. Place snare drums on snare stands and adjust the angle to approximately 90 degrees. Place these stands to the right and in front of chairs. Players should sit forward in chairs, place the bell on the rim with bells fully covering the snare head and **blow!** If the ability to adjust is not a problem, the snares can also be situated in a position more normal to actual horn playing. Don't forget to turn off the snare after each “Roar”.

**m6** - The fingering for the horns remains constant. The pitch will rise and fall by the half-step.

**m28** - Conga player may begin to ad lib accents as the sections develop. Concentrate on generating an exciting groove.

**m40** - Trombones should realize that the **SLIDE** is more important than note accuracy.

**m53** - Each woodwind line during the “freely” section is intended to be a solo line.

**m74** - Opt: The horns may attempt **STOPPED** Horns on the up-beat 1/8th notes, but the sound must remain **SWELLING**, like the opening of huge jaws!

**m98** - Trombones should realize that a swiping/sliding effect is more important than note accuracy.

### CHILDREN & CHTHONIAN CHASE

**m14** - The Moan effect can be achieved in a variety of ways which I will list in order of preference:

- 1) Pitch Bend on the RB Wine Patch of the Proteus 1XR Synthesizer.
- 2) Record Hump Back Whale Moans and use a Tape Loop through PA.
- 3) Create the best approximation of the Proteus Sound on an available synthesizer.
- 4) Hum, like a moan, into the timpani.

### Passing the PARADIGM

**m6** - While sustaining this hold, the conductor can sweep the baton from one end of the ensemble to the other. As the stick reaches the player, they crescendo, as the stick moves away, they decrescendo. The conductor can move back and forth to create interesting sweeping



effects. An alternative idea is to have each section respond to a predetermined signal given by the conductor, so that various colours and textures rise and fall, swell and submerge in the cluster. The conductor may also wish to 1) divide the ensemble into 4 groups, everyone sustaining the fermata at pianissimo. The conductor designates 1,2,3 or 4 with the left hand, sweeping the baton at various speeds, changing the colours, getting various textural & dynamic changes. 2) All sustain pianissimo. The conductor places both hands together and pulls hands slowly apart from the middle of the ensemble. Crescendi and decrescendi are the result of the hand approaching the individual or moving away from the individual or group. After the conductor completes the aleatoric effects, the piano and glockenspiel complete the measure on cue and lead us to **m7**.

**m9** - This was actually conceived of as two 23/4 measures, so written because of the desired effect. Each beat is conducted separately without a sense of time or pulse. Woodwind lines are for solo players. The brass however, play in sections. Again, the “*ANIMALISTIC*” swells and growls can be conducted away from time with predetermined signals. Once the players are comfortable with this section, they can then proceed to the **ad lib** the section, creating their own nuance, dynamics and feel. The section can play for about **46** seconds.

Releases on the 2/4 “*HUGE SWELL*” measures should not be rushed, but rather pulled to maximum length, crescendo and dramatic effect.

Hopefully, everything else is notated in a way that will help point to the intentions of the piece. There’s quite a bit here to explore! If there are questions, I would enjoy helping in the interpretive process. Godspeed.

## MUSICAL

*In the Beginning* was inspired by the novel **JURASSIC PARK** by Michael Crichton. The work was completed on 8 March 1992, exactly one year from the premiere date of *SON of the STORM*, a Story in Music, which I hope you will one day come to know.

In **JURASSIC PARK**, the character, Malcolm is remarkably like the Main Character in *SON of the STORM*. He questions the Paradigms constructed by those who remain unmoved by the constant miracle of life. I smiled reading those sections where Malcolm delivered his question, his concern, his frustration. This piece is, in part, from **his** point of view. We will take a journey from the very dawn of Man, from **DNA** to the Dinosaur, from Childhood to the Murky Underworld of the Primal Jungle which calls to us, until finally we meet, face to face, the paradigm of ourselves.

In the last movement, the title **Passing the PARADIGM** may have two meanings. It either means that the **PARADIGM** is passed on... or it means that the **PARADIGM** is **SURpassed** and that a *breaking out* has been achieved. That I leave to you. It is in this movement that I quote those sounds which I played with and explored as a boy, 17 years ago!... when I began my simple search for “beauty”. Those sounds have become the central “spiritual” theme of *SON of the STORM... and still later, the body of work called “STORMWORKS”*. It is fitting, in many more ways than one, that this piece should be titled: *In the Beginning...*

I am honoured to have been asked to compose this work by the *United States Air Force Band of Flight* in Dayton , Ohio.


### HOW TO LISTEN:

There is of course **this** piece and all its many notes!... but there are also the many pieces to which it is connected... more **DNA**, as it were! If you feel that you’re part of an “audience”, take a moment to consider this. I have not written this piece, or any other, for a **group** of people, but rather, for **you**. Picture that all of this is happening just for you. In the meantime, I look forward to meeting you and listening to your thoughts. Godspeed.

For those who may be interested in such matters, the following **Matrix** was the **DNA** from which *In the Beginning* was composed. This system was utilized in order to better tell the larger story, a story and message which I must leave unspoken. The greater message is for you to discover.

<i>D</i>	<i>N</i>	<i>A</i>
G	Bb	A
F#	F	Ab
Db	E	Eb
C	B	D

The two 23/4 measures, written as 4/4 measures at measure 9 in **Passing the PARADIGM**, represent the coming together of the female and male chromosomes. A Birth happens in this piece, and care for the Child is left to your caring and sensitive vision.

Godspeed. Sincerely, 

mm=60 From the depths of beginning

1 2 3 4 5 6 7 8 9 10 11

Piccolo & Flute 1 *p mp p mf*

Fl 2 *p mp mf*

Ob 1 E. Horn *p mp mf*

Bssn & Contra Bssn *p mf*  
opt. 8va

Cl 1 *p mp pp mf*  
Thin

Cl 2 *p mp pp mf*  
Thin

Cl 3 *p mp pp mf*  
Thin

B. Cl & Contra Bb *p mp mf*

Al 1 *mf*

Al 2 *mf*

Ten 1 *mp mf*

Ten 2 *mp mf*

Bari S *mp mf*

Hn 1 *p mf*

Hn 2 *p mf*

Hn 3 *p mf*

Hn 4 *p mf*

Tr 1 *mf*

Tr 2 *mf*

Tr 3 *mf*

Tb 1 *w/mute p open mf*

Tb 2 *w/mute p open mf*

Tb 3 *w/mute p open mf*

Btn *p mf*

Tuba *mp mf*

PAD Bass *p*

Timp *mf*

Chimes *p*

Vibes

Glock *p*

Piano *p*  
Freely

M-Cym  
Conga *p*  
multi-tuned cymbals

Snare  
Triangle  
Crash  
Bass Drum  
Gong *p mf*  
Rosined Super Ball - on large Tam (ssssss = Rub Super Ball or rosined bass bow in swirling motion)