

# STORMWatch

Issue #1, September 1994

## Beginnings... WAVE<sup>2</sup>

*STORMWatch* is an infrequently sent personal communication. **Please, create a *STORMFile* in some special and safe place. I won't be sending things often.** I suggest a 3-Ringed Binder! Godspeed.



## History... to *STORMWatch* 1

After trying to get Music published since 1979, and after having been told that “*there was no market*” for this Music, I sent one piece to one band in late 1992.

**Captain Robert Pouliot, Lt. Colonel Richard A. Shelton and Lt. Larry Lang** gave me the opportunity to create and present **STORMWORKS** and **A WALK IN JURASSIC PARK** in 1993.

In 1993, many conductors were already playing this *unpublishable* Music. I owe a great deal to many and must mention my new friends & champions, **Mr. Ed Lisk, Mr. Stephen Hand, Dr. Francis McBeth...** and those **many** directors who have premiered and/or championed this work. They have my continued gratitude, respect and affection.

In one year, and by *word-of-mouth*, **280 STORMDirectors**, as I call them, have either ordered Music or commissioned new works! In fact, in one year, there have been **15** commissions.

I've had the opportunity to speak with most of you personally via letters and the telephone and in 15 cases so far, I've actually met with you and shared in the creative and educational process.

## A PLEDGE!

Dr. Joe Scagnoli from Ball State University came right out with it and bravely said what many of you have likewise hinted at. He said, “*Steve, don't give in.... don't start writing music that 'sells', keep it coming from the heart.*”

I smiled. Each of us has a story, pays dues ranging from the annoying to the tragic and exacts a price for the pursuit of our beliefs. So here now, my pledge, which I share with you, and have lived since I first recognized my responsibility to all that Music can stand for. I will write what I believe in the deepest part of me **NEEDS** to be said and what I believe kids will want to be a part of. This Music, as stated in musical code within **A WALK IN JURASSIC PARK**, will **always** come from my heart.

Therein lies the **entire** secret of why **STORMWORKS** came to be. It is Integrity itself which urges me to bypass all entities that would stand between us. And so, Dr. Joe, and friends soon to be... fear not. I will always be... financially successful or not, a **Storm Boy!**

*Success is often a thing individuals settle for when they can't imagine a venture **Noble** enough, a daring idea **Worthy** enough to fail at.*

*I have always enjoyed writing personal notes to the kids. The quote printed above comes from a long time ago. It encapsulates my feelings with regard to Music and the birth of **STORMWORKS**.*

## **My Pledge and YOU!**

Please remember this: **YOU** are as crucial to rendering the Music as I am in writing it. **STORMWORKS** offers many things that publishers can't. At the same time, **STORMWORKS** is **NOT** a publisher. Some of the things that you may be accustomed to, will be different. **I need you to understand this!**

I can't send you mini scores free of charge. Cassette tapes and advertising will be limited. The money to provide you with some of the things you may be used to just isn't there. If you could be understanding of that, then all of us could set forth on a **new** and exciting collaboration, *one which will soon be emulated... the kind which I think was meant for Music and Music Education.*

When I do a commission, I send the director a **Master Set of Score and Parts**, to photocopy from. Conveniently sized, collated copies can be quickly prepared for inclusion in your students' 3-ring binder or folder. Using this system, there are many advantages which outweigh any negatives.

When you order a piece, you will receive a **MASTER** set for your library. Please consider yourselves *extenders* of that original commission. I am not a publisher, and when you play my Music, you are continuing the **letter**, and continuing the message in the Music.

Godspeed. 



*The **STORMWORKS** Logo, like much of the Stormworks Music, is proportioned in the Fibonacci Series, which serves as the mathematical basis for the shape of playing cards, the Parthenon, sunflowers, snails, Greek vases, Rolls Royces and the great spiral galaxies... to name only a few.*

*Plato said, "It is impossible to join two things in a beautiful manner without a third being present, for a bond must exist to unite them, and this is best achieved by proportion."*

*C. Arthur Coan writes, "Nature uses this (the Golden Mean) as one of her most indispensable measuring rods, absolutely reliable, yet never without variety, producing perfect stability of purpose without the slightest risk of monotony."*

*Why does the smallest bacteria grow, as do horns and fangs, with the same relationship as a comet's tail spinning away? It is because of the logarithmic ratio expressed by the Fibonacci Series, a relationship which permeates Nature... and Music from the Storm!*

## **WHAT'S IN A NAME?**

I first wrote Music for **two** reasons.

1. I wanted my students to have something special, unique, and challenging within reach!

2. I ran out of words. I wrote journal after poem after story... and then the words ran out. Only Music could speak the myriad things. I would say, ***“If pictures speak a thousand words, then Music must speak a thousand pictures.”***

I set out to write **one** work, a piece I could say was mine. This would satisfy my urge to compose. Having accomplished that, I could move on. That was **768** arrangements and compositions ago!

One day a student took note of my ***“Sincerely, Stephen Melillo”*** which came at the end of all the parts. He said, ***“you should publish your music and call yourself SIGNATURE SOUND.”***

Although I never **self-**published my music, I **did** call myself **SIGNATURE SOUND**... that is, until I found out, years later, that the name had already been taken. I was amidst the composing of **STORMWORKS**, the piece, when **ASCAP** called, requesting a different name. Over the phone, I said, ***“let's call it STORMWORKS”***.

The name cleared. **STORMWORKS** became the most fitting name of all because of the metaphor which binds and connects **all** of these work, regardless of the medium.

The **STORM** is a metaphor for **LIFE**. In all **STORM-WORKS**, there is the promise of Hope's eventual Triumph over Darkness.

The first piece I had published... by Bourne, was entitled **The Triumphant**. **It** was a “Storm” work. Unfortunately, a work which had taken three **days** to compose took three **years** to publish! With **768** pieces and more to come, I decided that the ratio of composition time to publishing time was too disproportionate. I don't have **2,304** years to play with! **Life is short**.

Speaking of **ratios**, let me explain the **STORMWORKS** logo. It is a composition proportioned in the Fibonacci Series, a geometric sequence which serves as the architecture for many of the Storm compositions, most recently, **THE FOUNTAINHEAD**. Having been deeply affected by **Hugo Norden** and the premise that Form is an ever-present and silent language which speaks to us through the medium of the notes, I could not help but illustrate this **“pointer”** to the Storm Music in the most simple of ways... *a graphic*.

Not only do I strive for an organic relationship **within** the body of a single work.... (*hence examples like DNA & the DiNO*)... but I also develop a continuous relationship to all other works... as if **ONE** totally interrelated composition were being revealed... one **STORM WORK**. This will become apparent when **STORMWORKS** reaches its conclusion.

The Connections Diagram illustrates just **SOME** of these **CONNECTIONS!**

With **You**, I share the music I write. I send these words realizing your busy schedule. I have a simple, clear purpose. **In an effort to compose Music which contributes to the repertoire while providing fellow band directors and student musicians with enjoyable, challenging and educational experiences, I am creating, and will continue to create, STORMWORKS.**

What's in it for me? Again, this can be stated simply. I get to write the Music that **I** want to write. It passes by no board of homogenizers. Music and program notes are not edited. **YOU** choose. **YOU** are the champion who brings the Music to life. There's no one between you and I dictating what **you** will like and what **I** should write. For those of you who just smiled... you're my kind of Conductor.

I realize, well in advance, that I will not be writing for the *masses*... No, I'll be writing for **STORMDirectors!** **You see?** I look forward to joining with you in the noble task of teaching fine, young student Musicians, and in sharing the joy and wonder of Music.

With New Software, the written product will keep improving! Here's an example.

## "I" of the STORM!

A Relentless, Romantic Fugue based on SON of the STORM by © Stephen Melillo 1994

### ALTO SAX SOLO

A Relentless, Constantly Building mm=148?

1 11 With Bite! 17 18 19 20

21 22 23 24 25 26

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41 42 43

STORMWORKS (aka David)	Business As usual (aka Goliath)
The <b>MUSIC...</b> the Kids... the Audience and <b>You</b> come <b>FIRST!</b>	The market dictates musical content! ( <i>aagh!</i> )
<b>Stormworks</b> is <b>DEEPLY</b> personal, intimate and charged with a mission to remain consistently dedicated to honest Music and close contact to those who will render it.	Third Party Business.
The Composer makes his <b>own</b> Music available.	Third Party Business.
<b>No Copyright Infringement from Photocopying.</b> A Master Set of Score & parts is provided for your library. Fresh copies for future students and imbalanced ensembles as you need them!	Must order additional parts and sets. More \$.
In the case of certain Music, parts may be tailored to your specific needs. In many cases, original field versions have been created for their concert counterparts. <b>Many</b> possibilities for educational uses.	A piece, usually standardized to meet the needs of an homogenous mass, exists in predetermined formats.
Music is usually sent the <b>SAME</b> day it is ordered. It may be sent via mail, overnight shipping or email!	Bureacracy.
Music may be obtained in <b>MANY</b> formats, via Email, CDR or Laser Printout. The " <b>future</b> " people have talked about is <b>already STORMWORKS' History!</b>	Music is designed to be difficult to duplicate and takes time to receive.
Music is <b>CONSTANTLY</b> available because it is created as required! It's "baked fresh"!	Music has a Shelf-Life.
Access to <b>Composer.</b>	Access to <b>Bureacracy.</b>
<b>MANY</b> support mechanisms including: Commissions, Guest Conducting, Clinics, Teaching Strategies, Phone Conferencing, Internet and just about anything you can think of or suggest that would help you in your noble task a Music Educator!	Access to Bureacracy whose function is to make you more dependent upon the Bureacracy.

## WORD OF MOUTH!

**STORMWORKS** owes its success & future to those who champion this Music. I am deeply appreciative. If you have a friend or know of another director who you think should be a **STORM** Director, please have him or her contact the **STORMLAB**. That person will go onto the mailing list receive a **STORM** Pack. Thanks so much and Godspeed in all that you do.

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