Chapter 11

BATTLE FOR ONEWORLD!

CHILDHOOD USED TO BE FOR CHILDREN™

STORMWORKS**STORMWORKS**

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!
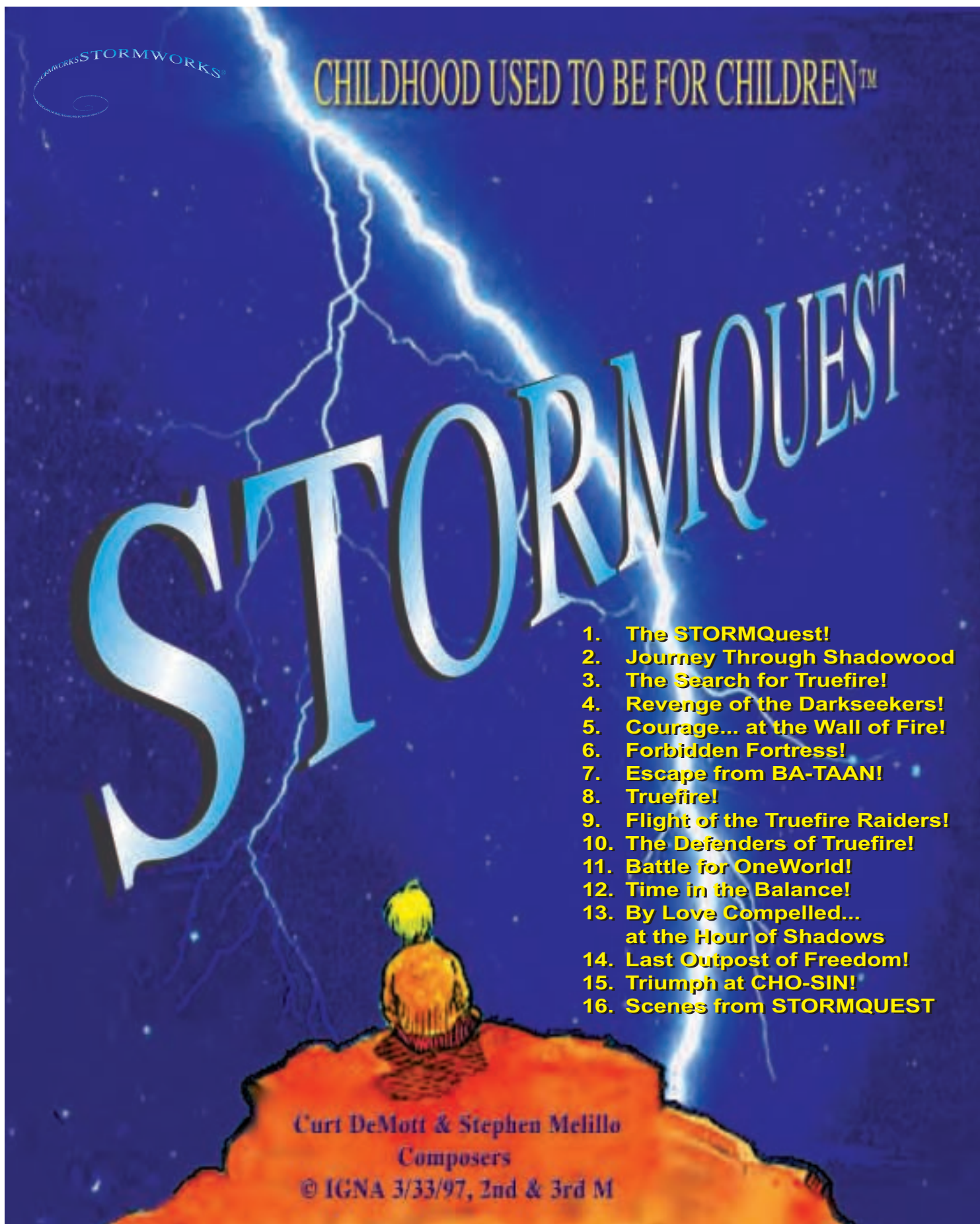16. Scenes from STORMQUEST

Curt DeMott & Stephen Melillo
Composers
© IGNA 3/33/97, 2nd & 3rd M

Composed by © Curt DeMott IGNA 27 April 1996
Commissioned by Stephen Melillo, USA
Dedicated to those whose voices,
not yet heard, are offered with unyielding faith, zeal and conviction.

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

S T O R M Q U E S T
Battle for OneWorld!
... battle cry of the Darkseekers!

Composed by © Curt DeMott IGNA 27 April 1996

Commissioned by Stephen Melillo, USA
Dedicated to those, whose voices,
not yet heard, are offered with unyielding faith, zeal and conviction...
despite the battle cries of the enemy.

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. We say 3 because of the rhythms employed. 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."*

Dynamics should follow the contour of the line.

The group will sound professional and full. There is **no** difference in these sounds and the sounds that would be written for professional musicians. That is our whole approach to *STORMQuest!*

The **PAD Bass** is substituted by a combined **ARCO Strings** and **Harp** part. Obviously, if you've got the personnel and the equipment, you can divide the part back into **2** parts. The combined part is orchestrated in such a way as to allow the player to switch from one patch to the other with ease. Please be sure to read **"A BRIEF INTRO TO MELILLO MUSIC".** The ensemble of the new millennium requires an awareness of and an appreciation for the electronic component.

An interesting feature in *Battle for OneWorld* is the contrast between long, legato expressive lines, and the primitive, rhythmic material which should be lifted and accented. This contrast should be illustrated to the students and then exaggerated in the rendering.

MUSICAL

Your kids can play this piece... well!

A great Musical demand of the piece is maintaining the relentless continuity of the rhythmic impetus, and achieving the required contrasts. This will challenge the younger students to invest great energy in the pursuit of this piece.

Battle for OneWorld... battle cry of the Darkseekers, is but one part of a larger work called *STORMQuest*... and *STORMQuest* is but one part of a mission called *STORMWORKS*. Within its musical boundaries, structural ideas connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover.*

DEDICATION

In September of 1991, after studying several years with concert pianist Pat Brown, I walked in to the studio of composer, conductor, author, Teacher and now friend, Stephen Melillo. Little did I know that from that moment on my life would be forever changed. His Music, which stands as a testament to who he is, captivated me. His unfailing persistence toward his destiny inspired me. His ideals of living and facing life have now reshaped my own. The **"Storm"** which he speaks of is a powerful one. It is not a storm of rain and thunder, but rather a storm of fire from within's own true self... yes, perhaps this is what he means by *Truefire!* His is a vast and pervasive storm about facing life, the good and the not-so-good, with boundless determination and undying faith.   I myself could only aspire to become such a person. So I've begun my own **QUEST** by taking this heartfelt step... *Into The STORM!*

Godspeed.