



HALL

STEPHEN MELILLO
COMPOSER

STORMWORKS





STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

Conductors, rendering any “**STORM**” work have the composer/copyright holder’s permission to photocopy the Score & Parts for the **sole** and **specific** use of their students and/or musicians residing in the organization which invested in an original copy of the work from **STORMWORKS®**. Reproduction, arranging, transcribing or excerpting for **any other** purpose, including transport to another location or organization is prohibited by law. Music which has been purchased in the Digital Form may be printed with all rules pertaining to printed Music still in effect. All Rights Reserved. International Copyright Secured. Stephen Melillo is a member of ASCAP.

© **Stephen Melillo/STORMWORKS® 2nd & 3rd Millennium**
www.stormworld.com

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

H A J J

#884 at 8:00 for Band of the 3rd Millennium
by © Stephen Melillo IGNA 24 July 2000
... on the 50th Anniversary of the First Rocket Launch

The addition of **H A J J** to the repertoire is made possible by the joint effort and commitment of many dedicated individuals.
My many thanks to these champions of Music and Music Education.

H A J J is Commissioned in Consortium by:

Al Sergel and Kappa Delta Chapter of KKY, Northwest Missouri State University, Missouri
Dr. Gary Davis and Iota Psi Chapter of KKY, University of Nebraska at Kearney, Nebraska
Dr. James Hudson, and Theta Alpha Chapter of KKY, Southwest Texas State University, Texas
Dr. John Laverty and Eta Phi Chapter of KKY, Syracuse University, New York
Dr. Frank Tracz and Epsilon Pi Chapter of KKY, Kansas State University, Kansas
Dr. Rod Chestnutt and Epsilon Chapter of KKY, Mississippi State University, Mississippi
Dr. Scott A. Nelson and Kappa Epsilon Chapter of KKY, Shenandoah Conservatory, Winchester, Virginia
Jim Kull, Saint Charles High School, Illinois
Steve Panoff, Tallwood High School, Virginia
Eric Wells, Saint Joseph Public Schools, Missouri

H A J J is humbly dedicated to all those who make each day another step in Life's noble journey.

TECHNICAL

I believe that anything under **mm=154** would change the impact of the piece quite dramatically. Please be sure to properly equipped with all of the instrumentation needed for Band of the 3rd Millennium.

In this pieces as well as others, "**Groove-Ad Lib**" is written in the Percussion parts, in this case the Congas (*which may be doubled by bongos*). I believe that the role of the Congas is such that the drums should either be amplified, or at least strategically positioned so as to allow its voice to be heard and felt. The same applies to the Clave. If so equipped, it would better for this sound to be played on a synth and mixed through the parabolically positioned stereo speakers with the rest of the electronic orchestration. The vocal sounds may be done acoustically or on synth. For details on Percussion of choice, interpretation and desired electronic-orchestral components, please see "**Brief Intro**".



Painting of the Ka'bah, Islam's most sacred shrine in Mecca, on a house in Egypt.

In Percussion **3**, "*Chinese Bell Splash*" is called for. I defer to the percussionists here. We are looking for something metallic, ringy and suggestive of the Middle East.

Throughout the piece *exaggerated* dynamics should follow **2** principles: **1.** The shape and contour of the line, and **2.** The way rhythms are grouped. Lift and impetus should be applied to these rhythms continually as the piece advances. Rise and fall with great contrasts will give the Music its character and drama. For a reference, the way the Music is rendered on the *STORMWORKS... Chapter Three CD: WAIT of the WORLD*, serves as a great example!

There are **three** sections where the tempo makes a sudden change to the slow and prayerful: **m2, m42, m148**. Though these sections are marked at **mm=48**, they are really rubato sections, slow and mysterious. At **m47**, the piece moves to **mm=154-156**. With the exception of the 3rd prayer at **m148**, the piece is relentlessly at this tempo! At **m170**, the Music may be conducted as if in "cut-time", sweeping and grand. The "golden mean" of this piece occurs on **m186**. More on this in the **MUSICAL** discussion. At your discretion **m271** may become a huge romantic fermata.

MUSICAL

First, I would like to share some background which served as the initial inspiration for **H A J J**. Mecca (*in Arabic Makkah*) is the center of the Islamic world and the birthplace of both the Prophet Mohammad and the religion he founded. Located in the Sirat mountains inland from the Red Sea coast of Saudi Arabia, ancient Mecca was an oasis on the old caravan trade route that linked the Mediterranean world with South Arabia, East Africa, and South Asia. By Roman and Byzantine times it had developed into an important trade and religious center, and it was known to Ptolemy (*Macedonian ruler of Egypt from 323-285 BC*) as Macoraba.

According to ancient Arabian traditions, when Adam and Eve were cast forth from Paradise they fell in different parts of the earth; Adam on a mountain on the island of Serendip, or Sri Lanka, and Eve in Arabia, on the border of the Red Sea near the present port of Jeddah. For two hundred years they wandered separate and lonely about the earth. Finally, in consideration of their penitence and wretchedness, they were permitted to come together again on Mt. Arafat, near the present city of Mecca. Adam prayed to God that a shrine might be granted to him similar to that at which he had worshipped in Paradise. Adam's prayers were answered and a shrine was built. This shrine passed away, and many generations later Abraham and his son Ishmael rebuilt the ancient tabernacle. Gabriel assisted them and brought a magic stone for the shrine (*some sources speculate that this stone was a meteorite*). The shrine was called the Ka'bha and the Abrahamic pilgrimage to it, called the **Hajj** (*the word probably derived from an old Semitic root meaning "to go around, to go in a circle"*), gradually became a ritual of the many nomadic Arab tribes of the vast desert regions surrounding Mecca.

As time passed the original Abrahamic observances at the Ka'bha were somewhat muddled by the addition of various *pagan elements* (*these arriving via the caravan routes that led to Mecca*) thus **Hajj** pilgrims visited not only the sacred stone of Gabriel but also collections of stone idols housed in and around the Ka'bha. During this pre-Islamic period Mecca became a thriving cultural and economic center with great trading fairs, pilgrimage celebrations and widely attended poetry gatherings. The Ka'bha shrine was frequently rebuilt and enlarged, and became the dominant institution in Mecca. The city gained its real religious significance, however, following the birth and life of the Prophet Mohammed (569-632 AD). In 630, Mohammed took control of Mecca, destroyed the 360 pagan idols, declared the city a center of Moslem pilgrimage, and dedicated it to Allah. Mohammed did not, however, destroy the Ka'bha and its sacred stone. Rather, he made them the centerpiece of the Moslem religion based on his belief that he was a prophetic reformer who had been sent by God to restore the rites first established by Abraham which had been corrupted over the centuries by the pagan influences. Thus, by gaining political control over Mecca, Mohammed was able to redefine the sacred territory and restore Abraham's original order to it.

According to the original words of Mohammed, the **Hajj** pilgrimage is the fifth of the fundamental Moslem practices and institutions known as the *Five Pillars of Islam*. The **Hajj** is an obligation to be performed at least once by all male and female adults whose health and means permit it. The pilgrimage takes place each year between the 8th and 13th days of Dhu al-Hijjah, the 12th month of the Islamic lunar calendar. Before setting out, a pilgrim should redress all wrongs, pay all debts, and plan to have enough money for their journey and the support of their family while away. As pilgrims undertake the journey they follow in the footsteps of many millions before them. When the pilgrim is about 10 kilometers from Mecca he enters the state of holiness and purity known as Ihram, and dons special garments consisting of two white seamless sheets that are wrapped around the body. Entering the great Mosque in Mecca, the pilgrim first walks seven times around the Ka'bha shrine, now a huge hollow stone cube covered in black cloth embroidered with gold. Then entering into the structure, the pilgrim kisses the sacred stone. The stone is mounted in a silver frame in the wall of the northeast corner of the shrine, it is of an oval shape about seven inches in diameter, composed of seven small stones - probably basalt - of different sizes and shapes joined together with cement. Legend tells that the stone was originally white but became gradually darkened by the kisses of sinful mortals. During the next few days the pilgrim follows a ritualized route to other sacred places in the vicinity and returns to the Ka'bha on the final day. Once a believer has made the pilgrimage they may add the title *al-Hajji* to their name. In some countries returning pilgrims will dye their hair or beard a deep red to indicate they have made the **Hajj**, while in other countries they will paint pictures of the Ka'bha (*and their means of transportation to the shrine*) upon the walls of their homes. The photograph illustrates such wall painting in Egypt. The author... **Mr. Martin Gray**... has not made an actual pilgrimage to Mecca because this is forbidden to non-Moslems.

It is interesting to note that prior to the age of the great European world explorations, the pilgrimage to Mecca was the single largest expression of human mobility. Nowadays about **2,000,000** persons perform the **Hajj** each year, and the pilgrimage serves as a unifying force in Islam by bring together followers from diverse countries and language groups. In a certain sense Mecca is said to be visited by all Moslems every day; this because five times each day, throughout the vast Arab world, millions upon millions of believers kneel to pray. Wherever the place of prayer, they face towards Mecca and are united to the Ka'bha by an invisible line of direction called the kibra. The Ka'bha has its east and west facades aligned to the sunrise at the summer solstice and sunset at the winter solstice. Its south face is directed to the rising of the bright star Canopus.

My many thanks to Mr. Martin Gray for his photographs and text.

I write this piece in the final year of the 2nd Millennium. Nomadic by process of following the Heart, I have come to know that *all* of Life is a pilgrimage... *all* of the Time. Completed on **24 July 2000**, the **50th anniversary** of NASA's first rocket launch, the beginning of Man's noble pilgrimage into Space, it is offered as a tribute to the faithful who each year make the **Hajj**... and to all those who make each day a new step in Life's journey.

I wanted to compose a piece that would capture the spirit of adventure and unceasing climb. "**Hajj**" is not offered as a **serious** embodiment of the religious Love which compels the many millions of Islam's believers... though indeed it is offered to them with great respect. *In fact, another piece with that sentiment may one day come to be.* Instead, it is about the *journey* itself... the moment *before* the real Prayer begins. It is fraught with intrigue, and sidetracked adventure, moments of introspection and exuberant dance! It suggests something more global, more akin to **all** of our Natures. We are, it seems, always involved in a *going forth*.

At measure **186**, the "golden mean" of the piece, a certain Music appears... and then in its **stronger** form happens as a fleeting echo, again at measure **216**. Those **3 to 5** measures beginning at measure **216**, are for me, the whole essence of the piece. It is **WHY** the piece exists. Everything else serves as a frame for this moment. The words "*here*"... and "*here, my friends*" are put there to help as best I can... to eliminate the need for score study. Instead, like a pilgrim, the voyage begins with full knowledge of what to expect. And then, *just* like a pilgrim, when the moment of Truth arrives... it is always so much more than what was hoped for. To this journey, this quest, this pilgrimage, I leave you my friend and wish you... **Godspeed!** 

