BRANDON JOHNSON

EXPLICATION

FOR CONCERT BAND

GRADE 2

BMJ MUSIC PUBLISHING CO., LLC

BRANDON JOHNSON
(ASCAP)

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ABOUT THE COMPOSER:

BRANDON JOHNSON (1990) WAS BORN IN LOS ANGELES, CALIFORNIA AND GREW UP IN MORENO VALLEY, CALIFORNIA. THE INCEPTION OF HIS MUSICAL EDUCATION WAS MIDDLE SCHOOL BAND UNDER THE NOW VAPA COORDINATOR OF MORENO VALLEY UNIFIED SCHOOL DISTRICT, GREG SOLOMON. THERE HE PLAYED ALTO SAXOPHONE AND CONTINUED THROUGH HIGH SCHOOL AT CANYON SPRINGS. WHILE AT CANYON SPRINGS, BRANDON STARTED STUDYING PERCUSSION IN THE CONCERT AND MARCHING BAND SETTINGS, AS WELL AS JAZZ. AFTER GRADUATING HIGH SCHOOL IN 2008, HE WENT TO RIVERSIDE COMMUNITY COLLEGE TO PERFORM IN MARCHING BAND AND WINTER DRUMLINE UNDER GARY LOCKE AND SEAN VEGA, WIND ENSEMBLE UNDER THE DIRECTION OF KEVIN MAYSE, JAZZ UNDER THE DIRECTION OF JAMES ROCILLO AS WELL AS CONCERT PERCUSSION AND COMPOSITION WITH STEVEN SCHMIDT. AT RCC HE WON A WOODWIND QUINTET COMPOSITION CONTEST IN 2010. AFTER RCC, BRANDON TRANSFERRED TO CALIFORNIA STATE UNIVERSITY TO GET HIS BACHELOR'S DEGREE IN COMPOSITION UNDER DR. KENNETH WALICKI, DR. PAMELA MADSEN, DR. ERIC DRIES AND DR. LLOYD RODGERS (1942 - 2016).

BRANDON IS THE CREATOR AND FOUNDER OF THE BMJ MUSIC PUBLISHING COMPANY, LLC AND CURRENTLY RESIDES IN MORENO VALLEY, CA.



INSTRUMENTATION:
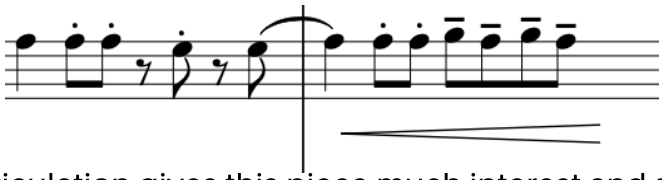
FLUTE (2)
OBOE
CLARINET (3)
ALTO CLARINET
BASS CLARINET
BASSOON
ALTO SAX (2)
TENOR SAX
BARI SAX
TRUMPET (3)
FRENCH HORN
TROMBONE
EUPHONIUM (B.C. & T.C.)
TUBA
STRING BASS
PERCUSSION 1 - MARK TREE, GLOCKENSPIEL, CRASH CYMBALS, TAMBOURINE.
PERCUSSION 2 - SNARE DRUM, HI-HAT, BASS DRUM, GONG.
PERCUSSION 3 - SUSPENDED CYMBAL, TRIANGLE.

ABOUT "EXPLICATION"
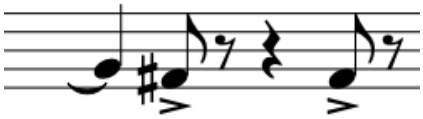
Explication is derived from the verb "explicate". This verb has to do with the unfolding and realization of an event or process. This piece explicates the main melody but also the main chord progression. The main chord progression is what ties everything together and brings the piece home. This progression is heard throughout, but the most important times are right before the bright tempo change and at the end of the piece. These different times the chords are heard incorporate different orchestration.

REHEARSAL NOTES
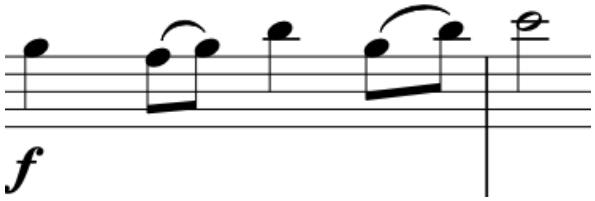
Right from the start a colorful timbre is created by the bass pedal and high brass clusters supporting the melody. The alto sax should merely color the flute sound and not overpower it, hence "1 player". The two bars titled "Warm" should feel like a release of tension. These chords are Cm, Bb sus4, F/A and Ab into the "bright" tempo change. The performers should pay close attention to articulations throughout the piece. Bars 14-17 alone incorporate 4 articulations and we see this throughout , including accented notes.



Each deliberate articulation gives this piece much interest and style variation, designed to keep the listener and performer intrigued and engaged. Make sure that the notes tied across the barline are full written value. The example below shows the alto sax part being tied to count 1, which should follow through until count two with no break in between. The two and four back beat rhythms are prominent throughout. If the ensemble has any trouble with this, clapping the part in context will help a lot.



There are two melodies; the first is what is played at the very start of the piece, and the secondary melody is a pentatonic figure that gets superimposed onto the main chords.

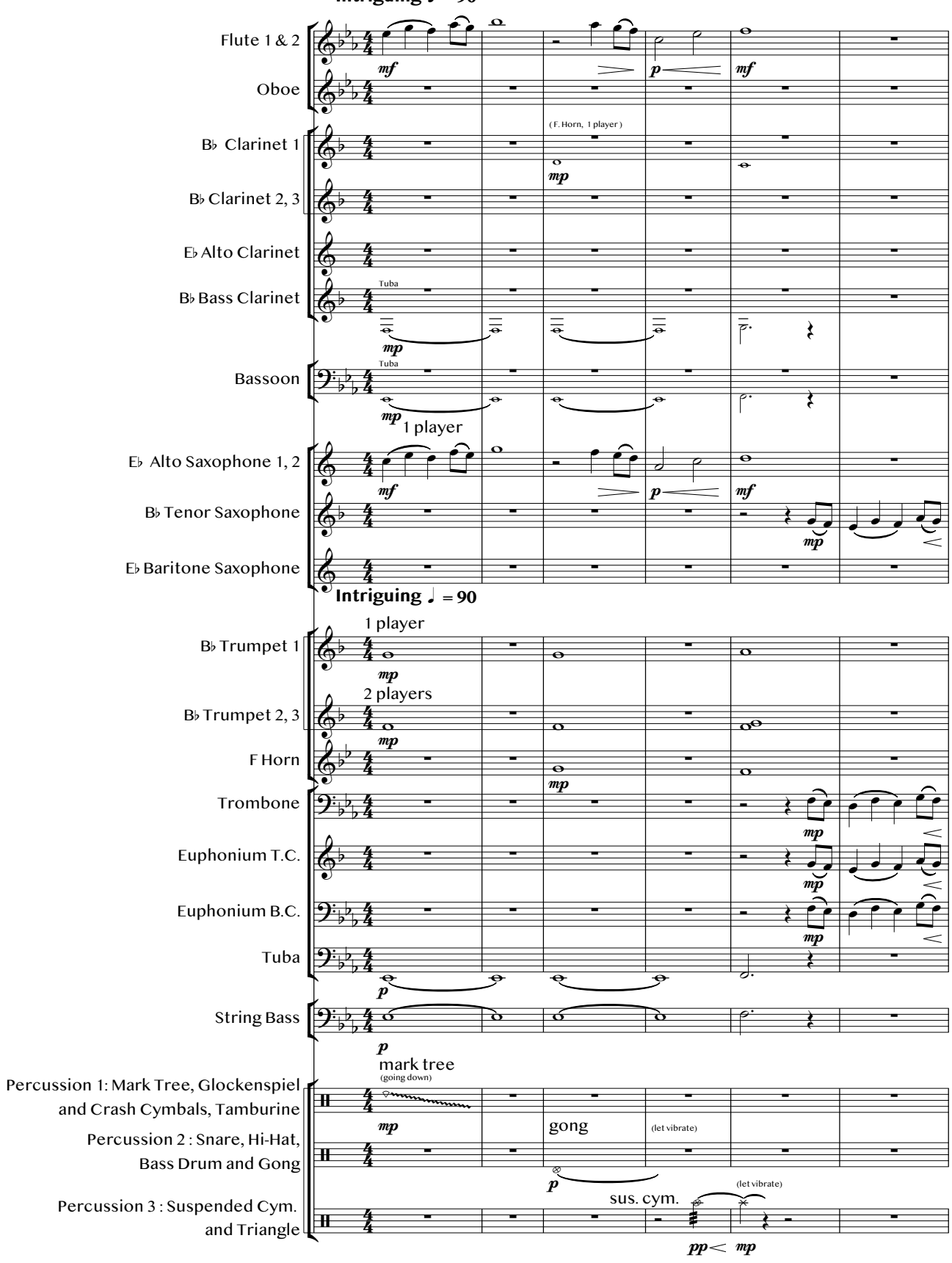


The percussion pioneers the color change of the new section at 44 with the tambourine and hi-hat (The percussion parts can be thought of as 1-2 players on Percussion1 [1 player on mark tree/glock., another player on tambourine and crash cymbals], 2 players on Percussion 2 and 1 player on Percussion 3; 5 possible percussionists total). The tambourine and hi-hat should be as dry as possible (aside from some hi-hat half open sizzles). The staccatos in the winds should match this dryness. It's imperative that the percussion gets to its pianissimos, especially at bar 67 because of the thinner wind orchestration. Embrace the accents at bar 76, as this is the fully developed backbeat idea. The ending, fully realized chords incorporate different orchestration and added notes. Bring out the ascending line that exists through this series of chords, especially the clarinet line. Embrace the major 2nds in the F add2/A, which is in the trumpets and alto sax.
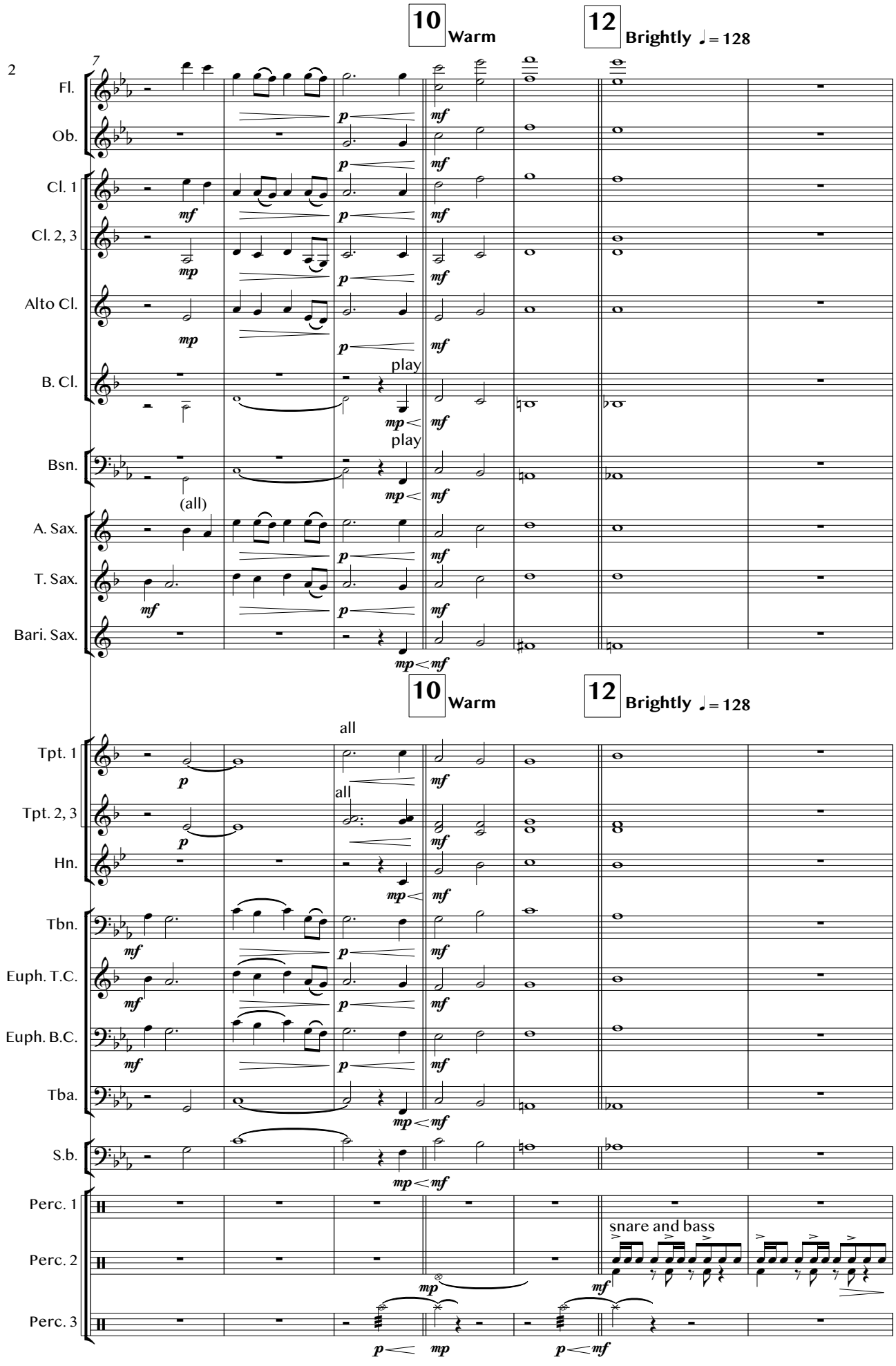
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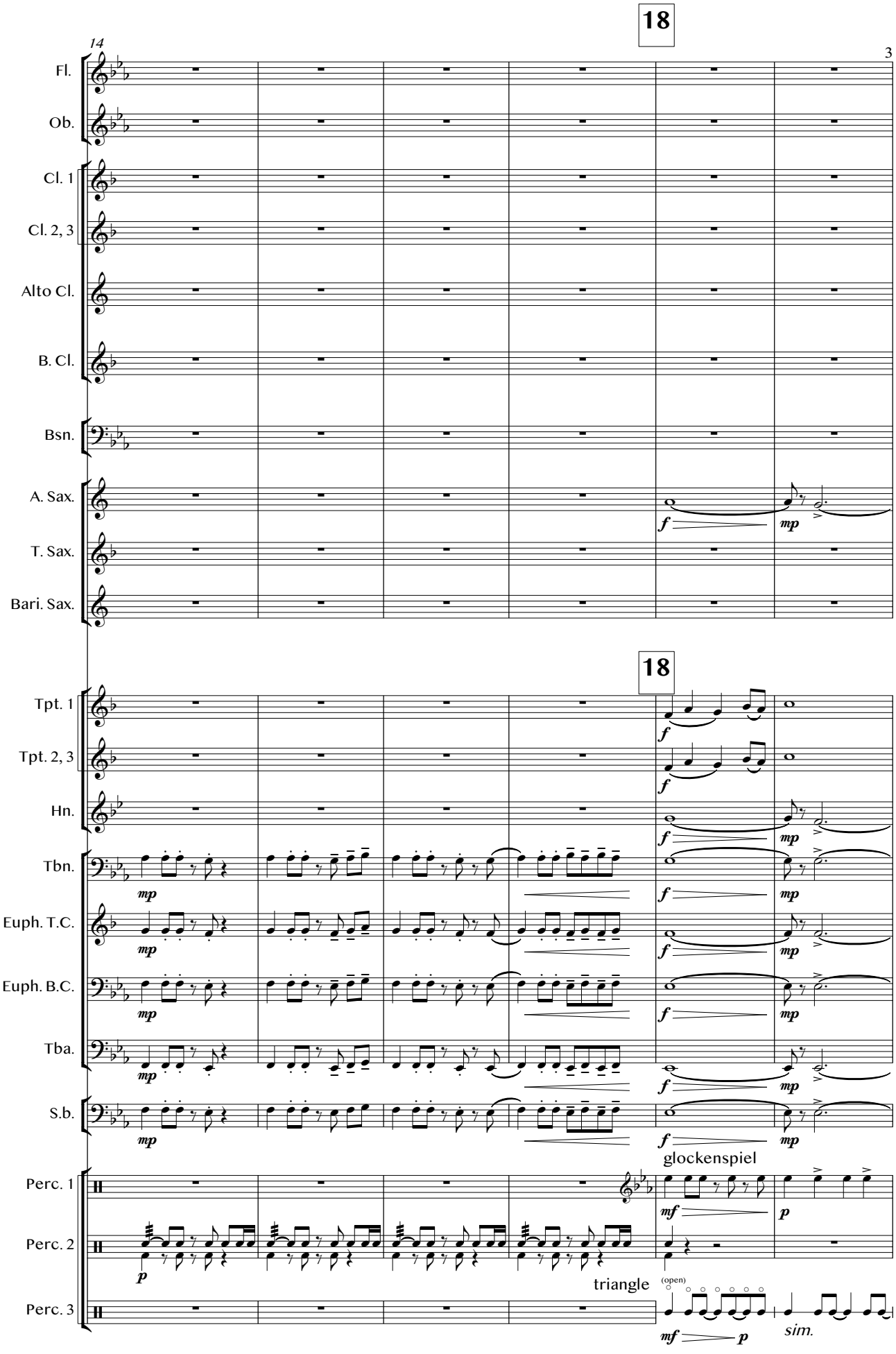
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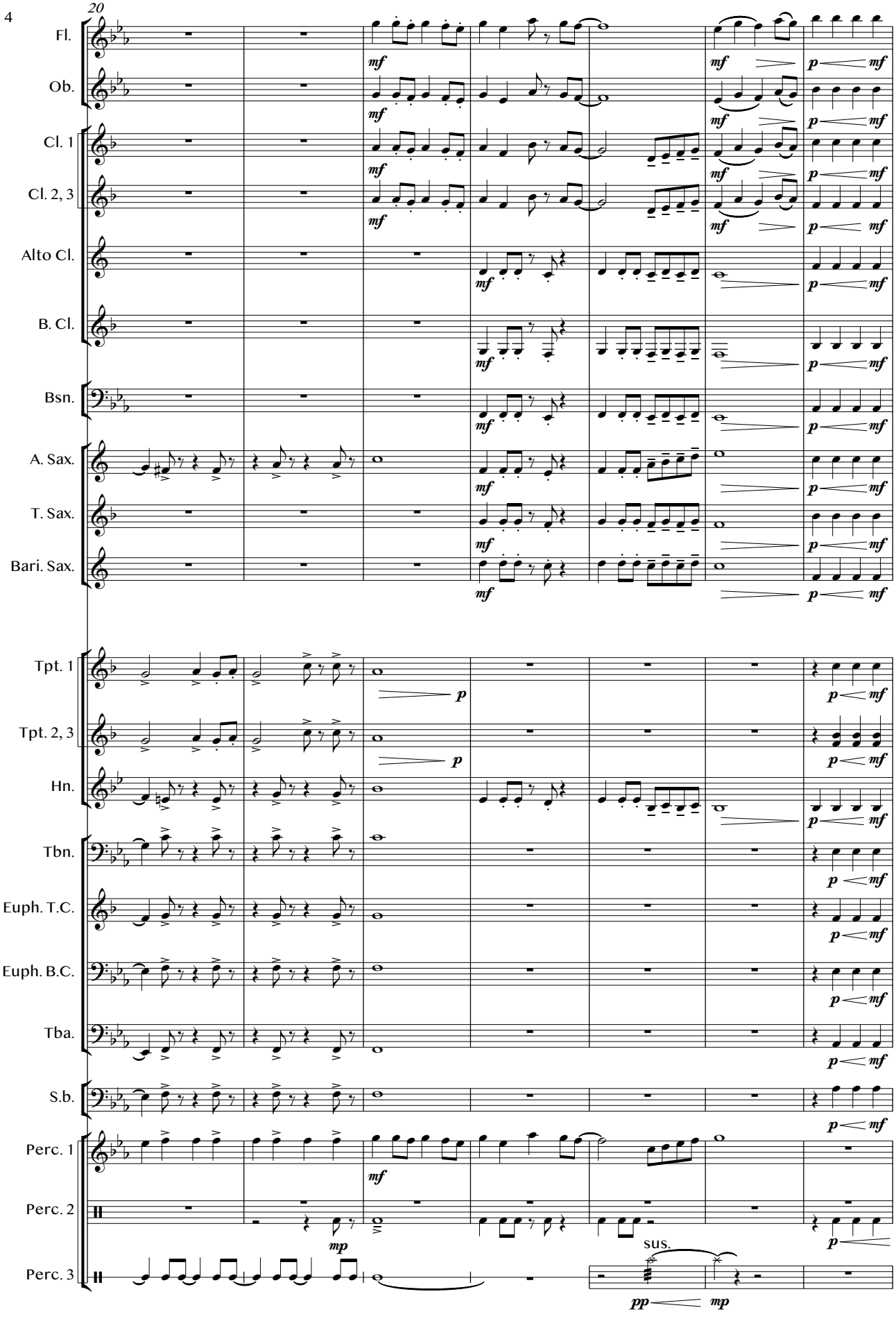
Brandon Johnson (ASCAP)
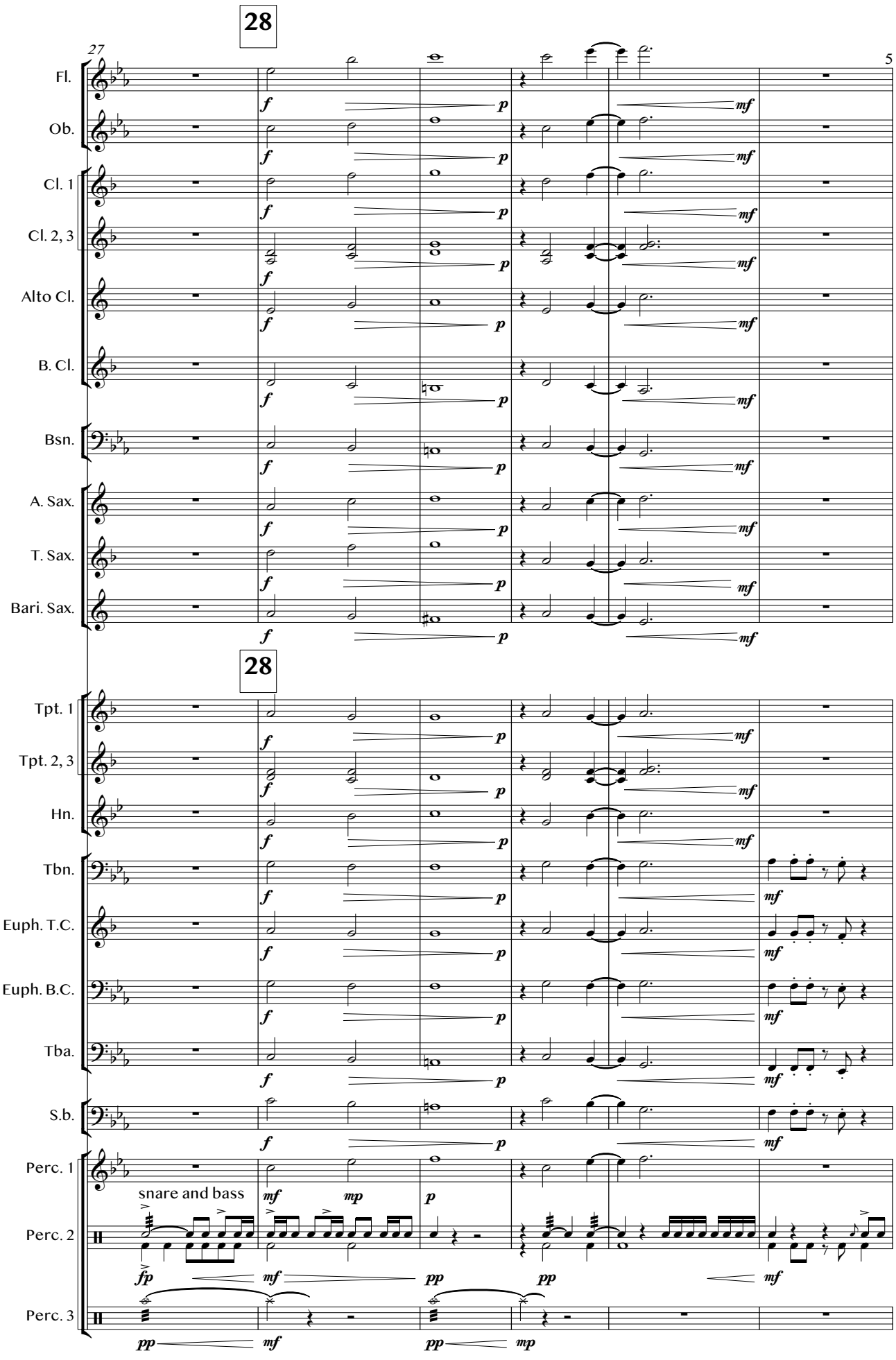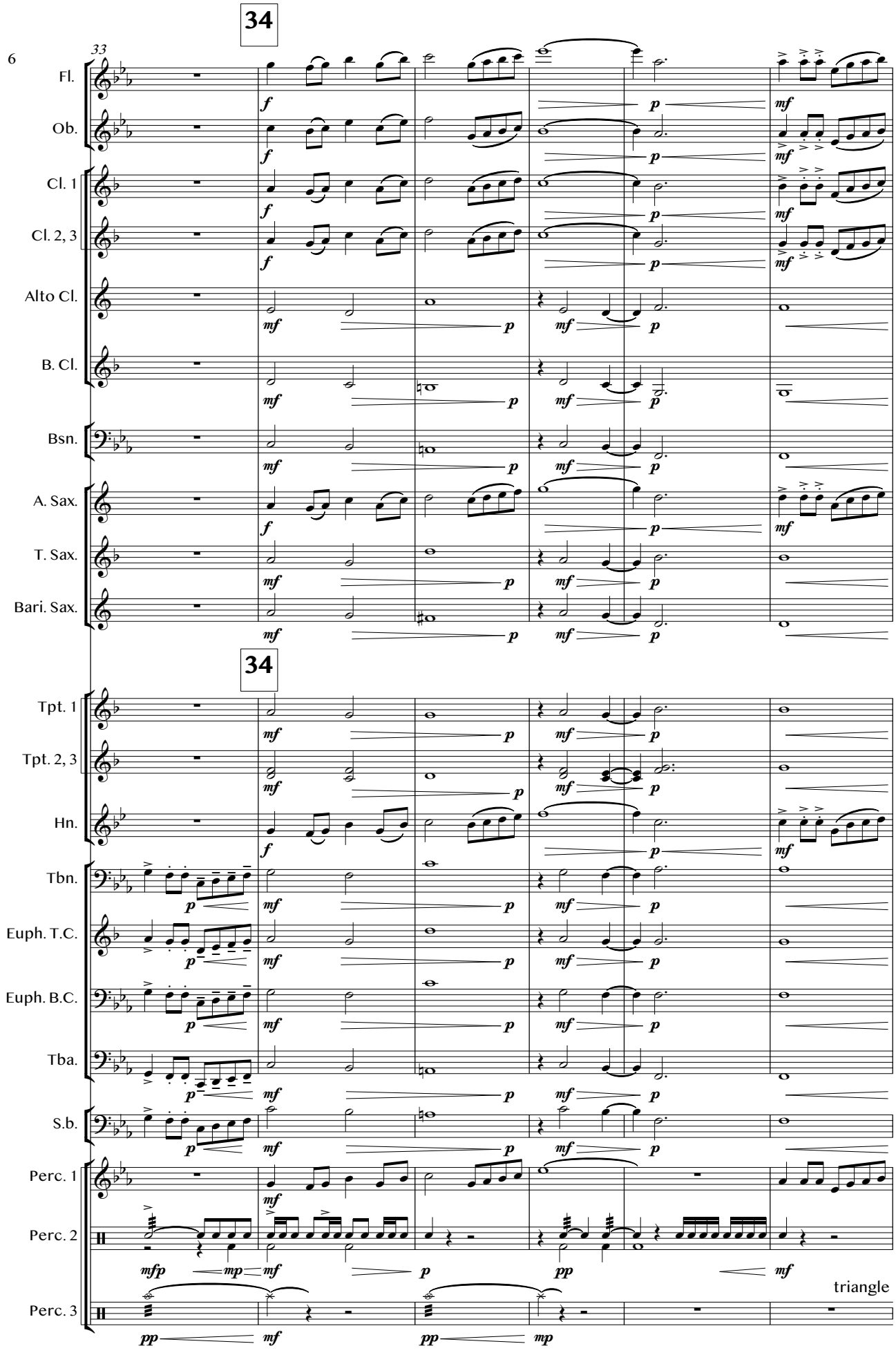


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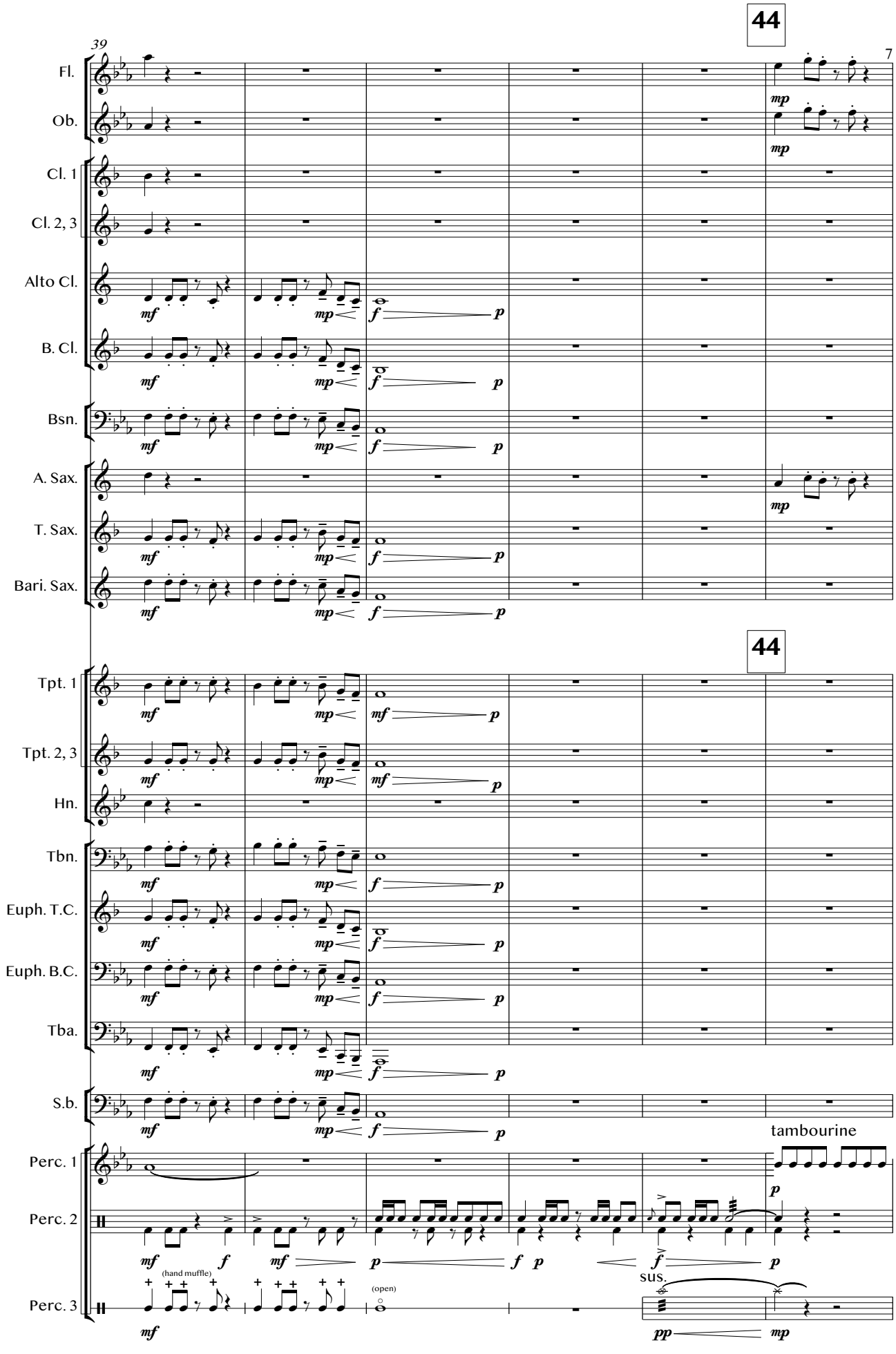

10
Warm
12
Brightly ♩ = 128
7
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
play
play
Bsn.
(all)
A. Sax.
T. Sax.
Bari. Sax.
10
Warm
12
Brightly ♩ = 128
all
all
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
snare and bass
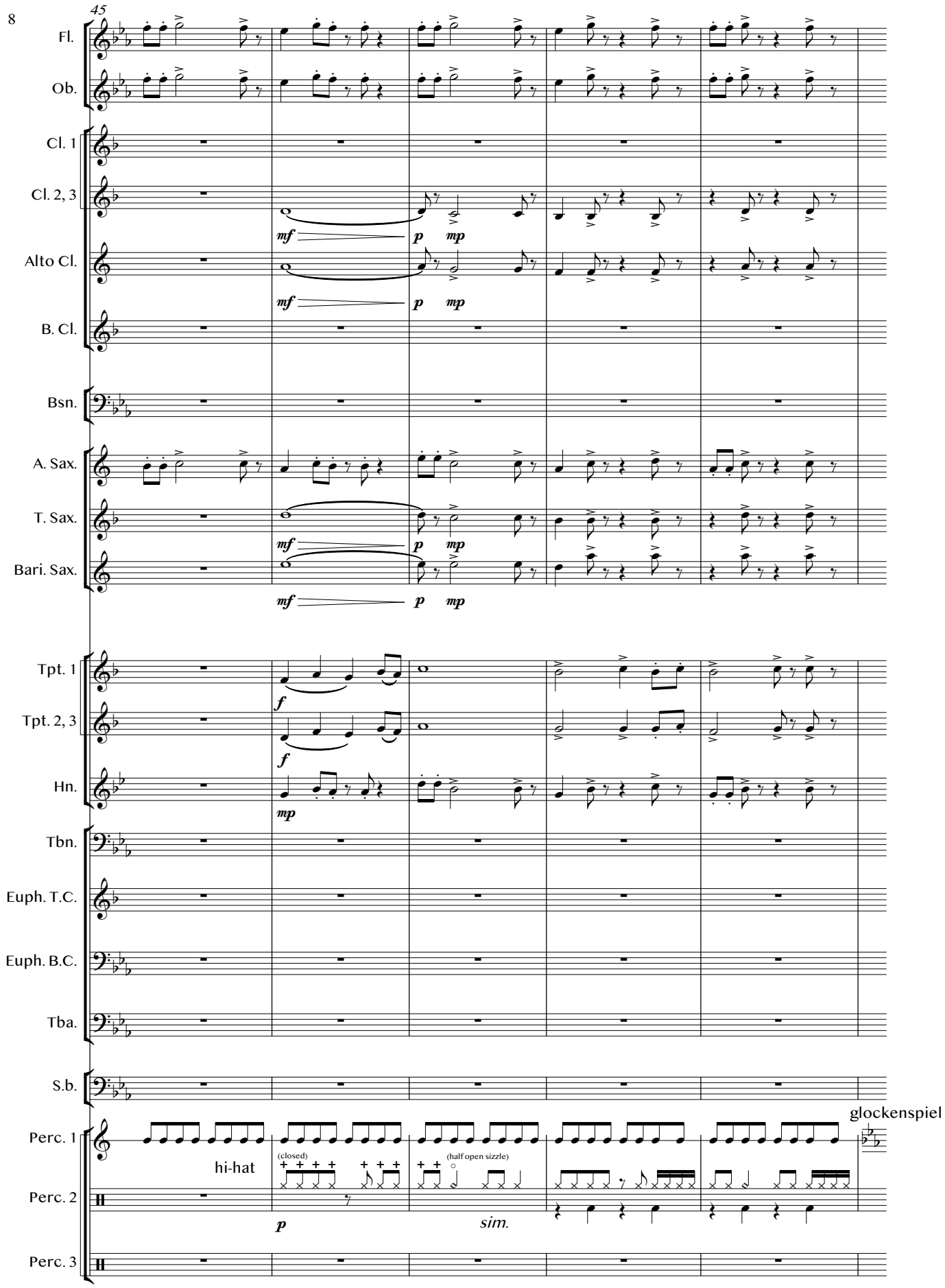

18
14
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
18
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
glockenspiel
Perc. 1
Perc. 2
triangle
Perc. 3
(open)
sim.
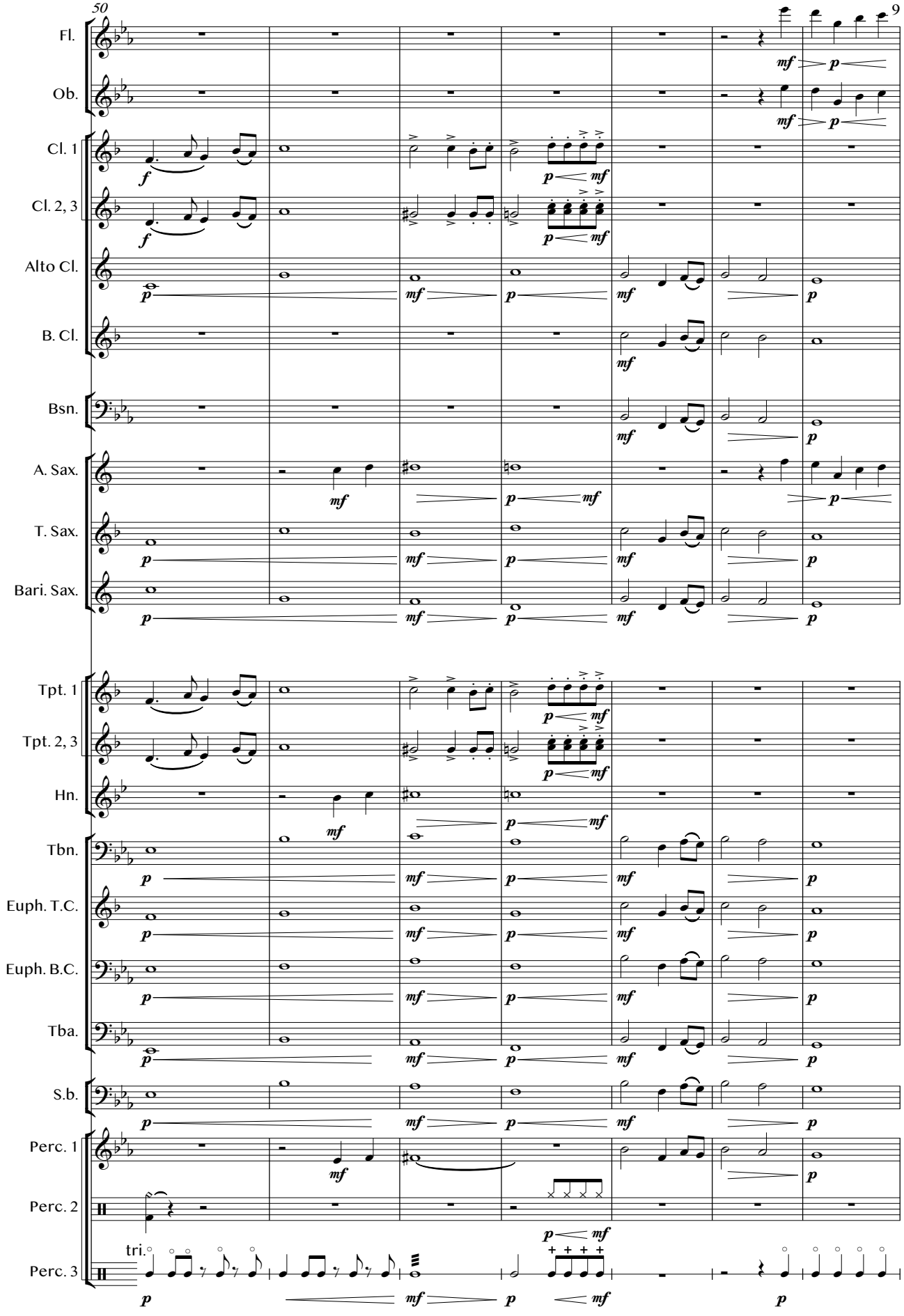

20
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
mf
p
mp
pp
sus.
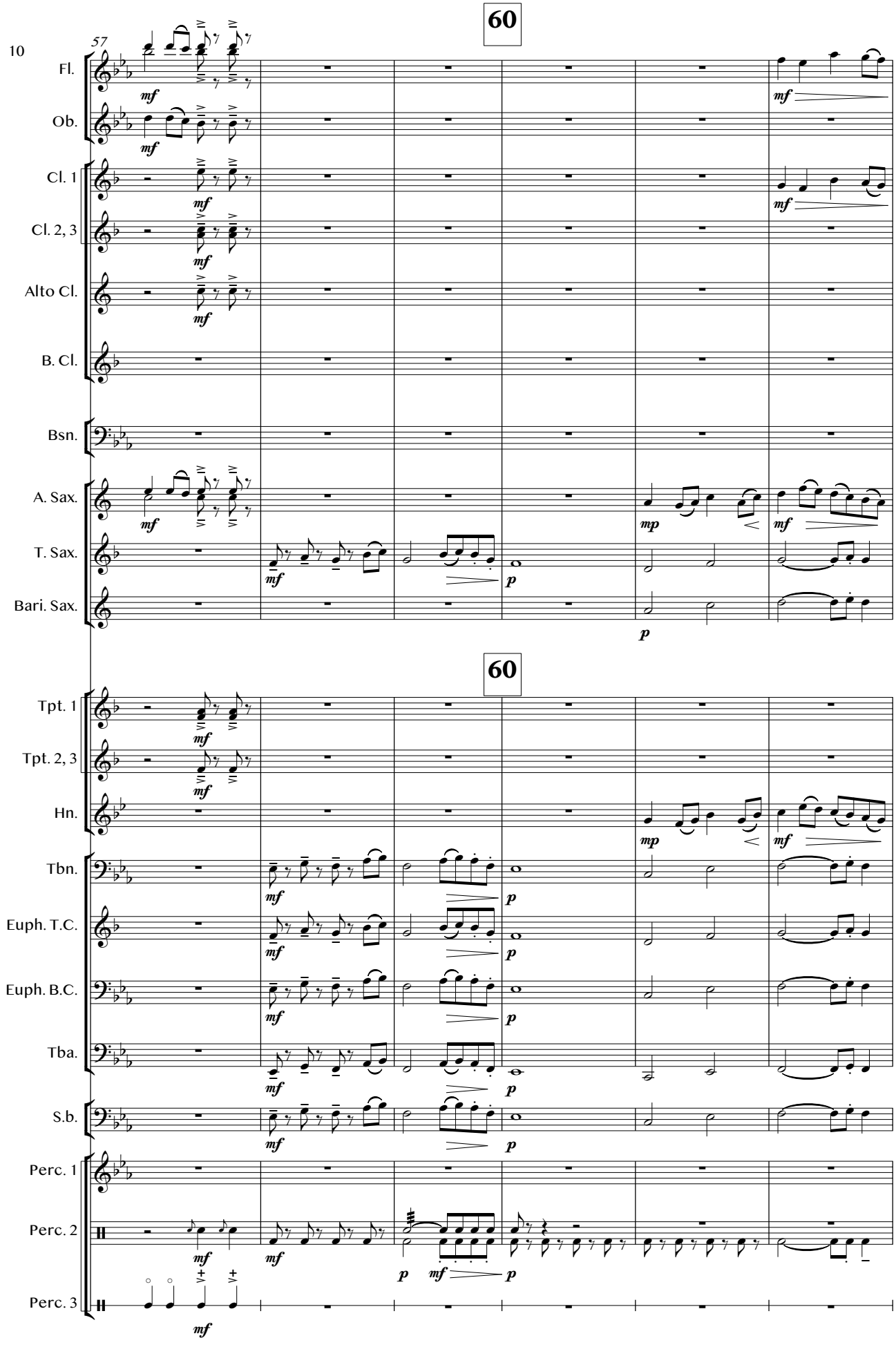

28
27
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
28
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
snare and bass
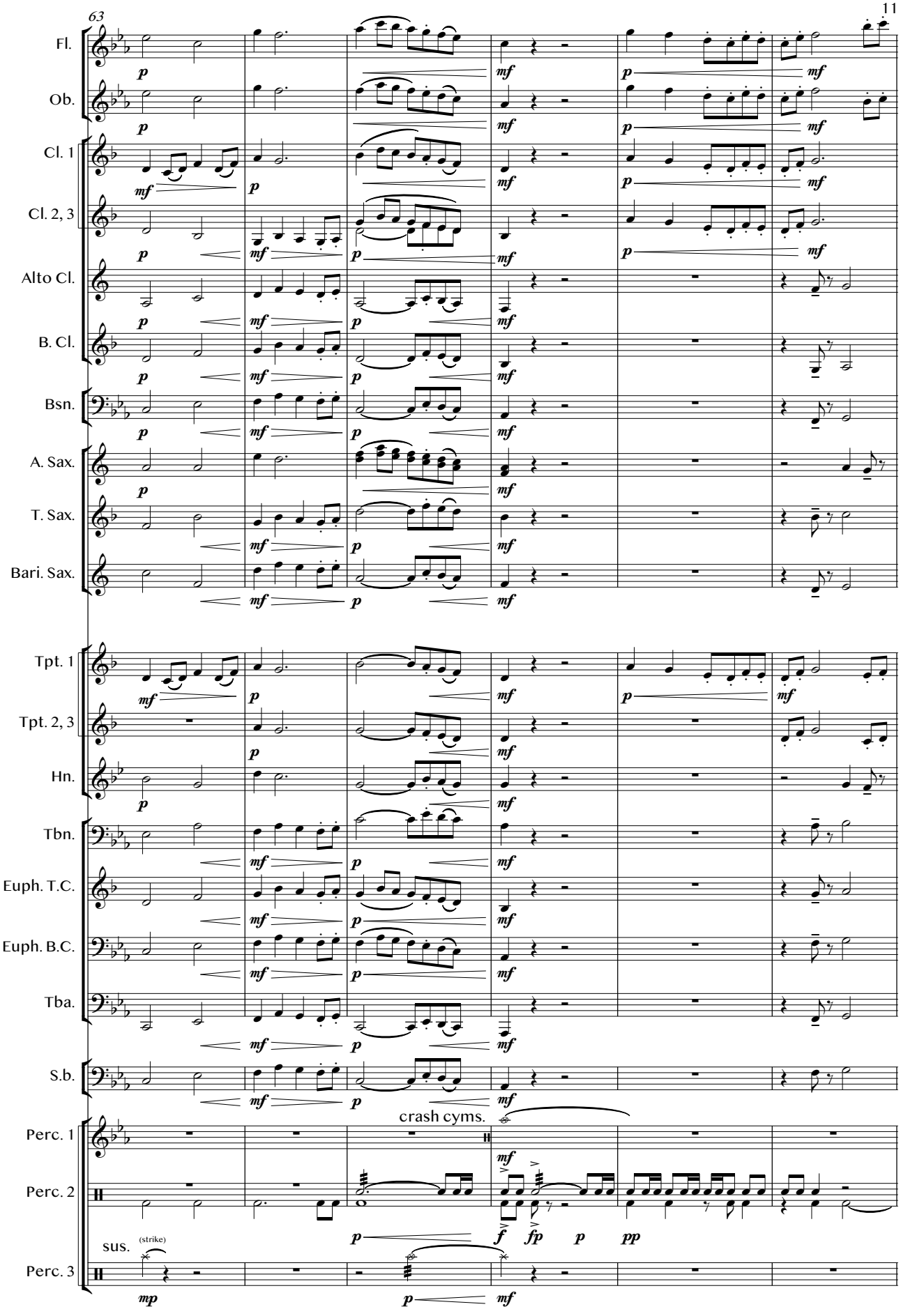

34
33
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
34
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
triangle
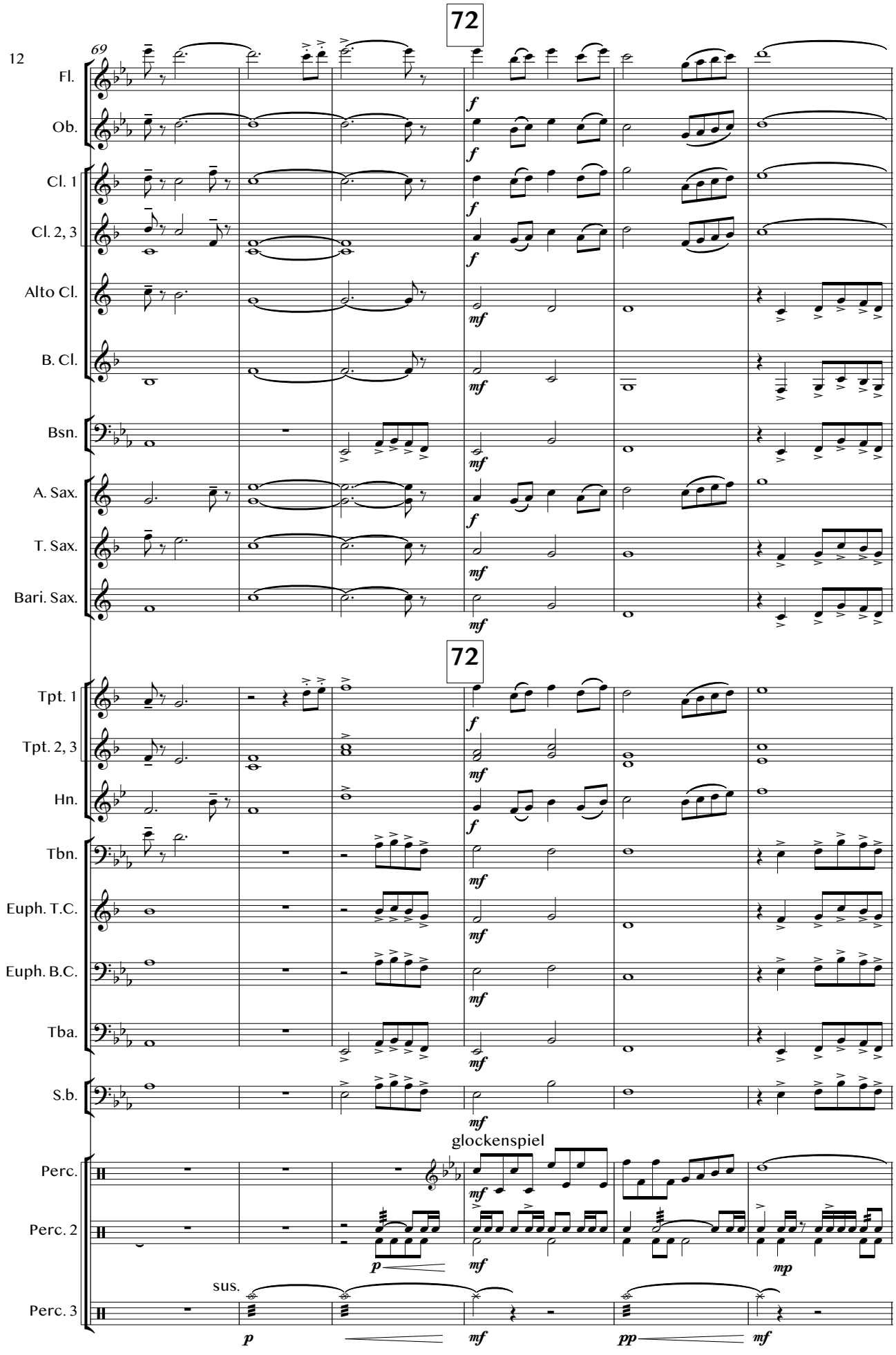

39
44
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
44
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
tambourine
Perc. 1
Perc. 2
Perc. 3
(hand muffle)
(open)
sus.
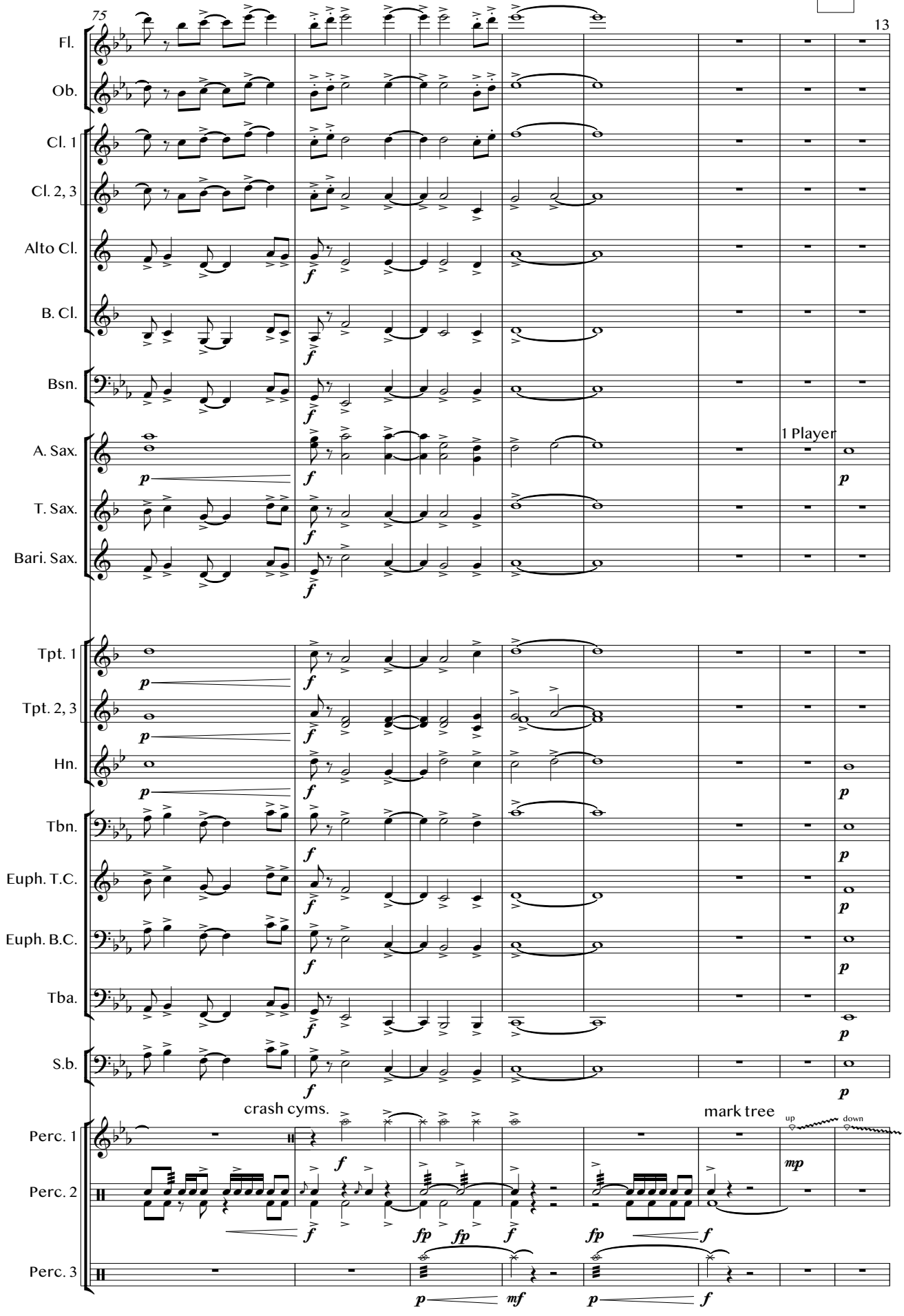

45
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
mf
p
mp
f
hi-hat
(closed)
(half open sizzle)
sim.
glockenspiel
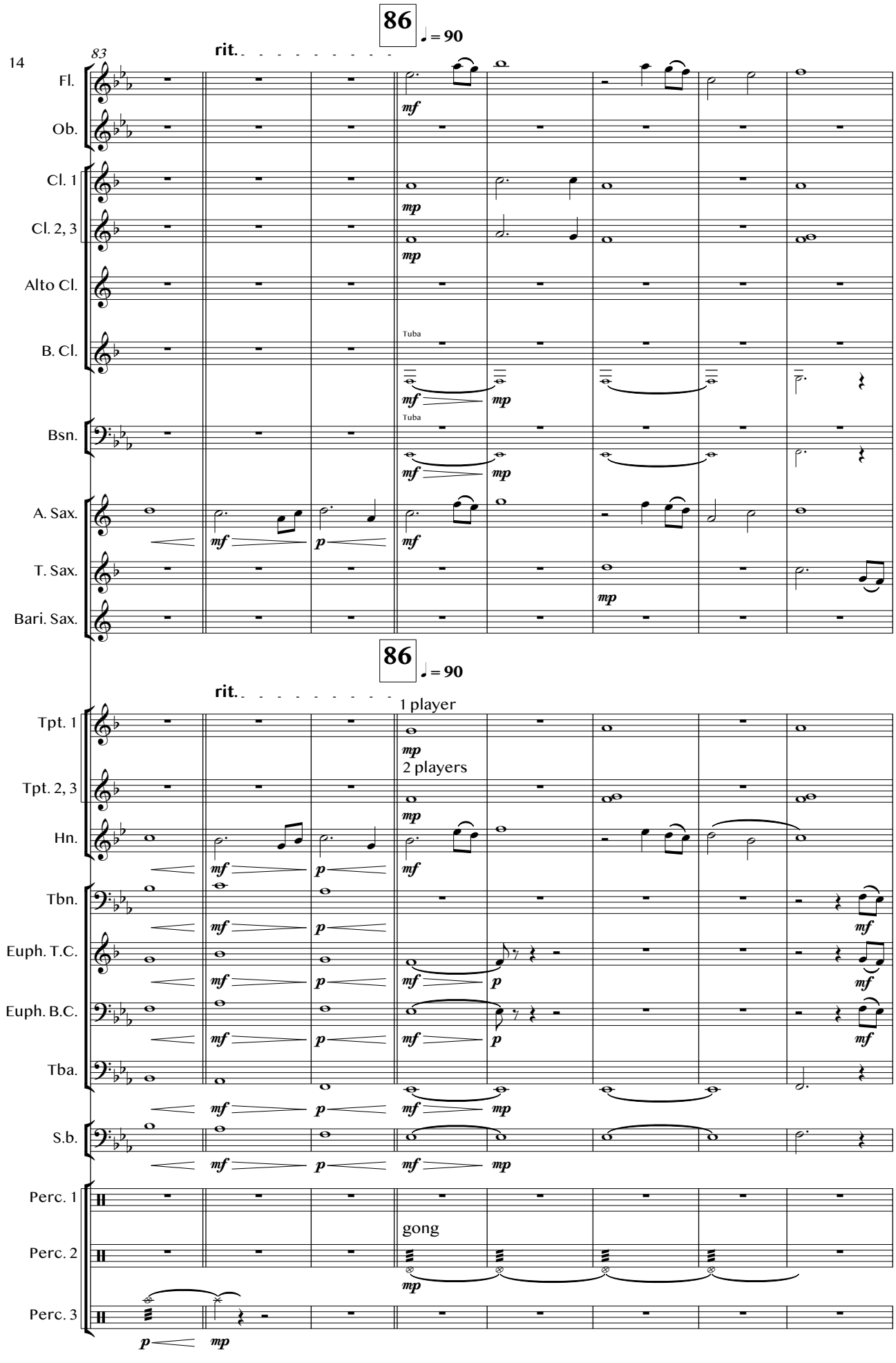

Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
tri.
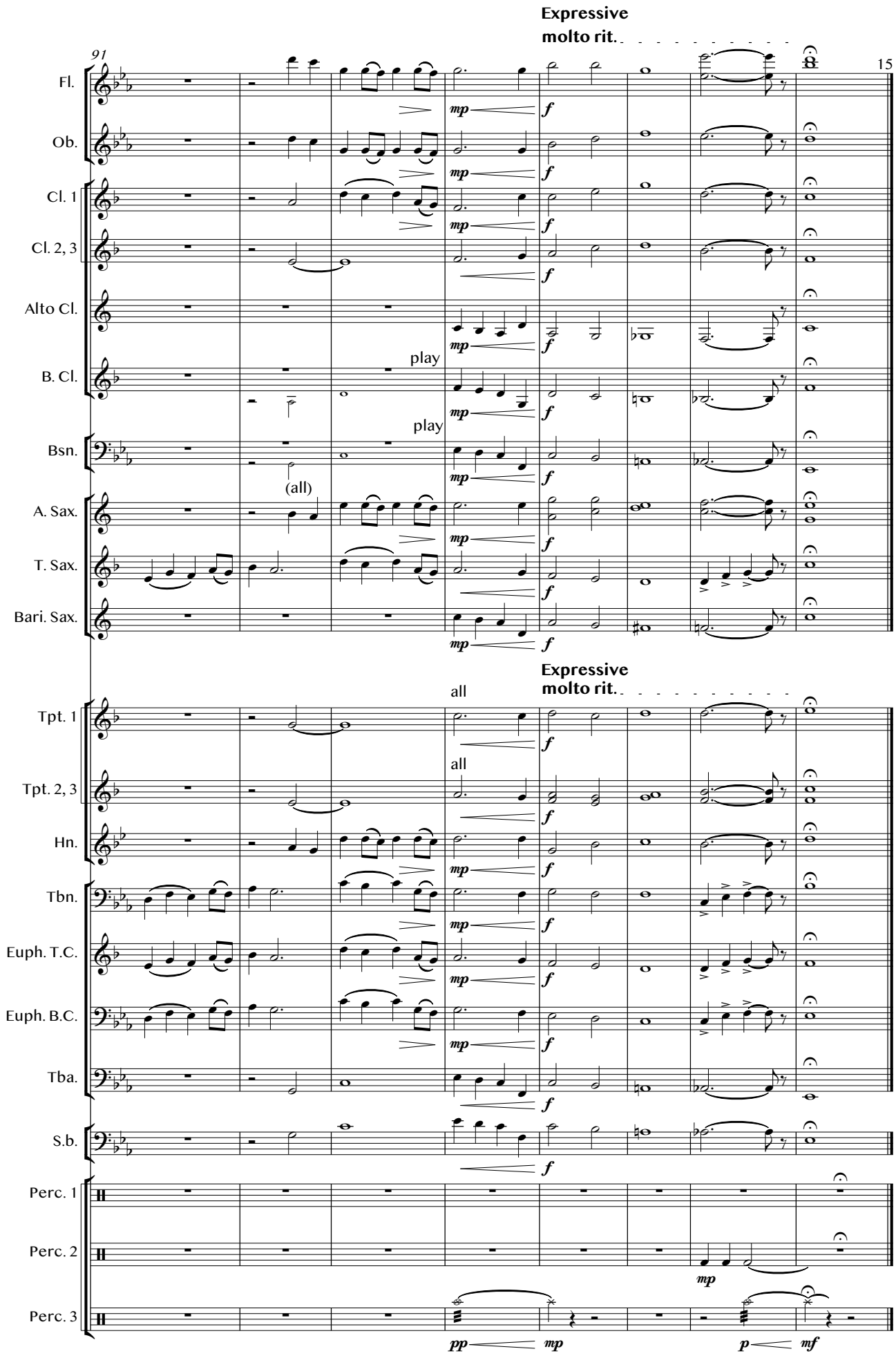

57
60
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
60
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3


63
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
crash cyms.
sus.
(strike)
p
mf
f
fp
pp
mp


72
69
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bari. Sax.
72
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
glockenspiel
Perc.
Perc. 2
sus.
Perc. 3


75
13
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Bsn.
A. Sax.
1 Player
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
crash cyms.
mark tree
up
down
Perc. 1
Perc. 2
Perc. 3


86
♩ = 90
rit.
83
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
Tuba
Bsn.
Tuba
A. Sax.
T. Sax.
Bari. Sax.
86
♩ = 90
rit.
1 player
Tpt. 1
2 players
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
gong
Perc. 2
Perc. 3


Expressive
molto rit.
91
15
Fl.
Ob.
Cl. 1
Cl. 2, 3
Alto Cl.
B. Cl.
play
Bsn.
play
(all)
A. Sax.
T. Sax.
Bari. Sax.
mp
f
Expressive
molto rit.
all
all
Tpt. 1
Tpt. 2, 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
S.b.
Perc. 1
Perc. 2
Perc. 3
mp
pp
mp
p
mf

THANK YOU FOR PERFORMING

"EXPLICATION"

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