DRIVEN

FOR MARCHING BAND

BY BRANDON JOHNSON

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Driven - Show Synopsis, Suggestions and Notes

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Synopsis: You have a calling, a purpose, a want... But where do these desires come from? Why did we get the ideas and desires for accomplishment? We saw someone else do something great or someone said something to provoke that idea or want; we are influenced by the ones who came before, companionship and love from those that are close. Your individual path to success is influenced by others in some way, shape or form, positive or negative. This field show entitled “Driven” explores this by utilizing 3 (character) wind soloists (Cup Muted Trumpet, FlugelHorn and Harmon Muted Trumpet). In the closer, these 3 artists play a trio in harmony together instead of individual solos, as before.

Movement 1 is called “Inner Motivation 1”. The beginning slow tempo sets the tone for a majestic, somewhat glorious feeling of having a lofty goal or objective in mind. Additional voice-over samples of your choice could work well here. When the double time tempo hits, an intrepid feeling 8th note motif sets up your first soloist.

Movement 2 & 3, “Motivation 2 and Realization” is the plight of the second soloist (Flugelhorn) through a ballad. This bleeds into the 3rd mvt through a slow fanfare which is heard once more in the closer. The fanfare is the turning point in the show because of its style/harmonic language change. This turning point is the inception of the “realization” that we are, in this case, positively driven by others and we need their support, help and guidance in some way; not in the case of stark individualism like "inner motivation". More intrepid figures at a fast tempo come right after this that explodes into the percussion feature.

The closer is “Togetherness”. Remnants of the fanfare comeback for GE moments. Now, the entire winds section plays the fanfare into a gargantuan impact chord. The accelerando that succeeds this is another opportunity for possible voice-over samples, a final sample or penultimate. After the low brass/low reed feature, all three soloists come together, layer by layer. They integrate back into the ensemble to drive home the togetherness idea.

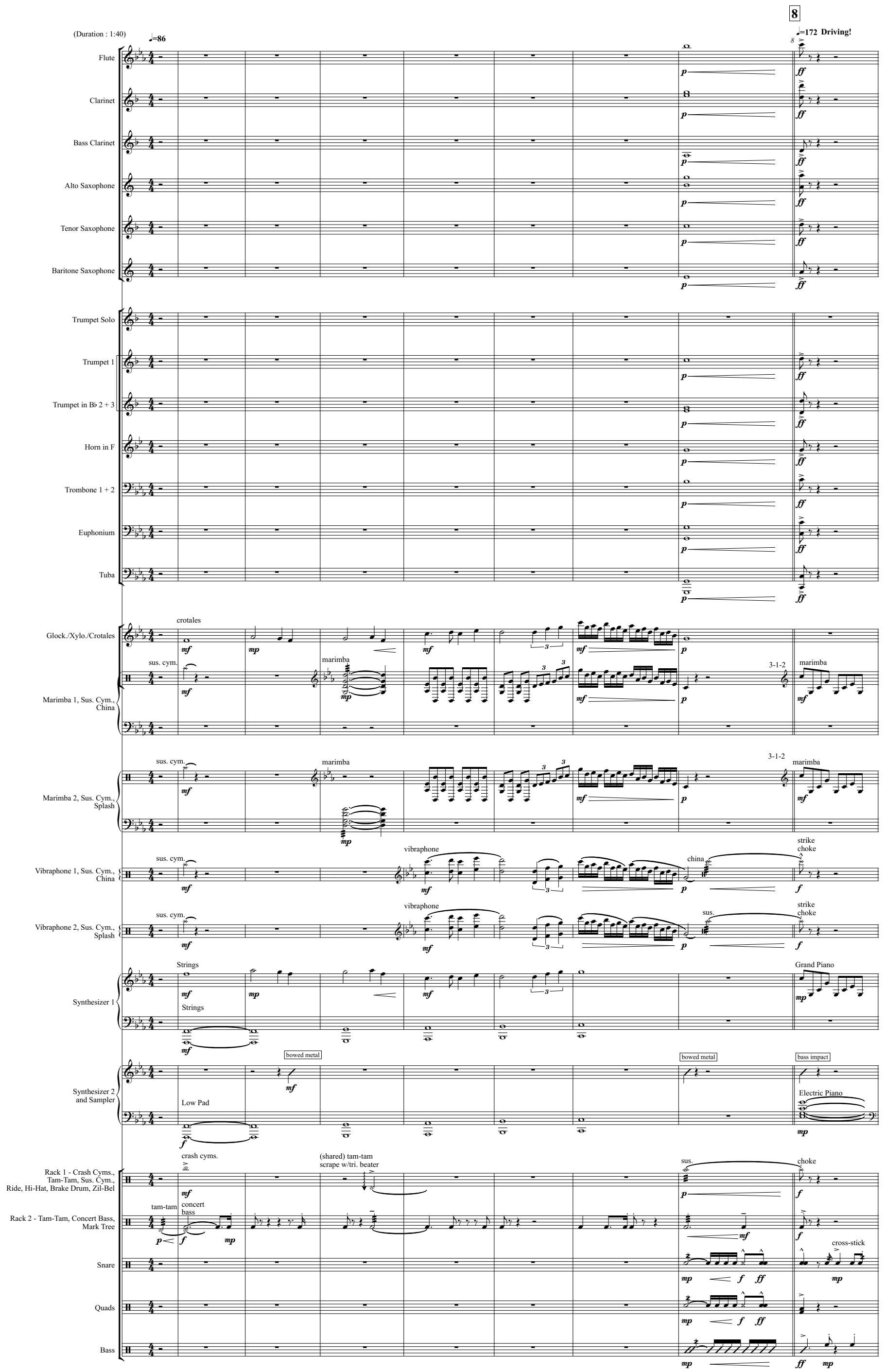
The use of elevation came to mind while writing this show. Props that are ramps, elevated platforms, ladders etc. may work well; especially if these are used at the ballad impact moment in mvt 2 at bar 27, for example. As ideas and suggestions, these give your visual team something fun and exciting to explore.

Winds Notes: The three solos can be re-orchestrated for any other 3 wind instruments you desire and/or to fit the needs of your ensemble. You can use the XML and Sib 6 to execute the re-orchestrations or you can reach out to BMJ for help. Wireless mics would work best for these soloists, because of possible GE/visual capabilities.

Percussion Notes: The rack set up in the front ensemble will need some foresight because both parts have some shared instruments. Moreover, the crash cymbals of rack 1 is shared with the xylo. player on the closer. The bass drum parts are written for 5 but can be rewritten for 3 or 4.

Driven
Inner Motivation 1

Brandon Johnson (ASCAP)



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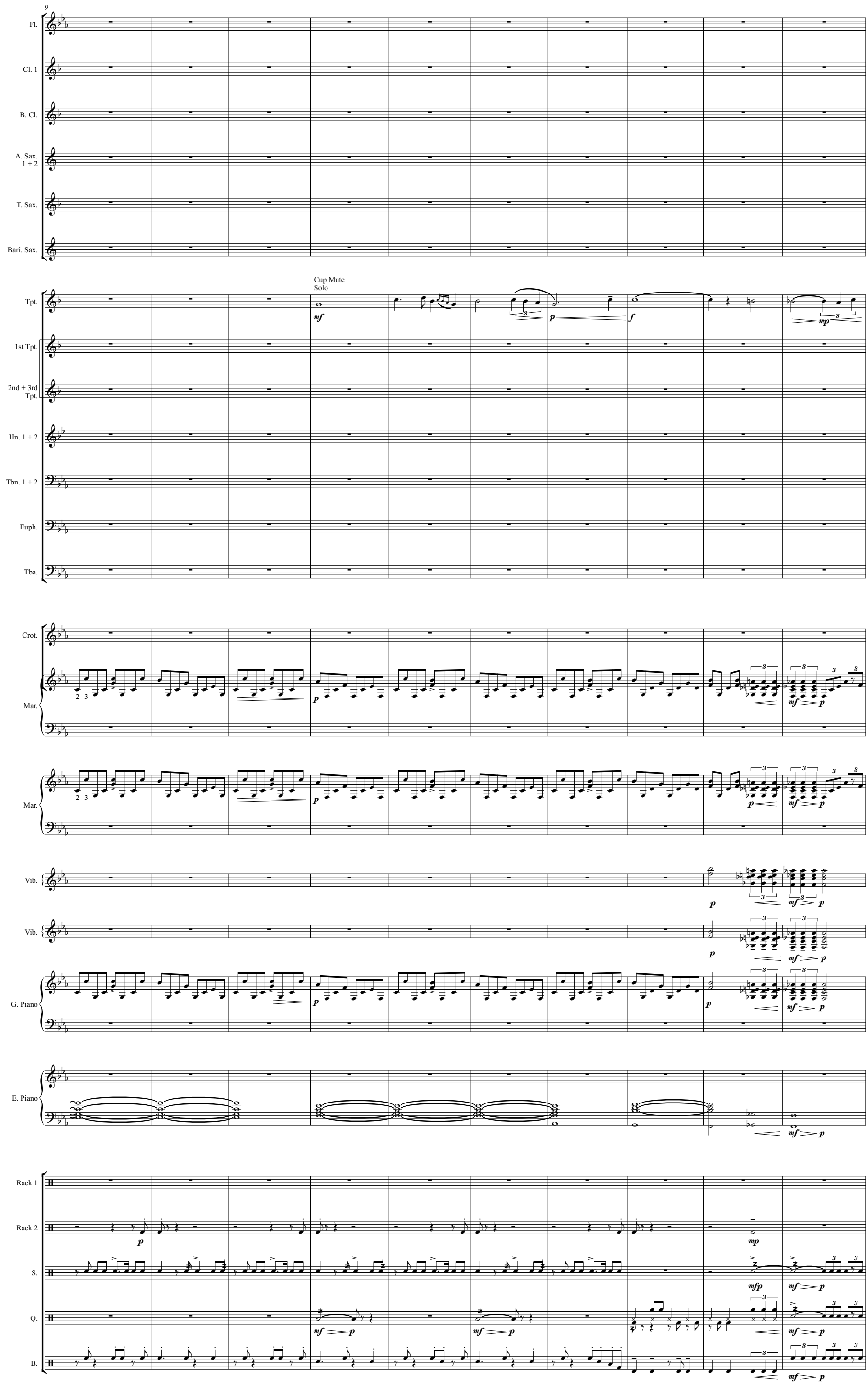
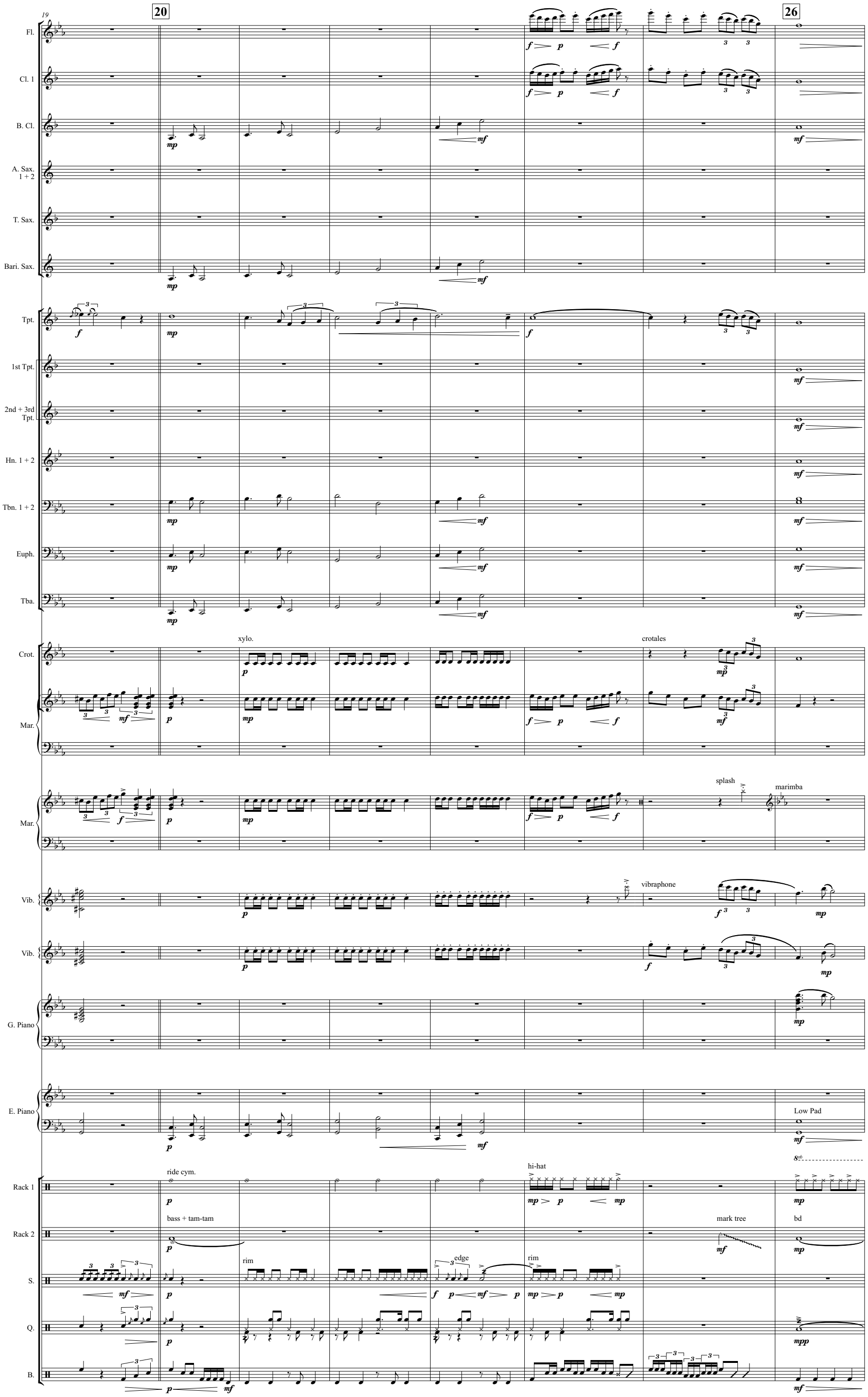

9
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt.
Cup Mute
Solo
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn. 1 + 2
Euph.
Tba.
Crot.
Mar.
Mar.
Vib.
Vib.
G. Piano
E. Piano
Rack 1
Rack 2
S.
Q.
B.


19
20
26
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt.
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn. 1 + 2
Euph.
Tba.
Crot.
xylo.
crotales
Mar.
splash
marimba
Vib.
vibraphone
G. Piano
E. Piano
Low Pad
Rack 1
ride cym.
hi-hat
Rack 2
bass + tam-tam
mark tree
bd
S.
rim
edge
Q.
B.

27

Fl.

Cl. 1

B. Cl.

A. Sax. 1 + 2

T. Sax.

Bari. Sax.

Tpt.

1st Tpt.

2nd + 3rd Tpt.

Hn. 1 + 2

Tbn. 1 + 2

Euph.

Tba.

Xylo.

xylo.

Mar.

deadstrokes

normal

china

Mar.

deadstrokes

normal

Vib.

Vib.

G. Piano

E. Piano

(dome)

brake drum

Rack 1

mark tree

bd

Rack 2

S.

Q.

L R L R R L R R L L R L L

R L L R L L R L R L R

B.

38

36

Fl.

Cl. 1

B. Cl.

A. Sax. 1 + 2

T. Sax.

Bari. Sax.

Tpt.

1st Tpt.

2nd + 3rd Tpt.

Hn. 1 + 2

Tbn. 1 + 2

Euph.

Tba.

Xyl.

glock.

xylo.

Mar.

sus.

marimba

Sus.

Vib.

G. Piano

Piano

Strings

E. Piano

(pad)

8vb

Rack 1

crash cyms.

Rack 2

S.

Q.

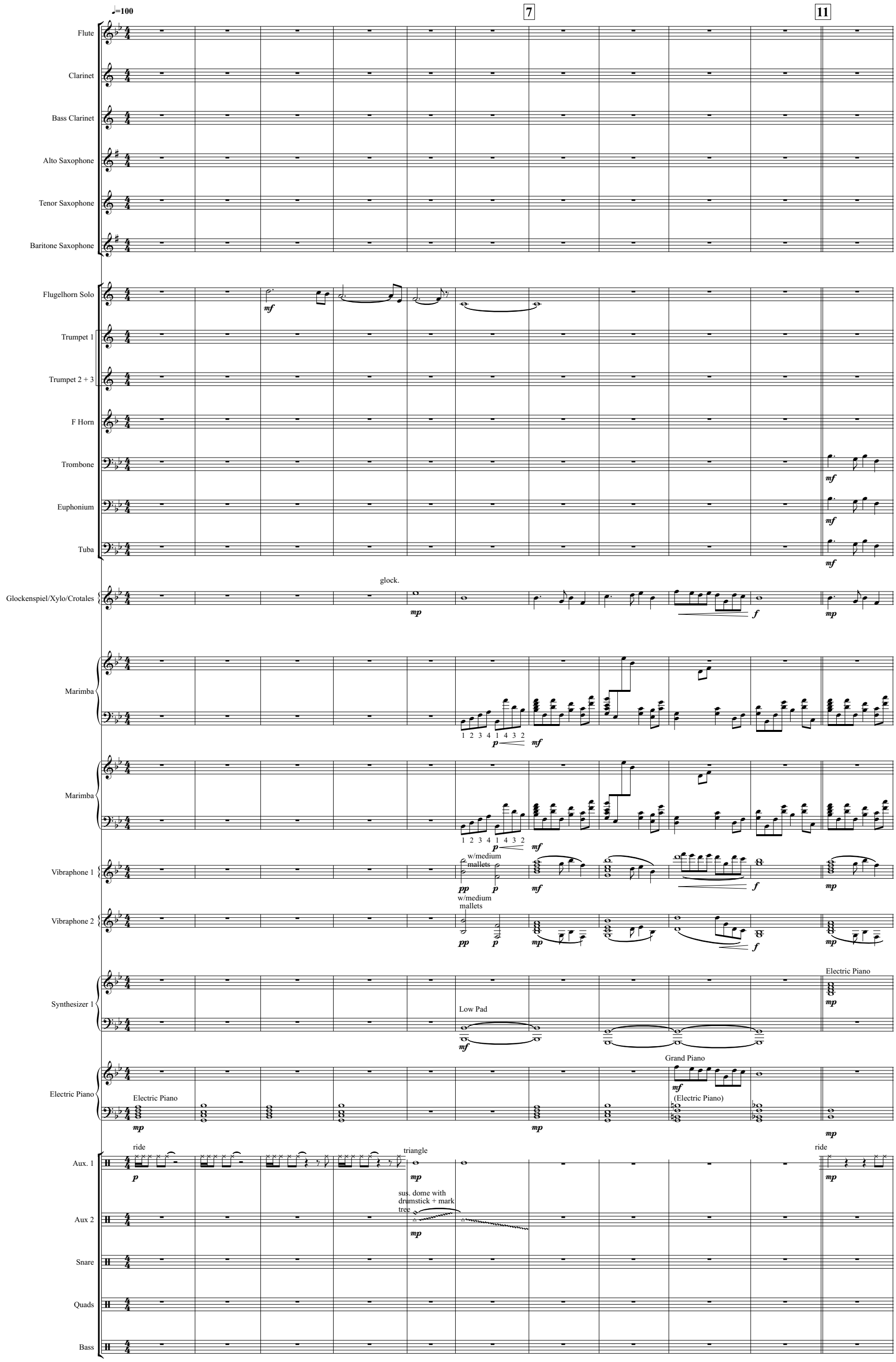
B.

all up

(Duration 3:48)

Driven
Motivation 2 and Realization

Brandon Johnson



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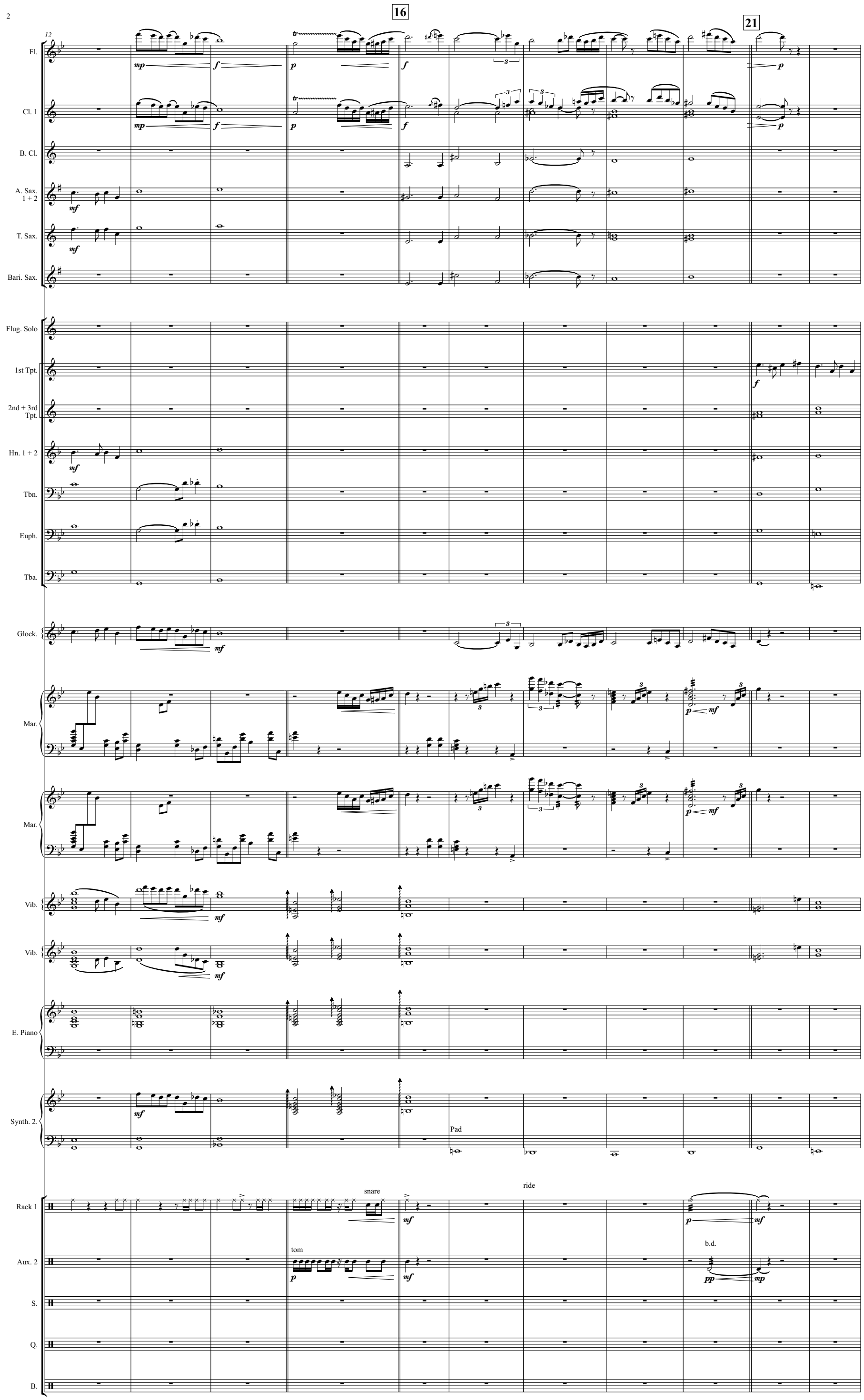

16
21
12
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Flug. Solo
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Glock.
Mar.
Mar.
Vib.
Vib.
E. Piano
Synth. 2.
Pad
Rack 1
snare
ride
Aux. 2
tom
b.d.
S.
Q.
B.

27

23

Fl.

Cl. 1

B. Cl.

A. Sax. 1 + 2

T. Sax.

Bari. Sax.

Flug. Solo

1st Tpt.

2nd + 3rd Tpt.

Hn. 1 + 2

Tbn.

Euph.

Tba.

Glock.

Mar.

Sus.

china

Marimba

Vib.

to hards

sus.

E. Piano

Piano

Synth. 2.

Low Pad

Rack 1

ride dome w/sticks

low toms

Aux. 2

t.t. w/tri. beater

b.d. (dry)

(open)

S.

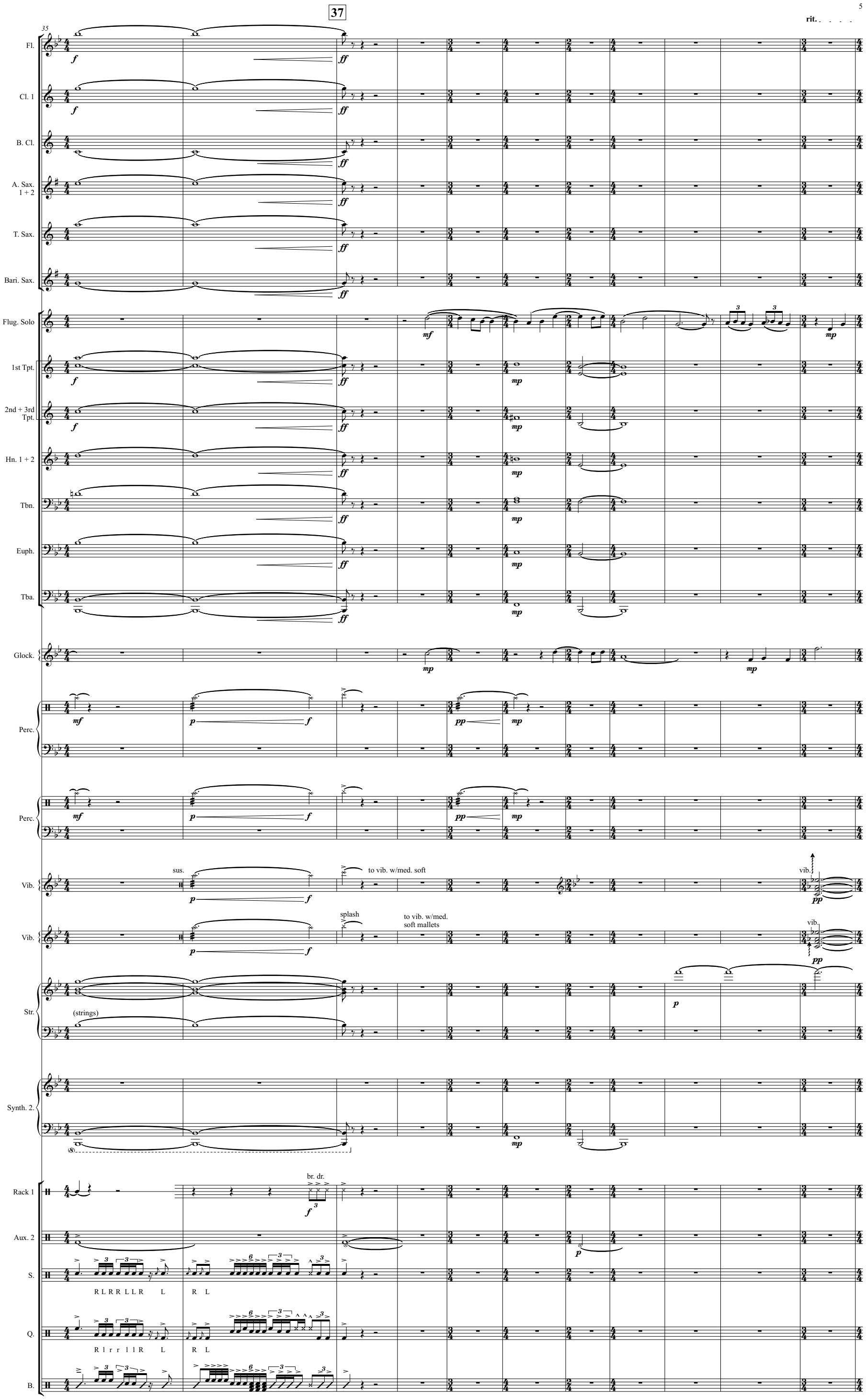
Q.

R L R L R

L

B.

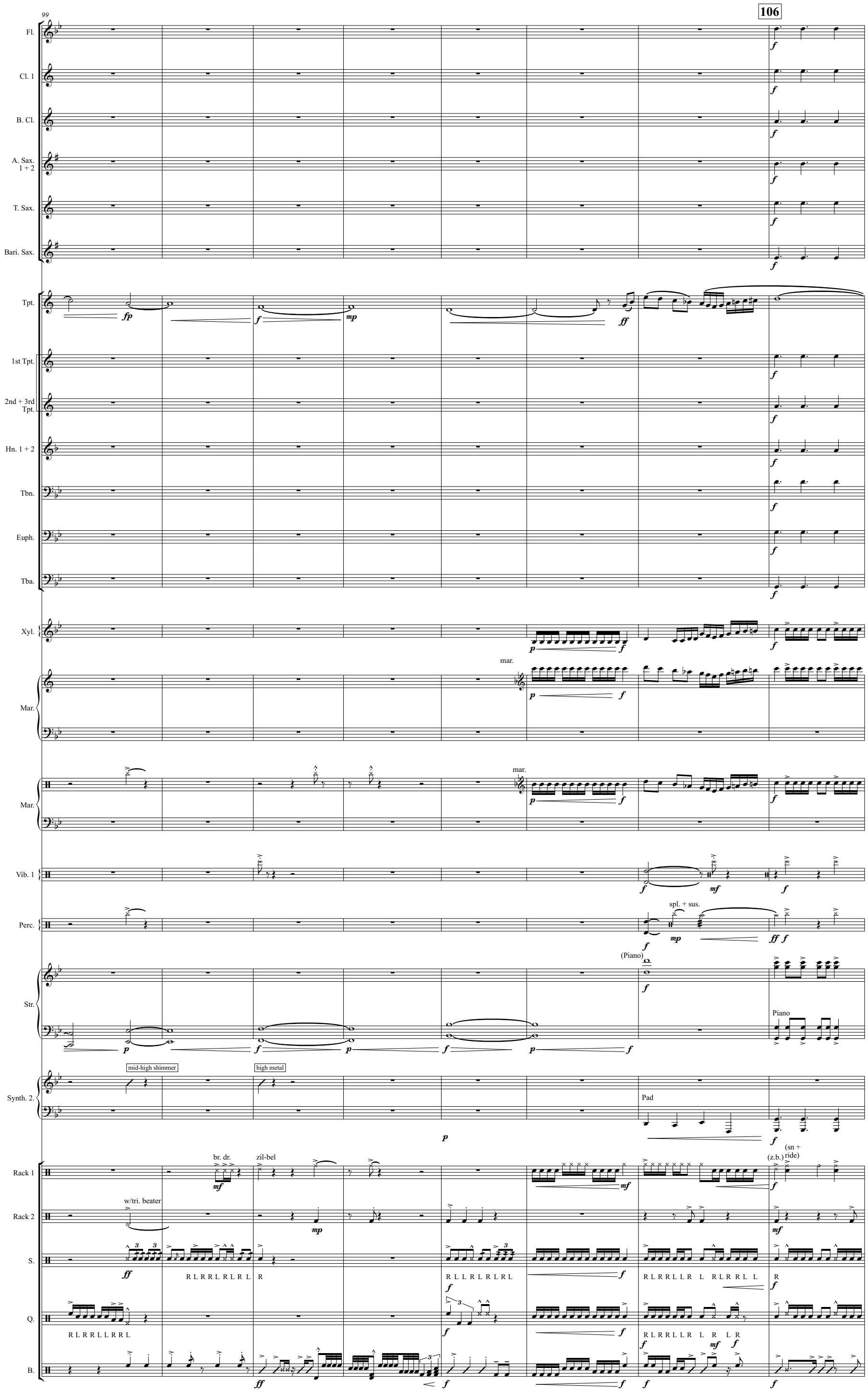
muff.

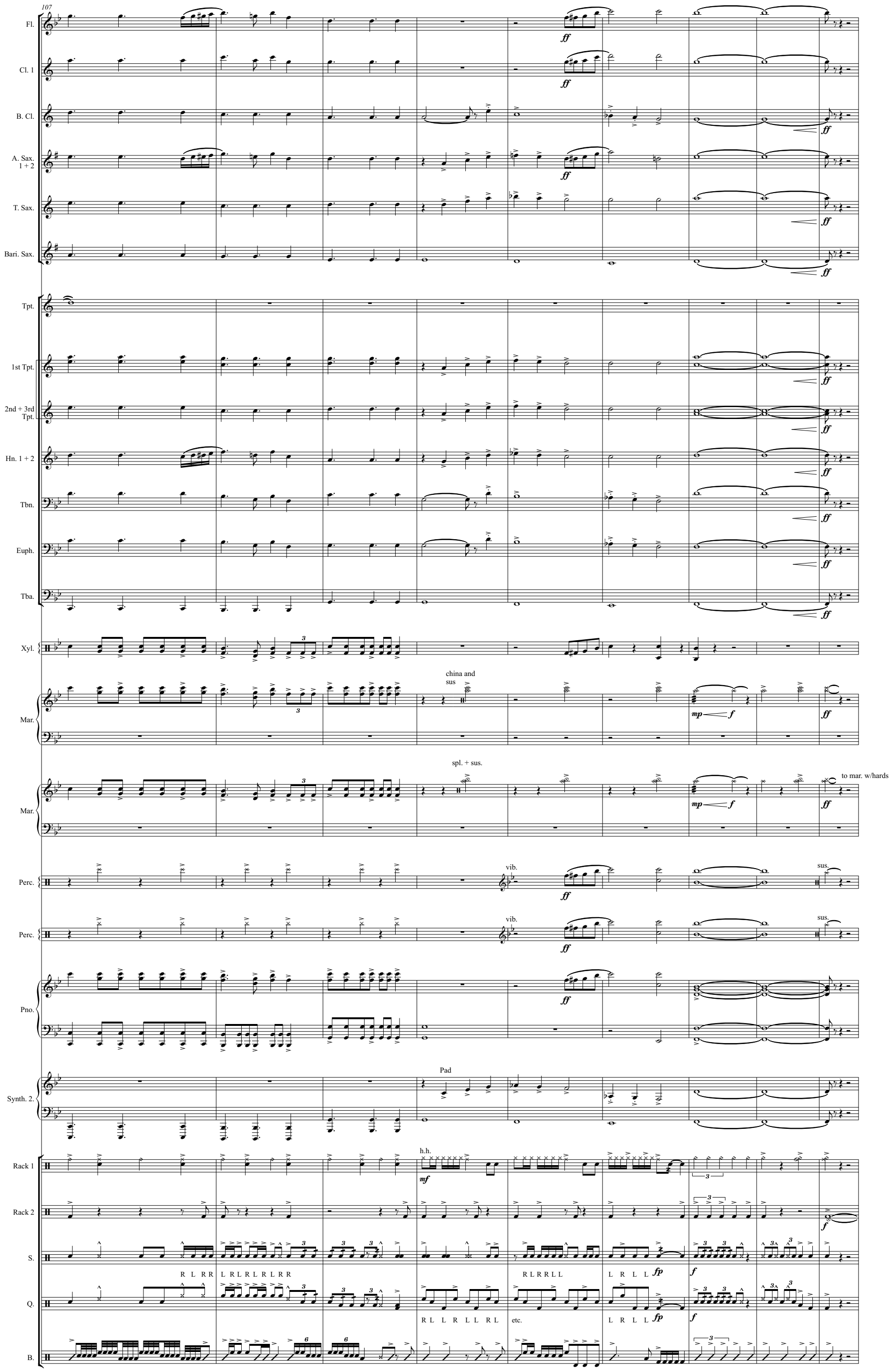

37
35
rit.
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Flug. Solo
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Glock.
Perc.
Perc.
Vib.
sus.
to vib. w/med. soft
vib.
Vib.
splash
to vib. w/med. soft mallets
vib.
Str.
(strings)
Synth. 2.
Rack 1
br. dr.
Aux. 2
S.
R L R R L L R L R L
Q.
R l r r l l R L R L
B.

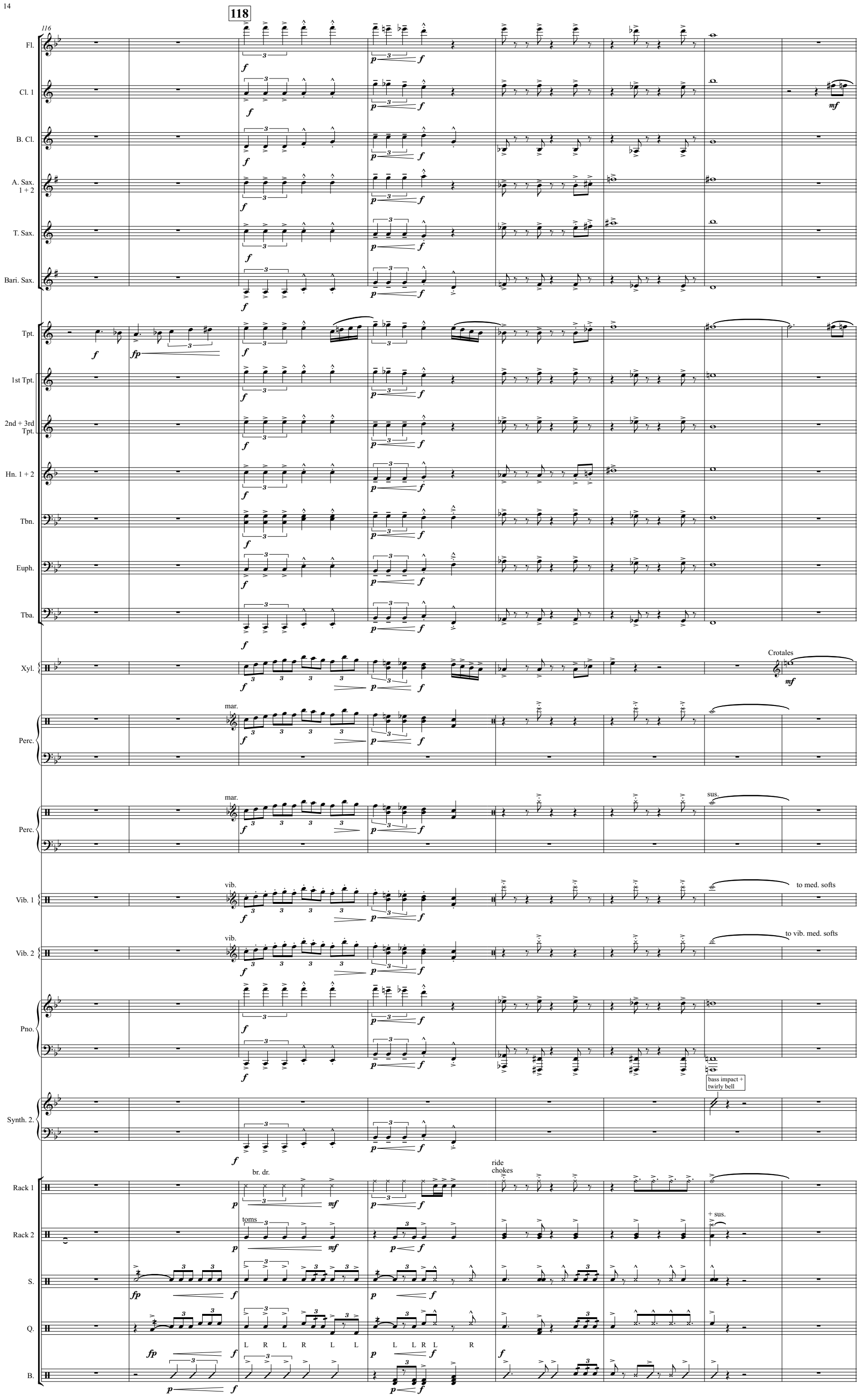
Fanfare ♩=86 | 47 "Realization" | 55 ♩=172

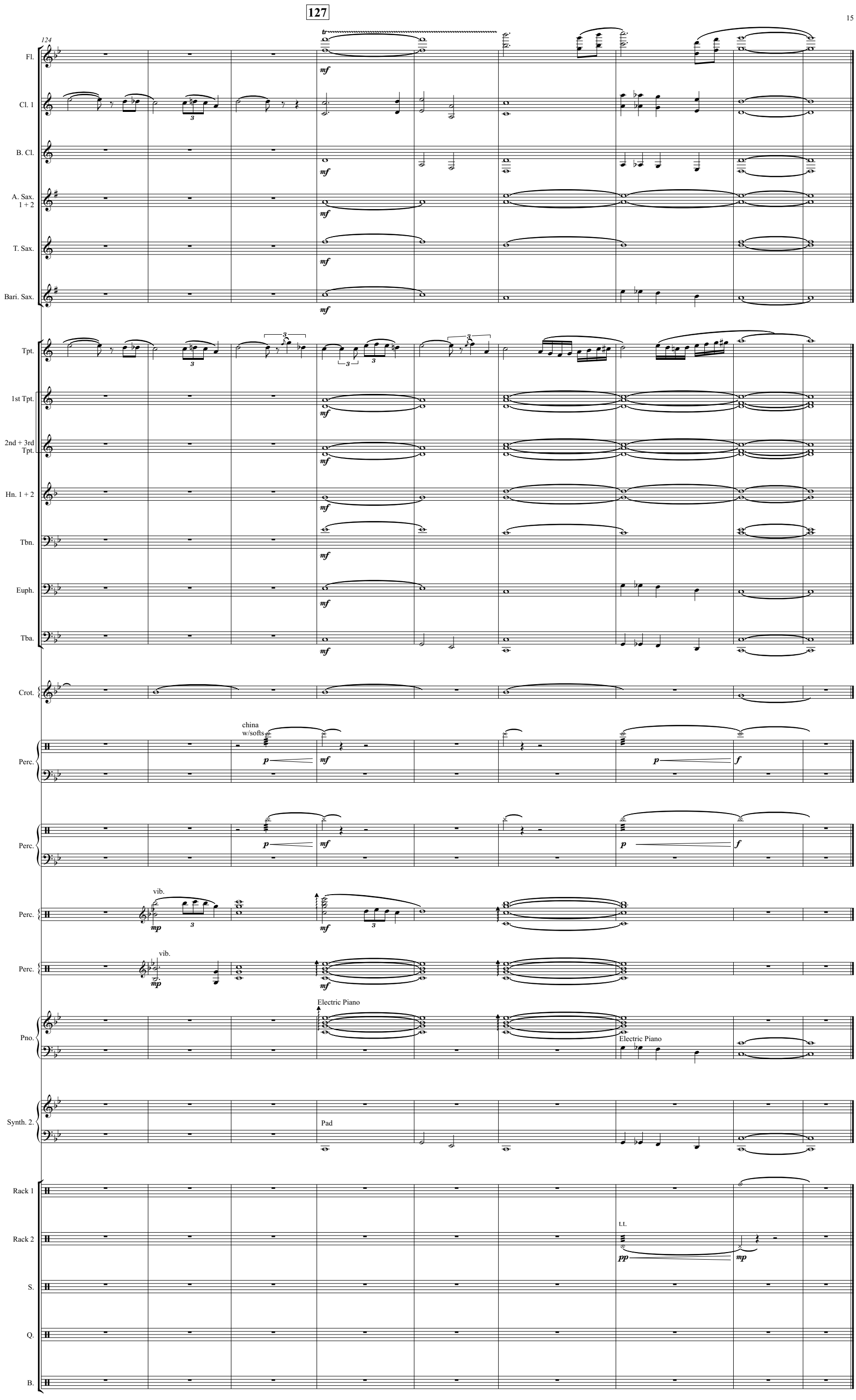
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Flug. Solo
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Glock.
Perc.
Perc.
Vib.
Vib.
Str.
Synth. 2.
Perc.
Aux. 2
S.
Q.
B.

glock.
sus.
w/back of mallet
sus.
mar. w/hards
Sus.
w/back of mallet
sus.
china
vib.
to hards
to hards
snare
ride w/ shoulder
w/tri. beater
tri.
R L R R L L R L L
R L R R L L R L L


99
106
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt.
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Xyl.
Mar.
mar.
Vib. 1
Perc.
spl. + sus.
Str.
(Piano)
Piano
Synth. 2.
mid-high shimmer
high metal
Pad
Rack 1
br. dr.
zil-bel
(z.b.)
(sn + ride)
Rack 2
w/tri. beater
S.
R L R R L R L R L
R
R L L R L R L R L
R L R R L L R L R L R L L
R
Q.
R L R R L L R R L
R L R R L L R L R L R L R
B.


107
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt.
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Xyl.
Mar.
china and sus
spl. + sus.
to mar. w/hards
Perc.
vib.
sus.
Pno.
Synth. 2.
Pad
Rack 1
Rack 2
S.
Q.
B.
h.h.
R L R R
L R L R L R L R R
R L R R L L
L R L L
R L L R L L R L
etc.
L R L L


118
116
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt.
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Xyl.
Crotales
Perc.
mar.
sus.
Vib. 1
vib.
to med. softs
Vib. 2
to vib. med. softs
Pno.
Synth. 2.
bass impact + twirly bell
Rack 1
br. dr.
ride chokes
Rack 2
toms
+ sus.
S.
Q.
B.


127
124
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
Tpt.
1st Tpt.
2nd + 3rd Tpt.
Hn. 1 + 2
Tbn.
Euph.
Tba.
Crot.
Perc.
china w/softs
Perc.
Perc.
vib.
Perc.
vib.
Pno.
Electric Piano
Electric Piano
Synth. 2.
Pad
Rack 1
Rack 2
t.t.
S.
Q.
B.

Driven 4
Togetherness

Brandon Johnson

(Duration : 1:58)

♩=86

6

Flute
Clarinet
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2 & 3
F Horn
Trombone
Euphonium
Tuba
Crotales
glock.
Marimba 1
Marimba 2
splash
Vibraphone
medium hards
half pedal
china
Vibraphone 2
half pedal
splash
Synthesizer 1
Harp
Harp
Synthesizer 2
long impact
wooden steps
china splash
bass impact
Strings
Rack 1
snare
Rack 2
mark tree
bass
Snare
Quads
Bass

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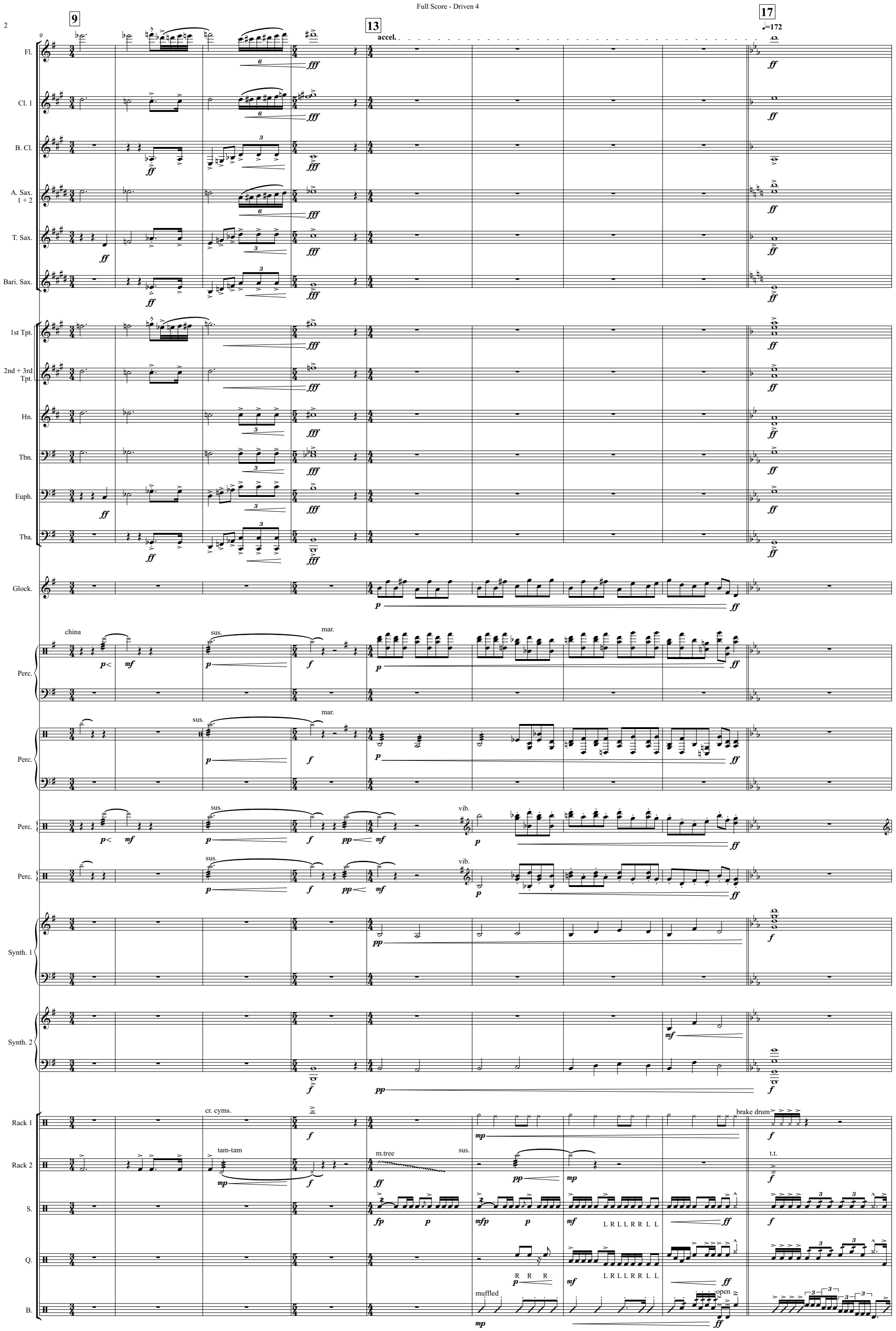
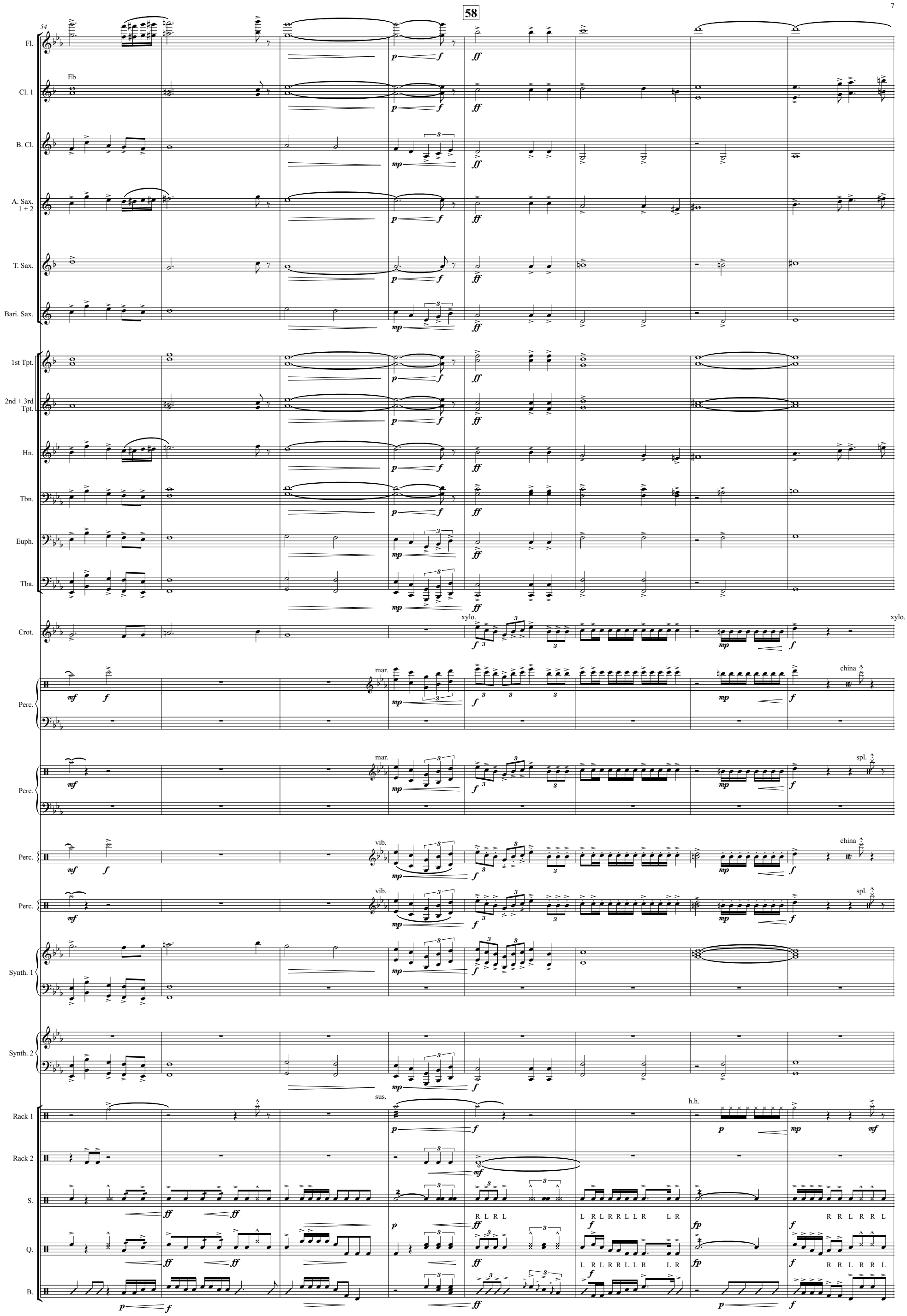
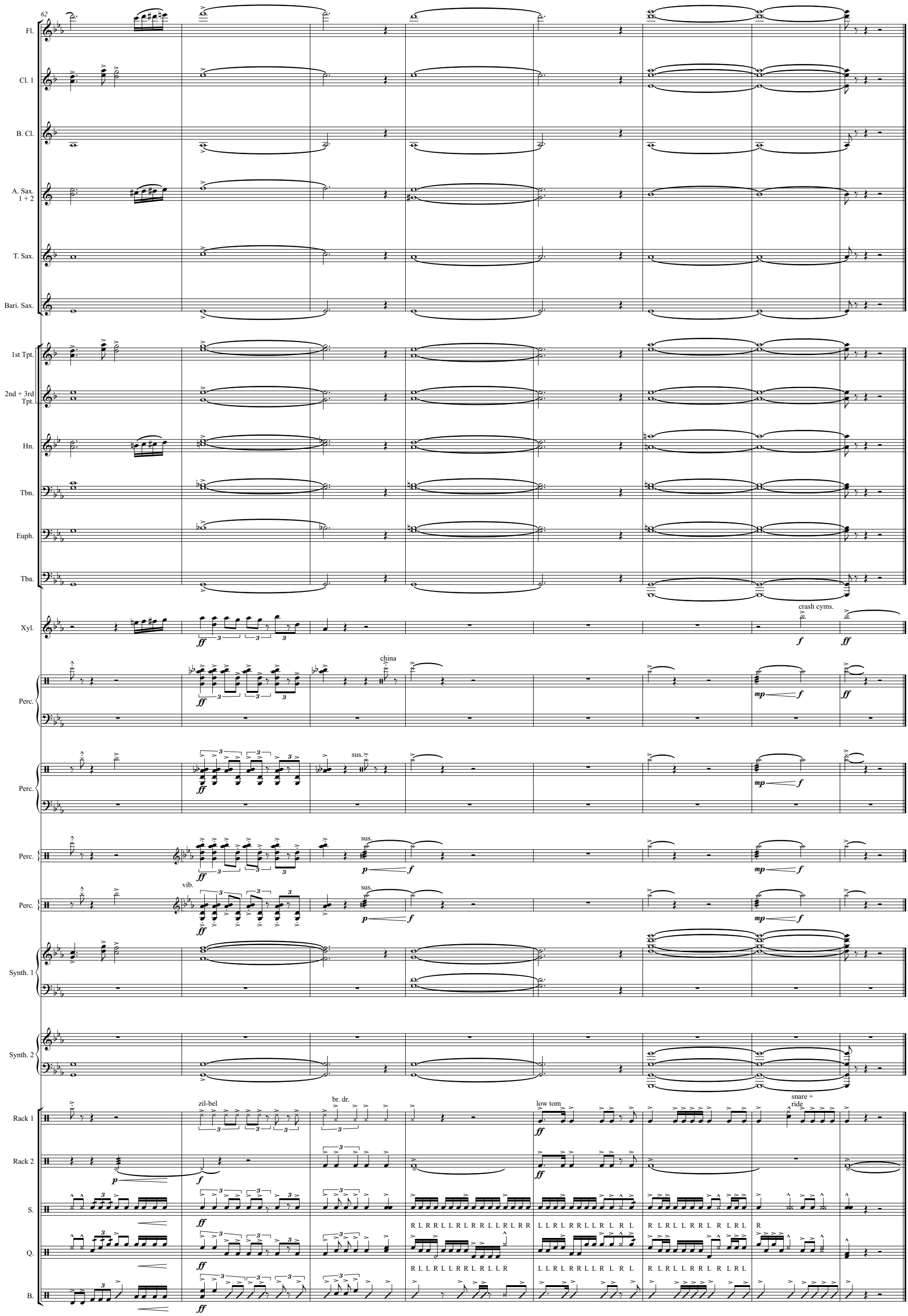

9
13
accel.
17
♩=172
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
1st Tpt.
2nd + 3rd Tpt.
Hn.
Tbn.
Euph.
Tba.
Glock.
Perc.
Perc.
Perc.
Perc.
Synth. 1
Synth. 2
Rack 1
Rack 2
S.
Q.
B.
china
sus.
mar.
vib.
cr. cyms.
tam-tam
m.tree
brake drum
t.t.
L R L L R R L L
R R R
muffled
open


58
54
Fl.
Cl. 1
Eb
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
1st Tpt.
2nd + 3rd Tpt.
Hn.
Tbn.
Euph.
Tba.
Crot.
xylo.
Perc.
mar.
china
spl.
vib.
Synth. 1
Synth. 2
Rack 1
sus.
h.h.
Rack 2
S.
Q.
B.
R L R L
L R L R R L L R L R
R R L R R L


62
Fl.
Cl. 1
B. Cl.
A. Sax. 1 + 2
T. Sax.
Bari. Sax.
1st Tpt.
2nd + 3rd Tpt.
Hn.
Tbn.
Euph.
Tba.
Xyl.
crash cyms.
Perc.
china
sus.
vib.
Synth. 1
Synth. 2
Rack 1
zil-bel
br. dr.
low tom
snare + ride
Rack 2
S.
Q.
B.
R L R R L L R L R R L L R L R R
L L R L R R L L R L R L
R L R L L R R L R L R L R
R
R L L R L L R R L R L L R
L L R L R R L L R L R L
R L R L L R R L R L R L

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