BRANDON JOHNSON
(ASCAP)

FRAMEWORK

OP. 8

PERUSAL SCORE

FOR CONCERT BAND

GRADE 2.5

BMJ MUSIC PUBLISHING CO., LLC
COPYRIGHT © 2020 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

FRAMEWORK
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 - TRIANGLE, GLOCKENSPIEL, (MARK TREE) - [1-2 PLAYERS]
PERCUSSION 2 - TIMPANI, TAMBOURINE - [1-2 PLAYERS]
PERCUSSION 3 - SUSPENDED CYMBAL, CRASH CYMBALS, CABASA (OR EGG SHAKER), GONG, MARK TREE [2 PLAYERS]
PERCUSSION 4 - SNARE DRUM, BASS DRUM, RIDE CYMBAL [2 PLAYERS]

PERUSAL SCORE

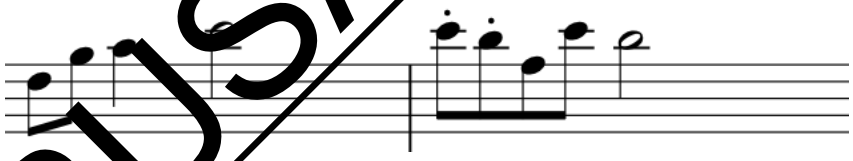
ABOUT "FRAMEWORK"

This piece is a reorchestration of an earlier orchestra piece of mine called "Tinge". Tinge's second movement is called "The Framework" and originally in a different key. Framework is the easiest movement from that piece and I deemed it would translate well for a middle school intermediate/advanced band or high school band. "Framework" is loosely structured like an overture, with its brief, slow middle section. Ambitious harmonies and intervals are prominent throughout, especially at transitions. These harmonies add character and uniqueness to the music.

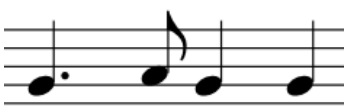
REHEARSAL NOTES

The clarinets in the beginning set the delicate tone of this section and the saxes layer in. The percussion should effortlessly color the sound as this layering happens. Make sure the performers are aware of the composite rhythm of everyone playing at that point where the layering settles. From rehearsal mark 10-14, the flute/oboe/glock. melody soars over a different version of the hocketed 8th note rhythms.

The figure below is the flute part at bars 12 and 13. Make sure that (for all wind instruments throughout) the notes without visible articulations are executed with a clear "doo" tongue. There are a few times where staccato articulations are in the midst of regular doo's, hence the figure below.



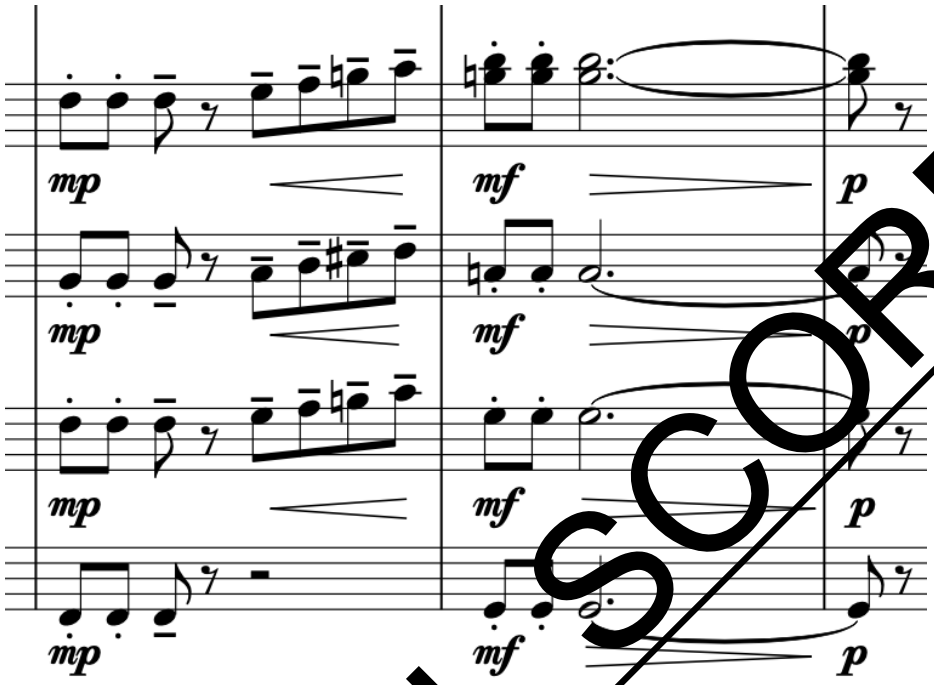
At bar 14, a change of style occurs in the backgound figures played by the 2nd, 3rd clarinets and the low brass at the end of the phrase. It's imperative that these notes are full value to contrast with the style that came before.



There are three times in this piece that the "Majestic" section is heard. The first two times, (rehearsal mark 22 and 42) the transition into them is similar; they are what I like to call double transitions. These double transitions are thought of as two separate ideas, for the purposes of being developed into their own mini-sections later in the piece. The first double transition starts at bar 18. Bar 20 is the second part of the transition. The third majestic has a single transition into it, which is the fully developed first part of the former, double transition.

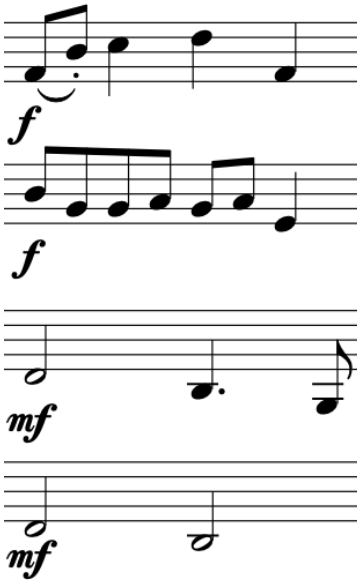
PERUSAL SCORE

At 22, we have the first majestic which has the main melody in the trumpets and upper woodwinds. The alto voices coming in at bar 24 can be thought of as the answer to the melody. This answer also introduces triplet figures that play a prominent role later. Bar 32 isn't the first time we see tenuto markings but here it's performed by more players.



As a suggestion, the performers can use "doo" here as well but with less tongue and of course, making these notes as long and seamless as possible. The second double transition at 37 utilizes moving notes this time, as well as triplets at the end of the phrase to set up more development to its second part. Count 4 of bar 40 is a very important moment because this is the first time clear staccato triplets are played. This foreshadows the fully developed version later on.

The figure below is an excerpt from the second majestic. This time is different because of the alto/bass counter-melody (shown in the second stave).

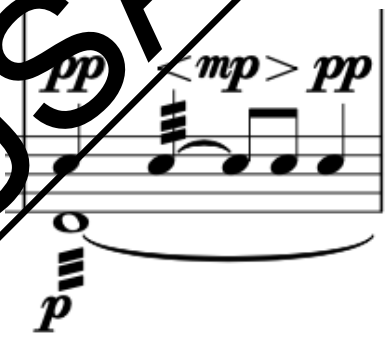


PERUSAL SCORE

Once the high and low instruments peel off, the timpani can be in the foreground at 47. Bar 49 initiates the fully developed version of the second part of the double transition. "Rolling Forward" indicates the feeling of the triplet figures, they are slurred, not staccato like before. This leads a colorful impact which is an Fm7 sus4 chord.
The hocketed material from the beginning is used a transition into the slow section. This section is straightforward but paying very close attention to the dynamics here is paramount. Bar 86-90 is the fully developed version of the first part of the double transitions. 104 to the end has moments that you can really take your time with. The combination of cues, solos and one on a part creates color and new textures that gives the end of the piece a fresh perspective. The cues can also help you customize the sound to your tastes.

THE PERCUSSION

The percussion is written in four parts (6 players minimum) but you can have up to 8 players max. Perc. 1 : 1 - 2 players, perc. 2 : 1 - 2 players, perc. 3 : 2 players and perc. 4 : 2 players. The timpani player should have two sets of mallets for this piece: soft and medium hard mallets. A cabasa is preferred for perc. 3, but there isn't one available, egg shakers will do. The mark tree (sometimes mistakenly called "wind chimes") is played by perc. 3 but can alternatively be played by perc. 1, hence the cue. In the score you will see dynamics above the snare drum part and below the bass drum part because they are on the same stave and the dynamics are very different at times. This remains consistent in the score but is normal in the parts. The perc. 4 parts are labelled A for snare and B for bass.



The snare drum part incorporates some simultaneous ride cymbal playing, which needs some coordination. This can be thought of as a "drumset" approach, meaning that the cymbal can be placed to the percussionist's left or right side depending on what's more comfortable. The tenutos in the cabasa part at bar 32-33 are different than the bead spin at bar 90. Bar 32-33 should be a slight quarter note sustain while keeping the fingers on the beads. The bead spin is a special technique that needs some practice. Here is s a great explanation

bead spin https://www.youtube.com/watch?v=GjloLKypkv8

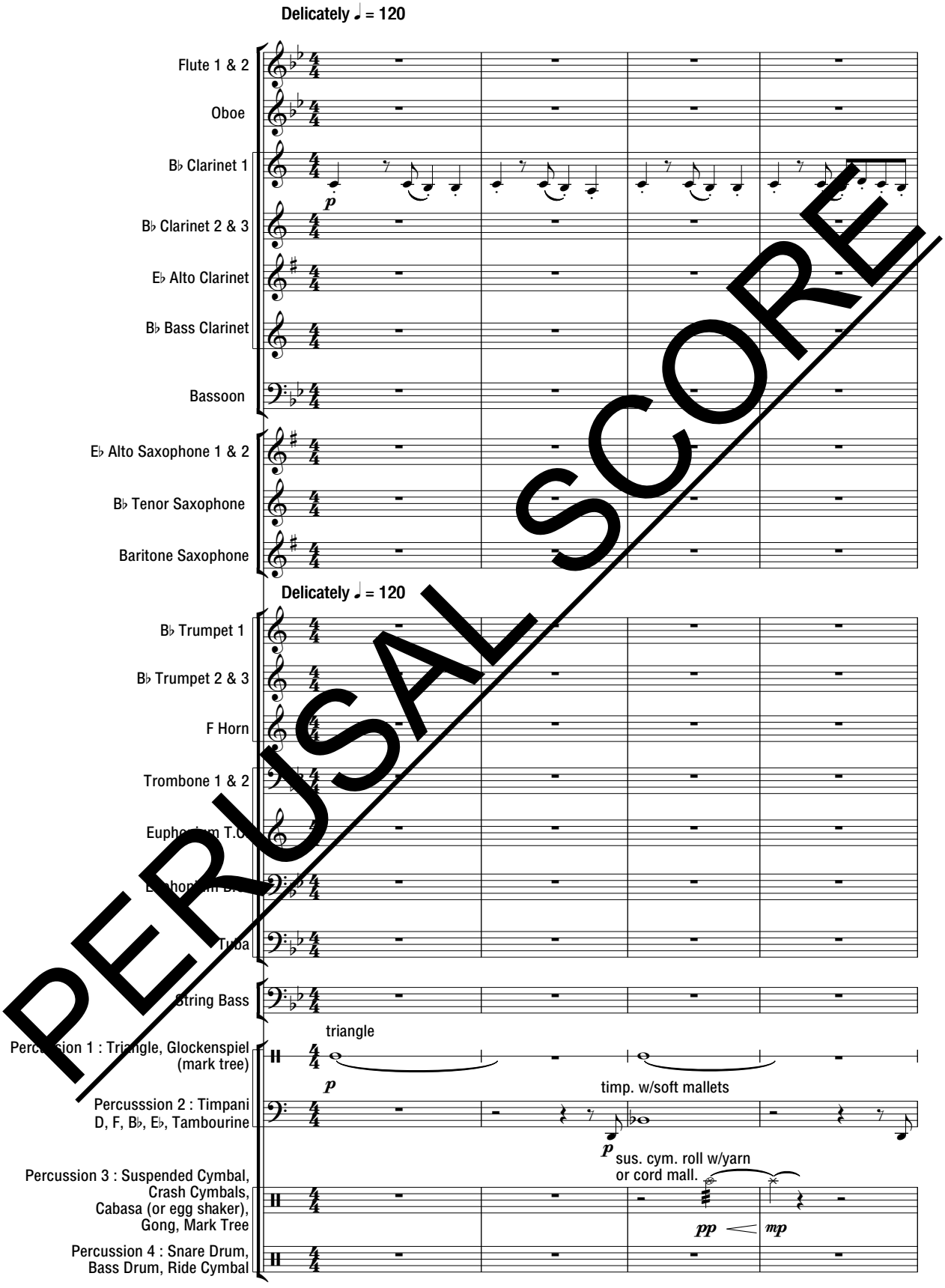
-Brandon Johnson

PERUSAL SCORE

Full Score
Duration : 4 Minutes

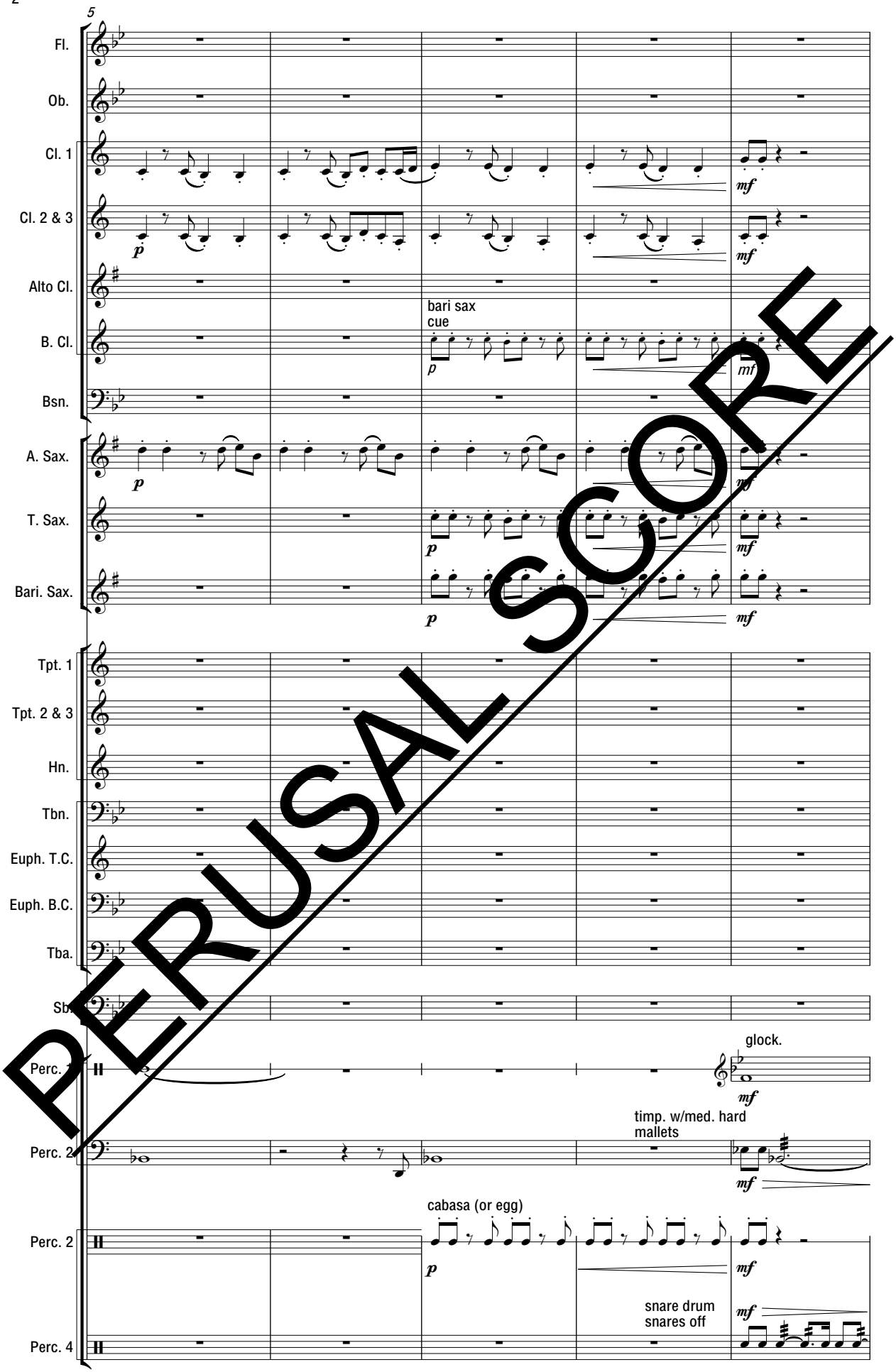
Framework

Brandon Johnson (ASCAP)

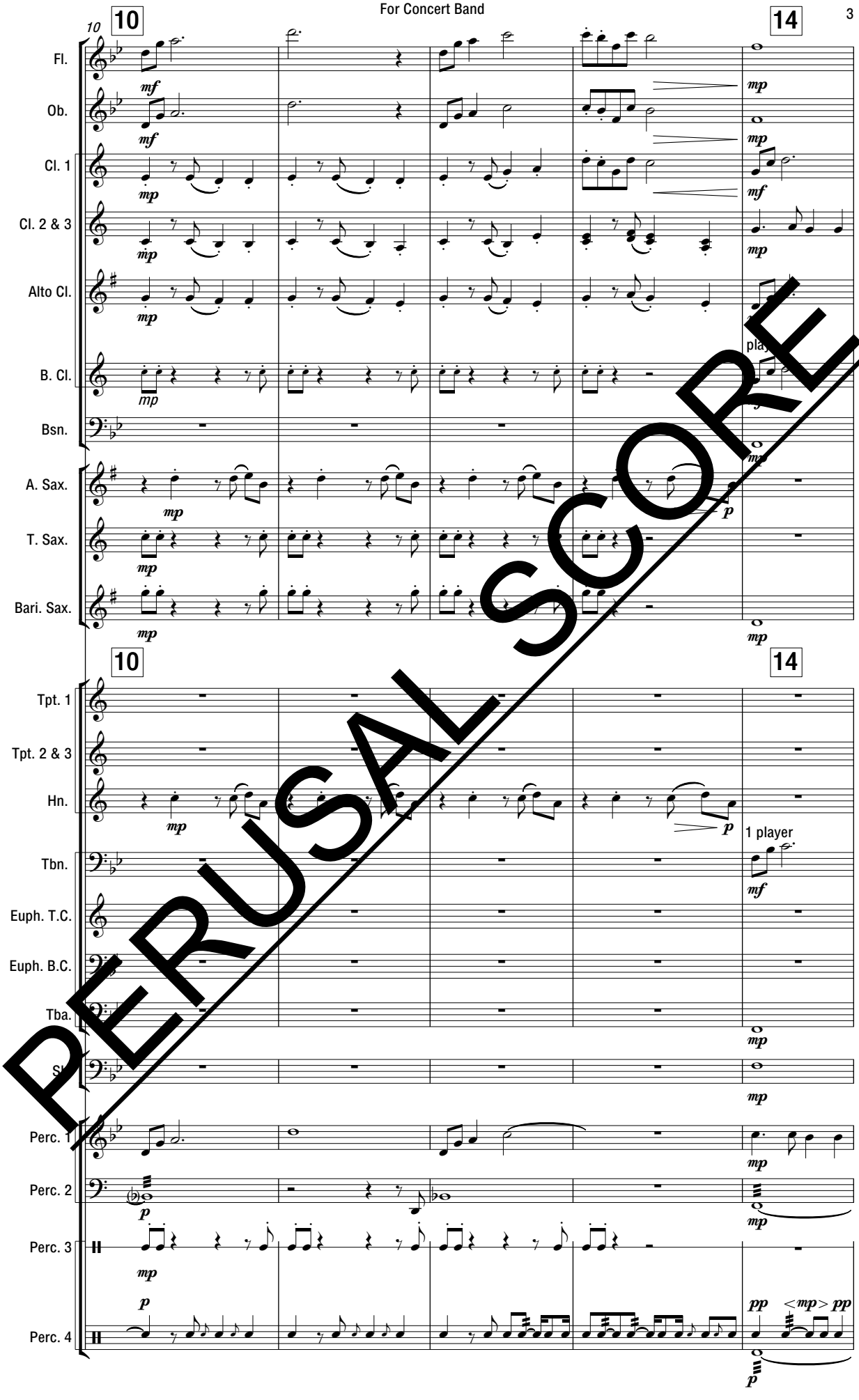


PERUSAL SCORE

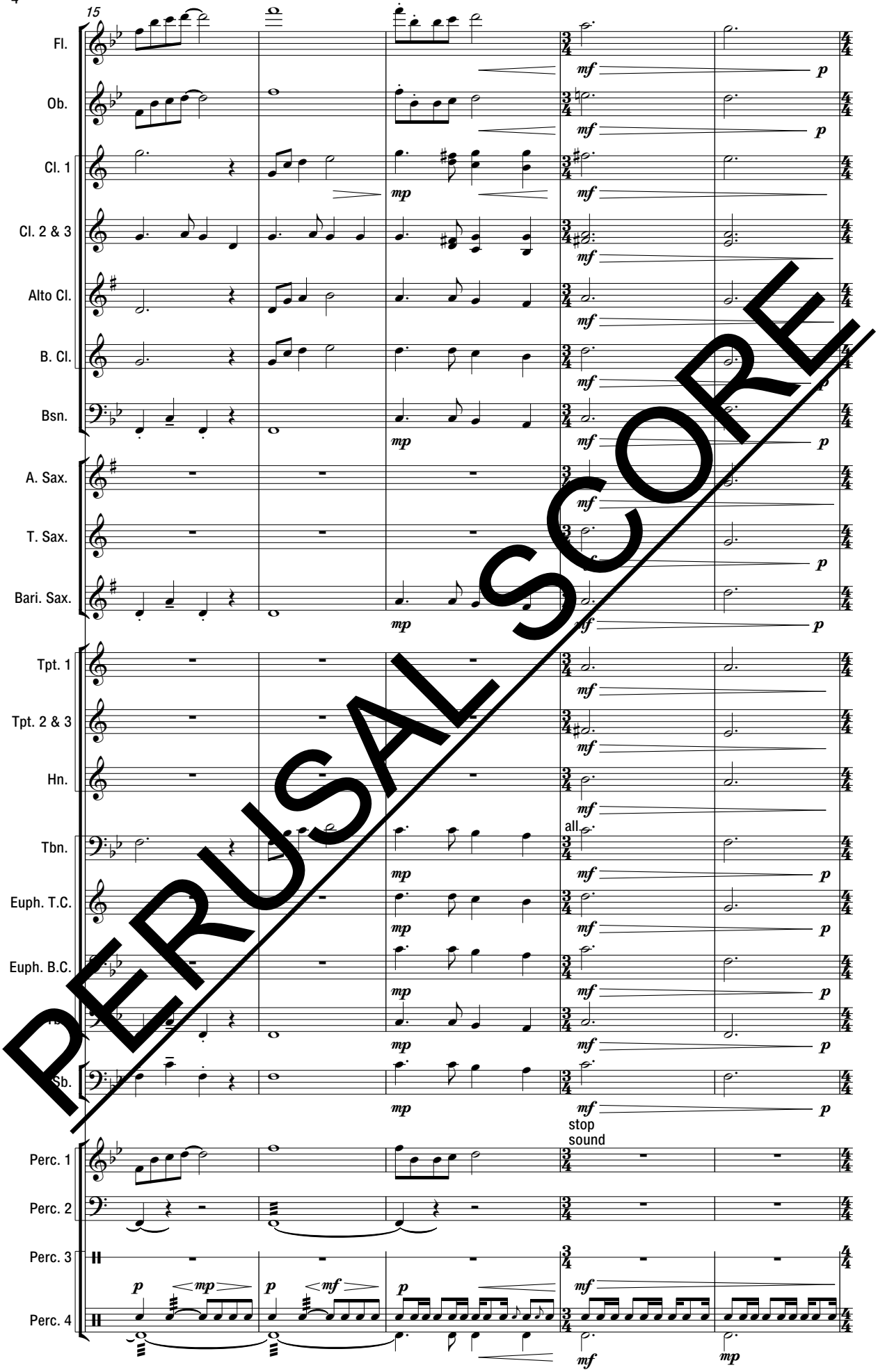
Copyright © 2020 by BMJ Music Publishing Company, LLC
3890 Orange Street P.O. Box 1122 Riverside, C.A. 92501
International Copyright Secured. All Rights Reserved.



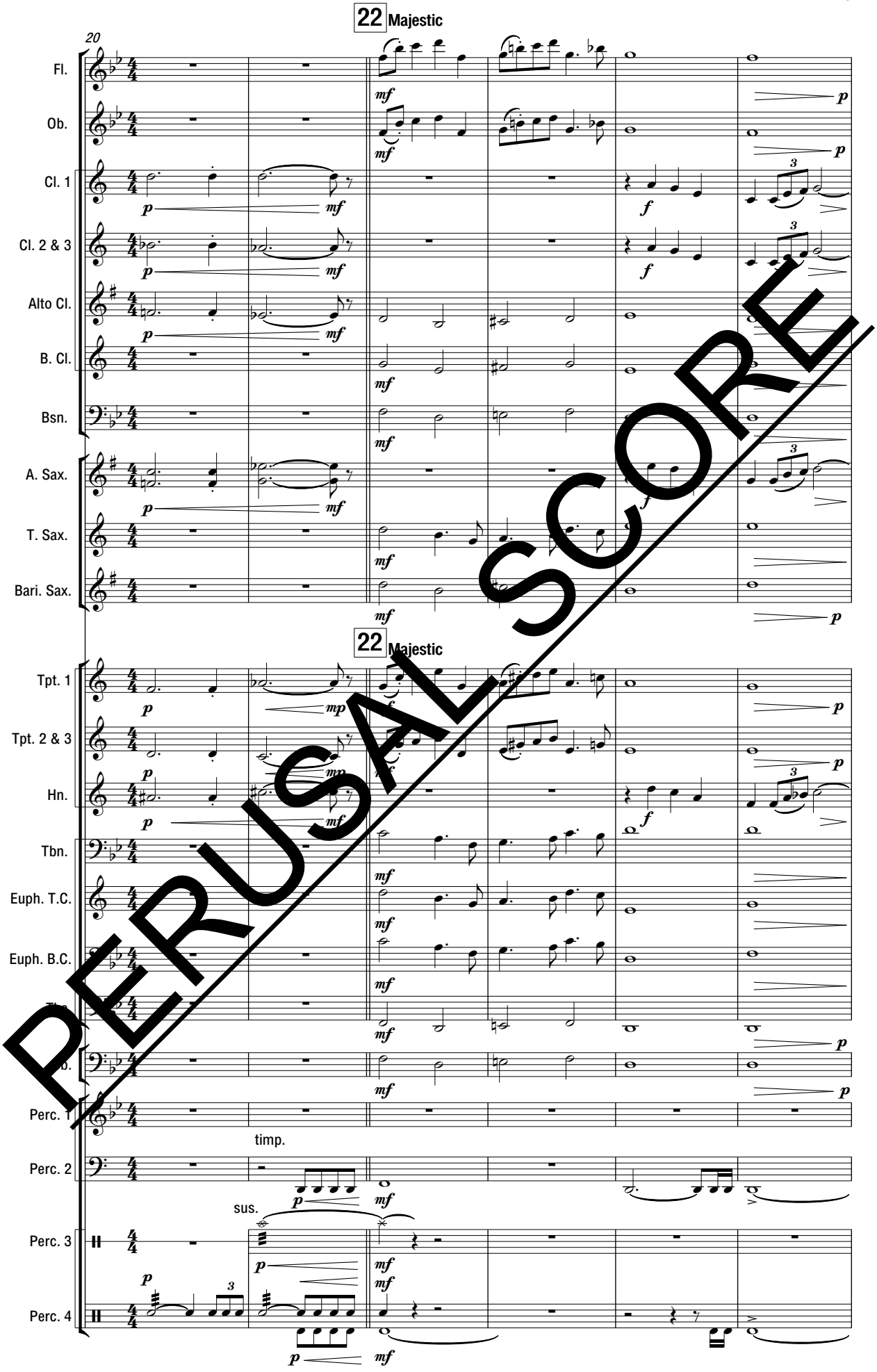
PERUSAL SCORE



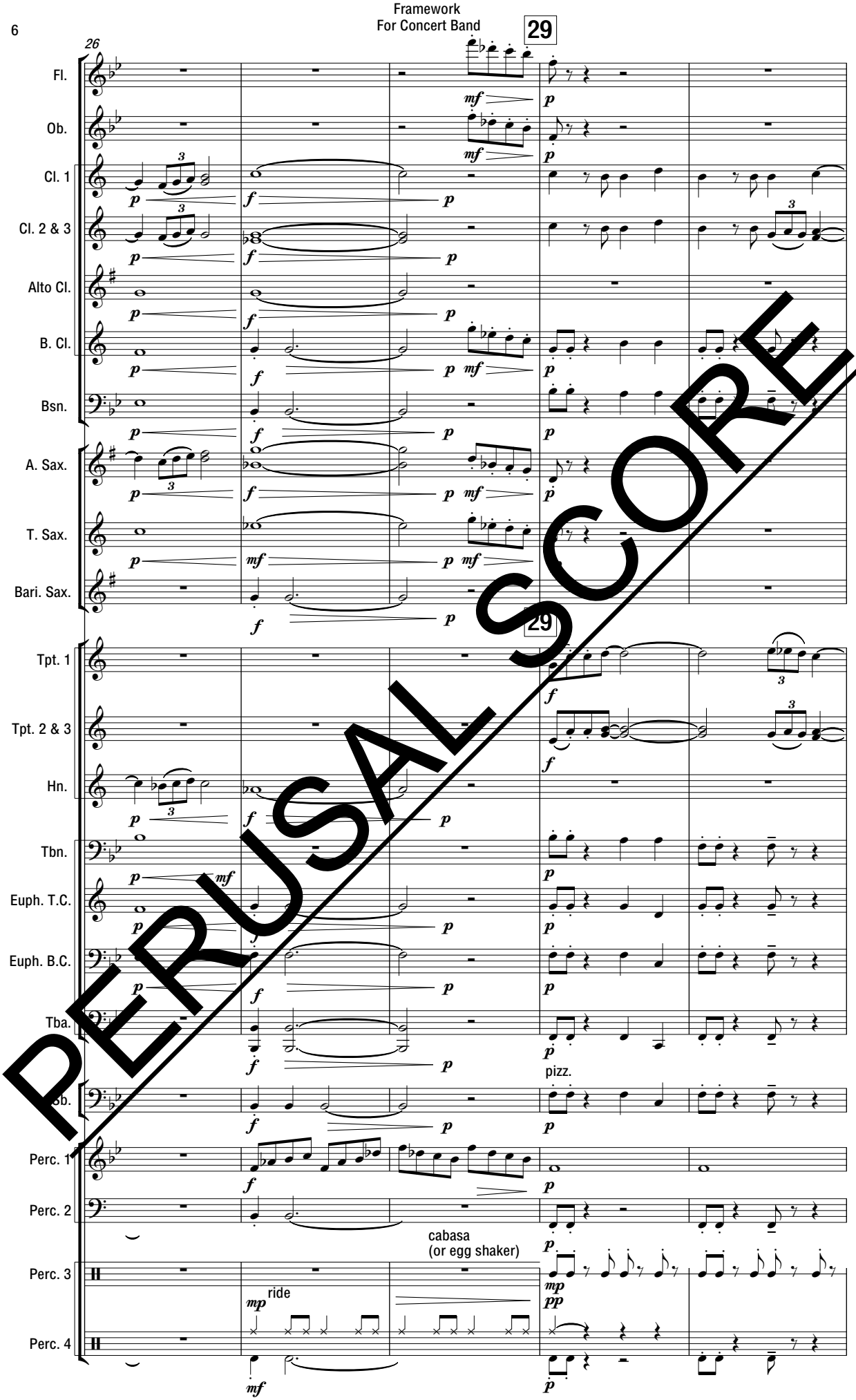
PERUSAL SCORE



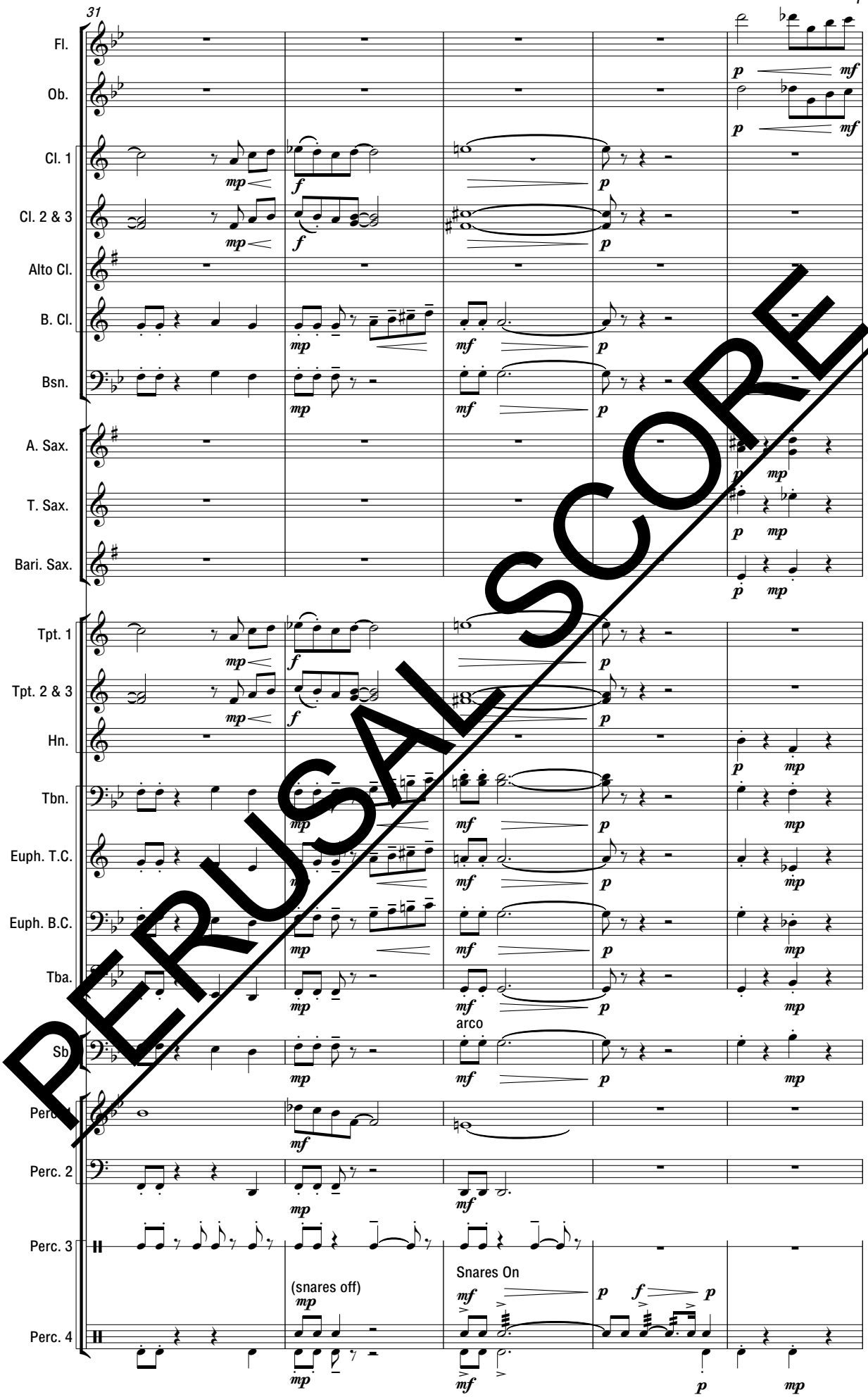
PERUSAL SCORE



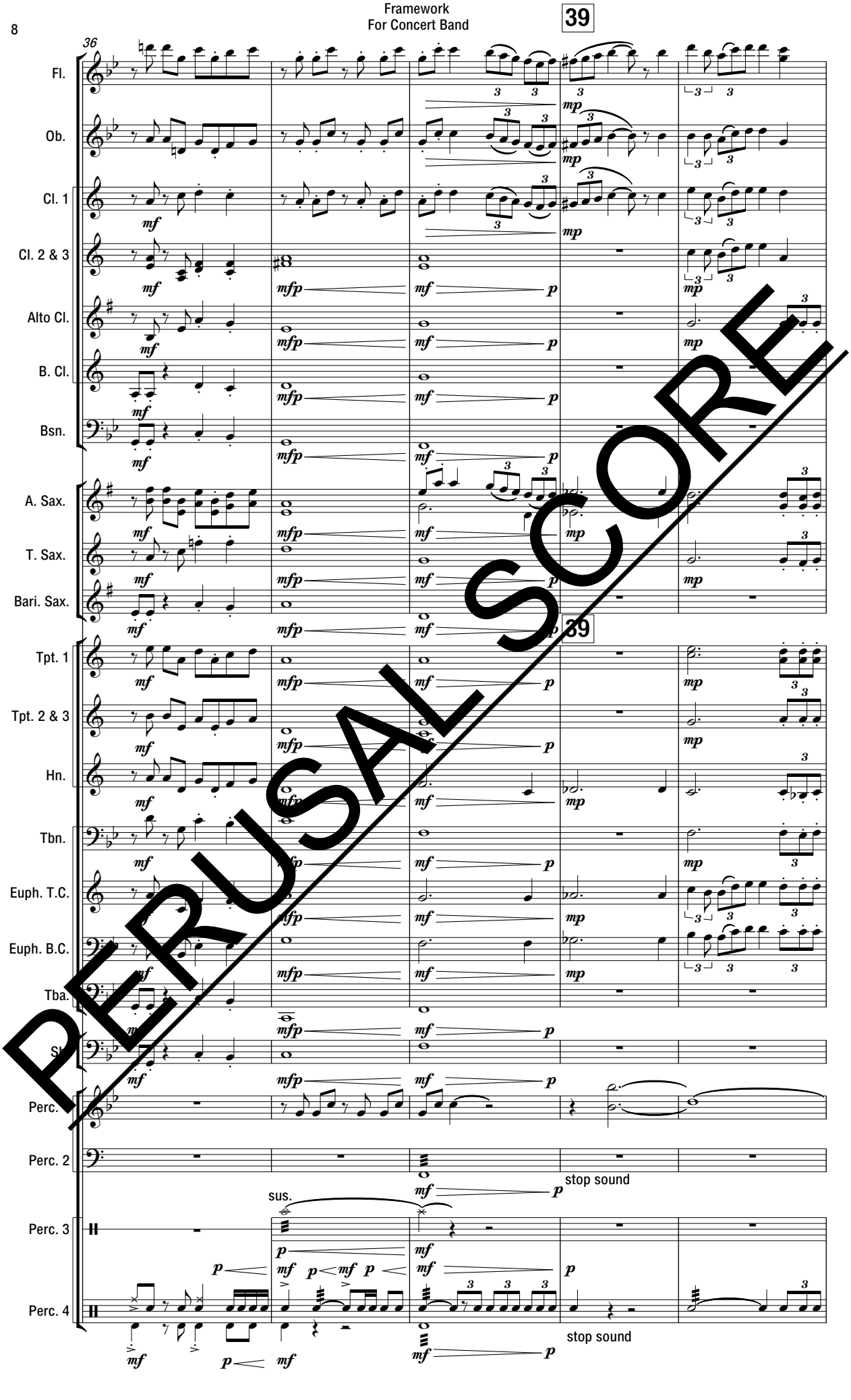
PERUSAL SCORE



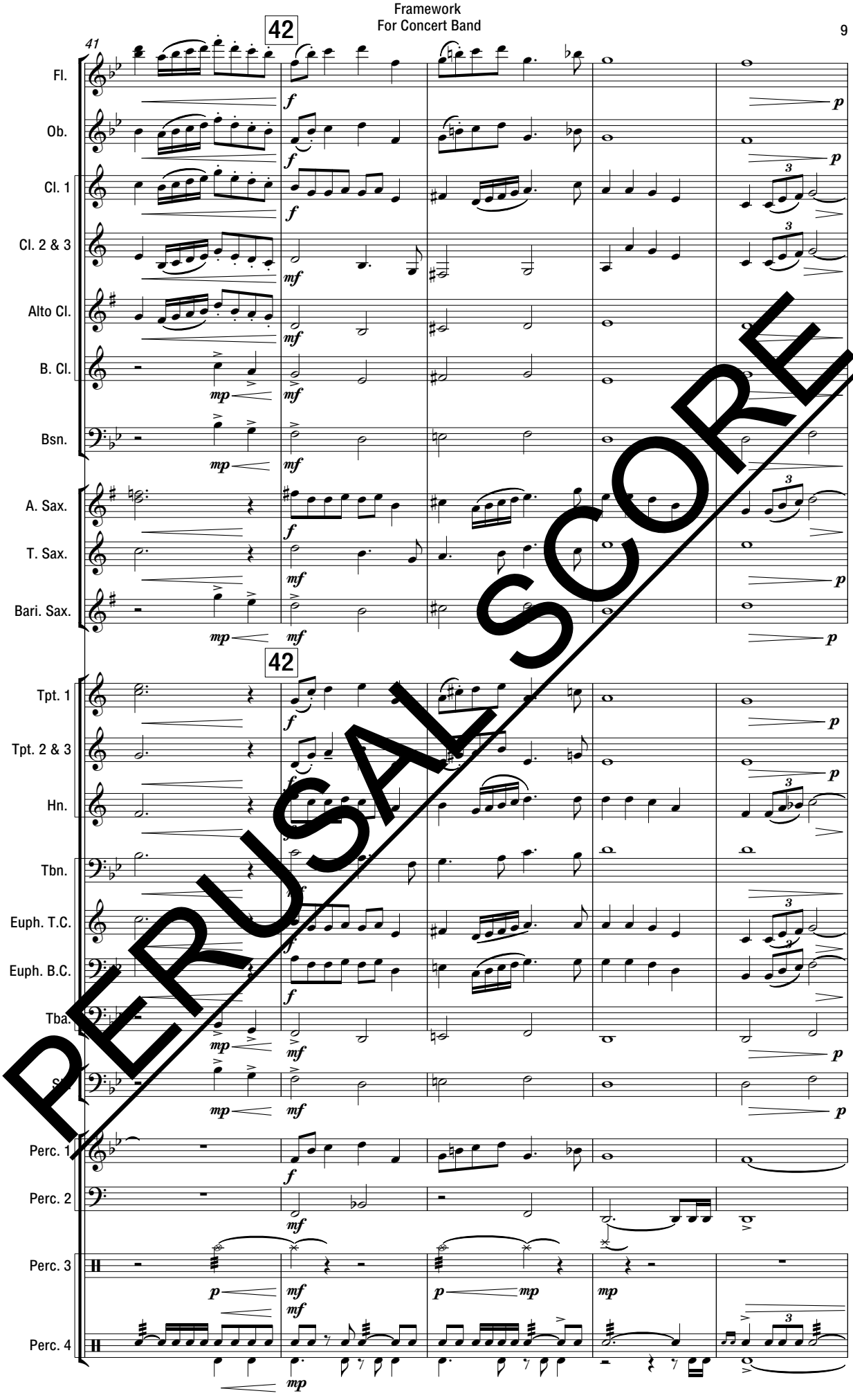
PERUSAL SCORE



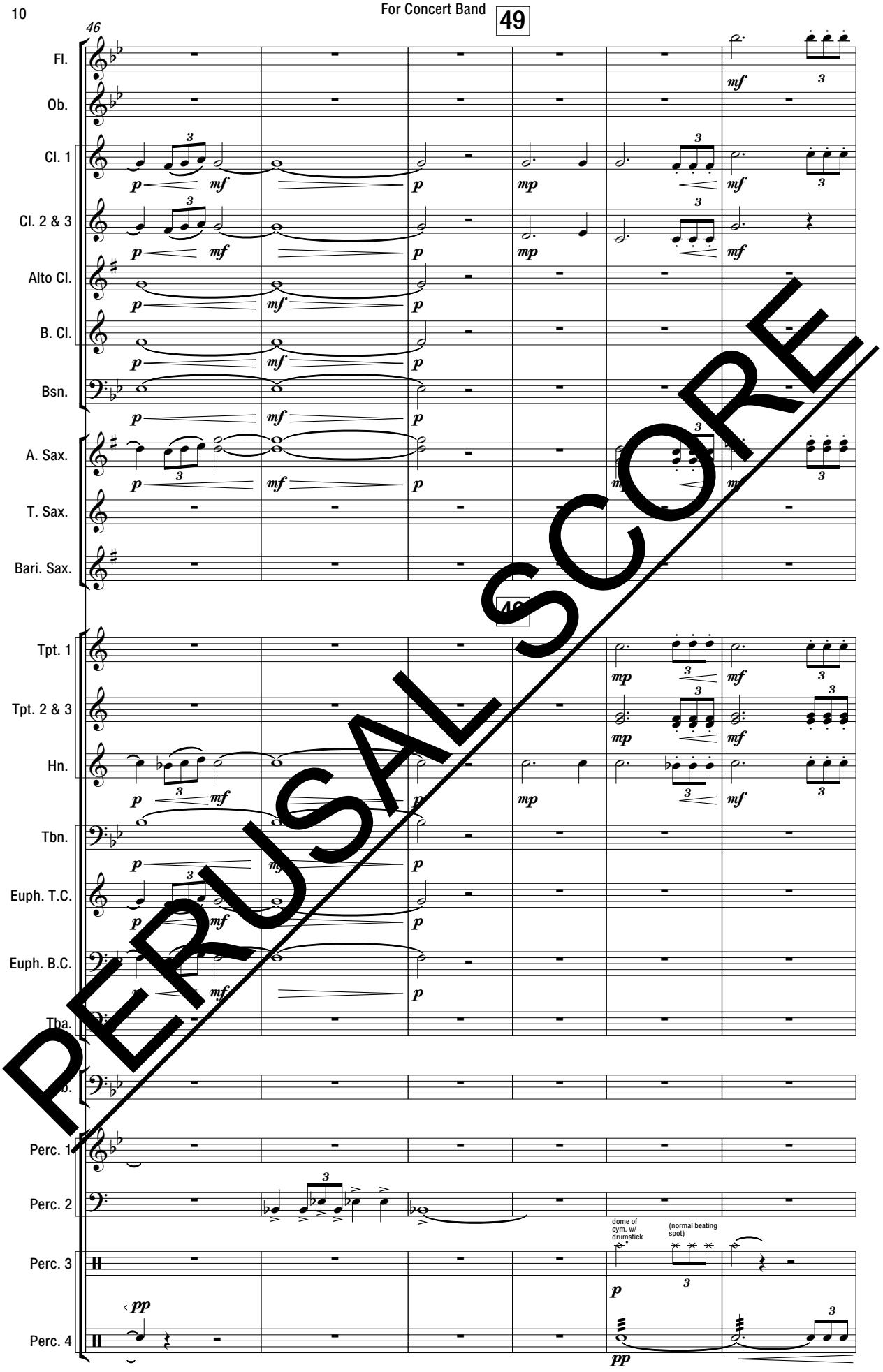
PERUSAL SCORE



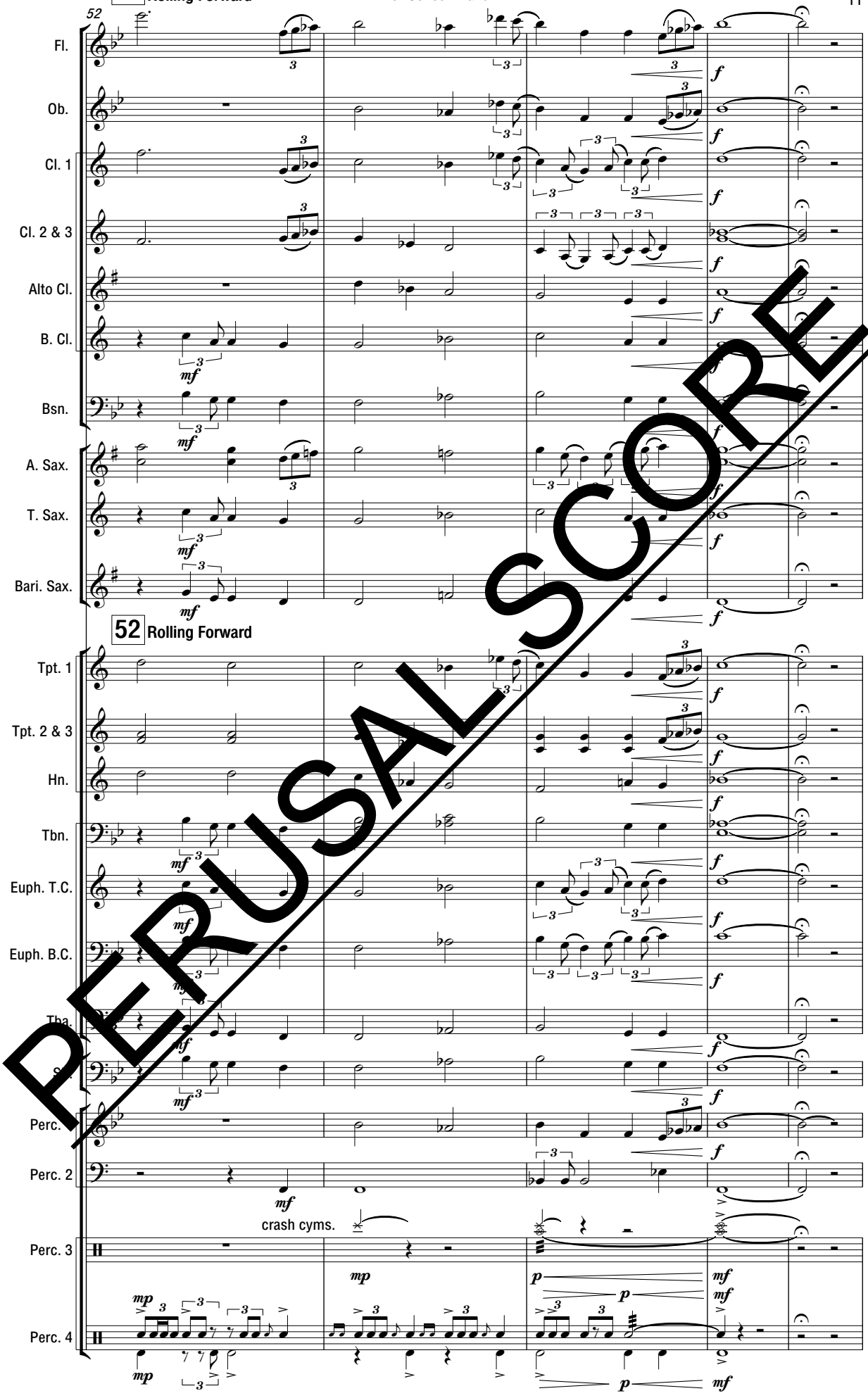
PERUSAL SCORE



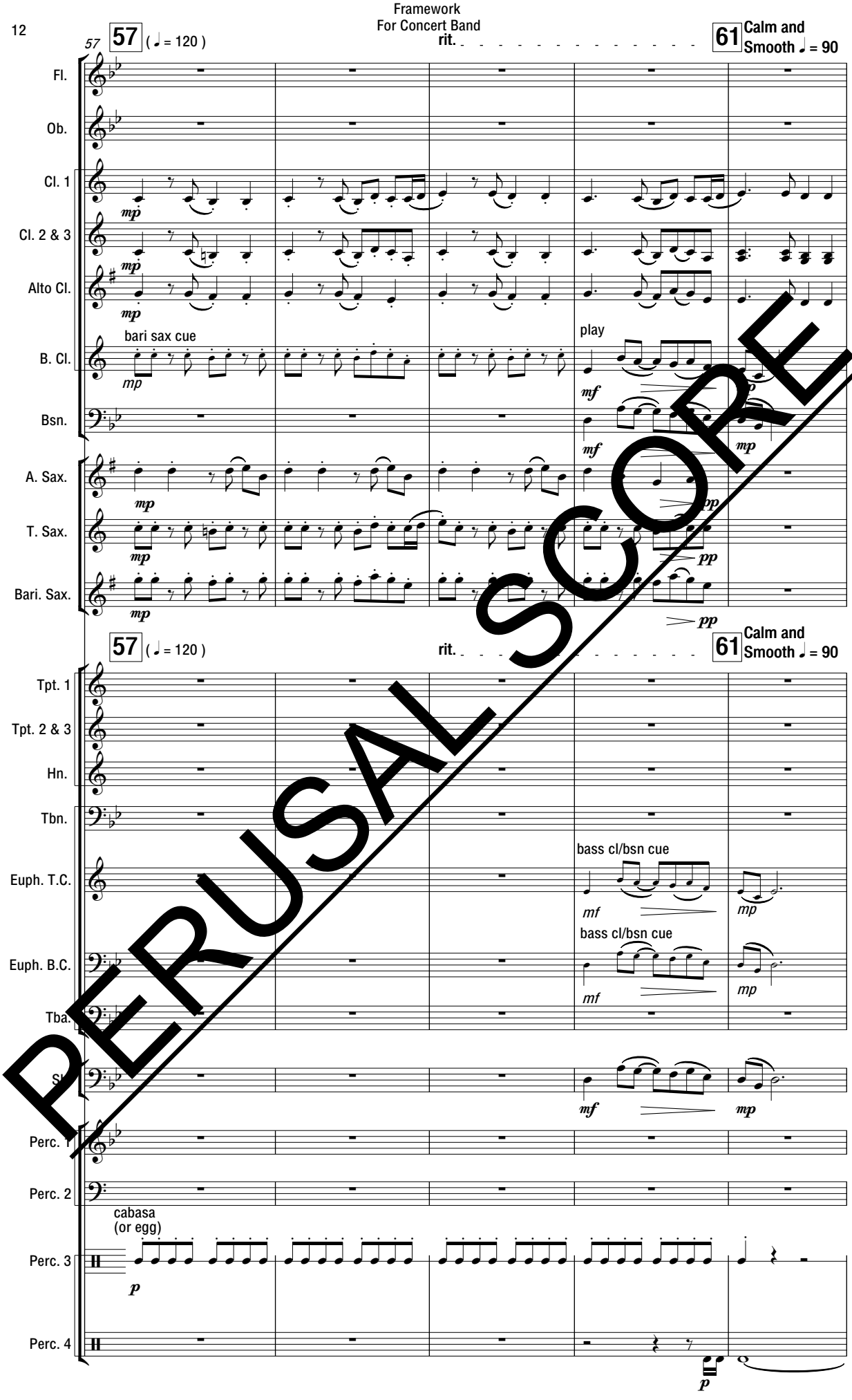
PERUSAL SCORE



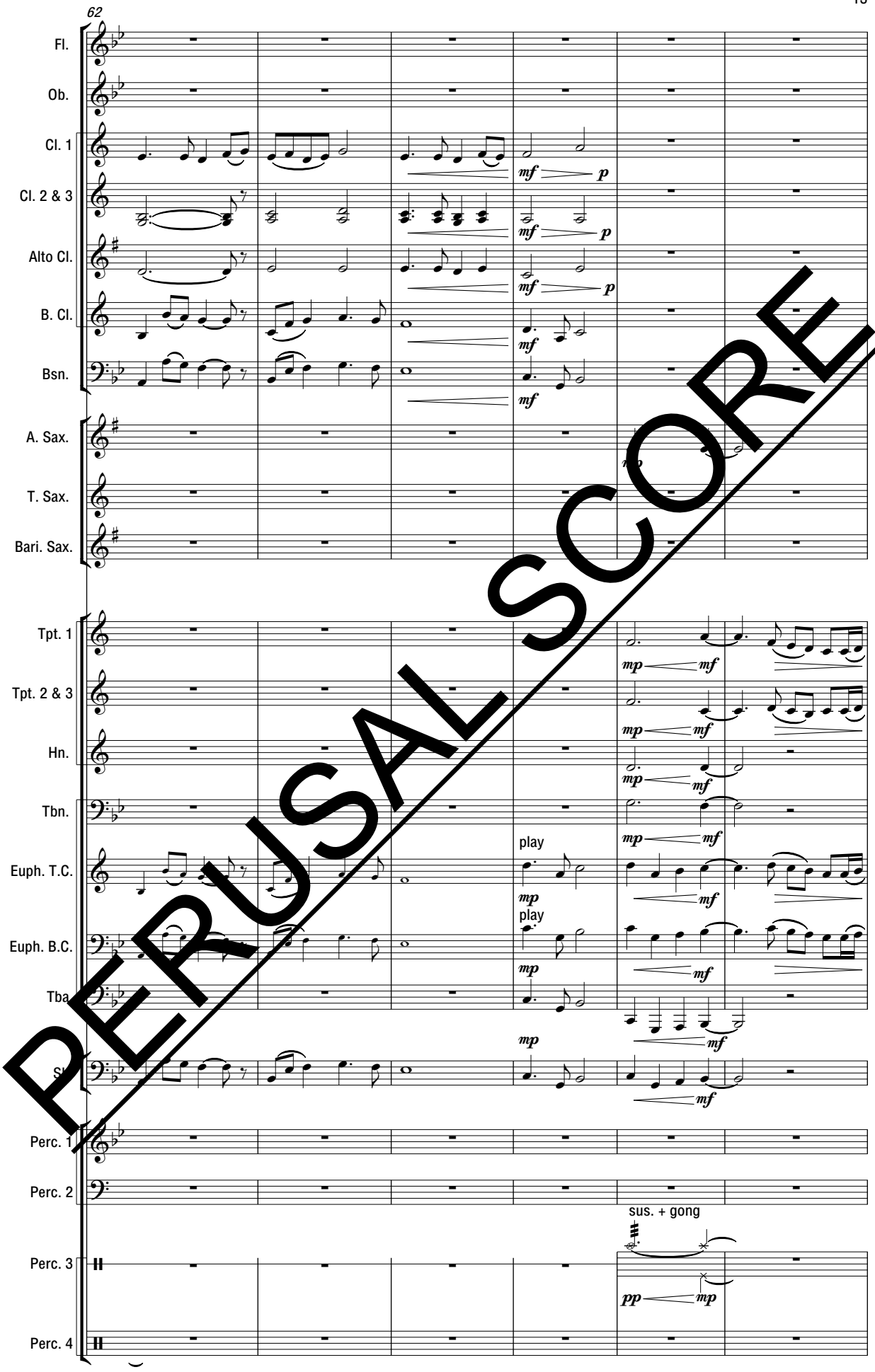
PERUSAL SCORE



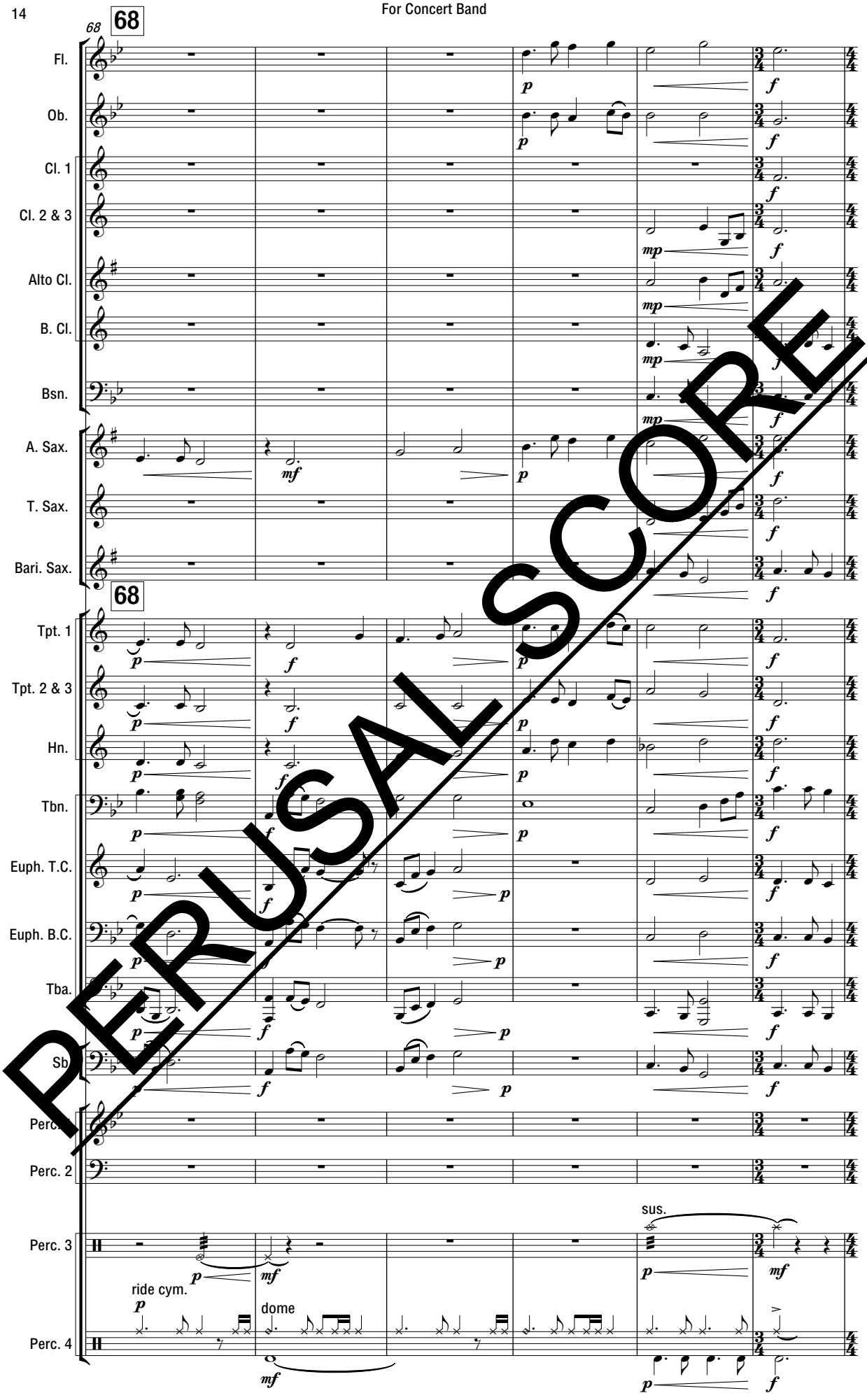
PERUSAL SCORE



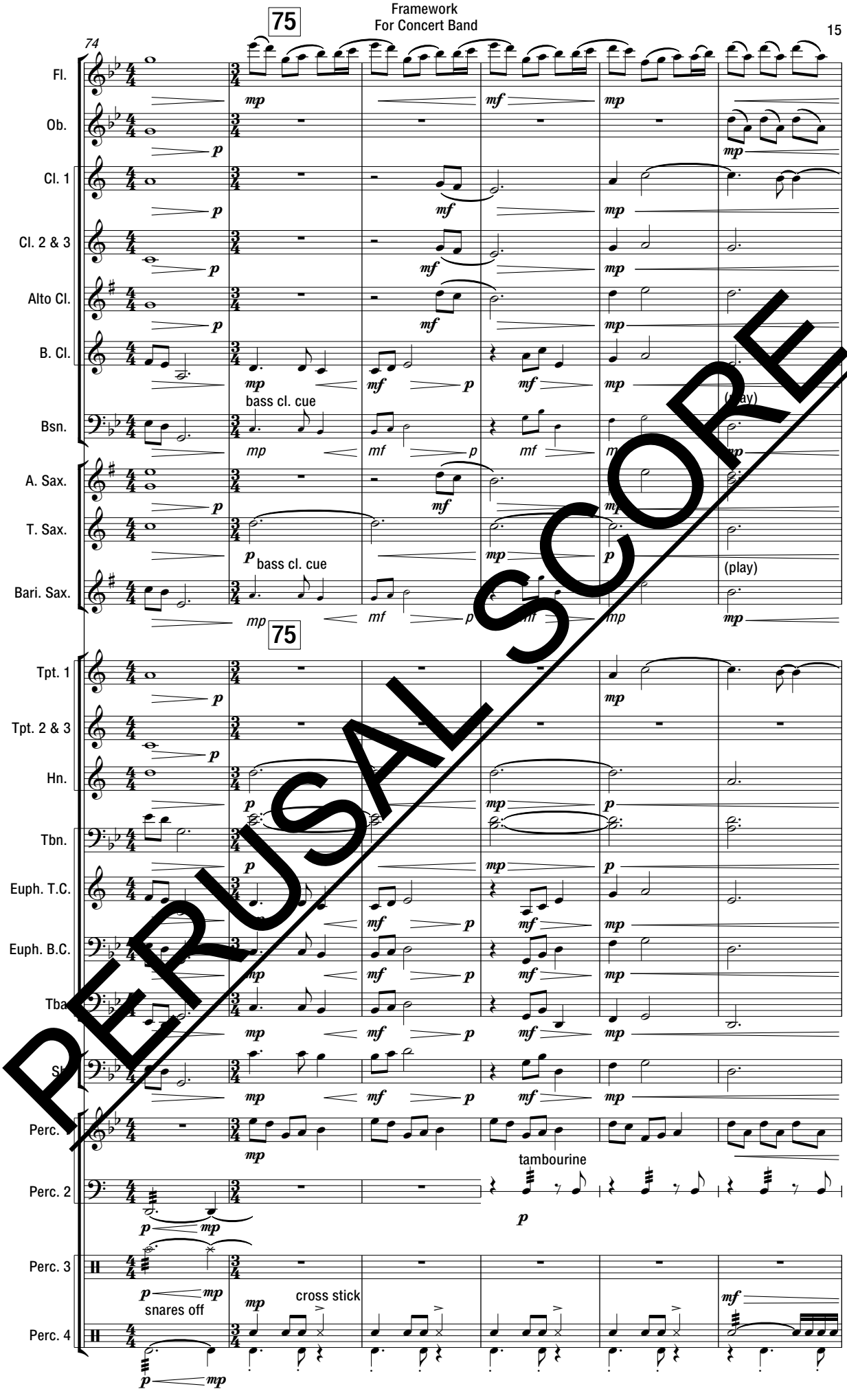
PERUSAL SCORE



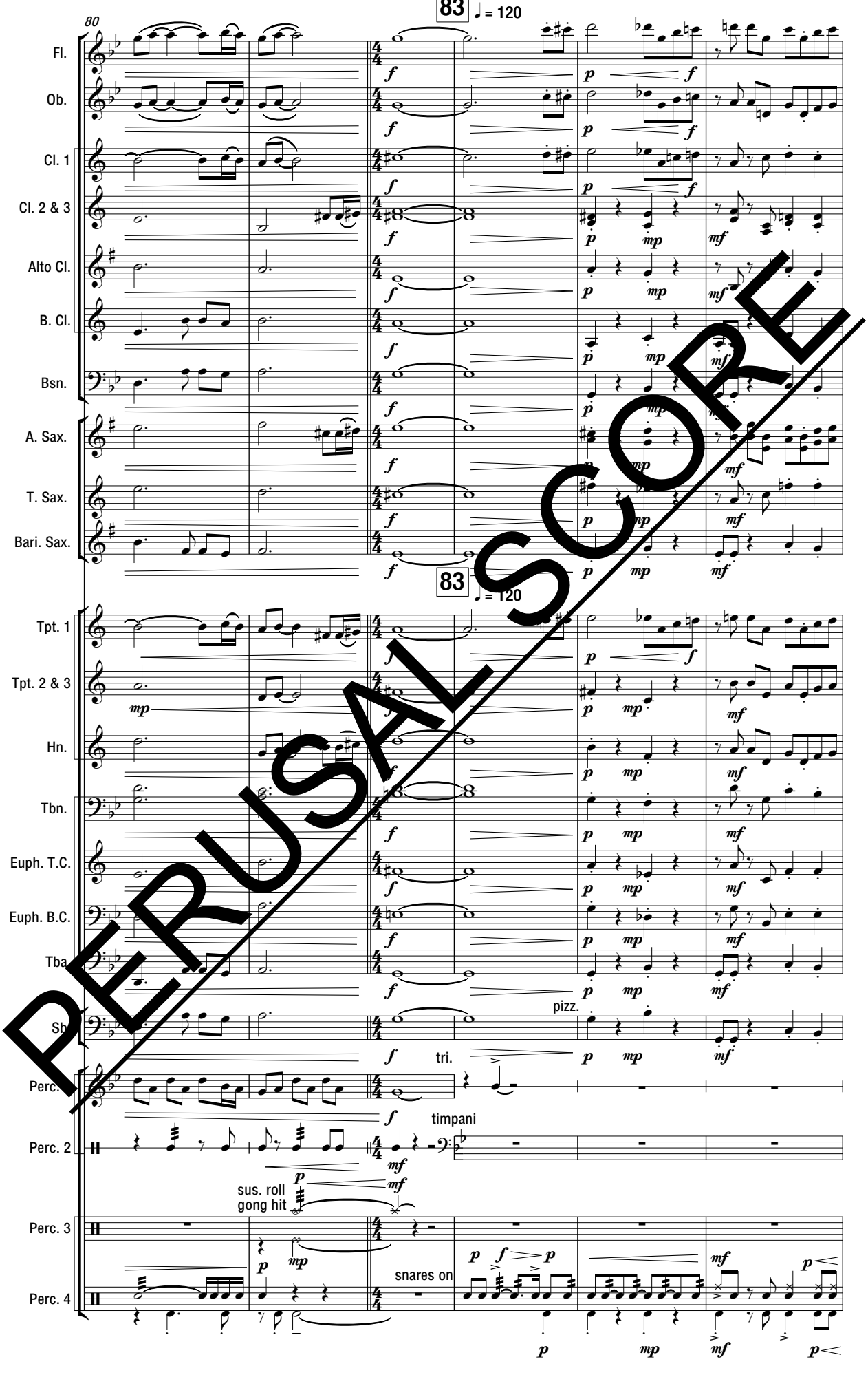
PERUSAL SCORE



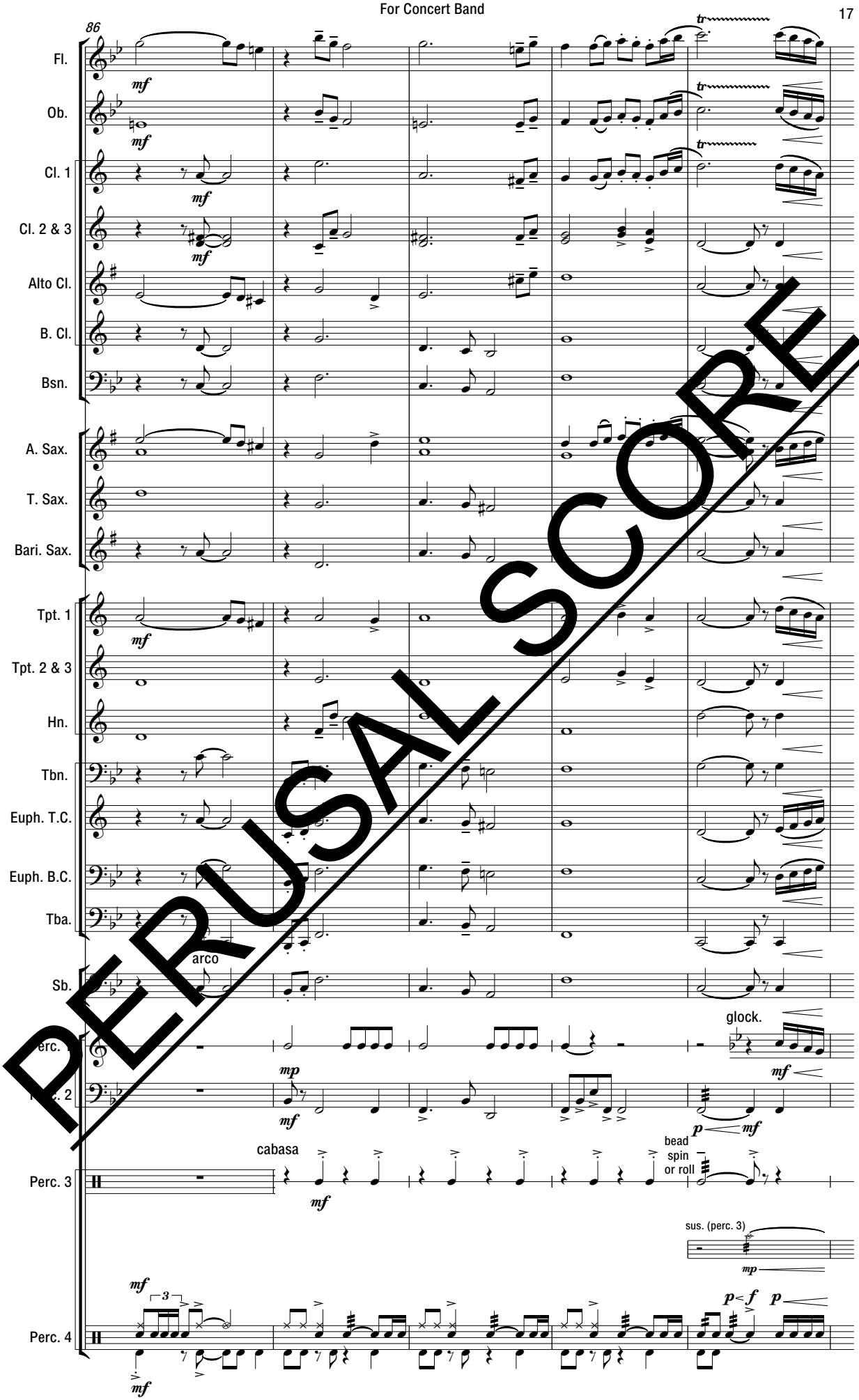
PERUSAL SCORE



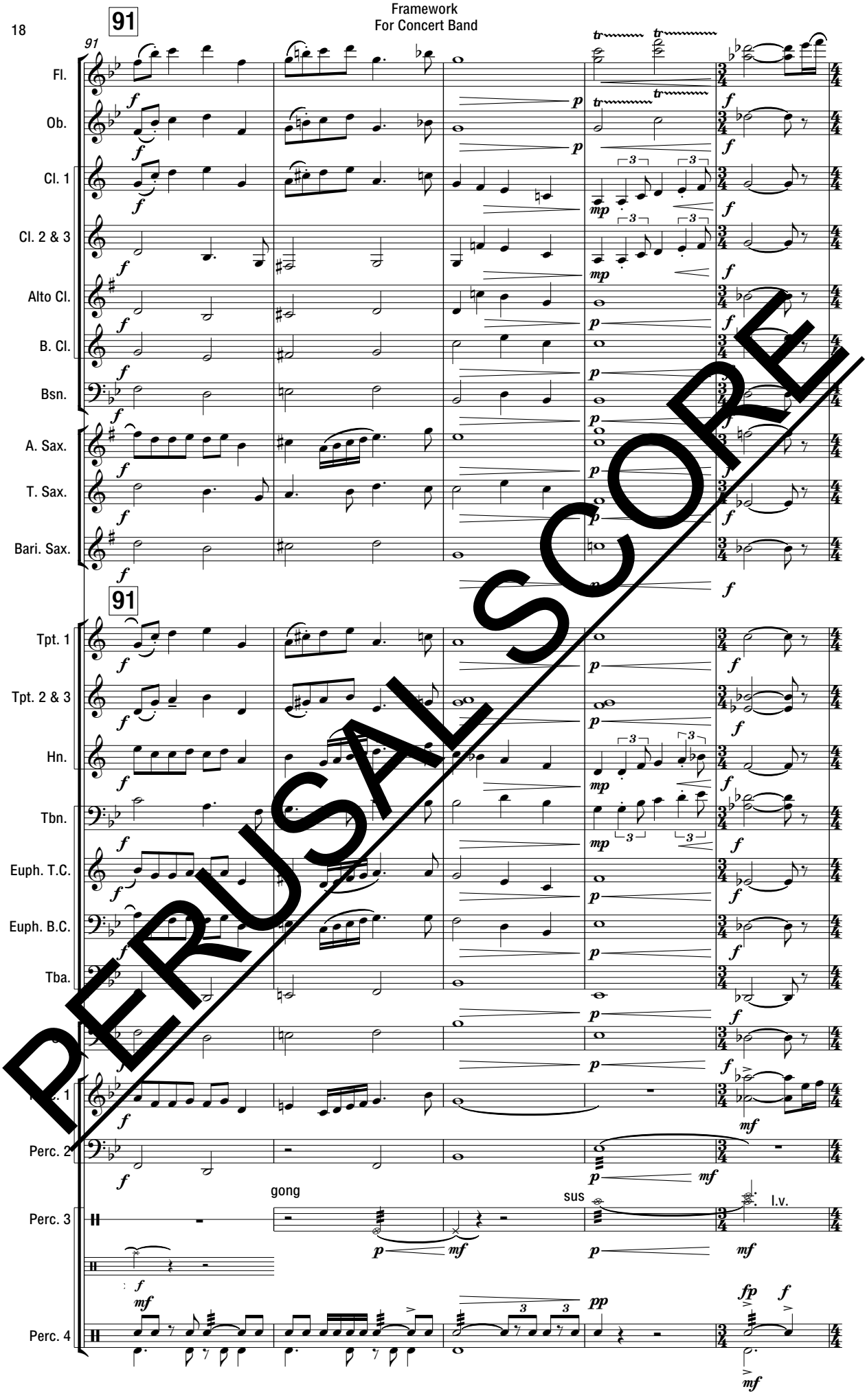
PERUSAL SCORE



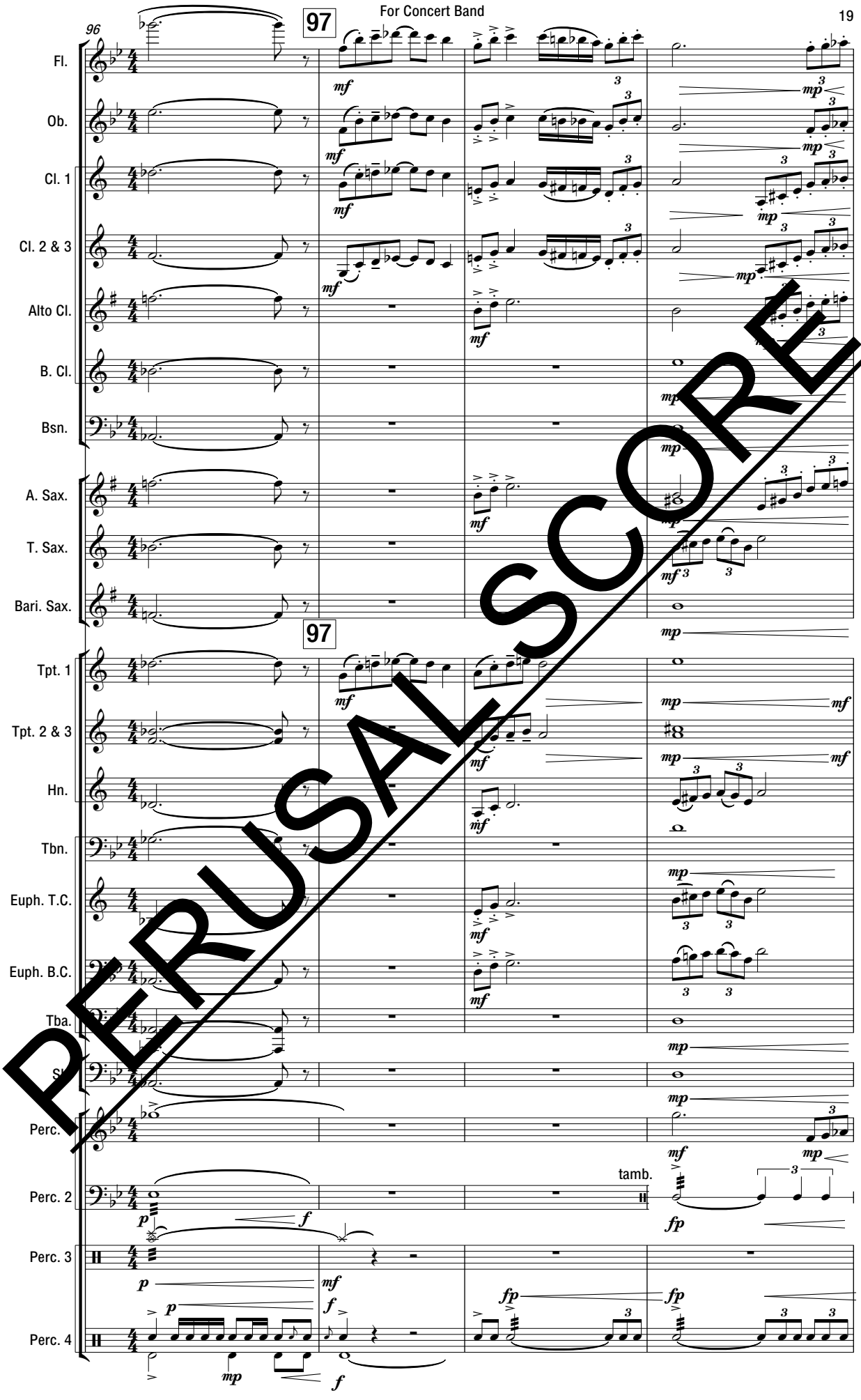
PERUSAL SCORE



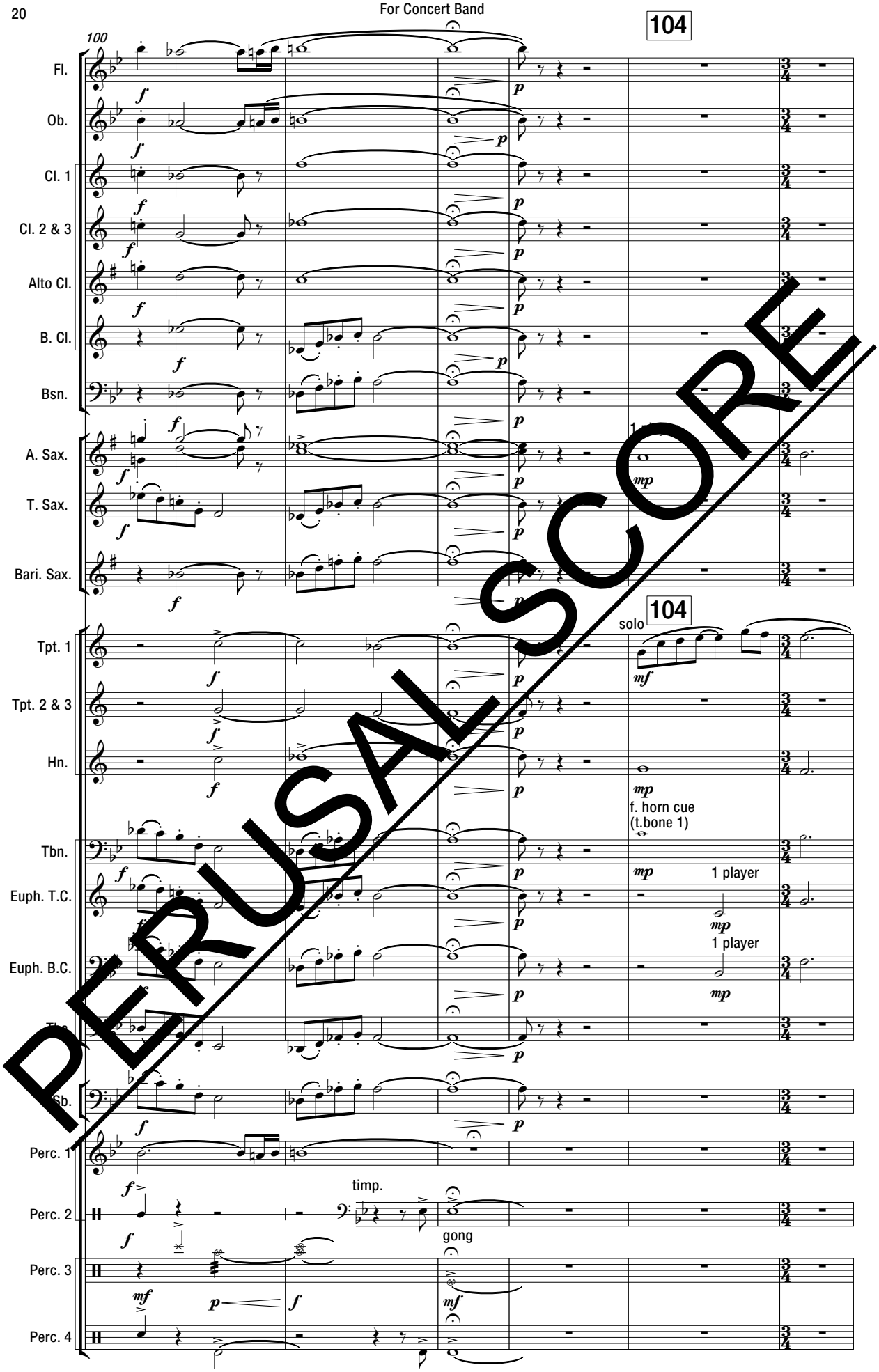
PERUSAL SCORE



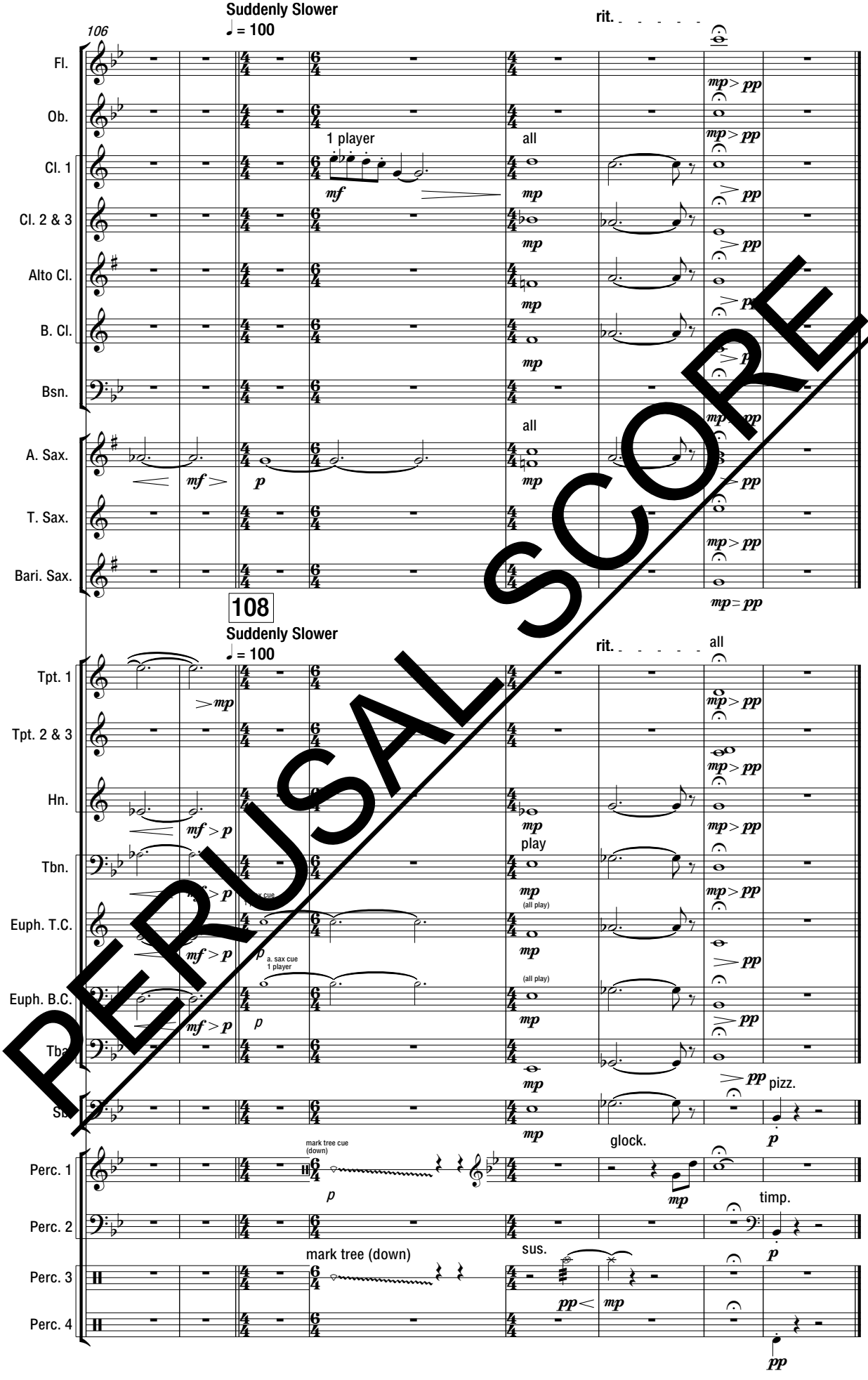
PERUSAL SCORE



PERUSAL SCORE



PERUSAL SCORE



PERUSAL SCORE