

## ABSTRACT

### !MPACT

Ben Johansen, M.M.

Mentor: Scott McAllister, D.M.A.

*!MPACT* is an eighteen-minute percussion concerto for solo percussion, saxophone quartet, brass quartet, and string quartet. The original composition, written by Ben Johansen, was commissioned by Todd Meehan, Director of Percussion Studies at the Baylor University School of Music. The work is a collage, and at times a barrage, of inspired ideas that demand constant attention from the listener. In order to make the piece approachable and understandable, it has been structured and organized by the arch form (ABCBA). The premiere of *!MPACT* was performed by Baylor University musicians and conducted by Colin McKenzie, Assistant Director of Bands at Baylor University.

!MPACT

by

Ben Johansen, B.M.E.

A Thesis

Approved by the School of Music

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## ACKNOWLEDGMENTS

I would like to acknowledge Dr. Scott McAllister not only for teaching and guiding me through my compositional studies, but for supporting and giving me opportunities in teaching and electronic music that are now helping to shape my future. I would also like to thank the many members of the Baylor School of Music faculty who have influenced, inspired, and shaped my musical, academic, and personal life. I am unable to list all the names of faculty members that have influenced my life as I have been fortunate to work with a majority of the School of Music's faculty during my time at Baylor. I do, though, want to give special thanks to Todd Meehan and Colin McKenzie for their lending so much talent, intelligence, and time toward two very successful performances of *!MPACT*.

## INSPIRATION AND STRUCTURE

During the spring of 2007, Todd Meehan commissioned me to write a piece for solo percussion for him to perform. After some further conversation, we both agreed that the piece should be for solo percussion and a small ensemble. In this paper, I will discuss how that piece, *IMPACT*, a percussion concerto, was born, how it developed, and how it is structured.

Looking back, I believe that the success of the piece lies in my immense amount of preparation. The first thing that I did, before composing a single note, was to talk to Todd Meehan about his strengths, weaknesses, and about what instruments he did and did not like. While he is an exceptional performer on nearly all percussion instruments, Meehan's forte lies mostly in timpani and keyboard playing; orchestral wind chimes is his least favorite instrument. Knowing this, I decided to write approximately two to three significant keyboard parts in the work that would be separated by multiple percussion features. Because the keyboard sections would be the most demanding portions of the piece, I set a preliminary goal to write and get them to Meehan by the July before the first performance in late October.

After speaking to Meehan, I played a multitude of percussion instruments every few days for a number of weeks before composing the piece. Through this experimentation, I secured which instruments I wanted to feature the most: xylophone, marimba, conga, hi-hat, and bass drum. I regard percussion instrument choice to be just

as important as ensemble instrument makeup as instrument choice greatly influences the shape of any piece. For this reason, I meticulously chose percussion instruments that formed an inspiring ensemble. Additionally, experimentation with how an instrument was struck or sounded greatly influenced what I wrote; I needed to know my palette well. Now, more than ever, I feel that improvising on an instrument it is one of the most natural and beneficial ways to compose idiomatically. I believe I gained more inspiration from the time I spent experimenting with percussion instruments than I did in the many extra-musical ideas I will discuss shortly.

As I was discovering percussion instruments, I was brainstorming ideas for what instruments would make up the small ensemble. Personally, I find it humorous that so many composers write for the Pierrot Lunaire Ensemble. It is a wonderful grouping of instruments; Arnold Schoenberg was brilliant to create such an ensemble. My thought, though, is that one should come up with an ensemble that creates the sound and mood one is looking for rather than make a pre-set ensemble produce the sounds one desires. Because I was looking for the possibility of a thick, dark, and powerful sound from a minimal amount of players, I chose to combine a brass quartet and saxophone quartet with a string quartet. All of the instruments I chose have a similar aura into which flute, clarinet, oboe and bassoon do not seem to fit. Beyond technicalities (such as range and intensity), timbre, and blend, this unique instrument choice was an inspiration to my writing. Need a composer have more reason than that?

Having chosen the instruments, I found it important to add some element to the piece that would make it especially unique. What I was looking for was not a surface-level gimmick to entertain people. Instead I was searching for something classy,



something completely unexpected, yet not “silly,” that would be the element people identify with the piece. I remembered how amazing it was to hear the clarinets bend pitch while playing nothing but their mouthpieces and barrels during Maslanka’s fourth symphony for wind ensemble. No one laughed at this because it was put in a perfect place in the piece and used very effectively. I was looking for something like that, but beyond that, I was looking for that element that could not be captured on an audio or video recording. In my opinion, iPods and restaurant “muzak” greatly endanger our current live performance music. One used to have to go to a concert or play music oneself in order to experience it. I am on a mission to create music that cannot be fully captured on audio or video recordings (i.e. my work called *Gravitations*).

Through brainstorming, I came up with many interesting ideas. The problem with most of the ideas were that they were too multimedia heavy (showy), too technologically involved (I wanted to write a strictly acoustic piece), or simply did not seem to fit the atmosphere the instrument choice had already set up. Here are some of the ideas I rejected: masks, smell, flashes of light, wind (fans), robotic percussion instruments, color or pictures projected onto a screen, performers moving around the stage/hall throughout the piece, BBs shooting at a drum, and words being rhythmically written on a large sheet of butcher paper with a microphone.

Then, finally, an idea came to me when I saw the bean bag toss at my church’s community fair. I had decided earlier that shooting BBs at a drum fit perfectly with what I wanted in all ways but one: it was “silly.” Throwing bean bags at a bass drum seemed, for some reason, to be somewhat classier. What an effective visual effect and sound for a percussionist to unexpectedly throw bean bags at a bass drum! Not only could bean bags

be easily seen flying through the air, they were also capable of striking a bass drum to create a very loud sound in a specific rhythm.

Wanting to be unpredictable with the bean bags brought up a need to define what I wanted “unpredictable” to mean in my piece. I knew immediately what I did not want “unpredictable” to mean. I had already decided that the “special element” (now determined to be bean bags) could not be “silly.” It was important to me to create a piece with integrity and dignity; having someone run around the stage and laugh, though unpredictable, seemed to be nothing more than a surface level gimmick. Also, randomness and opposites are two things many see as unpredictable, and I see as cliché. It seems far too easy for an artist to come up with the opposite of something; no creative thought is needed to come up with an opposite. Today, randomness is anything but unpredictable. Any mathematician can come up with a way to randomize things, and people have been conditioned and have learned to quickly identify randomness when it occurs.

I watched an episode of *CSI: Miami* called “Nailed.” The episode begins with Det. Ryan Wolfe being rushed to the hospital in a speeding Hummer with a nail lodged in his eye socket. Then, carrying on a structure similar to epic poetry (*in medius res*), the viewer is brought back to the beginning of the day before the nail incident occurred. For the next thirty minutes, while following Det. Ryan Wolfe, the viewer is tricked numerous times into thinking the detective is about to be shot in the eye by a nail gun. When he finally gets shot, it is at a completely unpredictable moment by an unexpected character. I learned from this that unpredictability can be very powerful when the participant knows something is going to happen but does not know when. One of the best examples of my

use of this in my piece is the placement of the percussion instruments on the stage.

Unlike wind instruments, one can look at a percussion instrument and know what sound it will most likely make. I placed the largest concert bass drum between the audience and the conductor so the audience would imagine the impending sound and be anxious for it until it was heard. The audience's fulfillment of the sounding of the bass drum is then heightened by how it is actually sounded: the throwing of bean bags.

I continued to meditate on my personal definition of unpredictability. It should not be something you slowly "get." It does not have to begin irrationally and then, through understanding, become rational. Could it even begin rationally and then catch you off guard later? I was reminded of the old adage of hearing hoof beats behind you, expecting a horse, yet turning around and seeing a zebra. In this story, the expected becomes the unexpected yet still remains very possible. I did not want to set up the expectation of a horse and produce, for instance, a space shuttle. That kind of unpredictability simply becomes "silly" and throws off the flow and character of the entire piece. A balance between familiarity and newness has to exist, or one cannot even begin to grasp the newness. A band director once told me that a composer should not include ridiculously difficult rhythms in a grade III piece that already sounds atypical to the young students. Forcing something extremely difficult on the students, while also presenting sounds that are "odd" to them, can be counterintuitive to their learning. I concluded that unpredictability can exist while still presenting elements of familiarity. A clear example of my use of this can be seen in my use of the rock beat at [E] in *IMPACT*.

I then began looking up words that seemed to best support my thoughts of unpredictability. More and more ideas and concepts stemmed off of my initial research

of the word until I was thinking of words such as anticipation, expectation, eagerness (passion), faith, await the knowledge of what is to come (hope), avidity, great want, and emotive. Obviously a great amount of emotion and angst fire the condition of unpredictability. Later, I will discuss the significance of these concepts with the composing of the b-section of the piece.

As I continued to prepare for writing the percussion concerto, I was reading *Dangerous Wonder* by Michael Yaconelli. The following passage is from that book:

Several years ago a woman was spending her holidays on one of the barrier islands in South Carolina. It happened to be the time of year when the loggerhead turtles (huge, three-hundred-pound sea turtles) were laying their eggs. One night a very large female dragged herself onto the beach and laid her eggs. The woman did not want to disturb the turtle, so she left and came back the next morning, anxious to find where the turtle had laid her eggs. Alarming, what she found were some tracks heading *the wrong direction*. The turtle apparently lost her bearings and wandered into the hot sand dunes where death was certain. The woman followed the tracks and soon found the turtle covered with hot dry sand. Thinking quickly, she covered the turtle with seaweed, poured cool seawater over her, and ran to notify a park ranger. He arrived in a few minutes in a jeep. The ranger flipped the turtle over, wrapped tire chains around her front legs, and hooked the chains to the trailer hitch on the jeep. Then he drove off, dragging her through the sand so fast her mouth filled with sand and her head bent back as if it would break. At the edge of the ocean, he unhooked her and flipped her right side up. She didn't move. The water began to lap against her body, cleaning off the dry sand. When the waves were much larger, suddenly she began to move, slowly at first, and then when the water was deep enough, she pushed off into the water and disappeared.

The woman makes this observation:

Watching her swim slowly away and remembering her nightmare ride through the dunes, I noticed that sometimes it is hard to tell whether you are being killed or being saved by the hands that turn your life upside down.

All the turtle could do was hang on, and hanging on was pretty miserable. She could easily have died, but she lived. It must have been one terrifying ride through the dunes. If turtles can experience fear, this turtle must have done so,

but it was life-giving fear, it was life-saving fear, it was the upside-down fear that always comes when we put ourselves in the hands of Jesus.<sup>1</sup>

What an amazing example of fear and eagerness within an unpredictable occurrence!

I was exploring the concept of taking chances at the stage of my life during the time I was beginning to write *!MPACT*. The ideas of going out on a limb to live life to the fullest, not having regrets, failing a great deal but still knowing that succeeding only comes from trying, and pushing the envelop ran through my head. With music, I think you have to go where *you* have never gone before; that is where excitement exists. If you think about going where the world has never gone, you get depressed finding out about how much has already been done. The key is to take a chance and bring the audience where they have never gone before.

As a Christian, how can I “say” something “good” through music that does not sound “happy,” or take an adventure somewhere that is not conventional or seemingly biblical? The story about the turtle gave me a number of answers to these issues. I can write music that seems to be negative, dangerous and fearful and still carry a good message of hope and victory.

One of the characteristics of my composing that shines strongly throughout *!MPACT* is that of toying with the mind’s expectations, needs, and wants. By elongating an idea past what feels comfortable, I purposely wrote sections of *!MPACT* to make the listener want for a change in idea or mood. Similarly, I cut off a beautiful or especially pleasing section earlier than feels natural. I believe it is important for a composer to

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<sup>1</sup> Michael Yaconelli, *Dangerous Wonder* (Colorado Springs: NavPress, 2003), 133-135.

break the traditional or even natural tendencies of music in order to create music with greater depth and intellectual substance.

Everything that inspired the writing of *!MPACT* cannot possibly be outlined in this paper or in a one-on-one discussion. Nevertheless, a few more blatant inspirational details should be pointed out. The many layers of dynamics and descriptive text in the piece owe their existence to my knowledge of Percy Grainger's music. Grainger's descriptions are all in English and utilize very strong illustrative words, and his dynamics are just as complex as many a composer's harmonic language. Next, I believe the moodiness of the work is in part due to my personal moodiness as well as my interest in the "emo" culture at the time. Some truth can be found in my use of moodiness in hopes of simply keeping my audience's attention; a constant change of mood in a piece does not lend well to daydreaming. Also, the collage feeling of the middle (section C) of the piece was heavily inspired by Anthony Pateras's *Twitch* for amplified quintet; I also saw collage as a good way to keep the audience's attention. *Twitch* is an incredibly well fashioned piece made up of an overabundance of amplified and manipulated sounds in live performance. I first planned to compose the entire piece in the form of a collage until I was inspired to use a different overall form: the arch form.

Before I was even commissioned by Meehan to write a percussion piece, I had decided that my next piece would begin with great strength and drive. In the fall of 2006, I read James Jordan's *The Musician's Soul* as part of a requirement for conducting class. The book included the following story about Jordan's first experience with Elaine Brown. When he arrived in August to begin his master's degree, personnel had changed without

his knowledge, so the choir director for whom he had auditioned had resigned and been replaced by Dr. Brown:

Then it happened. A woman with a head of snow-white hair almost magically appeared in the room. I will always remember her entrance because it both unarmed me and made me a bit uncomfortable. Instead of heading for the podium, fumbling with her briefcase, making small talk with the accompanist, or other such conductor-like things (in my experience), she came into the room looking for us, our eyes, our spirits. She seemingly made instantaneous eye contact with every last person in the room, including me. And it wasn't just a glance. Her being brought a tremendous energy into the room, and her eyes really saw me and everyone else. I felt it. She was briefly introduced to the choir (I later learned that she wanted no testimonial, just her name and a mention, perhaps of Singing City and her prior association with Temple University) and literally jumped onto the podium.

I expected a speech. I wanted a speech. There was no speech. As she stepped onto the podium and opened her score in the same movement, and with an honesty that was shocking to a twenty-two year old, looked directly at the choir, at each one of us with a spirit that was electric and said, "Let's get to work." The forte downbeat was given and we were off.

My first experience with Elaine was not words, but music and spirit.<sup>2</sup>

I wanted to begin *!MPACT* with the same intensity Elaine Brown began her first rehearsal ("The forte downbeat was given and we were off."). After twenty bars of energetic sixteenth notes and sharp *sforzando* accents, a small snippet of A's *b*-section is presented to give the percussionist a chance to say "hello" by rolling a C6 on the xylophone. Having been introduced, the percussionist gets a short break as the ensemble plays a cut of the *a*-section before he presents a driving active cadenza. The inclusion of a rock beat with yelling, cheering, whooping and hollering from the ensemble fits in my goal of presenting the unexpected within the realm of that which is familiar in a way that stays within the character and shape of the piece.

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<sup>2</sup> James Jordan, *The Musician's Soul* (Chicago: GIA Publications, Inc., 1999), 84-85.

Inspiration, a multitude of ideas, comes easily to me. “Less is more” is a concept with which I agree, but with which I naturally have a problem. Because it is innate for me to produce a great many ideas, I needed a form that would somehow manage and congeal all of my ideas into one organized work. The arch form allowed me to present all of my ideas while still helping me to learn how to develop material within each section properly. As you will see in the break-down of the piece below, each section of the piece seems to have a smaller form within it; even the small *a*-section within section **A** is binary. Each rehearsal marking of the piece, from [A] to [Z], presents something new or adds to the mood of the piece in some way. A number of elements repeat throughout the piece, acting like glue, such as the saxophone choral that usually finds itself in the background. I think one of the most significant aspects of the form is the transition sections between each of the five large sections. The mindset that there is “nothing new under the sun” gives the impression that it is how things are put together (how a composer transitions from one section to another) that make a creative mind successful or not.

I set out to make the entire piece drive toward the peak at [W]. In order to do this properly, I chose to present, in the first **B** section, only the first five notes of the melody leading to the peak. This gives the first **B** section the feeling of “unfulfillment.” Then, when one hears the melody come back in the second **B** section, a sense of familiarity is present and the continuation of the melody has even more meaning which drives excitement toward the peak of the piece ([W]). After all the angst and intensity of all that preceded it, all one wants to hear is more of the same type of music presented at [W]. Instead of fulfilling this want, I chose to move on with the piece earlier than what is



predicted to upset the audience's expectations and even needs. While writing the piece, I was so concerned that every piece I had written up to that point progressed from tension and disaster to victory; I did not want that to be the case with this piece. I have heard it said that it is better to leave when those around you want you to stay rather than stay when they would prefer you to leave. Similarly to this, I wanted to leave the audience wanting more *!MPACT*.

TABLE 1. An Outline of The Arch Form of *!MPACT*

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<b>A – FAST</b> (vehement – intense – earnest)	
• mm. 1-20	$\frac{1}{2}$ of <i>a</i>
• [A]	four measures of <i>b</i> (a foreshadow of <i>b</i> )
• [B]	$\frac{1}{4}$ of <i>a</i>
• [C] – [E]	percussion cadenza (within that [E] is an unexpected familiarity)
• [F]	<i>a</i> (in complete form it has two distinct parts)
• [G]	<i>b</i> (complete)
• [H]	pre-transition (where one expects to hear <i>a</i> again)
○ [I]	percussion cadenza (transition into section <b>B</b> )
<b>B – SLOW</b> (organic, non-metered – harmonic variations on five notes of the <b>B</b> melody)	
• [J]	harmonic variation 1
• [K]	notes of the wind chimes (a relief from the rest of the piece so far)
• [L]	harmonic variation 1' ([M] first introduction to the saxophone choral)
• [N]	harmonic variation 2
• [O]	harmonic variation 2' with tag into [P]
○ [P]	transition into section <b>C</b> (dynamic indeterminacy)
<b>C – FAST</b> (fierce – collage – something completely different)	
• [Q]	ensemble plays together temporally
• [R]	saxophone choral repeats at a tempo independent of the ensemble
• [S]	three temporally independent entities
○ [T]	ensemble comes together harmonically (transition to section <b>B</b> )
<b>B – SLOW</b> (fulfillment of the <b>B</b> melody)	
• [U]	saxophone solo
• [V]	churning – eager – pining (setting up the peak of the piece)
• [W]	peak of the entire piece
○ [X]	transition back into section <b>A</b> (saxophone choral ties it all together)
<b>A – FAST</b> (vehement – intense – earnest)	
• [Y]	<i>a</i> (complete)
• [Z]	build up to the end (kick drums surround the audience)

---

While a more in-depth analysis of the piece could be written, I believe a complete grasp of the work is best achieved through score study accompanied by the outline of the form below. This piece has been a definite source of growth in my composition career. I learned a great deal through the composition and performance process. It was an incredible benefit to my education to work under the instruction of composition professor Scott McAllister, write a piece for professional percussionist Todd Meehan, have it conducted by professor Colin McKenzie and performed by all the top performance majors at Baylor University. For me the joy of composition lies not in just the audience's response, but in going where I have never gone before and bringing the audience with me.

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B<sup>EN</sup> JOHANSEN

**IMPACT**

# **IMPACT**

by ben johansen

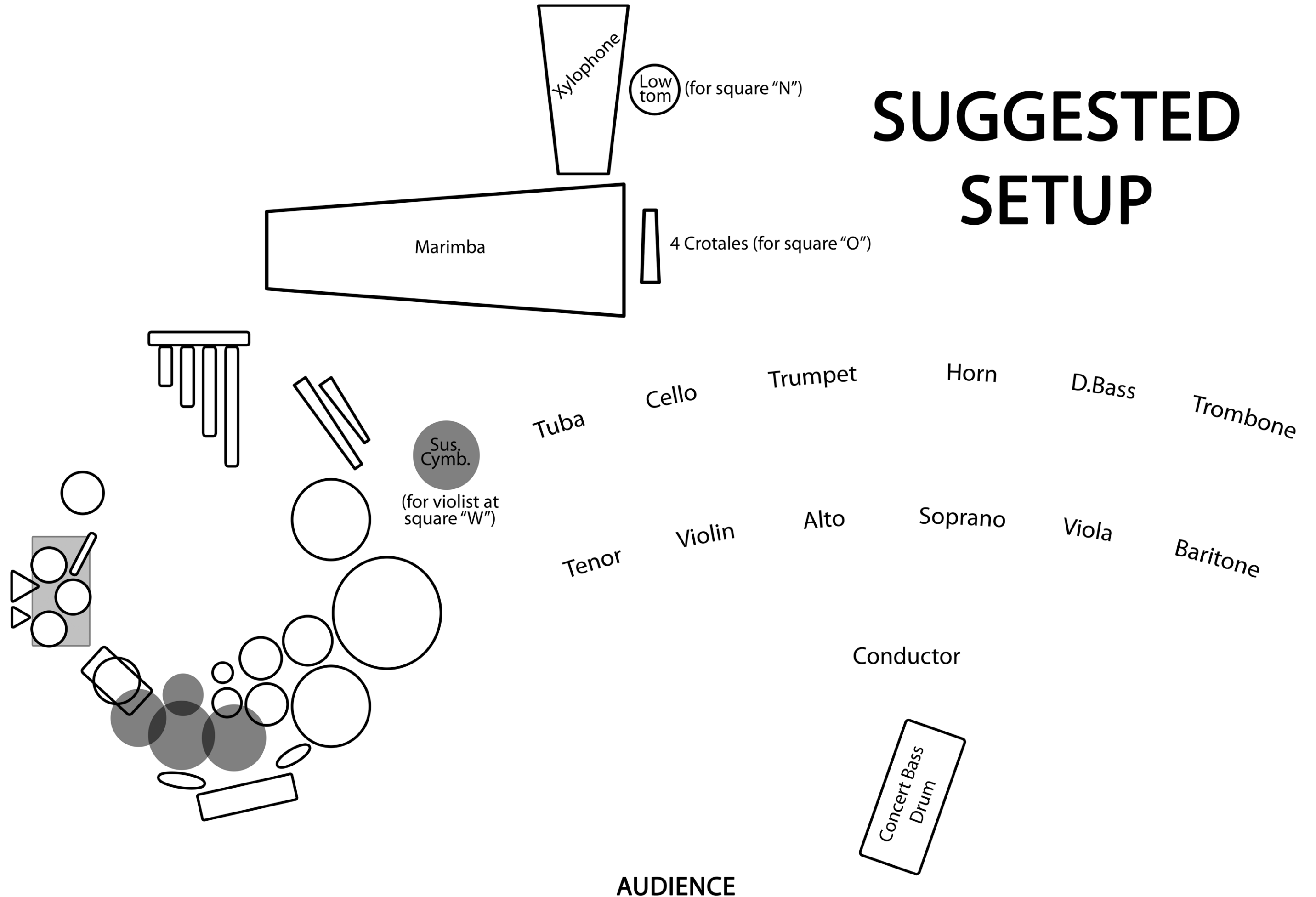
commissioned by percussionist **Todd Meehan**

**PERCUSSION  
CONCERTO**

Sax 4-tet  
Brass 4-tet  
String 4-tet

The score is written in C (double bass sounds one octave lower).  
The metal wind chimes (sounding Eb3-F3-G3-Bb3-C4-Eb4) can  
be substituted with vibraphone.

# SUGGESTED SETUP







## Score

**♩ = 160    VEHEMENT - INTENCE - EARNEST**

# IMPACT

ben johansen

160 VEHEMENT - INTENCE - EARNEST

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

B♭ Trumpet /  
B♭ Piccolo Tpt.

French Horn  
in F

Tenor  
Trombone

Tuba

Violin

Viola

Cello

Double Bass

Metal I

Metal II

Hi-hat

Drums

Tam-Tam  
Bass Drum

Crotales

Tubular Bells

Xylophone/  
Marimba

1

IMPACT

$\text{♩} = 130$

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

The musical score is for a piece titled "IMPACT". It features a variety of instruments including strings (S. Sx., A. Sx., T. Sx., B. Sx.), woodwinds (B♭ Tpt. / B♭ Pic., Horn in F, T. Tbn., Tuba), brass (Vln., Vla., Vc., D.B.), and percussion (M. I, M. II, Hi-hat, Drums, Tam B.D., Crot., Tbells, Xylo./Mrb.). The score is written in 4/4 time and includes dynamic markings such as *sfz*, *f*, *ff*, and *fp*. The tempo is marked as  $\text{♩} = 130$ . The score is divided into measures, with some measures containing rests and others containing notes and rests. The instruments are arranged in a standard orchestral layout, with strings at the top and percussion at the bottom.

**A** ♩ = 130

**B** ♩ = 160 VEHEMENT - INTENCE - EARNEST

**IMPACT**

(♩ = 172)

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.  
*arco*

Vla.  
*arco*

Vc.  
*arco*

D.B.  
*arco*

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crost.

Tbell

Xylo./  
Mrb.

this is a gesture of "hello"  
to the audience (like a wave)

xylophone

*ff*

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

IMPACT

D

Score for S. Sx., A. Sx., T. Sx., B. Sx., B♭ Tpt. / B♭ Pic., Horn in F, T. Tbn., Tuba, Vln., Vla., Vc., D.B., M. I, M. II, Hi-hat, Drums, Tam B.D., Crot., Tbells, and Xylo./ Mrb.

IMPACT

E♭ = 160

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

INSTRUMENTALISTS:

YELL - CHEER ON PERCUSSIONIST

WHOOOP & HOLLER AS IF IN A CLUB

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo/  
Mrb.

IMPROVISE - MAKE IT YOUR OWN

ff

**F** (♩ = 160) VEHEMENT - INTENCE - EARNEST

**IMPACT**

S. Sx. *sfz*

A. Sx. *f*

T. Sx. *sfz* *f* *sfz* *f* *sfz*

B. Sx. *sfz* *f*

B♭ Tpt. / B♭ Pic. *sfz* *f*

Horn in F *sfz* *f* *sfz*

T. Tbn. *sfz* *f* *fffz*

Tuba *sfz* *mf* *ff* *mf* *sfz*

Vln. *sfz* *f* *sfz*

Vla. *sfz* *sfz* *f* *sfz* *mp*

Vc. *sfz* *sfz* *f* *sfz* *sfz*

D.B. *sfz* *sfz* *mf* *ff* *mf* *ff* *pizz.* *arco* *sfz* *f*

M. I

M. II

Hi-hat

Drums

Tam B.D.

Crot.

Tbells

Xylo./ Mrb.

## !IMPACT

**♩ = 130**

S. Sx.  
 A. Sx.  
 T. Sx.  
 B. Sx.  
 B♭ Tpt. /  
 B♭ Pic.  
 Horn  
 in F  
 T. Tbn.  
 Tuba  
 Vln.  
 Vla.  
 Vc.  
 D.B.  
 M. I.  
 M. II  
 Hi-hat  
 Drums  
 Tam  
 B.D.  
 Crot.  
 Tbell  
 Xylo./  
 Mrb.



G

♩ = 130

IMPACT

S. Sx. *mf* *pp* *mf* *pp* *f* *mp*

A. Sx. *mf* *pp* *mf* *pp* *mf* *pp*

T. Sx. *ff* *mf* *pp* *mf* *pp*

B. Sx. *mf* *pp* *mf* *pp* *mf* *pp*

B♭ Tpt. / B♭ Pic. *mf* *pp* *mf* *pp* *mf* *pp*

Horn in F *mf* *pp* *mf* *pp* *mf* *pp*

T. Tbn. *f* *p* *mf* *pp* *mf* *pp*

Tuba *mf* *pp* *mf* *pp* *mf* *pp*

Vln. *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp* *mf* *pp*

D.B. *mf* *pp* *mf* *pp* *mf* *pp*

M. I *-* *-* *-* *-* *-* *-*

M. II *-* *-* *-* *-* *-* *-*

Hi-hat *-* *-* *-* *-* *-* *-*

Drums *-* *-* *-* *-* *-* *-*

Tam B.D. *-* *-* *-* *-* *-* *-*

Crot. *-* *-* *-* *-* *-* *-*

Tbells *-* *-* *-* *-* *-* *-*

Xylo./ Mrb. *R L ♭ R L R L ♭ etc.* *grt* *L R*

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. /  
B $\flat$  Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

The musical score for 'IMPACT' is a multi-staff orchestration. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into measures, with some measures containing multiple time signatures (e.g., 2/4, 6/4, 3/4). The instruments and their parts are as follows:

- S. Sx. (Soprano Saxophone):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- A. Sx. (Alto Saxophone):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- T. Sx. (Tenor Saxophone):** Starts with a *mf* dynamic, followed by *p*, *mf*, *f*, and *pp* dynamics.
- B. Sx. (Baritone Saxophone):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- B $\flat$  Tpt. / B $\flat$  Pic. (B-flat Trumpet / B-flat Piccolo):** Starts with a *mf* dynamic, followed by *pp*, *f*, *mp*, *f*, and *pp* dynamics.
- Horn in F:** Starts with a *mf* dynamic, followed by *pp*, *mp*, *p*, *f*, and *pp* dynamics.
- T. Tbn. (Tenor Trombone):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Tuba:** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Vln. (Violin):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Vla. (Viola):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Vc. (Violoncello):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- D.B. (Double Bass):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- M. I (Musician I):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- M. II (Musician II):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Hi-hat:** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Drums:** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Tam B.D. (Tambourine / Bongo Drum):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Crot. (Crotonal):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Tbells (Tubular Bells):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.
- Xylo./Mrb. (Xylophone / Maracas):** Starts with a *mf* dynamic, followed by *pp*, *mf*, *pp*, *mf*, and *pp* dynamics.

The score includes various dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), *p* (piano), and *mp* (mezzo-piano). The notation includes notes, rests, and articulation marks.

IMPACT



(♩ = 100)

S. Sx.

*p* *f*

*mp* *ff*

A. Sx.

*p*

*fp* *ff*

T. Sx.

*p* *f*

*mp* *ff*

B. Sx.

*p* *f*

*mp* *ff*

B♭ Tpt. / B♭ Pic.

*p* *f*

*mp* *ff*

Horn in F

*p* *f*

*mp* *ff*

T. Tbn.

*p* *f*

*mp* *ff*

Tuba

*p* *f*

*mp* *ff*

ad lib.

Vln.

*p* *f*

*mp* *ff*

Vla.

*p* *f*

*mp* *ff*

Vc.

*p* *f*

*mp* *ff*

D.B.

*p* *f*

*mp* *ff*

M. I

M. II

Hi-hat

Drums

Tam B.D.

Crot.

Tbells

Xylo./ Mrb.

at the sound of the bass drum  
play given note VERY loud  
until the downbeat after the 4/4 bar  
- inserting rests ONLY for breathes

at the sound of the bass drum  
play given note VERY loud  
until the downbeat after the 4/4 bar  
- inserting rests ONLY for breathes

at the sound of the bass drum  
play given note VERY loud  
until the downbeat after the 4/4 bar  
- inserting rests ONLY for breathes

at the sound of the bass drum  
play given note VERY loud  
until the downbeat after the 4/4 bar  
- inserting rests ONLY for breathes

at the sound of the bass drum play  
very high, fast repeated notes very loudly  
(changing pitches very often) until  
the downbeat after the 4/4 bar  
- insert rests ONLY for breathes

at the sound of the bass drum play  
very high, fast repeated notes very loudly  
(changing pitches very often) until  
the downbeat after the 4/4 bar  
- insert rests ONLY for breathes

at the sound of the bass drum play  
very high, fast repeated notes very loudly  
(changing pitches very often) until  
the downbeat after the 4/4 bar  
- insert rests ONLY for breathes

special double stop tremolo =  
at the sound of the concert bass drum,  
slide up and down your A and E-strings  
bowing back and forth as fast as you can  
until the downbeat after the 4/4 measure

special double stop tremolo =  
at the sound of the concert bass drum,  
slide up and down your D and A-strings  
bowing back and forth as fast as you can  
until the downbeat after the 4/4 measure

special double stop tremolo =  
at the sound of the concert bass drum,  
slide up and down your C and G-strings  
bowing back and forth as fast as you can  
until the downbeat after the 4/4 measure

special double stop tremolo =  
at the sound of the concert bass drum,  
slide up and down your E and A-strings  
bowing back and forth as fast as you can  
until the downbeat after the 4/4 measure

(this small section begins with the first bean bag hit)  
rapid fire –10 bean bags at the concert bass drum  
positioned at least 8-feet away during tuba's second firmata  
- right after the first hit, begin striking the gong  
with the wooden handle end of a bass drum mallet  
(simultaneously throwing bean the bags)  
- when all the bean bags have been thrown,  
quickly switch to the special two sided mallets  
[thick hard material on one end and snare sticks on the other]  
and roll on the kick drum madly until the downbeat after the 4/4 bar  
the beat given after the 4/4 bar is intended for flipping the sticks  
around (from felt to snare end) in order to continue on the high congo

**I** (♩ = 100) CADENZA - FRAGILE TRANSITION

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**J**

page 13

K

legato, connected - only stopping sound to breathe (match sound of chimes)

IMPACT

~ 25 SECONDS

slowly play in random order

S. Sx. *p* *mp*

A. Sx. *p* *mp* *n*

T. Sx. *p* *mp* *n*

B. Sx. *f* *p* *f* *mp* *n*

B♭ Tpt. / B♭ Pic. *p* *mp* *n*

Horn in F *p* *mp* *n*

T. Tbn. *p* *f* *n*

Tuba *p* *mp*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ▽

Cdtr.

Vln. *p* *mp*

Vla. *p* *mp* *mf*

Vc. *n*

D.B. *p* *mp* *f* *mp* *mf*

M. I.

Hi-hat

Tam B.D.

Crot. *n* ON MARIMBA (roll) *p*

Tbells *p* *f* *pp*

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N

♩ = 52

IMPACT

S. Sx. *mf*

A. Sx.

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. / B♭ Pic. *mf*

Horn in F *mf*

T. Tbn. *mf*

Tuba *mf*

Vln. *mf*

Vla. *mf*

Vc. *f*

D.B. *mf*

M. I

M. II

Hi-hat

Drums

Tam B.D.

Crot.

Tbells

Xylo./ Mrb. *f*



IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

The musical score for 'IMPACT' is written for a large ensemble. It begins with a key signature of one sharp (F#) and a 6/4 time signature. The score is divided into five measures. The first measure features a melody in the Soprano Saxophone (S. Sx.) and a complex rhythmic pattern in the Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.). The Bass Saxophone (B. Sx.) and Baritone Saxophone (B♭ Tpt. / B♭ Pic.) play a steady bass line. The Horn in F and Tenor Trombone (T. Tbn.) provide harmonic support. The Tuba and Violins (Vln.) play a sustained note. The Viola (Vla.) and Violoncello (Vc.) play a moving bass line. The Double Bass (D.B.) plays a steady bass line. The Mallet Instruments (M. I, M. II) and Hi-hat are silent. The Drums play a steady rhythm. The Tambores (Tam B.D.) and Crotales (Crot.) are silent. The T bells (Tbells) are silent. The Xylophone (Xylo./Mrb.) plays a melody. The score includes dynamic markings such as *f* and *8va*.

## !IMPACT

$\bullet = 132$

[illegible]

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

*p* *pp*

*f* *p*

*pp* *f*

*pp* *f* *pp*

*pizz* *mf*

*p* *f* *pp* *p*

*ff* *p*

*pp* *f* *p*

strike with xylophone mallet

*f*

P

Q

Conductor = direct overly extreme dynamic changes  
(in connection with chordal swells of the a-section)

Performers = repeat short motives executing dynamics directed by the conductor

Percussionist = roll on anything (changing from instrument to instrument)  
supporting the dynamic changes directed by the conductor

## !IMPACT

*fierce*

*pierce*

S. Sax. *ff* wait the loudest most grinding, raucous multiphonic possible

A. Sax. *ff* wait the loudest most grinding, raucous multiphonic possible

T. Sax. *ff* wait the loudest most grinding, raucous multiphonic possible

B. Sax. *ff* wait the loudest most grinding, raucous multiphonic possible

B♭ Tpt. / B♭ Pic. *ff* as fast as you can / independently

Horn in F *ff* as fast as you can / independently

T. Tbn. *ff* as fast as you can / independently

Tuba *ff* as fast as you can / independently

Conductor *6/4* ♩ = 60 | *4/4 accel.* | *3/8* | *3/4* ♩ = 60 | *N* ~ 3 seconds | ~ 4 seconds | *4/4* ♩ = 112 | *2/4* | *6/4* ♩ = 120 | *N* ~ 9 seconds

Vln. *ff* Slide left hand up and down given string starting near the bridge

Vla. *ff* Slide left hand up and down given string starting near the bridge

Vc. *ff* as fast as you can / independently

D.B. *ff* as fast as you can / independently

M. I. *ff* as fast as you can / independently

M. II. *ff* as fast as you can / independently

Hi-hat *f*

Drums *ff*

Tam B.D. *ff*

Tbells *ff*

Saxes walk off stage  
"R" to "T" is played off stage

**R**

**IMPACT**

S. Sax. *f*

A. Sax. saxes play independantly from the rest of the group (off stage) until square "U" *f*  $\text{♩} = 60$

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. / B♭ Pic.

Horn in F

T. Tbn. *f*

Tuba *f*

Cdtr.  $\text{♩} = 132$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{9}{8}$   $\frac{2}{4}$  **N**  $\sim 6 \text{ seconds}$  (only percussionist changes dynamic during these 6 seconds)  $\frac{9}{8}$

Vln. *f* *ff* Slide left hand up and down given string starting near the bridge

Vla. *f* *ff* Slide left hand up and down given string starting near the bridge

Vc. *f* *ff*

D.B. *f* *ff*

M. I.

M. II

Hi-hat 6 (double pedal)

Drums *ff* 5 *p*

Tam B.D.

Tbells *ff*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. / B♭ Pic.

Horn in F

T. Tbn.

Tuba

Cdtr.

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam B.D.

Tbells

play independantly from the group until square "T"

( ♩ ~ 120 )

R

L

L

L

L

L

L

L

L

L

L

L

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Cdtr.

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Tbells



IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. /  
B♭ Pic.

Horn  
in F

T. Tbn.

Tuba

Cdtr.

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Tbells

Saxes begin walking back in order  
to be back in seats by letter "T"  
(the section between repeat signs  
is repeated by memory until letter "U")

**T**

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## !IMPACT

[illegible]



$\text{♩} = 100$  CHURNING - EAGER - PINING

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. /  
B $\flat$  Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

*mp*

*mf*

*mp*

*mp*

*mp*

*mf*

play Eb+2+6 wind chimes

*mp*

*mp*

*mf*

sub. *mf*

W

PEAK OF THE ENTIRE PEICE

IMPACT

S. Sx.



A. Sx.



T. Sx.



B. Sx.



B♭ Tpt. /  
B♭ Pic.



Horn  
in F



T. Tbn.



Tuba



Vln.



Vla.



Vc.



D.B.



M. I



M. II



Hi-hat



Drums



Tam  
B.D.



Crot.



Tbells



Xylo./  
Mrb.



**X** ♩ = 60 CALM BEFORE THE STORM

**♩ = 60**

**♩ = 60 CALM BEFORE THE STORM**

$$= 172$$

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Y

♩ = 172

IMPACT

S. Sx. *sfz*

A. Sx. *f*

T. Sx. *sfz* *f*

B. Sx. *sfz* *f*

B♭ Tpt. / B♭ Pic. *sfz* *f*

Horn in F *sfz* *f*

T. Tbn. *sfz* *f*

Tuba *sfz* *mf* *ff* *mf*

Vln. *sfz* *f*

Vla. *sfz* *f*

Vc. *sfz* *f*

D.B. *sfz* *mf* *ff* *mf* *ff* *pizz.*

M. I.  $\frac{2}{4}$

M. II.  $\frac{2}{4}$

Hi-hat  $\frac{2}{4}$

Drums  $\frac{2}{4}$

Tam B.D.  $\frac{2}{4}$

Crot.  $\frac{2}{4}$

Tbells  $\frac{2}{4}$

Xylo./ Mrb.  $\frac{2}{4}$

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt. /  
B $\flat$  Pic.

Horn  
in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam  
B.D.

Crot.

Tbells

Xylo./  
Mrb.

*sfz*

*f*

*mp*

*mf*

*arco*

Walk to the furtherest of the four kick drums surrounding the audience



IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. / B♭ Pic.

Horn in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam B.D.

Crot.

Tbells

Xylo./ Mrb.

*mp*

*mf*

*f*

*ff*

*arco*

## !IMPACT

IMPACT

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. / B♭ Pic.

Horn in F

T. Tbn.

Tuba

Vln.

Vla.

Vc.

D.B.

M. I

M. II

Hi-hat

Drums

Tam B.D.

Crot.

Tbells

Xylo./ Mrb.

Throw a bean bag up in the air on the downbeat of the 4/4 bar and catch it on the downbeat of the 2/4 bar (so the bean bag has four counts of 'air time') then throw the bean bag at the concert bass drum so that it hits the drum on the downbeat of the last bar of the piece

A

*sfz*