Duration: 1.5 minutes

Music typeset by the composer

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Taylor, Benjamin Dean
- ELECTRIC BREAKDANCE, flex ensemble and electronic audio track

www.benjamintaylormusic.com
Grade 1

Flex Ensemble Instrumentation

PART 1: Flute/Violin/Oboe/Alto Saxophone/Clarinet/Trumpet

PART 2: Clarinet/Trumpet/Alto Saxophone/Horn in F/Violin/Viola

PART 3: Trombone/Euphonium/Tenor Saxophone/Bassoon/Cello

PART 4: Tuba/Bass Clarinet/Bari. Saxophone/Double Bass

PERCUSSION
Timpani (optional)
Percussion (optional)
  • Percussion 1: hi-hat and snare drum
  • Percussion 2: bass drum
  • Percussion 3: tambourine
  • Mallets: xylophone (optional), (additional players may double this part on marimba or glockenspiel, or double any of the flex parts above)

ELECTRONIC AUDIO TRACK (digital file playable on any device, required)
(Please email benjamintaylormusic@gmail.com for the download link)

Duration 1:30

About the Composer

Benjamin Dean Taylor is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University and Bowling Green State University. Dr. Taylor’s prizes and honors include winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, three Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana, with his wife and four sons.

BENJAMINTAYLORMUSIC.COM
Program Note
What would the music sound like in a dance club on an alien planet? This piece is inspired by that question after I saw an awesome image my friend created of an alien sitting in a giant robotic mech with long legs. The alien looks smug and relaxed - ready to cut some serious dance moves with the flick of his finger on the mech controls!

Technical Note - electronic audio track
The electronic audio track is required in rehearsal and performance. This work is intended to be as easy and straight-forward as possible for the ensemble director. It can be performed without any special equipment such as microphones, interfaces, mixing board, earbuds, click track, etc. Simply download the electronic track onto a laptop or any portable device that will play back audio and connect that device to speakers. The piece is as simple as hitting play and then following the tempo of the electronic track.

The ideal setup for performance will have a stereo pair of speakers facing the audience (placed on the right and left side of the lip of the stage), and monitor(s) onstage for the conductor and ensemble. During performance, it will be helpful to have an assistant to start the track (and also ride the faders at a mixing board, if available). The track must be able to be heard by the audience at an equal dynamic level to the ensemble so that they are heard as one mega-instrument.

It will be helpful for the ensemble director to give all of the ensemble members their own personal copy of the track so that they can get familiar with it and practice with it individually. Distribution of the track in this way is authorized with purchase of this work. The ensemble rehearsal room will need to have the ability to play the electronic track on stereo speakers so that the conductor (and ideally the ensemble members) can hear the electronics even during the loudest sections.

Email benjamintaylormusic@gmail.com to request a copy of the performance track.

Performance Note - instrumentation
This work is intended to provide a successful performance for young bands of all sizes and all instrumentations. So even if your band has a very funky and untraditional instrumentation the electronics will fill in the sound and provide the students and audience a satisfying, well balanced sound in rehearsal and performance.
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PART 1
Fl./Vn.
Ob./(A. Sx.)
Cl./Tpt.

PART 2
Cl./Tpt./(Vn.)
A. Sx./(F Hn.)/(Vla.)

PART 3
Tbn./Euph./Bsn./Vc.
T. Sx.

PART 4
B. Cl.
B. Sx.
Tb./D.B.

Timp.
Perc. 1
(Perc. 2
(Perc. 3
(Mallets

Track

Soli or Solo
tutti
Soli or Solo
tutti
Soli or Solo
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Soli or Solo
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Soli or Solo
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Soli or Solo
tutti

33 34 35 36 37 38 39 40
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PART 1
Fl. / Vn.
Ob. / (A. Sx.)
CL / Tpt.

PART 2
CL / Tpt. / (Vn.)
A. Sx. / (F Hn.) / (Vla.)

PART 3
Tbn. / Euph. / Bsn. / Vc.
T. Sx.

PART 4
B. Cl.
B. Sx.
Tb. / D.B.

Timp.
Perc. 1 (sn. dr. hi-hat)
Perc. 2 (bs. dr.)
Perc. 3 (tamb.)
Mallets

Track