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# DRUM 'N' BARI

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BENJAMIN DEAN TAYLOR

baritone saxophone and CD playback

*commissioned by an international consortium*

MENNE SMALLENBROEK

*consortium director*

STEVEN BANKS

ROMEU COSTA

JAMES FUSIK

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BLACK SWAMP QUARTET

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ALEX SELLERS

DANIEL SOLANO

SCOTTY STEPP

JOHANNES THORELL

BLAKE WILDE

*consortium members*

2014

*many thanks to Menne Smallenbroek and consortium members for this commission*

## **Instrumentation**

Baritone Saxophone in E-flat and electroacoustic sounds (CD playback)

## **Duration**

6 minutes

## **Technical Requirements**

- CD player (or any audio playback system such as a laptop, Ipad or Iphone)
- Stereo sound system

## **Technical Considerations**

*\*Depending on the size of the room where performed*

- **Microphone for Saxophone** - The baritone saxophone should be amplified (preferably with a clip-on microphone which will facilitate performer movement during performance). In this event, the amplified sound from the baritone should sound from the main speakers.
- **Monitor for Performer** - An onstage monitor may be needed in order for the performer to hear the performance track.

## **Rehearsal Tracks**

To facilitate rehearsal, the performance track has been divided into sections, each with a 2-bar intro of drum clicks.

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## **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, Bowling Green State University, and Brigham Young University. Dr. Taylor's prizes and honors include winner in the 2013 Frank Ticheli Composition Competition, a BMI Student Composers Award, two 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.

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*[benjamintaylormusic.com](http://benjamintaylormusic.com)*

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commissioned by Menne Smallegenbroek and consortium

BENJAMIN DEAN TAYLOR  
(ASCAP)

♩ = 170  
(0:00) **9** **12** (0:14) thumpin' *f*

**13**

**16**

**19** **20** (0:25)

**22**

**25** **28** (0:36) lyrical, sweet *mf*

**29** *f mp mf p*

**36** (0:47) meaty *f*

42 (drums) 47 (1:02) relaxed, cool  
4 *mp*

50

55 (1:14) *mf*

59 *f*

63 (1:25) growing

67

71 (1:36)

73

76 Musical notation for measures 76-81. Measure 76 starts with a treble clef and a key signature of one flat. It features eighth-note patterns with slurs and accents. Measure 77 has a triplet of eighth notes. Measure 78 has a triplet of eighth notes. Measure 79 has a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. A drum part is indicated by '(drums)' and a series of eighth notes.

82 (1:53)  
lyrical, sweet

*ff*

Musical notation for measures 82-87. Measure 82 starts with a treble clef and a key signature of one flat. It features a long slur over a series of notes, including a sharp sign. Measure 83 has a long slur over a series of notes. Measure 84 has a long slur over a series of notes. Measure 85 has a long slur over a series of notes. Measure 86 has a long slur over a series of notes. Measure 87 has a long slur over a series of notes. The dynamic marking *mf* is present.

88 Musical notation for measures 88-93. Measure 88 starts with a treble clef and a key signature of one flat. It features a long slur over a series of notes, including a sharp sign. Measure 89 has a long slur over a series of notes. Measure 90 has a long slur over a series of notes. Measure 91 has a long slur over a series of notes. Measure 92 has a long slur over a series of notes. Measure 93 has a long slur over a series of notes.

94 Musical notation for measures 94-98. Measure 94 starts with a treble clef and a key signature of one flat. It features a long slur over a series of notes, including a sharp sign. Measure 95 has a long slur over a series of notes. Measure 96 has a long slur over a series of notes. Measure 97 has a long slur over a series of notes. Measure 98 has a long slur over a series of notes. A box contains the text '98 (2:15) thumpin'' and the dynamic marking *f* is present.

99 Musical notation for measures 99-102. Measure 99 starts with a treble clef and a key signature of one flat. It features eighth-note patterns with slurs. Measure 100 has eighth-note patterns with slurs. Measure 101 has eighth-note patterns with slurs. Measure 102 has eighth-note patterns with slurs.

103 Musical notation for measures 103-106. Measure 103 starts with a treble clef and a key signature of one flat. It features eighth-note patterns with slurs. Measure 104 has eighth-note patterns with slurs. Measure 105 has eighth-note patterns with slurs. Measure 106 has eighth-note patterns with slurs. A box contains the text '108 (2:26) back off, relax' and the dynamic marking *mf* is present.

107 Musical notation for measures 107-110. Measure 107 starts with a treble clef and a key signature of one flat. It features eighth-note patterns with slurs. Measure 108 has eighth-note patterns with slurs. Measure 109 has eighth-note patterns with slurs. Measure 110 has eighth-note patterns with slurs.

111 Musical notation for measures 111-114. Measure 111 starts with a treble clef and a key signature of one flat. It features eighth-note patterns with slurs. Measure 112 has eighth-note patterns with slurs. Measure 113 has eighth-note patterns with slurs. Measure 114 has eighth-note patterns with slurs. A triplet of eighth notes is indicated by a '3' above the notes.