

METAL LIZARD SHIFT



BENJAMIN DEAN TAYLOR

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for solo low instrument and audio track (or live drum set)

commissioned by

JOHN CAPUTO AND ANDY RUMMEL
consortium directors

SAN FRANCISCO BRASS BAND
BRI AND DOUG OLENIK
KNUT ARNE LANGE KRINGSTAD
MICHAEL TAYLOR
DAKOTA PAWLICKI
TOMMY VO
LEE HARRELSON
MATTHEW MOORE
JUSTIN WEIS
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OLIVIER HAAS
JEFF HEISLER
RYAN FARRIS
ETHYN EVANS
ERIK LUNDQUIST
FRANK MEREDITH
WILLIAM HESS

consortium members

Duration: 7:00

Music typeset by the composer

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Taylor, Benjamin Dean

- *METAL LIZARD SHIFT*, solo low instrument and audio track (or live drum set)

www.benjamintaylormusic.com

Instrumentation

- Any solo low instrument; tuba, euphonium, bari sax, bass clarinet, bassoon
- Audio track (digital file playable on any device) or live drum set

Duration

7:00

Technical Note - electronic audio track

If you do not have a drummer readily available to perform this with you the electronic audio track is required for performance. This work is intended to be as easy and straight-forward as possible. It can be performed without any special equipment such as microphones, interfaces, mixing board, or click track. Simply download the audio track onto a laptop or any device that will play back audio and connect that device to speakers. The piece is as simple as hitting play at the beginning of the work 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 a monitor onstage for the performer. 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 soloist so that they are heard as one mega-instrument. Alternatively, if no monitor is available, the performer should place the speakers in the rear of the stage so that the performer and audience can both hear the track.

Please email benjamintaylormusic@gmail.com to download the audio track

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, four 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 beautiful wife and six fabulous children.

BENJAMINTAYLORMUSIC.COM

The Story Behind the Work

So there I am talking to John Caputo at the 2021 Midwest Clinic and I say, "I know this might sound crazy, but I've always wanted to write a piece for euphonium or tuba and heavy metal drum set. You know, totally knock people out of their seats." And to my surprise he says, "YES! We HAVE to do this! DONE!" From there we invited Andy Rummel to help us head the consortium commission and started inviting folks to join. I could not be more pleased with the wonderful community of low brass and low wind players that has sprung up around this piece!

I've wanted to write this piece for almost a decade now. I LOVE the rhythmic intricacy in metal; the crazy time signatures, the riffs that feel slightly "off" yet so satisfying. I'm all about that. Sitting in recitals and hearing the same old pieces, I'm ready for something different - something unexpected, something novel and just plain old FUN. *Metal Lizard Shift* is all about "rhythmic distortion" or in other words, the music attempting to distort the listener's perception of pulse and groove. I had so much fun researching and transcribing the music of some of my favorite metal bands; Periphery, Metallica, Animals as Leaders, The Algorithm, and the almighty grandfather of them all; Meshuggah. These bands thrive on grooves that are grounded in 4/4 time yet have another level of rhythm that is shifting, permutating, and/or phasing, sometimes with polymeter, sometimes with syncopation, sometimes with riffs that repeat at odd intervals and don't line up. In fact, often the "felt" beat is not the quarternote beat represented in the true 4/4 time. Many people refer to this phenomena as "Meshuggah counting" or "Meshuggah time" because of the intricate sophistication that Meshuggah made famous.

You might ask, "So why not add electric guitars? Why did you only make the track with drums?" Good question. A few reasons. First, Evan Zegiel, a wonderful composer/tuba player and colleague already did that extremely well with several of his works. If you haven't heard his *Heavy Metal Concerto* go listen to that right now! It is so cool! Another reason is that I envision *Metal Lizard Shift* as a duet between drum set (live or audio track) and solo low instrument. I felt that there would be a special raw energy in this work if the solo instrument was in dialogue with the drums in the place of distorted electric guitars, rather than being heard as an additional and almost superfluous voice in an otherwise heavy metal track! With only the drums and solo melodic instrument present, I felt I could better focus on the rhythmic relationship and create a fresh, new sound experience for performers and audiences. Additionally, while *Metal Lizard Shift* is certainly influenced by metal, it is not heavy metal in the sense of its performance experience. *Metal Lizard Shift* is a piece of concert music designed to be performed as part of a recital or chamber concert in a traditional classical music venue. For me, the work feels more at home in that venue with only the drum set; thereby focusing the energy on the rhythmic relationship between and drums and solo instrument.

METAL LIZARD SHIFT

commissioned by Andy Rummel and John Caputo and consortium members

BENJAMIN DEAN TAYLOR
(ASCAP)

Hit play
on track

♩ = 106

(optional: add growl
or fluttertongue)

[Drum cue]

mf fp

Detailed description: This block contains the first four measures of the score. It begins with a drum cue in 4/4 time. The music starts in 4/4, then changes to 6/16, and returns to 4/4. Dynamics range from mezzo-forte (mf) to fortissimo (fp). There are accents and slurs throughout.

5

(optional: add growl
or fluttertongue)

mf³ fp fp mf³

Detailed description: This block contains measures 5 through 7. Measure 5 has a triplet of eighth notes. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Dynamics include mf, fp, and mf. There are accents and slurs.

8

(optional: add growl
or fluttertongue)

fp mf

Detailed description: This block contains measures 8 through 11. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Dynamics include fp and mf. There are accents and slurs.

12

(optional: add growl
or fluttertongue)

fp mf

Detailed description: This block contains measures 12 through 14. Measure 12 has a triplet of eighth notes. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Dynamics include fp and mf. There are accents and slurs.

15

(optional: add growl
or fluttertongue)

fp mf

Detailed description: This block contains measures 15 through 17. Measure 15 has a triplet of eighth notes. Measure 16 has a triplet of eighth notes. Measure 17 has a triplet of eighth notes. Dynamics include fp and mf. There are accents and slurs.

(or optional: superhigh
squeally note of choice)

18

(optional: add growl
or fluttertongue)

p

Detailed description: This block contains measures 18 through 20. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes. Measure 20 has a triplet of eighth notes. Dynamics include p. There are accents and slurs.

0:42

♩ = 132

21

Musical staff 21-24. Measure 21 starts with a [Drum cue] and a fermata. Measure 22 begins with a *mf* dynamic. The staff contains eighth and sixteenth notes in a bass clef.

25

Musical staff 25-28. Measure 25 continues the eighth-note pattern. Measure 26 has a fermata. Measure 27 starts with a *f* dynamic. The staff contains eighth and sixteenth notes in a bass clef.

29

Musical staff 29-32. Measures 29-32 continue the eighth-note pattern with various articulations and dynamics. The staff contains eighth and sixteenth notes in a bass clef.

33

Musical staff 33-36. Measures 33-36 continue the eighth-note pattern with various articulations and dynamics. The staff contains eighth and sixteenth notes in a bass clef.

37

Musical staff 37-40. Measures 37-40 continue the eighth-note pattern with various articulations and dynamics. The staff contains eighth and sixteenth notes in a bass clef.

41

Musical staff 41-44. Measures 41-44 continue the eighth-note pattern with various articulations and dynamics, including triplets. The staff contains eighth and sixteenth notes in a bass clef.

1:25

45

p

48

mp

51

mf

56

p cresc. poco a poco

1:51

60

f [with bass drum]

64

68