
TECHNO BLADE

BENJAMIN DEAN TAYLOR

for concert band and electronic audio track

*Commissioned by
N-BEAM consortium members*

BROWNSTOWN MIDDLE SCHOOL BAND
JAMES MOBLEY
Consortium Director

2018

Duration: 3 minutes

Music typeset by the composer

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Taylor, Benjamin Dean
- *TECHNO BLADE*, concert band and electronic audio track

www.benjamintaylormusic.com

Grade 2

Instrumentation

Flute 1,2

Oboe (optional)

Bassoon (optional)

Clarinet 1,2

Bass Clarinet

Alto Sax 1,2

Tenor Sax

Baritone Sax

Trumpet 1,2

Horn in F (optional)

Trombone

Euphonium/Baritone

Tuba

Timpani

Percussion (4 players minimum)

- snare drum, low tom, china cymbal (also requires a splash cymbal to be placed on snare drum head)
- bass drum, wind chimes
- crash cymbals, tambourine, triangle
- xylophone (optional players on marimba and glockenspiel)

Electronic audio track (digital file playable on any device)

Duration 3 minutes

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

Commissioned by James Mobley and the Brownstown Middle School Band, with the participation of the following members of the N-BEAM consortium:

- Brownstown Middle School, Brownstown, MI. James Mobley, Director.
Consortium Lead School
- Athens High School, The Plains, OH. Aaron Backes, Director
- Bailey Middle School, Cornelius, NC. Ruth Petersen, Director
- Blue Valley Middle School, Stilwell, KS. Ben Strain, Director
- Bowling Green State University, Bowling Green, OH. Dr. Kenneth Thompson, Director.
Consortium Sponsor Partner
- Boyd Arthurs Middle School, Trenton, MI. Peter Kopera, Director
- Discovery Middle School, Canton, MI. Marc Whitlock, Director
- Exeter-West Greenwich Jr/Sr High, West Greenwich, RI. Gregg Charest, Director
- Indio High School, Indio, CA. John Freeman, Director
- Liberty High School, Bedford, VA. Will Satterwhite, Director
- Miamisburg Middle School, Miamisburg, OH. Ryan Wintersheimer, Director
- Morris Community High School, Morris, IL. Brock Feece, Director
- Northbrook Junior High School, Northbrook, IL. Greg Scapillato, Director
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- St. Charles East High School, St. Charles, IL. Jim Kull, Director
- St. Claire High School, St. Claire, MI. Micah Volz, Director
- Stoney Creek High School, Rochester Hills, MI. Lauren Staniszewski, Director
- Traughber Junior High School, Oswego, IL. Rachel Maxwell, Director
- Troy Middle School, Plainfield, IL. William Goetz and Jennifer Carlton, Directors
- University of Cincinnati Bearcat Bands, Cincinnati, OH. Christopher Nichter, Director
- University of Memphis, Memphis, TN. Armand Hall, Director
- University of Wisconsin-Madison, Madison, WI. Scott Teeple, Director
- Van Wert High School, Van Wert, OH. Robert Sloan, Director
- West High School, Columbus, OH. Jochen McEvoy, Director



The New Band Electro-Acoustic Music (N-BEAM) consortium was created in 2016, with the mission of fostering the creation and performance of new EA concert band literature for younger musicians. A trio of established composers - Benjamin Taylor, Daniel Montoya, Jr., and Alex Shapiro- were selected to bring their unique musical talents to this project. The N-BEAM consortium thanks the Bowling Green State University College of Musical Arts, Dr. Kenneth Thompson, Director, for its sponsorship support.

Program Note

A recent hobby I have taken up is knife throwing. I was pleasantly surprised to find that throwing knives make some really intriguing sounds as they spin through the air and thud into the target, or glance off the target in the case of a miss! The sounds are percussive, yet unusual, almost otherworldly, as if they might be borrowed from an alien drum machine. When you combine this with the fact that Jim Mobley, the head commissioner, is a percussionist, located right outside Detroit, which is the birthplace of techno music, it was clear to me that this piece should be inspired by electronic dance music (EDM) while incorporating sounds from my recordings of throwing knives.

At several moments in this work, all the band members are asked to be percussionists by playing on the metal around them, namely their music stand. (Sorry, I couldn't get permission to have the performers play throwing knives on stage!) Sounds in the electronic track come from me both making and throwing my own set of knives. I recorded and processed the sounds of cutting, grinding, and sanding the steel and then, of course, the sounds of "playing" with the finished knives. The melodies and harmonies found throughout the piece are all derived from words and numbers associated with knife throwing. I would like to thank the students from Brownstown Middle School Band who came up with the perfect title for this piece, "Techno Blade."



My personal collection of throwing knives and spikes, the majority of which I've made myself. The large set of three knives (second from the left) is the set which was recorded for this piece.

Performance Note - playing on music stands

At letter A, performers are asked to play on their music stand with a pencil. If available, metal music stands should be used (like the Manhasset brand found in most schools). Plastic music stands can be substituted, though they will not achieve as good a sound. Also, please remove any music folders or other music parts from the music stand prior to performing this piece as these items dampen the resonance of the metal. The only thing sitting on the music stand should be the musician's part for this work and their pencil. Note that there are two places on the music stand where the performer will strike; the top edge (notated with x-notehead on the top line) and the neck rod (notated with x-notehead on bottom line). If two players are sharing a music stand, they may play on the right and left edges rather than the top edge. For a demo of how to execute the sounds described in the score, please watch the video provided by the composer.

Technical Note - electronic audio track

The electronic audio track is not optional. This work is intended to be as easy and straight-forward as possible for the band 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 on the downbeat of measure 3 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 band. During performance, it will be helpful to have an assistant to start the track at measure 3 (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 band so that they are heard as one mega-instrument.

It will be helpful for the band director to give all of the band members their own personal copy of the track so that they can get familiar with it and practice it individually. Distribution of the track in this way is authorized with purchase of this work. The band rehearsal room will need to have the ability to play the electronic track on stereo speakers so that the conductor (and ideally the band) can hear the electronics even during the loudest sections (such as letter J). For convenience in rehearsal, the score has track timings indicated so that the band can begin at any rehearsal letter.

Transposed Score

Duration: 3:00

Commissioned by James Mobley and the Brownstown Middle School Band, and N-BEAM consortium members

TECHNO BLADE

BENJAMIN DEAN TAYLOR

(ASCAP)

$\text{♩} = 63$ *rit.* *a tempo* Wait for electronics (about 4") **A** $\text{♩} = 126$ 0:07 take pencil

Flute 1,2 *f* *a2* *3* *p* take pencil

Oboe (opt.) *f* *3* *p* take pencil

Bassoon (opt.) *f* *3* *p* take pencil

B♭ Clarinet 1 *f* *3* *p* take pencil

B♭ Clarinet 2 *f* *3* *p* take pencil

Bass Clarinet *f* *3* *p* take pencil

Alto Sax 1,2 *f* *3* *p* take pencil

Tenor Sax *f* *3* *p* take pencil

Baritone Sax *f* *3* *p* take pencil

B♭ Trumpet 1 *f* *3* *p* take pencil

B♭ Trumpet 2 *f* *3* *p* take pencil

F Horn (opt.) *f* *3* *p* take pencil

Trombone *f* *3* *p* take pencil

Euphonium/Baritone *f* *3* *p* take pencil

Tuba *f* *3* *p* take pencil

Timpani (B♭ and F) *f* *3* *p* take pencil

(place splash cymbal on snare drum head, strike the cymbal, will sound like electronic drum) *f* *3* *p* take pencil

Percussion 1 (snare drum, low tom, china cym.) *f* *3* *p* take pencil

Percussion 2 (bass drum, wind chimes) *f* *3* *p* take pencil

Percussion 3 (crash cymbals, tambourine, tri.) *f* *3* *p* take pencil

Mallets (xylo. and optional mar., glock.) *f* *3* *p* take pencil

Electronic Track *pp* *f* *sub p* 0:07 (metal file) (ding)

1 2 3 4 5 6

play on music stand with pencil*

Fl. 1,2 [top edge] tap scrape** [neck rod]

Ob. [top edge] *mf* tap scrape** [neck rod]

Bsn. [top edge] *mf* tap scrape** [neck rod]

Cl. 1 [top edge] *mf* tap scrape** [neck rod]

Cl. 2 [top edge] *mf* tap scrape** [neck rod]

B. Cl. [top edge] *mf* tap scrape** [neck rod]

A. Sx. 1,2 [top edge] *mf* a2 tap scrape** [neck rod]

T. Sx. [top edge] *mf* tap scrape** [neck rod]

B. Sx. [top edge] *mf* tap scrape** [neck rod]

B♭ Tpt. 1 [top edge] *mf* tap scrape** [neck rod]

B♭ Tpt. 2 [top edge] *mf* tap scrape** [neck rod]

Hn. [top edge] *mf* tap scrape** [neck rod]

Tbn. [top edge] *mf* tap scrape** [neck rod]

Euph. [top edge] *mf* tap scrape** [neck rod]

Tuba [top edge] *mf* tap scrape** [neck rod]

Timp. dampen! (always dampen unless *let vibrato* slur is indicated)

Perc. 1 china cym. *p* sn. dr. (on rim) low tom

Perc. 2 (bs. dr.) with sticks (on rim) *p*

Perc. 3 tri. *p*

Mallets

Track (bass note)

7 8 9 10 11 12

* This section will work best if performers use a traditional all metal music stand (like the Manhasset stand found in most schools). See performance note.

** scrape pencil quickly across the top edge of the music stand to create a "zing" sound.

B 0:22

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Mallets

Track

0:22 (bass line begins)

mp

p

mf

take instrument

choke

mp

mp

13 14 15 16 17 18

24

25

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Mallets

Track

0:53

Not authorized for performance

31

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2
(bs. dr.)

Perc. 3

Mallets

Track

31 32 33 34 35 36

Perusal score only
Not authorized for performance

37 **E** 1:09 (Fl. 1 is the lower pitches)

Fl. 1,2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
A. Sx. 1,2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Mallets
Track

(on rim)
p *f*
p *f*
p *f*
1:09
3 3 3 3 3

37 38 39 40 41

42

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Mallets

Track

42

43

44

45

46

Perusal score only
Not authorized for performance

p

F 1:26

Fl. 1,2 *mp* *pp* *mp*

Ob. *mp* *pp* *mp*

Bsn.

Cl. 1 *mp* *pp* *mp*

Cl. 2 *mp* *pp* *mp*

B. Cl. *mp* *pp* *mp* *p*

A. Sx. 1,2 [F Horn] *mp* *pp* *mp* *p*

T. Sx. *mp* *pp* *mp* *p*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *mp* *pp* *mp* *p*

Tbn. *mp* *pp* *mp* *p*

Euph. *mp* *pp* *mp* *p*

Tuba

Timp.

Perc. 1 *mf* [wind chimes] (take as long as possible to get through the chimes and then restart at the top)

Perc. 2 (bs. dr.) *p*

Perc. 3

Mallets [glock. only] *mp* *mp*

Track 1:26 *mp* *2* *2* *2*

55 G 1:45

Fl. 1,2 *pp* *p* *mp* *p*

Ob. *pp* *p* *mp* *p*

Bsn. *pp* *p* *mp* *p*

Cl. 1 *pp* *p* *mp* *p*

Cl. 2 *pp* *p* *mp* *p*

B. Cl. *pp* *p* *mp* *p*

A. Sx. 1,2 *pp* *p* *mp* *p*

T. Sx. *pp* *p* *mp* *p*

B. Sx. *pp* *p* *mp* *p*

B $\flat$ Tpt. 1 *p* *mp* *p*

B $\flat$ Tpt. 2 *p* *mp* *p*

Hn. *pp* *p* *mp* *p*

Tbn. *pp* *p* *mp* *p*

Euph. *pp* *p* *mp* *p*

Tuba *pp* *p* *mp* *p*

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3 tri. *p*

Mallets *p* *mp* *p*

Track 2 1:45 2 2

55 56 57 58 59 60 61 62

Not authorized for performance

63

H 2:00

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Mallets

Track

63 64 65 66 67 68

69

I 2:11

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Mallets

Track

69 70 71 72 73 74 75

J 2:27

76

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Mallets

Track

76

77

78

79

80

Perusal score only
Not authorized for performance

(on rim)

p

f

2:27

86

87

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1 (tom)

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Mallets

Track

87 88 89 90 91 92 93