

Dialogues

for Percussion Quartet

Brian Monroe

Full Score

Instrumentation

1 Full Score
1 Snare Drum 1
1 Snare Drum 2
1 Snare Drum 3/
Tambourine
1 Bass Drum
(or Large Tomtom)

LUDWIG *Masters*
PUBLICATIONS

ABOUT THE COMPOSER

Brian L. Monroe (b. 1968) received his Bachelor's of Music Education from Kent State University where he studied percussion with Michael Burritt and received his Masters of Arts in Music Composition, studying with Walter Watson. He also studied composition and arranging with Halim El-Dabh, Michael Lee, Thomas Janson, and J. Rex Mitchell.

Brian is in demand as a composer, arranger, clinician, and adjudicator, and is a member of ASCAP, NAFME, OMEA, ASBDA, and the Percussive Arts Society (PAS). His concert bands and ensembles have performed at colleges and conventions. He has presented workshops and clinics

at the University of Akron, Hiram College, Kent State University, and for OMEA and ASBDA. His compositions and arrangements have been performed at Hiram College, Kent State University, the University of Akron, for OMEA Adjudicated Events and Professional Development Conventions, the Ohio Band Director's Hall of Fame, and ASBDA Conventions.

After spending almost 30 years in the classroom as a successful public school band director, Brian understands the technical limitations of the various educational levels and tailors his compositions to challenge and inspire the students.

PROGRAM NOTES

Chamber music requires the utmost in co-operation and listening skills. These may be honed by frequent exposure to chamber-playing opportunities and a selection of literature that will enhance

the experience. This particular work utilizes subtle changes of rhythm and different playing techniques to maximize the learning and listening experience.

PERFORMANCE SUGGESTIONS

Player 3 must mount a tambourine on a suspended cymbal stand, a tambourine cradle, or a padded trap table or music stand and play the instrument with snare drum sticks. Confident, more advanced players may wish to pad the butt of the sticks with felt (Dr. Scholl's self-adhesive foot pads work well for this) and turn the sticks

over for tambourine work. The bass drum should be set up on its side with a tilt stand or on a folding stand. The playing head should be muffled with a folded handkerchief or small towel so that the snare drum sticks speak with rhythmic precision. Be careful not to over muffle, for this will yield a dead, dull sound with no resonance.

For the 2012 Kimpton Middle School (Stow, OH) 7th Grade Percussion Ensemble

DIALOGUES

Brian Monroe

Allegro ♩ = 132

Snare Drum

Snare Drum

Snare Drum
Tambourine

Bass Drum

f

f

S. D.
with S. D. sticks

f muffled (or may use large tomtom)

5

9

stick clicks

on rim

p stick clicks

p

stick clicks

Tamb.

p *f*

on rim

mf

24

27

31