

Star Dancer

for Percussion Septet

Brian Monroe

Full Score

Instrumentation

1 Full Score
1 Orchestra Bells
1 Xylophone
1 Vibraphone
1 Marimba
1 Chimes
1 Percussion
(Snare Drum, Suspended Cymbal,
Hi-hat, Triangle)
1 Timpani

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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

Star Dancer is a melodic excursion for percussionists. Musicality and tone production are the

keys to successful performance. This is percussion writing at its best.

PERFORMANCE SUGGESTIONS

The most difficult aspect of this work is going to be the switch of mallets to and from triangle in the percussion part. A music stand (padded with a carpet square or towel) or a commercial trap table will be essential to avoid extraneous noises. The switch in measure 20 can be made with one hand while the other hand plays the hihat. The switch at measure 26 is much more difficult. One way to accomplish it is to pick up two sticks in one hand while playing the triangle. Measure 27 could be played with one hand, moving sticks to two hands during the first two beats of measure

28. Another method would be to hold the triangle beater in one hand along with a snare drum stick (like three- or four-mallet marimba players). Place the triangle beater back on the padded stand during measures 27–28. If the mallet switch proves too difficult, conductors can opt to have two players cover the percussion part.

For ensembles with fewer numbers, conductors can choose to utilize either bells or xylophone, and vibraphone or marimba, as these instruments are doubling each other except for rolls.

For the 2014 Kimpton Middle School (Stow, OH) Percussion Ensemble

STAR DANCER

Brian Monroe

Jubilantly ♩ = 168

Orchestra Bells

Xylophone

Vibraphone

Marimba

Chimes

Percussion

Timpani

f

f

f

f

p

sfz

S. D.

Sus. Cym.

sfz

sfz

5

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timpani

mf

mf

f

f

mf

Tri.

mf

mf

* Percussion requirements: Snare Drum, Suspended Cymbal, Hihat, Triangle

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9

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timp.

f

f

S. D.

13

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timp.

Hihat (closed)

26

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timp.

Sus. Cym.

Hihat
S. D.

f

31

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timp.

35 37

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timp.

40

Bells

Xyl.

Vib.

Mba.

Ch.

Perc.

Timp.