Jesse Monkman

Rite of Passage

for percussion ensemble

creativity in percussion™

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TSPCE-05

Introduction and performance considerations

In a time where contemporary music is often more of an academic endeavor than music for the sake of music, I have chosen the latter. While I have put much thought into this composition, its goal is not academic, but to stimulate the senses and create enjoyment for both performers and audiences alike.

"Rite of Passage" is truly a rite of passage for myself. I have attempted to infuse percussion sounds and "feel" derived from African and Eastern decent, with more modern influences of jazz harmonies. High energy and dynamic contrast are crucial in order for this piece to flow.

The Percussion 1 vibraphone part is intentionally left incomplete in some places. It is up to the player to fill the voids with improvisation when noted. Feel free to embellish notes and passages in the written vibraphone part as well. Just be careful to keep the jazz "feel." Percussion 2 should note that in this section s/he has "AD LIB" written for the cymbal brush part. Be sure to embellish what is happening in the vibraphone without getting too "busy." In all other sections, the notes and rhythms should be strictly adhered to.

For Percussion 3, it is recommended that tuning changes on roto toms occur without physically striking the drums. To help facilitate this, I suggest you first identify the required amount of rotation to change pitches accurately on each drum. Record this information for each pitch change on a small piece of masking tape, and affix these notes to the appropriate roto tom rims for easy reference.

Most importantly, this piece should drive and groove, and the sound should never become "muddy". You will notice the common instance of percussion accents every four bars starting at rehearsal 2. Be sure to exaggerate these, as they emphasize the main theme. The last section at rehearsal 20 should start very heavy, building intensity and speed to the end of the piece. This should be a bolero-like accelerando to the end, slightly faster than Tempo One (170-180).

I hope you find this piece as rewarding to perform as I have to compose. Be exuberant in your playing, and most importantly, have fun!

J.M.

Jesse Monkman

Born in Syracuse, New York, Jesse Monkman began his percussion studies with Jeff Grubbs at age eleven. In Jesse's high school years he played with the Syracuse Symphony Youth Orchestra, and attended the Saratoga Orchestral Music Festival for several seasons. Jesse has since received Bachelor's and Master's degrees at the New England Conservatory of Music studying with Frank Epstein and Will Hudgins of the Boston Symphony Orchestra. During his studies at the New England Conservatory, Jesse attended the Tanglewood Music Festival, Pacific Music Festival, and the Spoleto Festival. Currently, Jesse plays with the Portland Symphony Orchestra of Maine, Boston Modern Orchestra, as well as other performance venues in the Boston area. As well as playing, Monkman teaches at the Powers Music School in Belmont, and has played many of his works throughout the New England area.

Instrumentation and setup

Percussion 1:
5 Toms High to Low (dry)
Tambourine (mounted)
Bongos
Vibraphone
Snare Drum

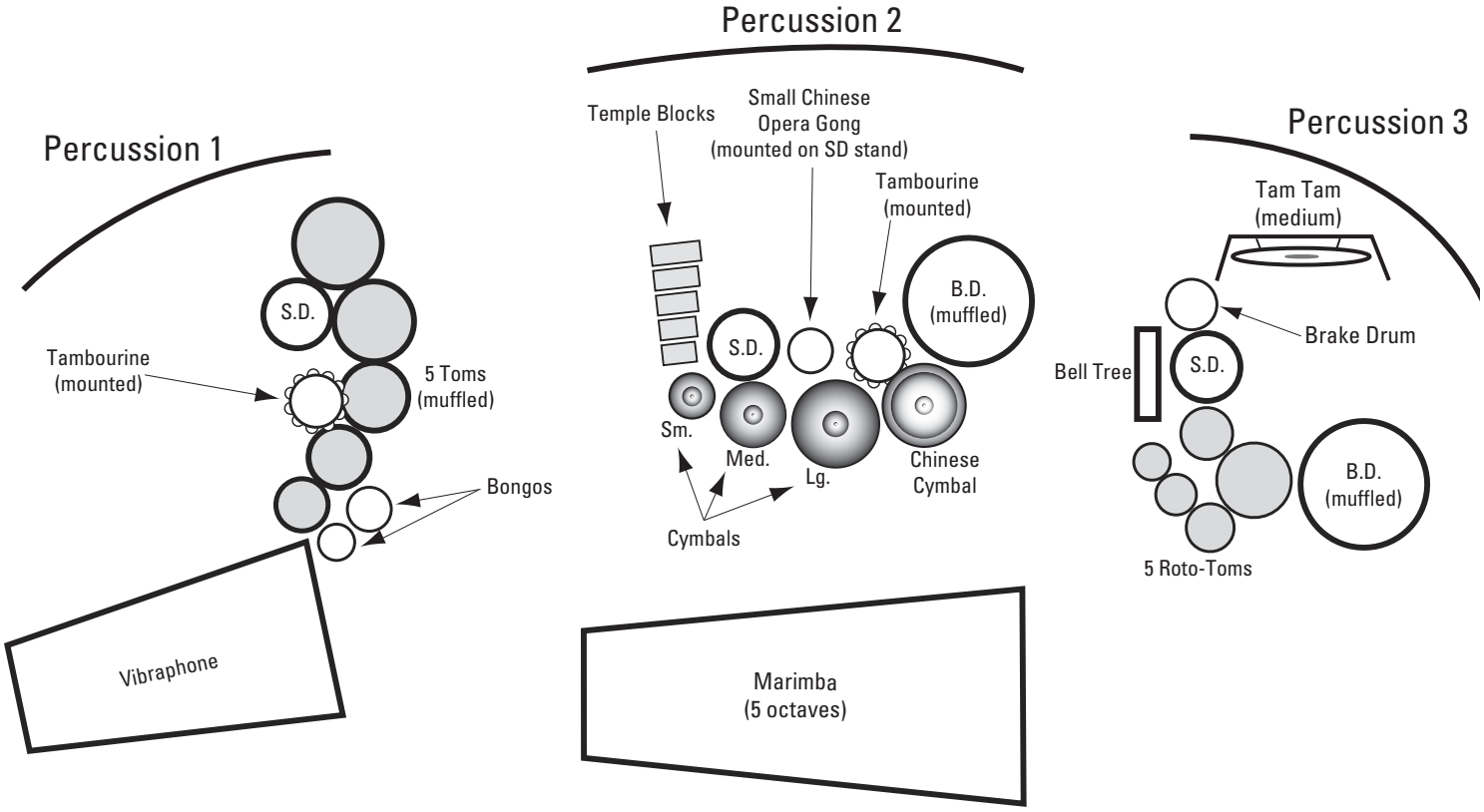
Vibe Mallets Med.Soft
SD Sticks
Brushes

Percussion 2:
Small Cymbal
Medium Cymbal
Large Cymbal
Chinese Cymbal
Chinese Opera Gong
Bass Drum (muffled)
Snare Drum
Temple Blocks
Tambourine (mounted)

S.D. Sticks
Hard Rubber Mallets
Brushes

Percussion 3:
5 Roto Toms
(Low to High = G, Bb, C, Eb, G)
Tam Tam (medium)
Bass Drum (muffled)
Brake Drum
Bell Tree

S.D. Sticks
B.D. Mallets
Brushes
Small Gong Mallet



Note from the publisher

The full score for "Rite of Passage" (printed in this folio) contains all aspects of the piece (the solo marimba part as well as all three staves of multi-percussion accompaniment in reduced format). On the included CD-Rom is a "percussion score" containing all three percussion parts (and the occasional marimba cue) as well as a marimba part. Due to the repetitive nature of the accompaniment, percussionists will find it beneficial to use the percussion score to cue from each other's parts. This will also minimize more awkward page turns that would exist with separate individual parts. Other than the printouts that are generated from these included files, no other duplication or file sharing of this music is permitted.

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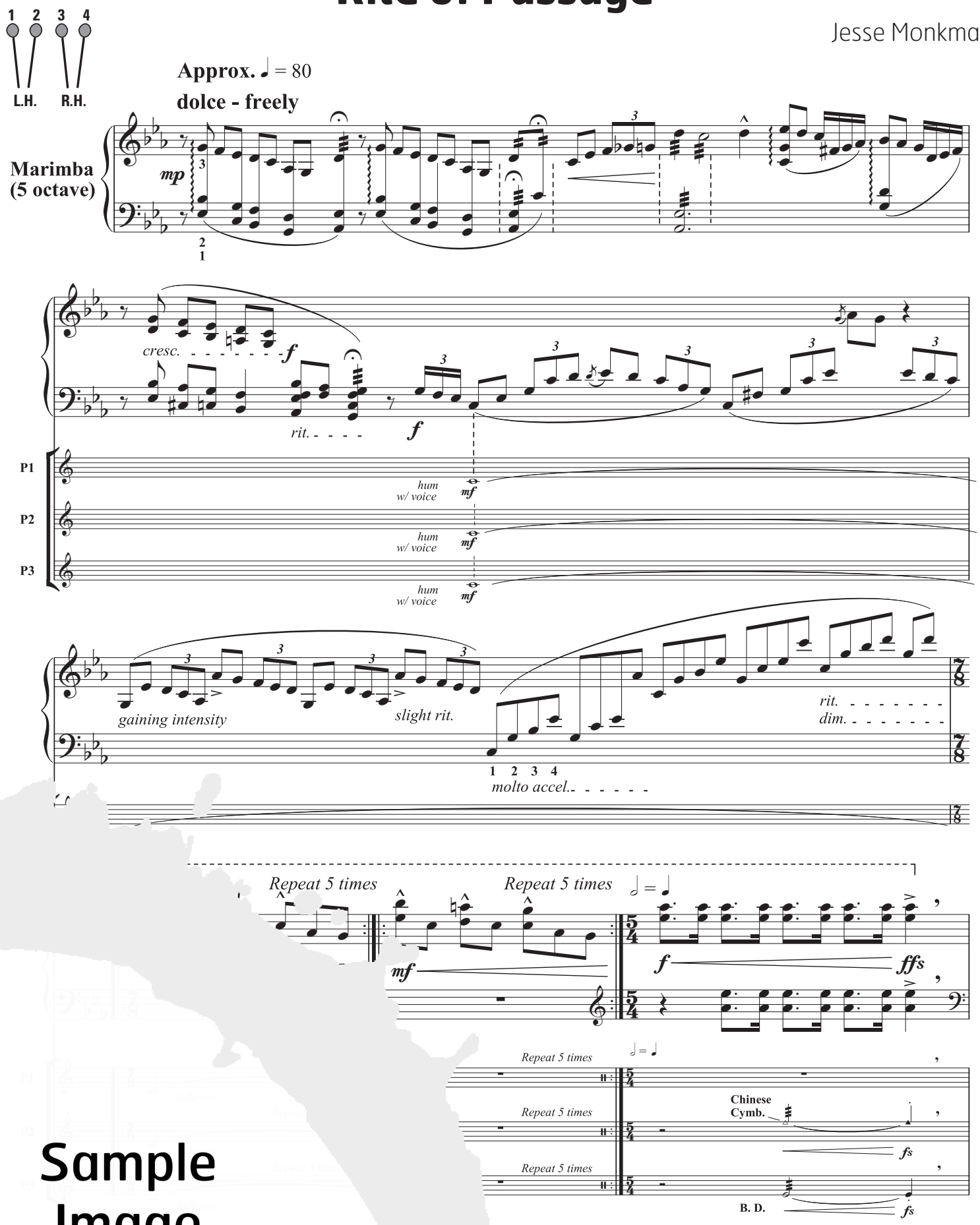
Level: Advanced
Duration: 12'30"

Dedicated to Aimeé Tsuchiya

Rite of Passage

Jesse Monkman



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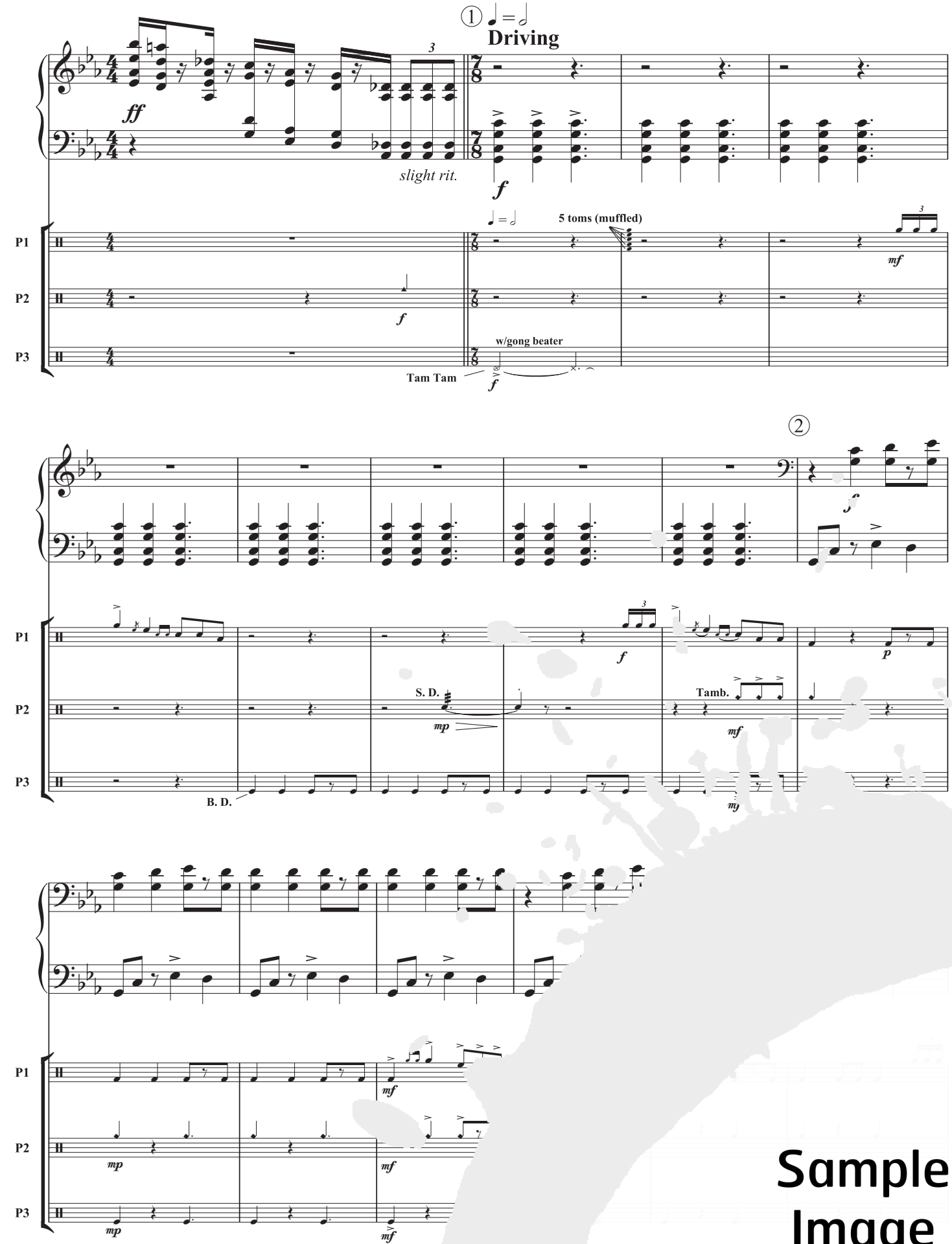

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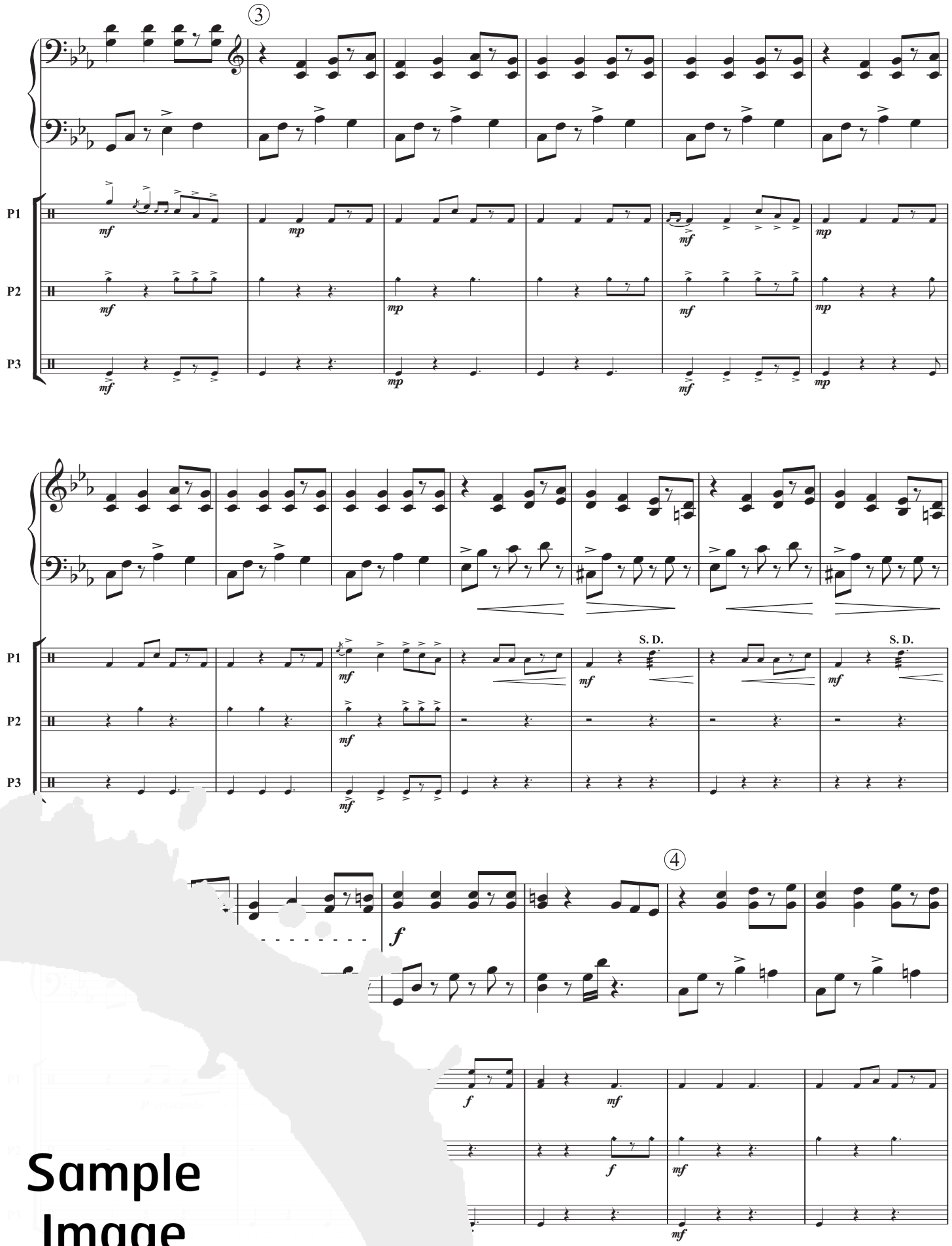

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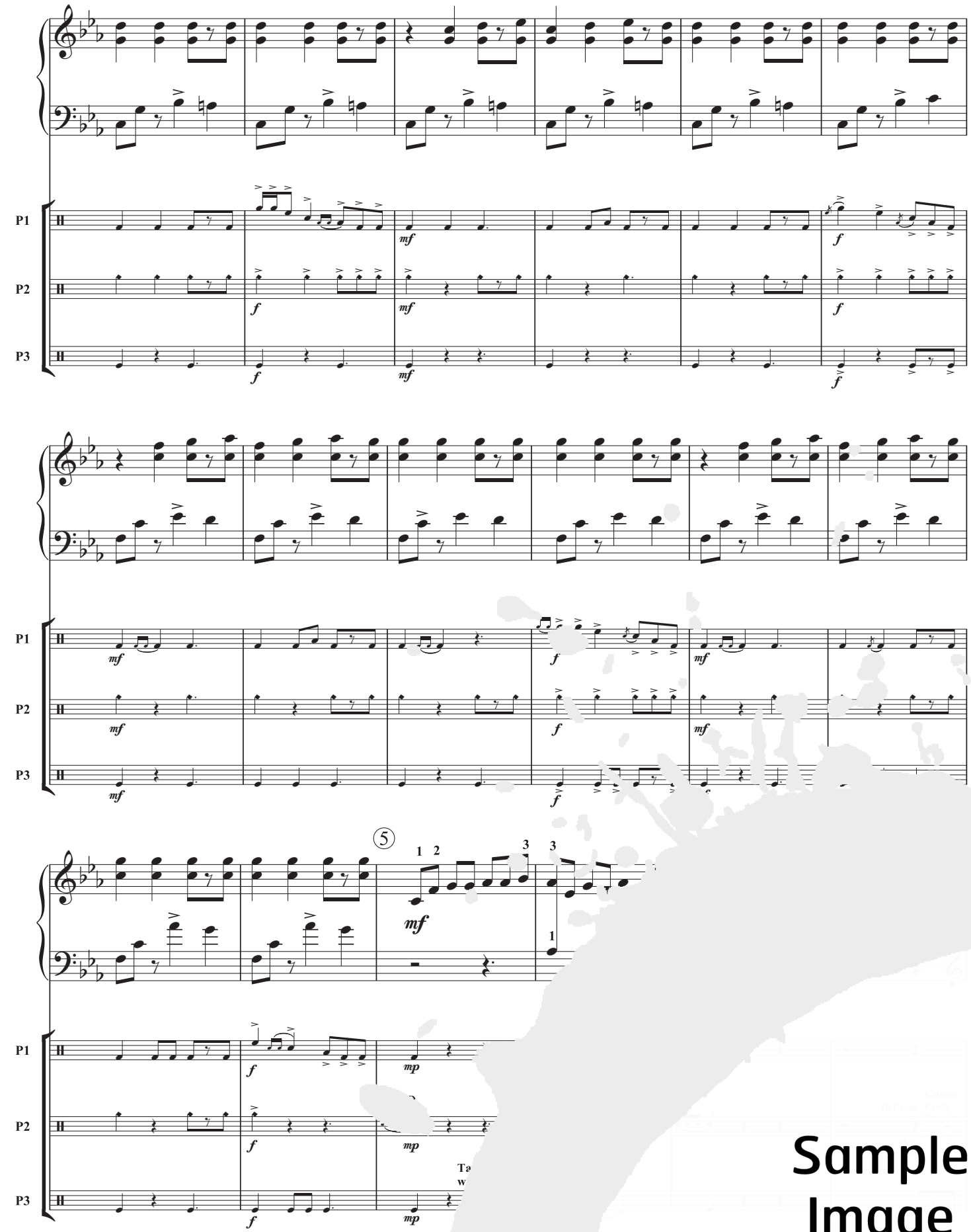

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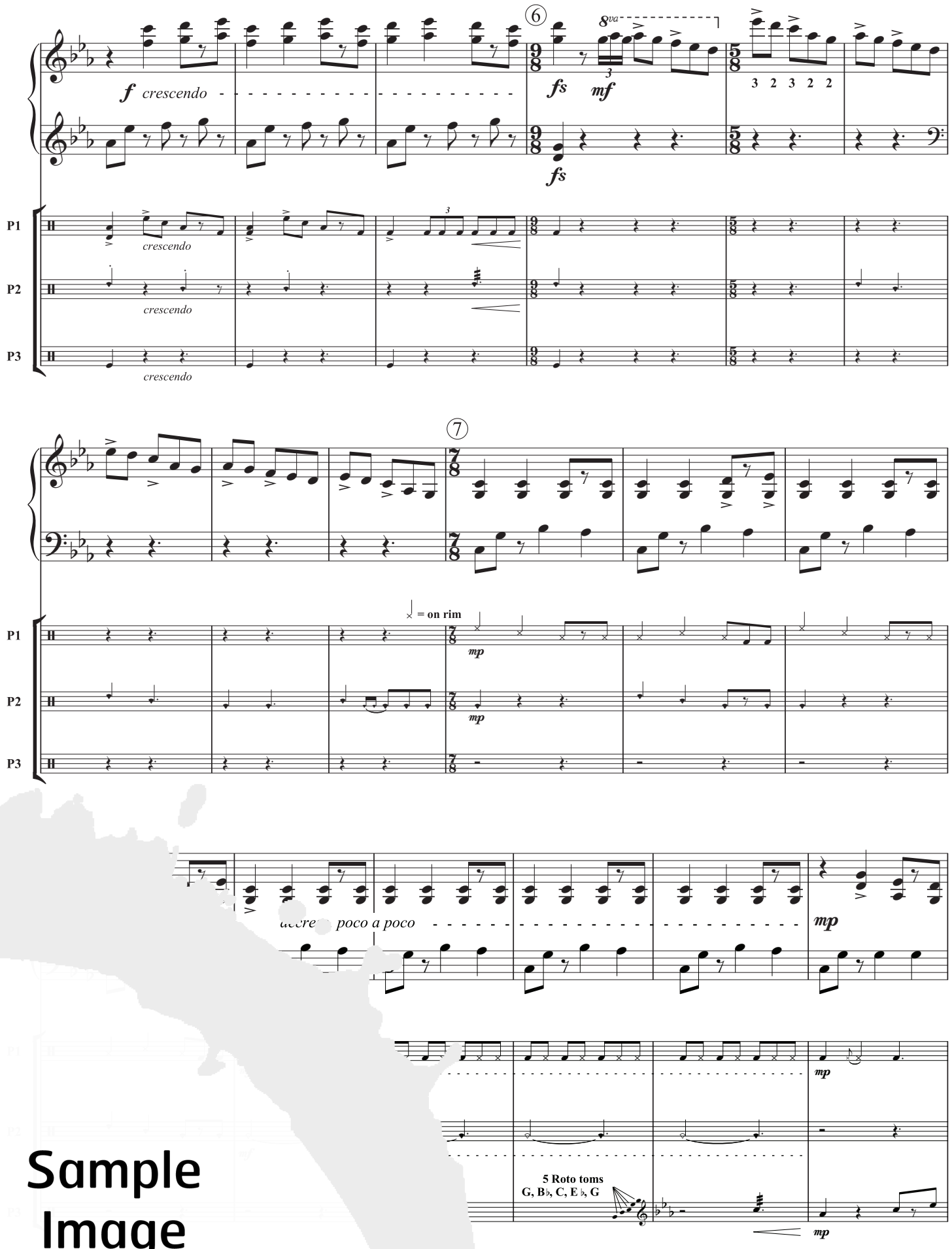

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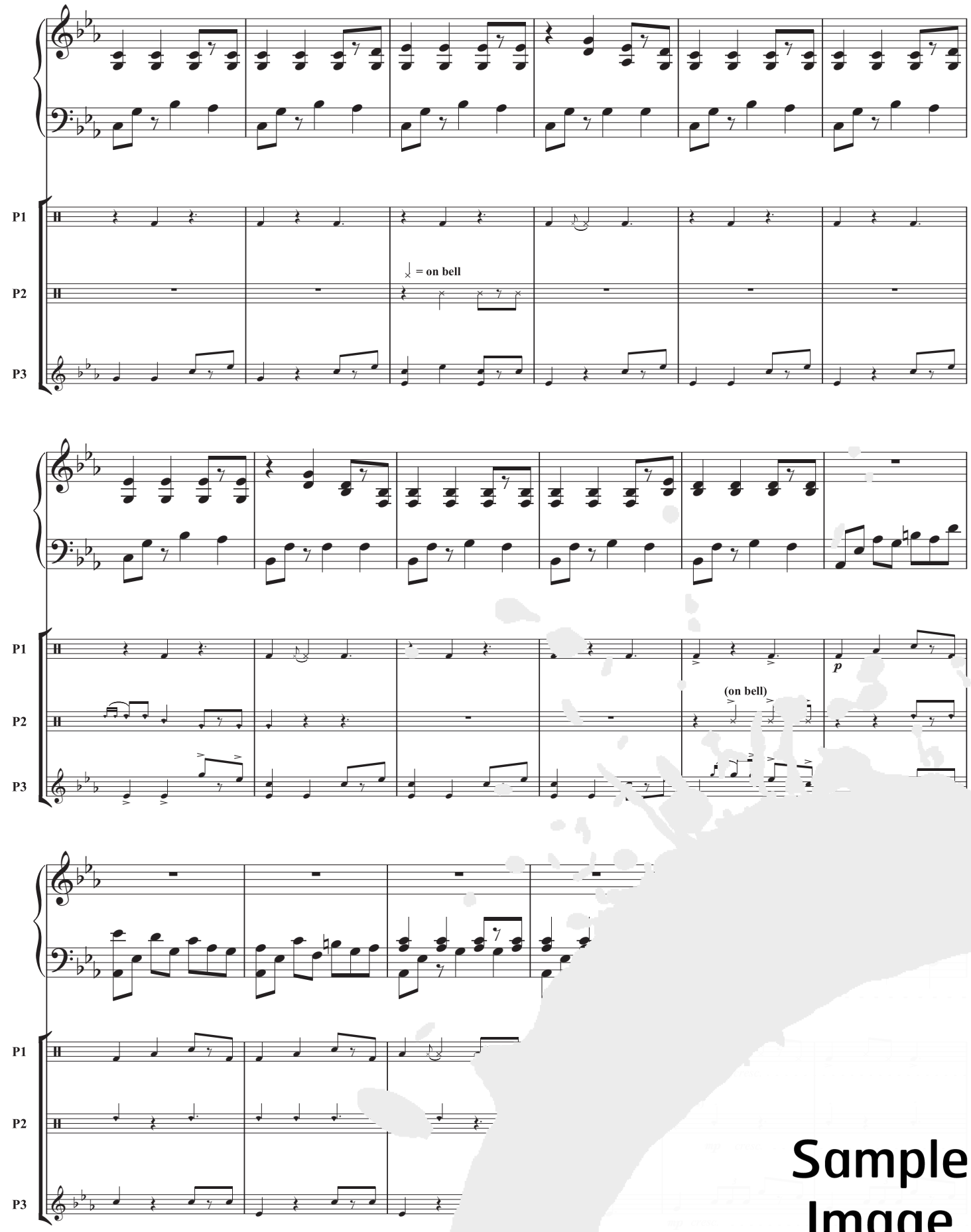

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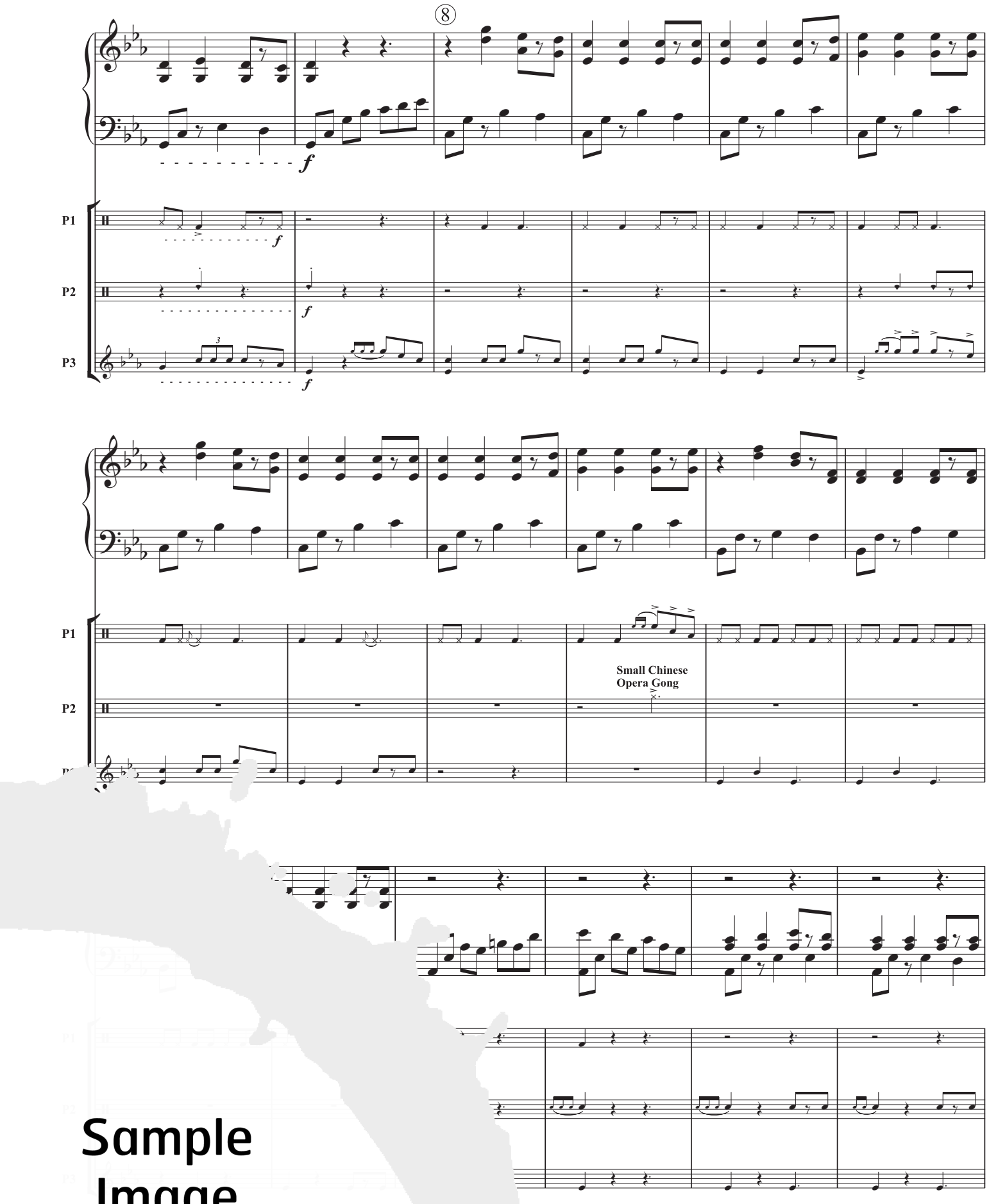

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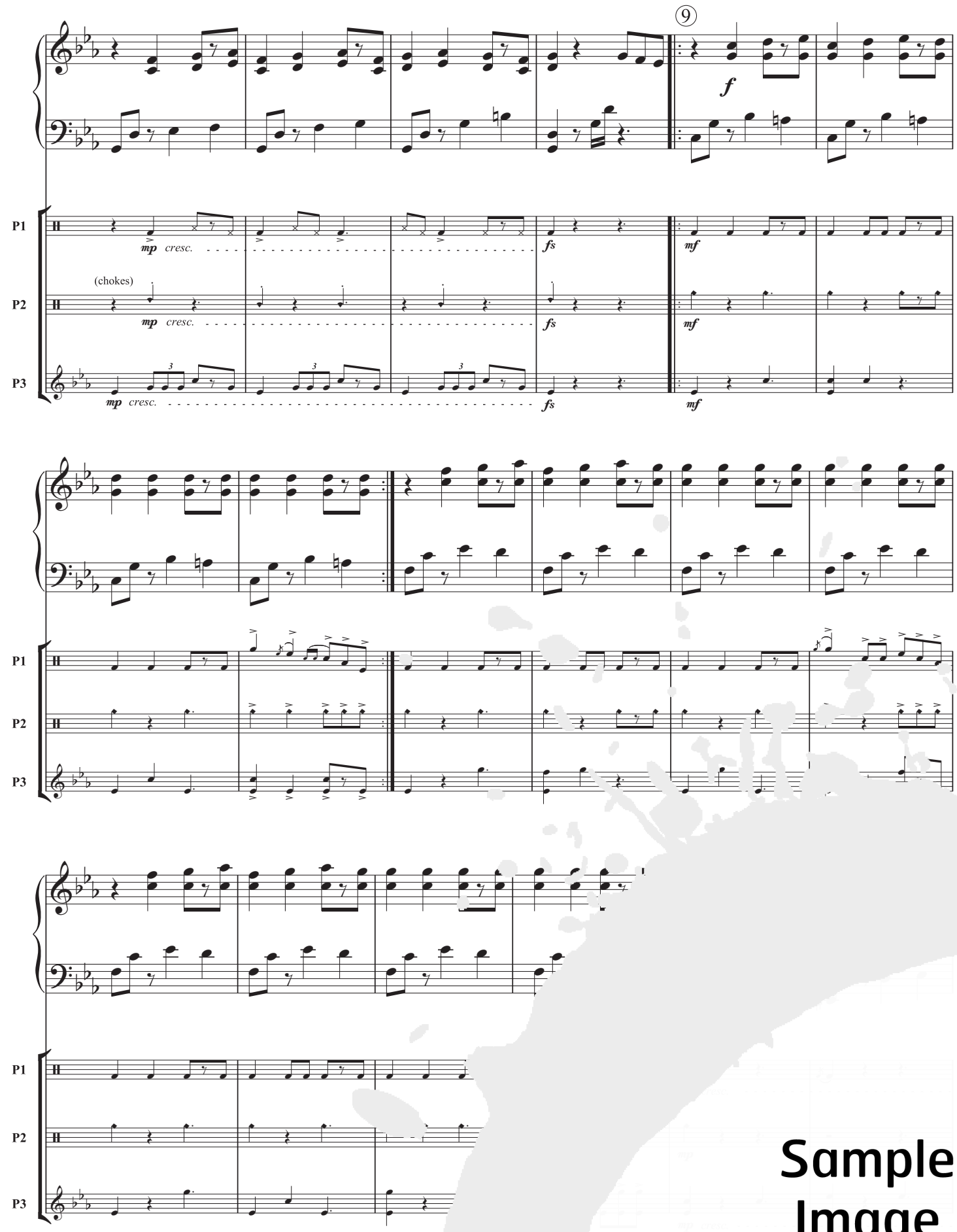

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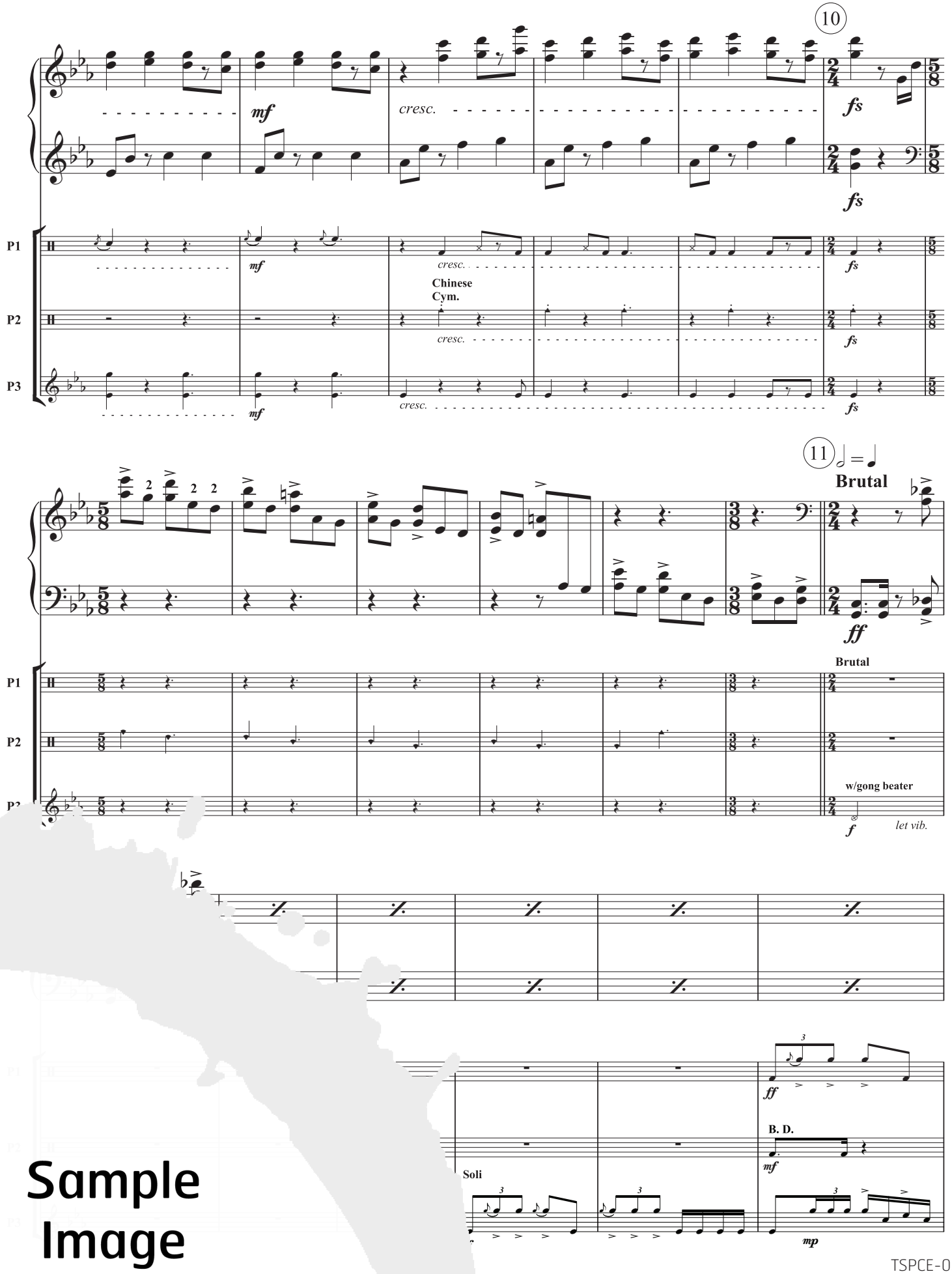

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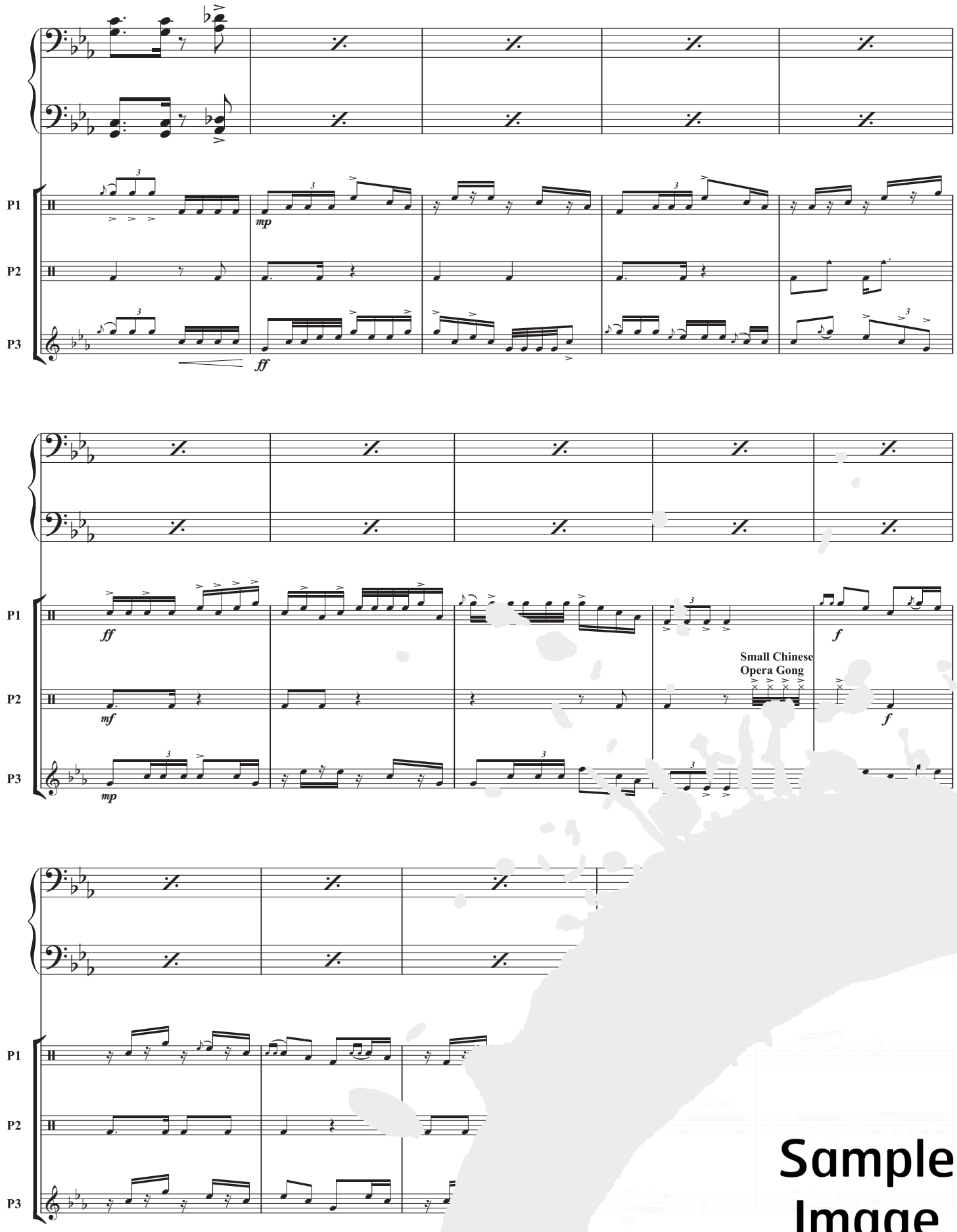

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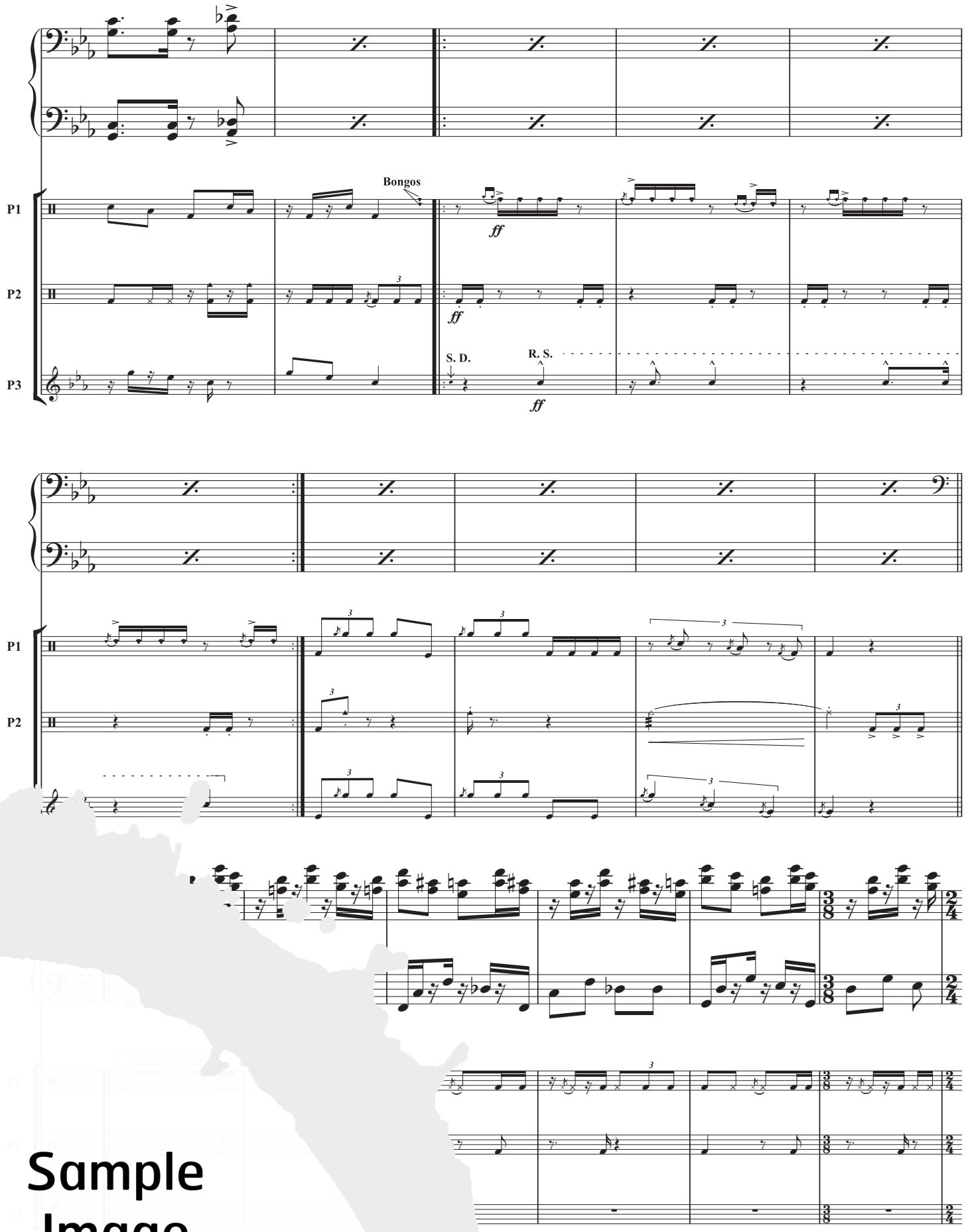

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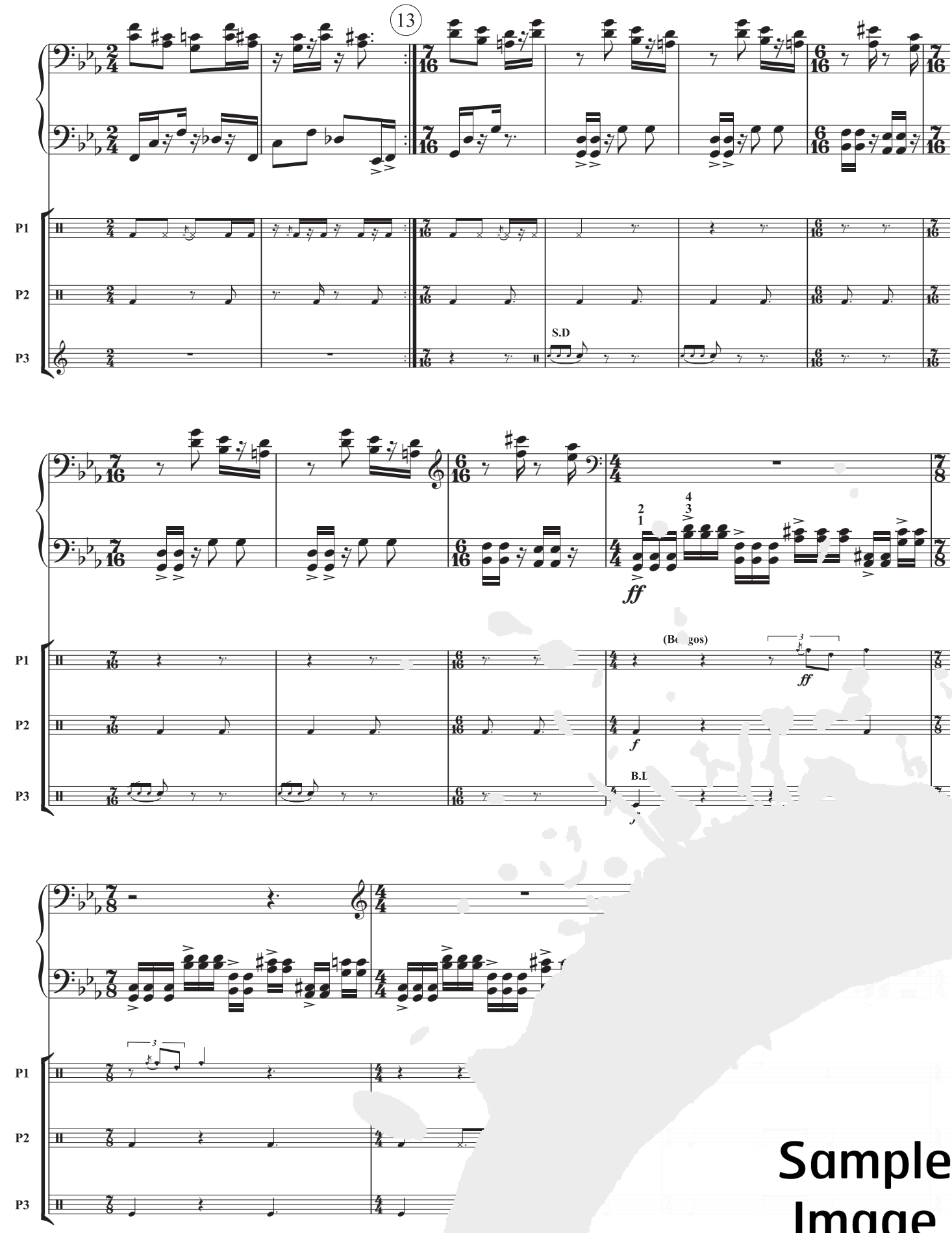

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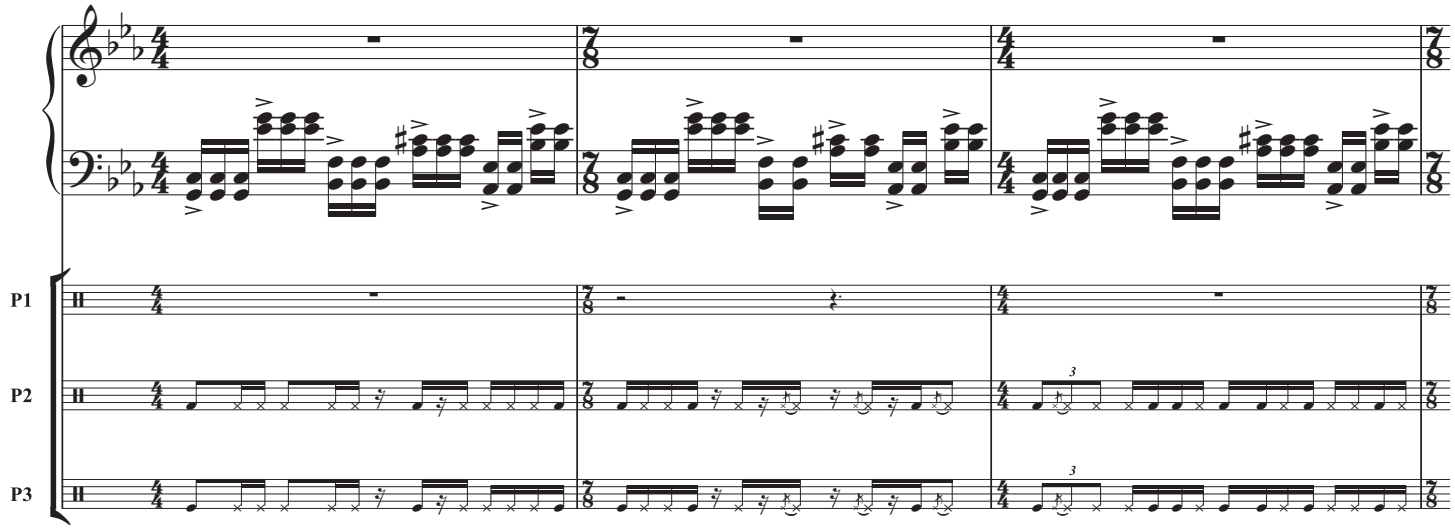

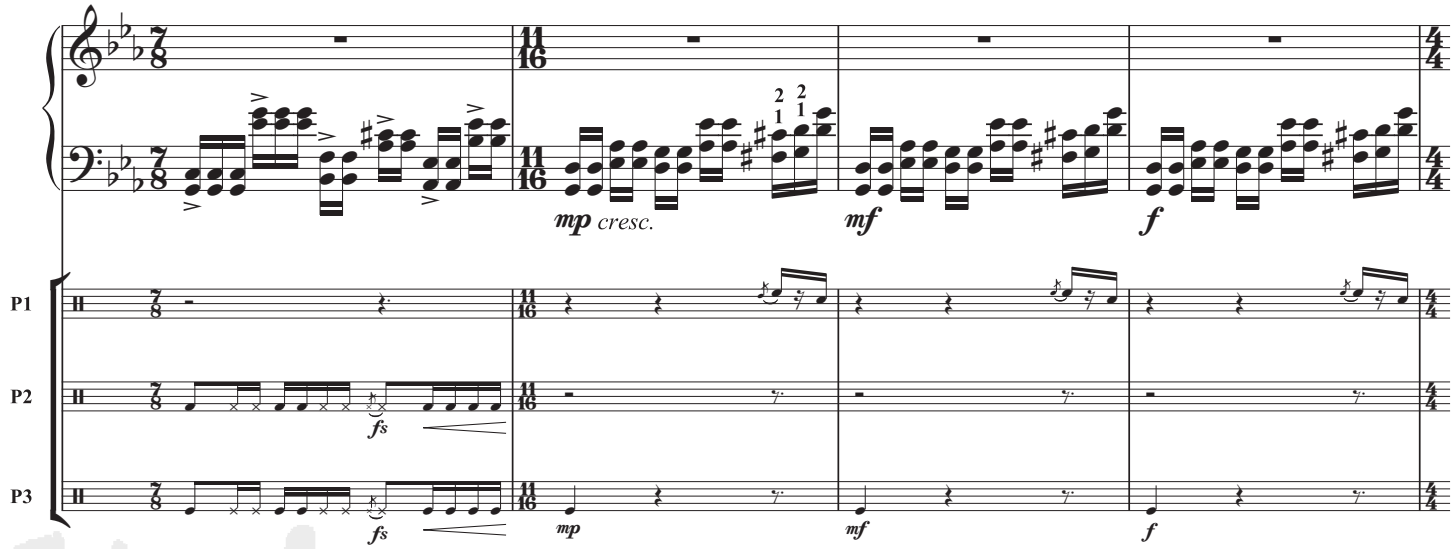

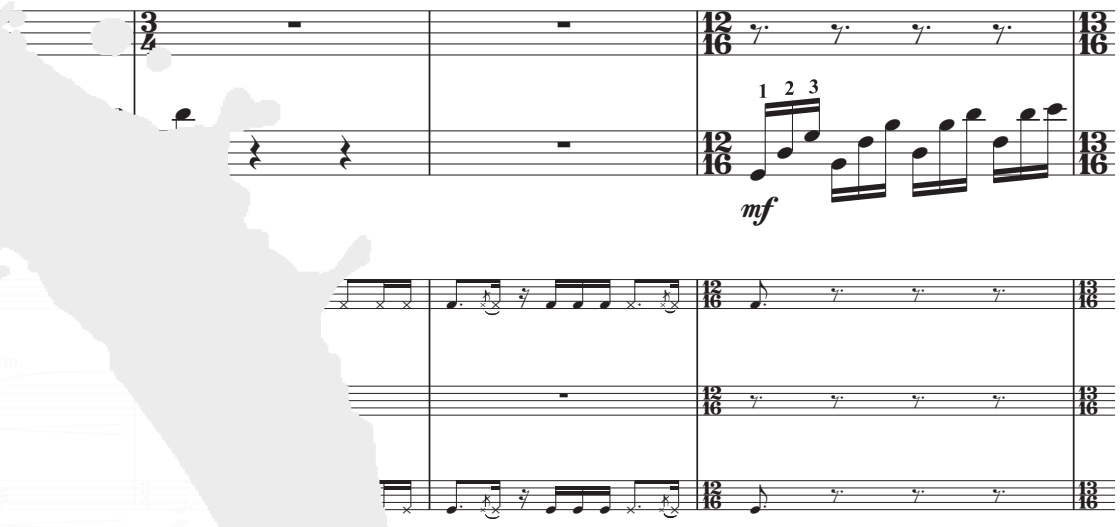

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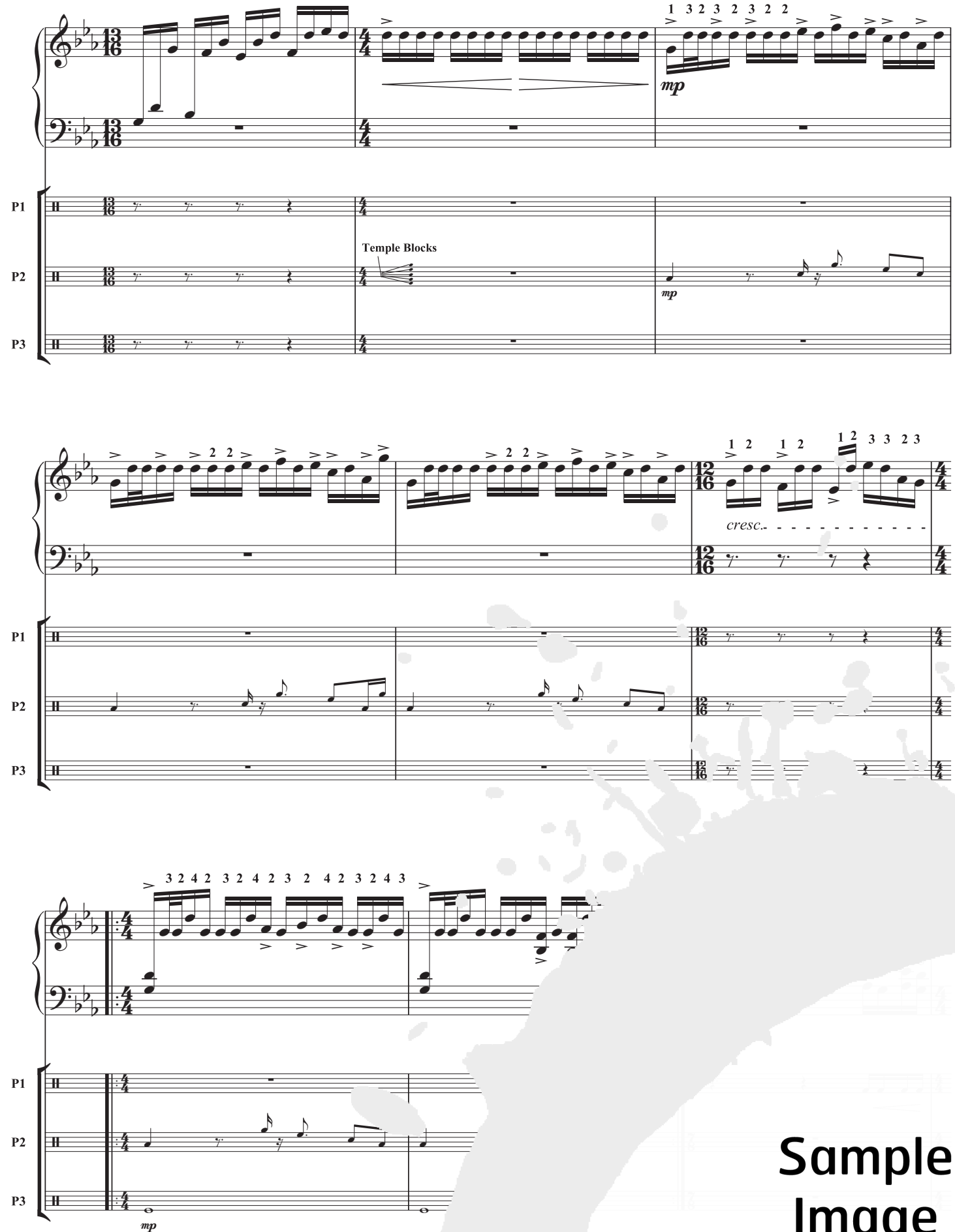

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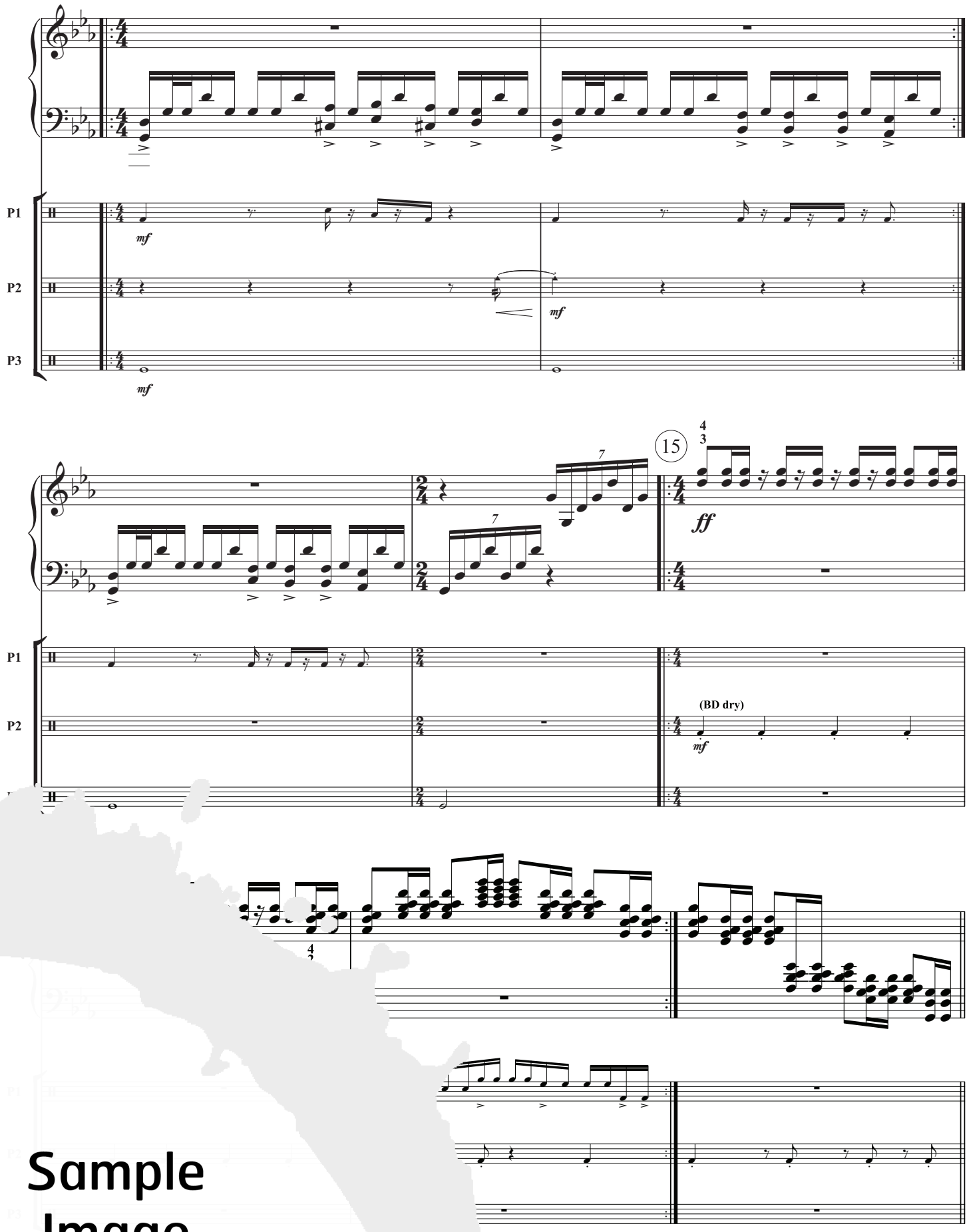

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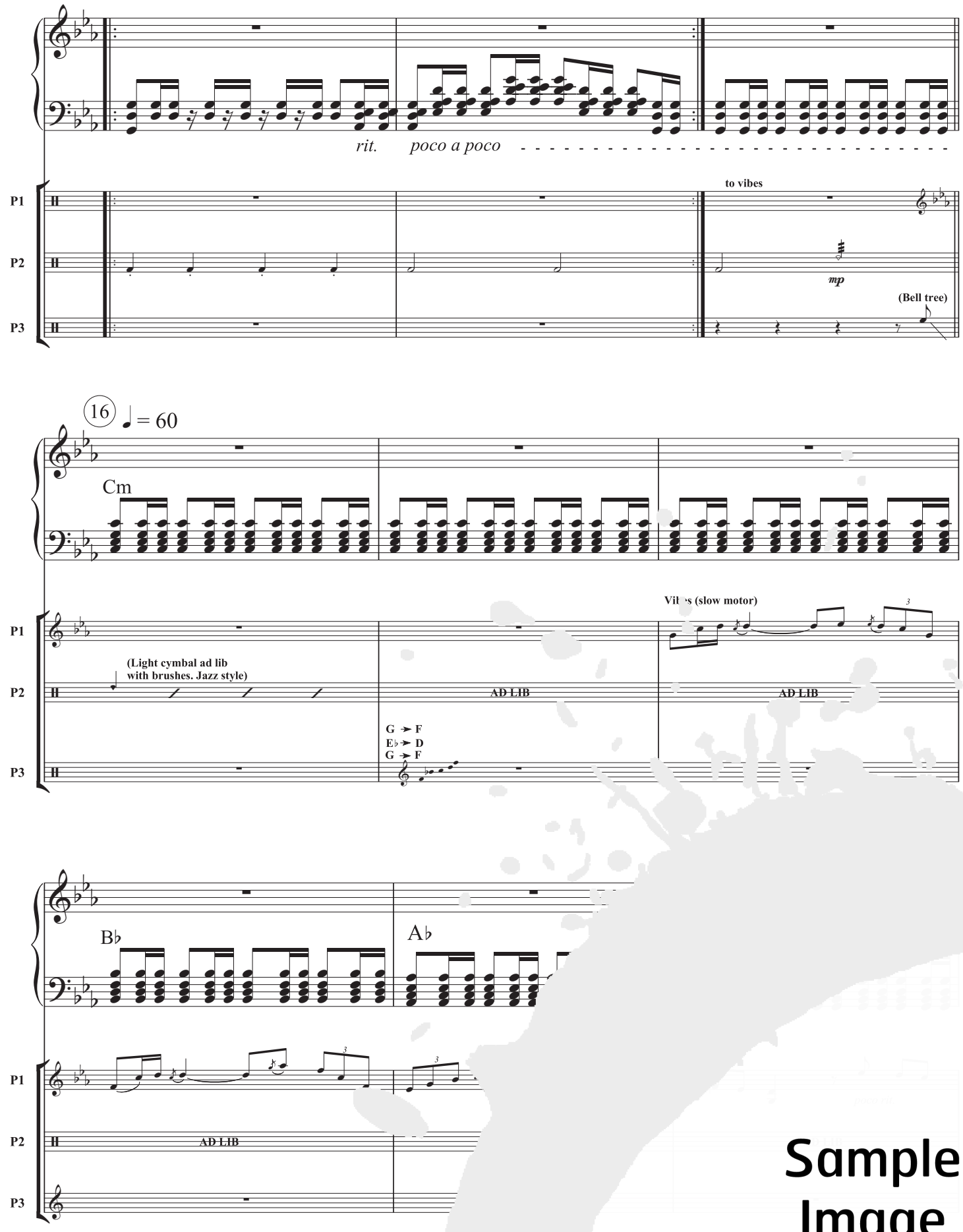

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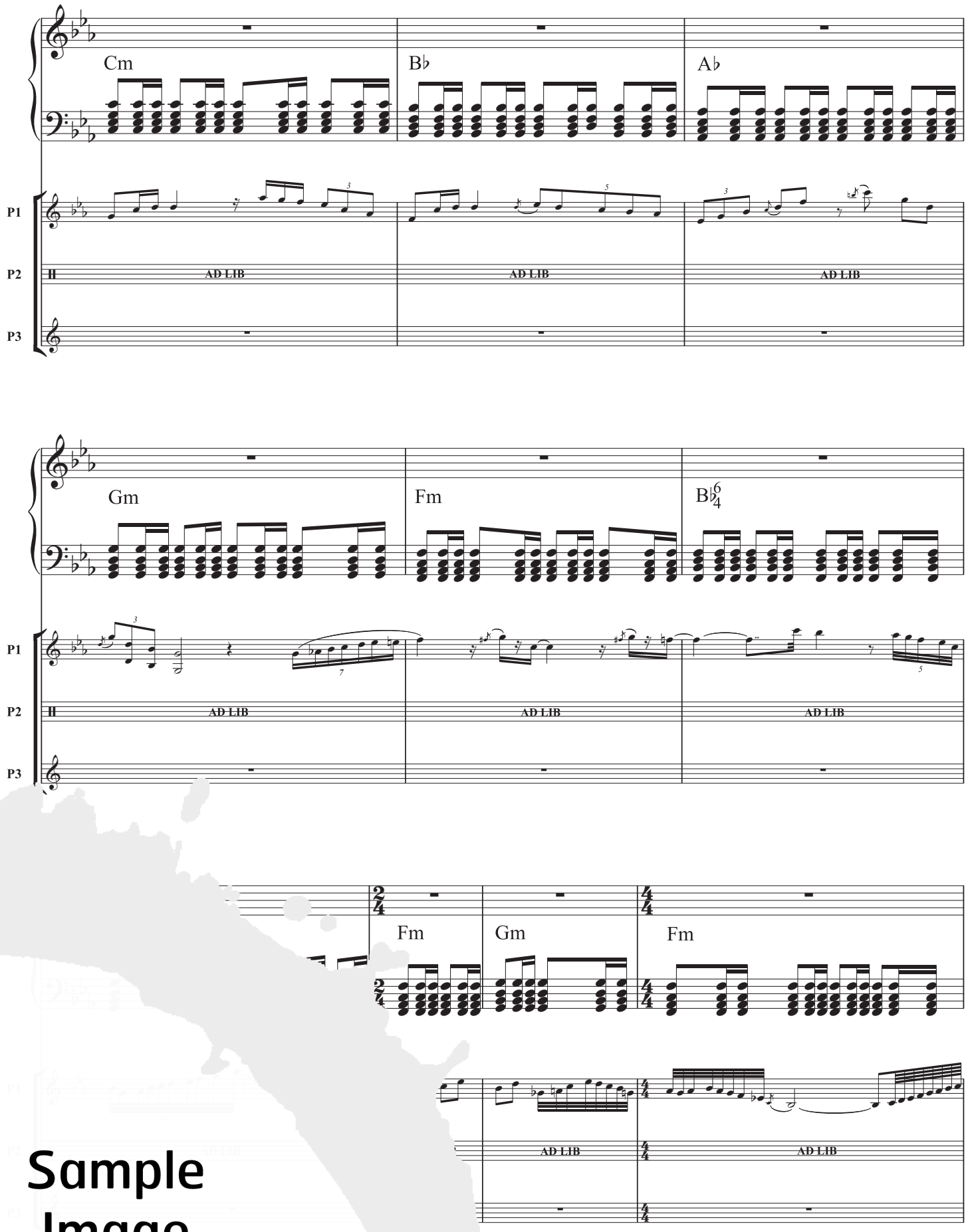

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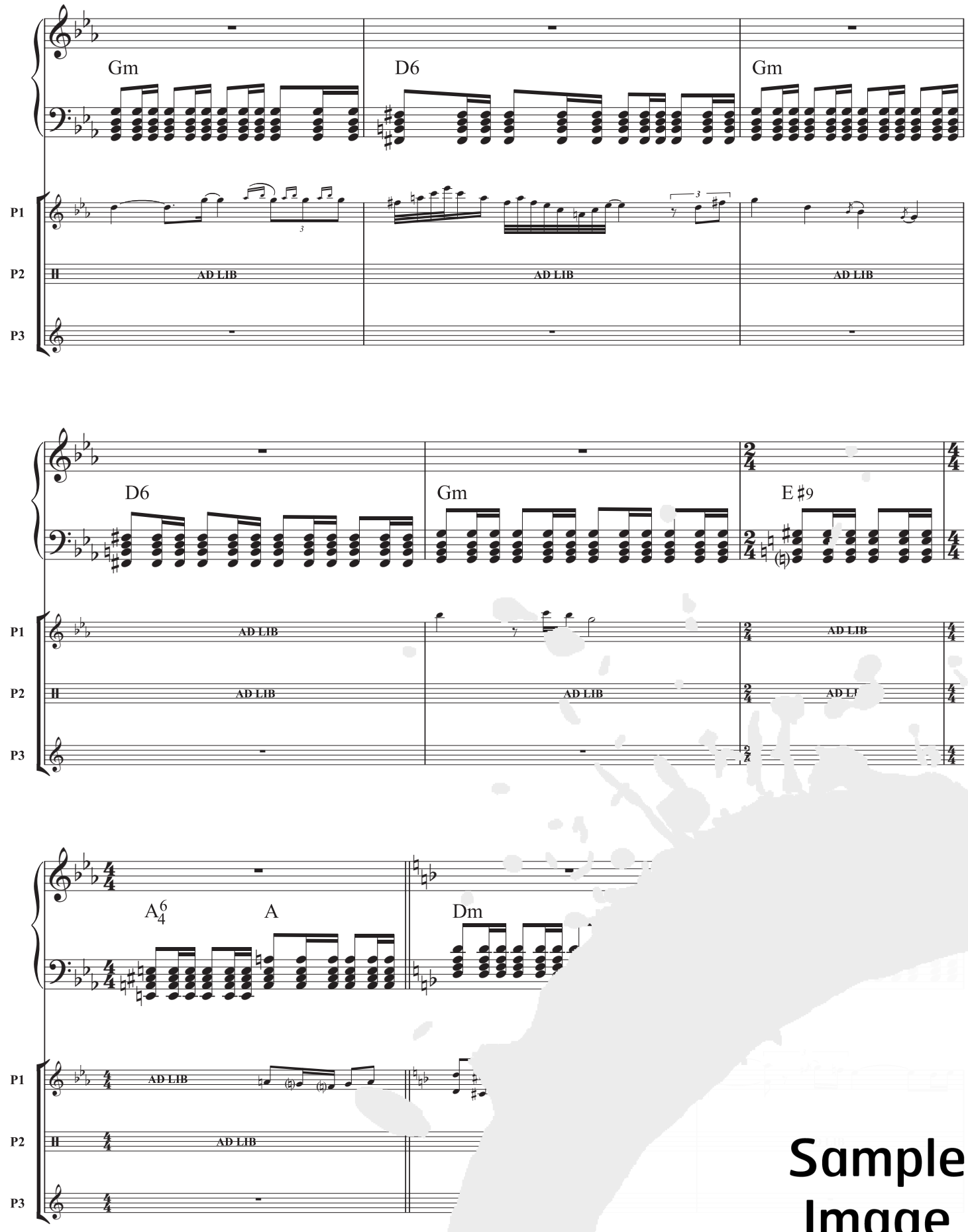

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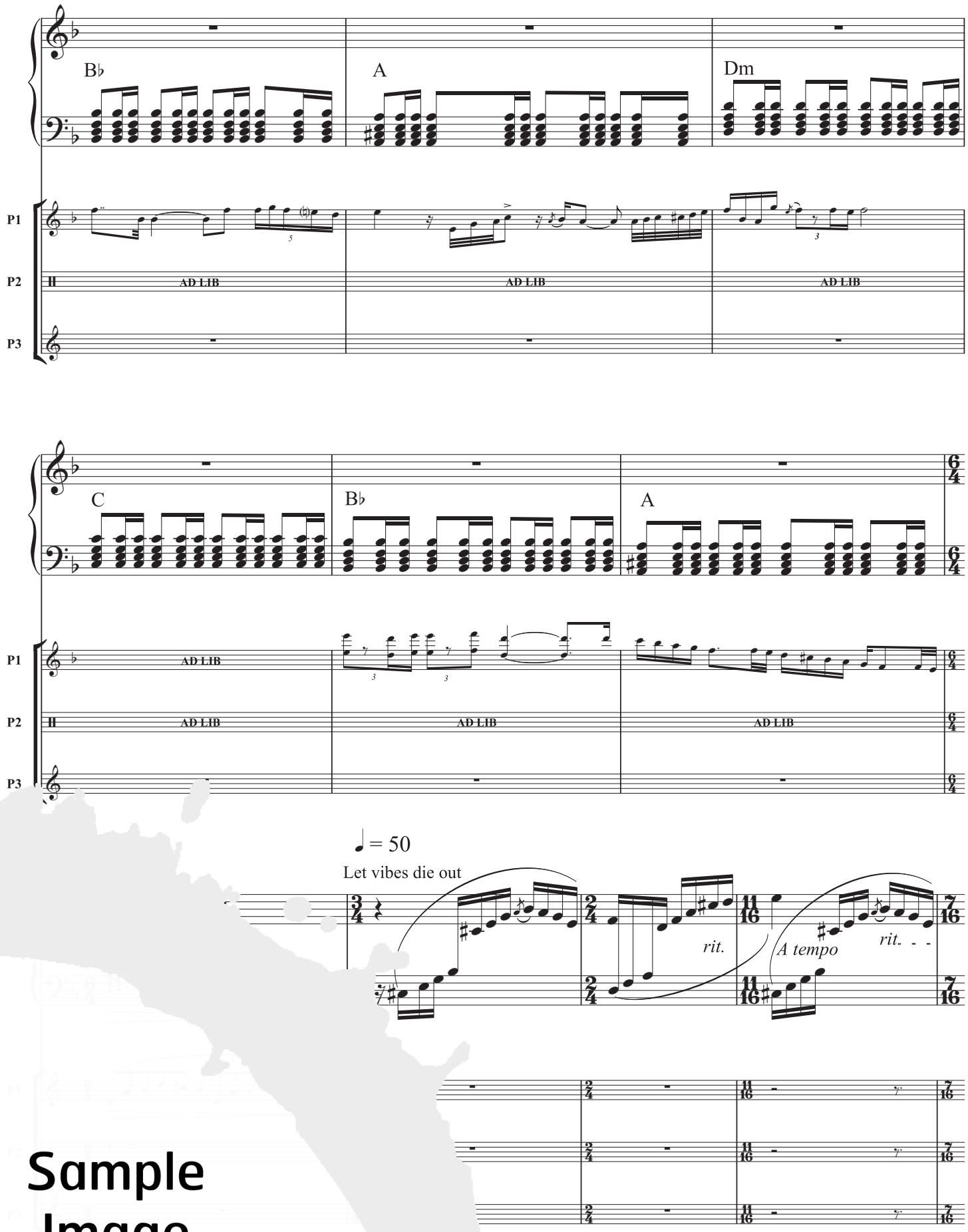

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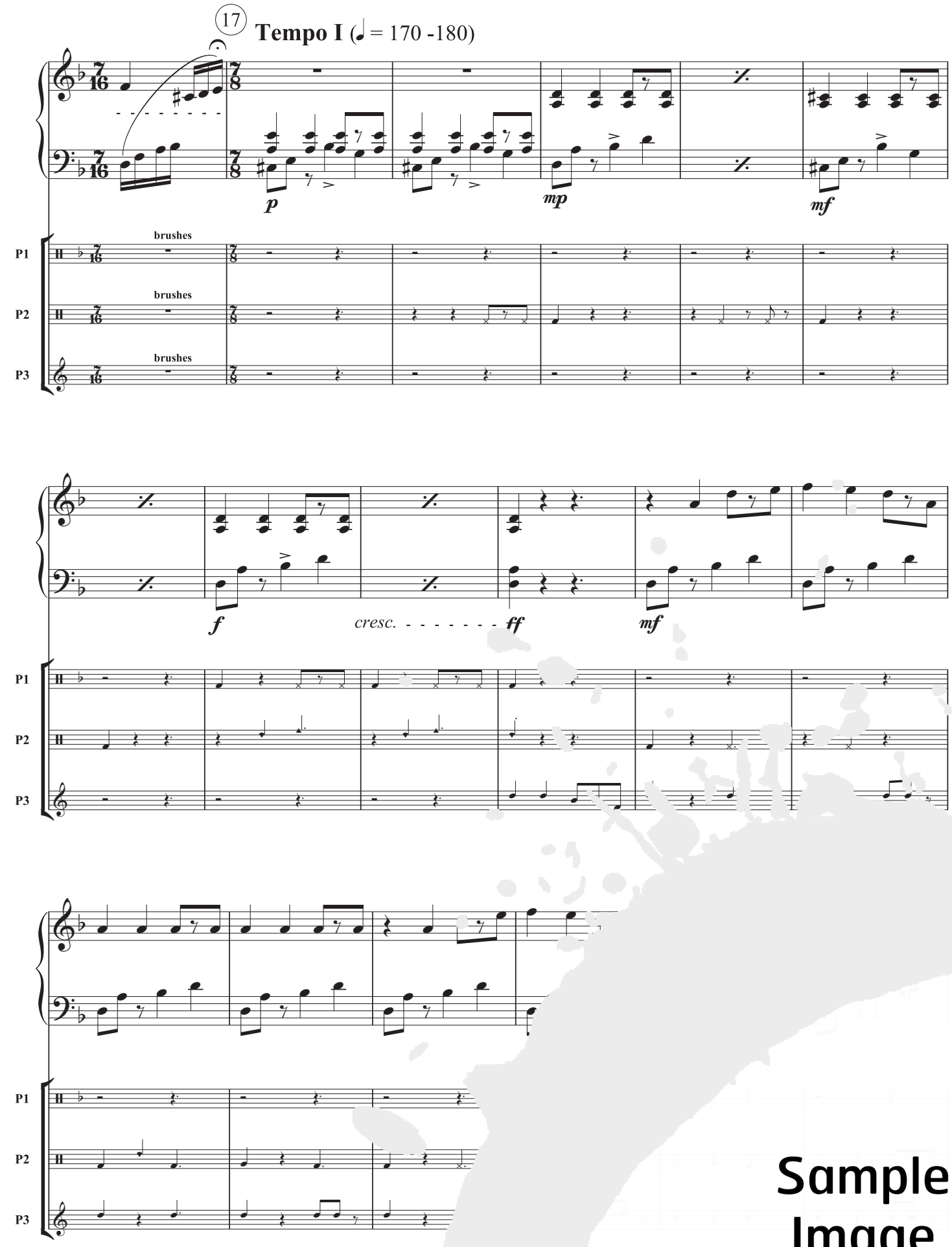

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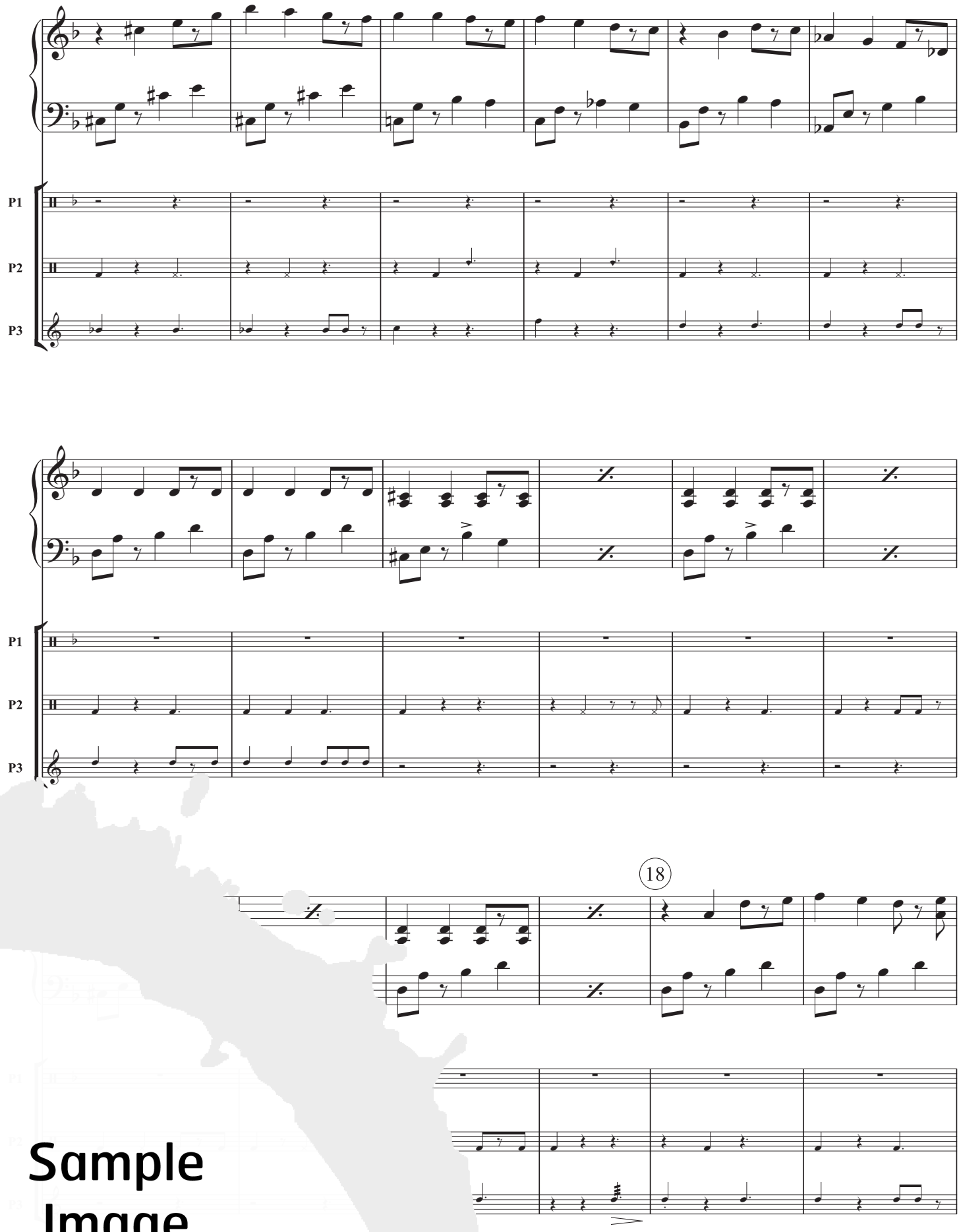

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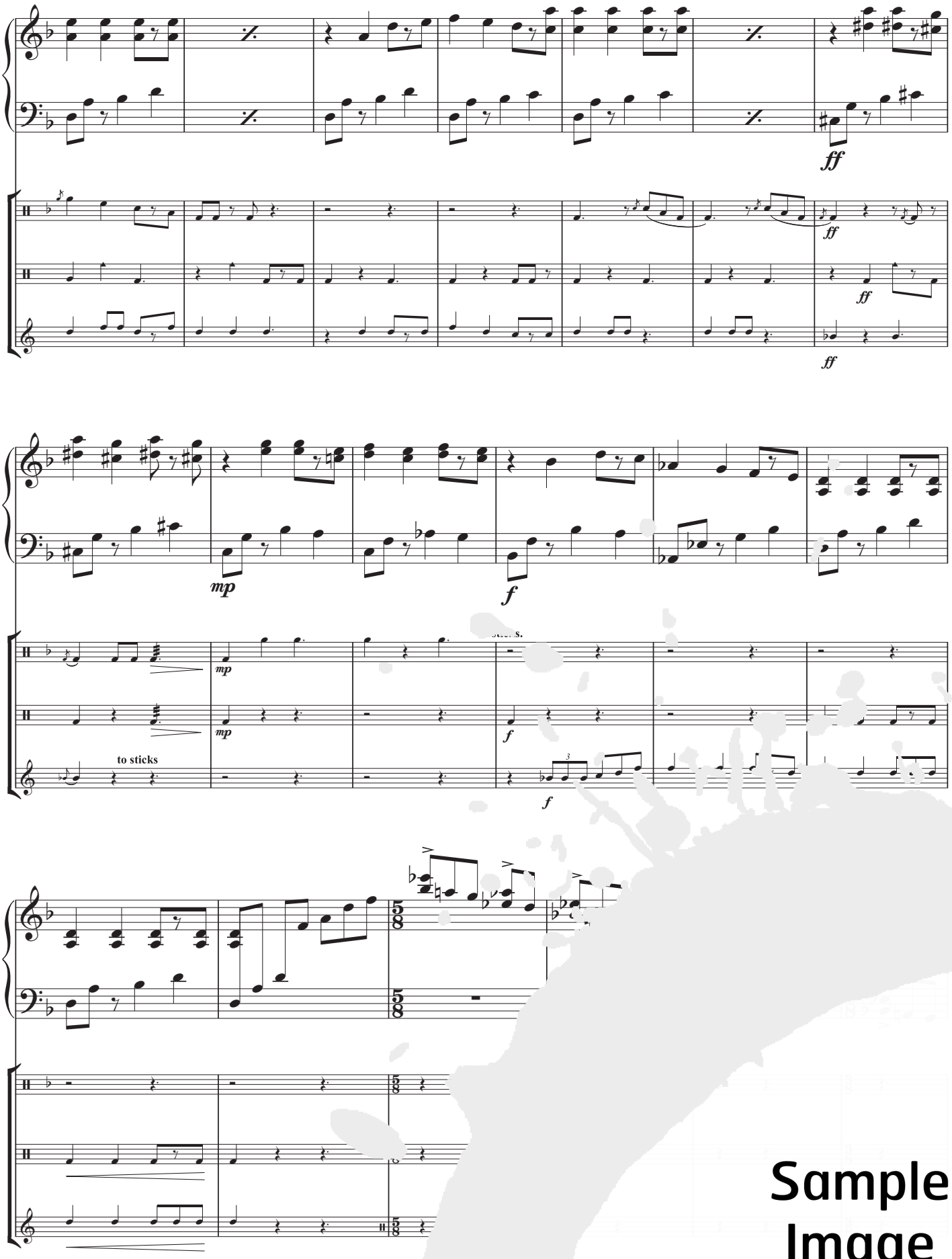

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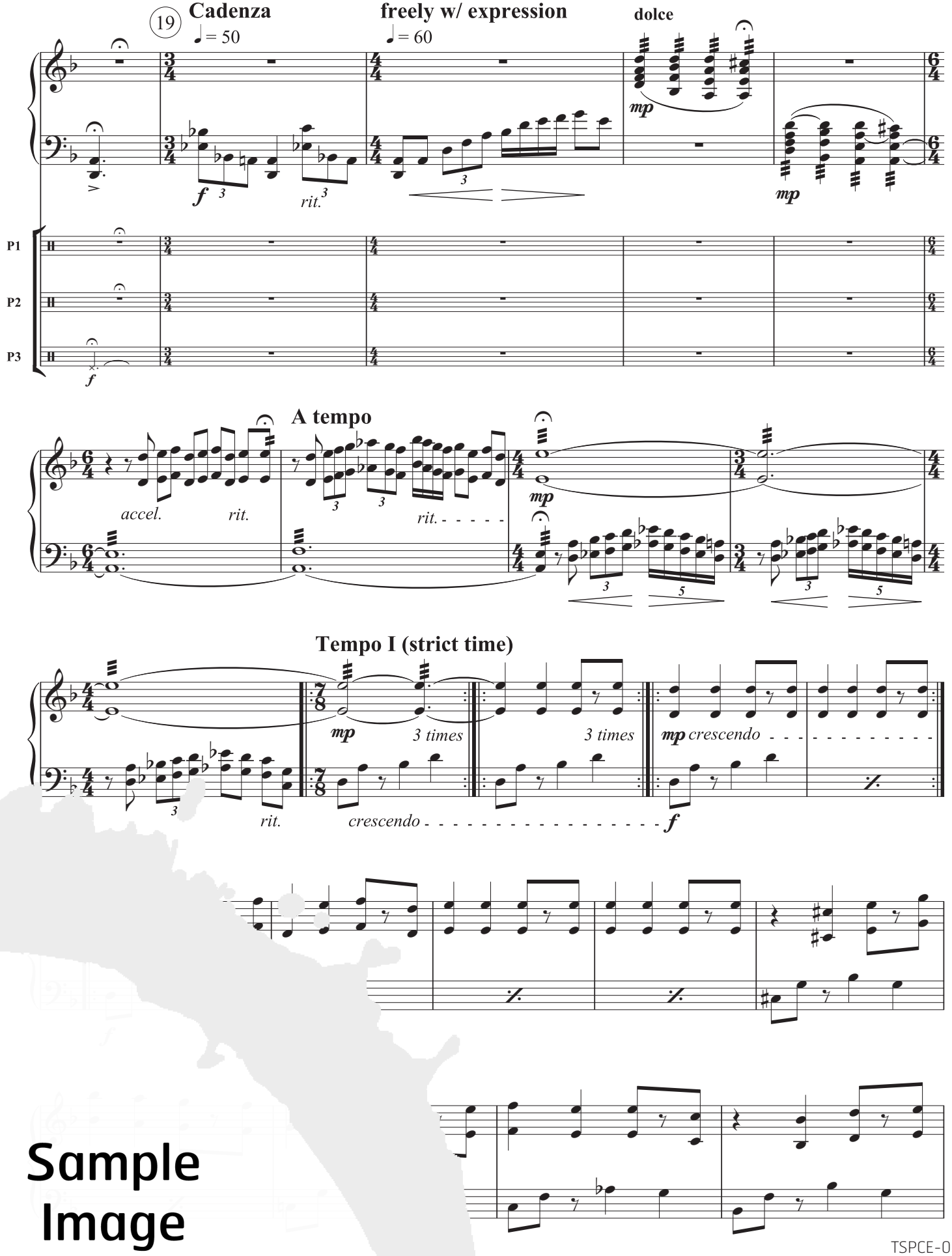

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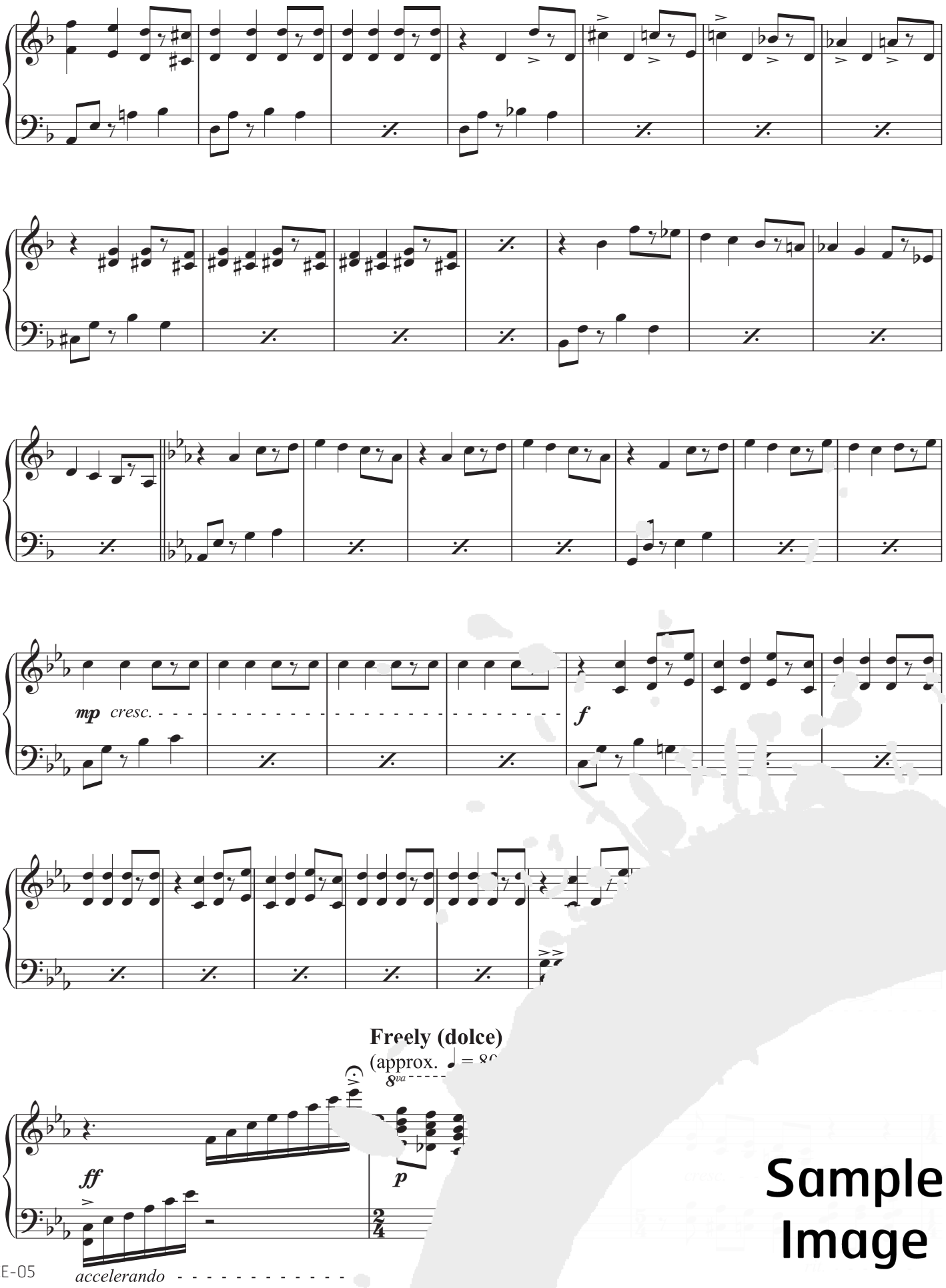

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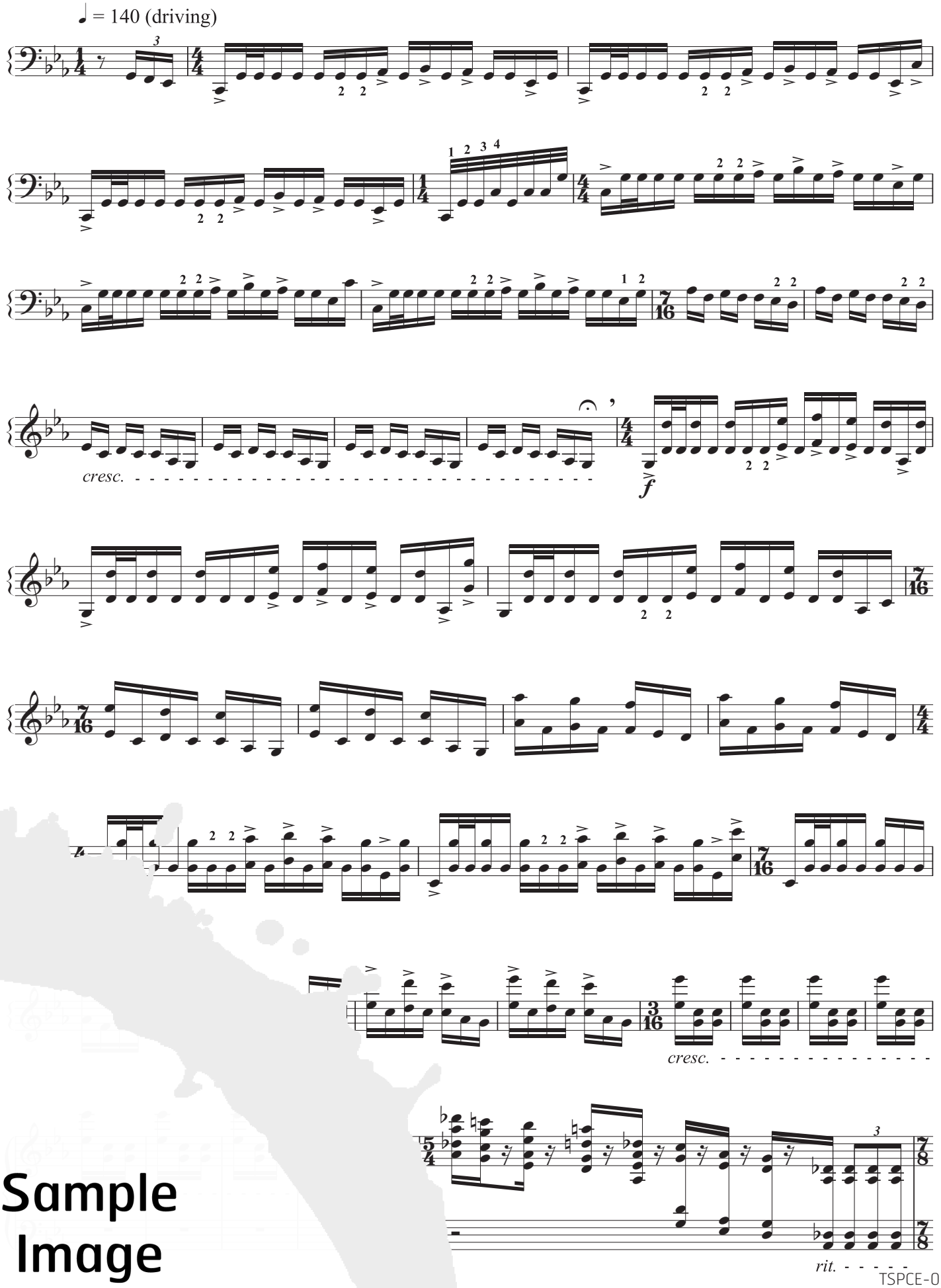

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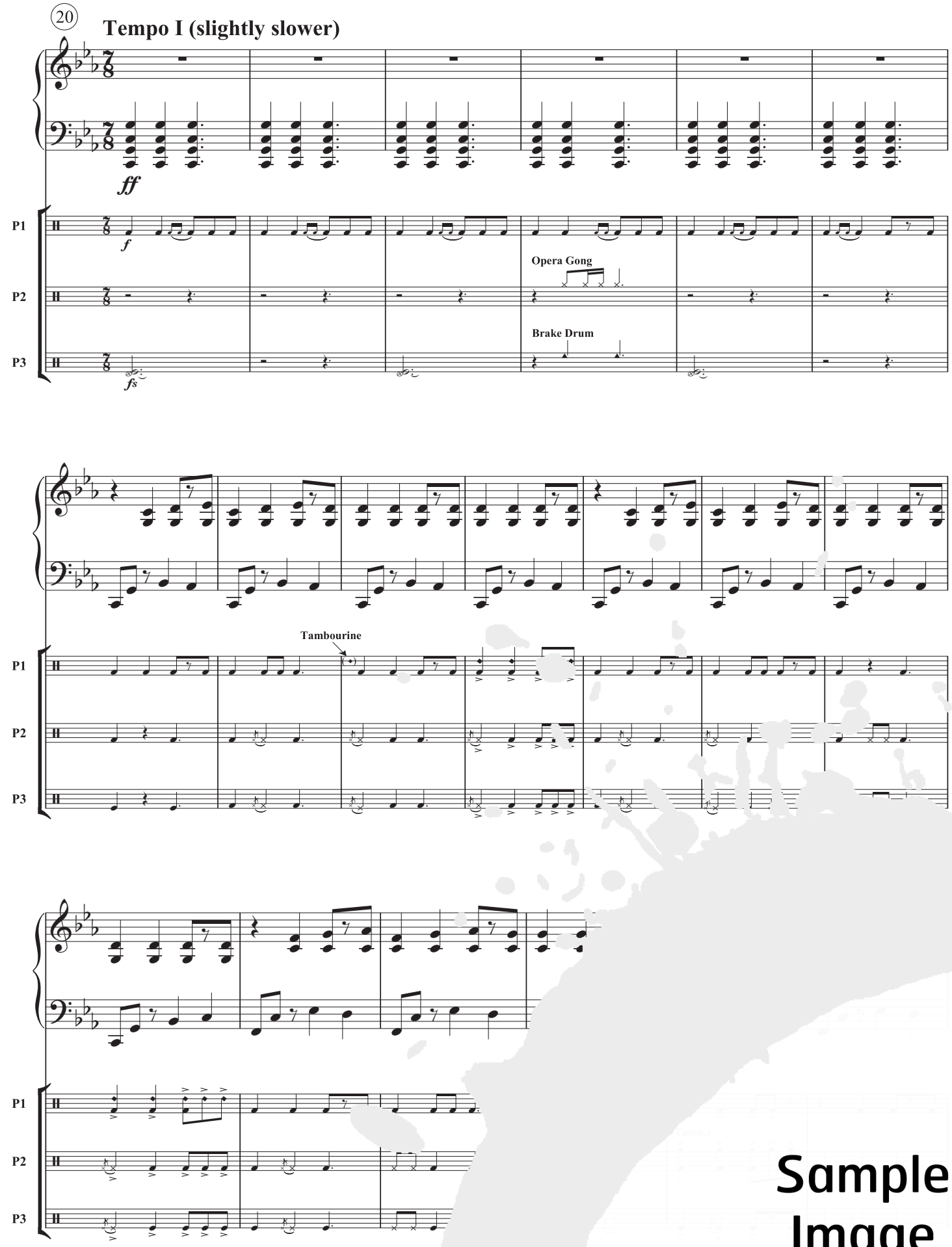

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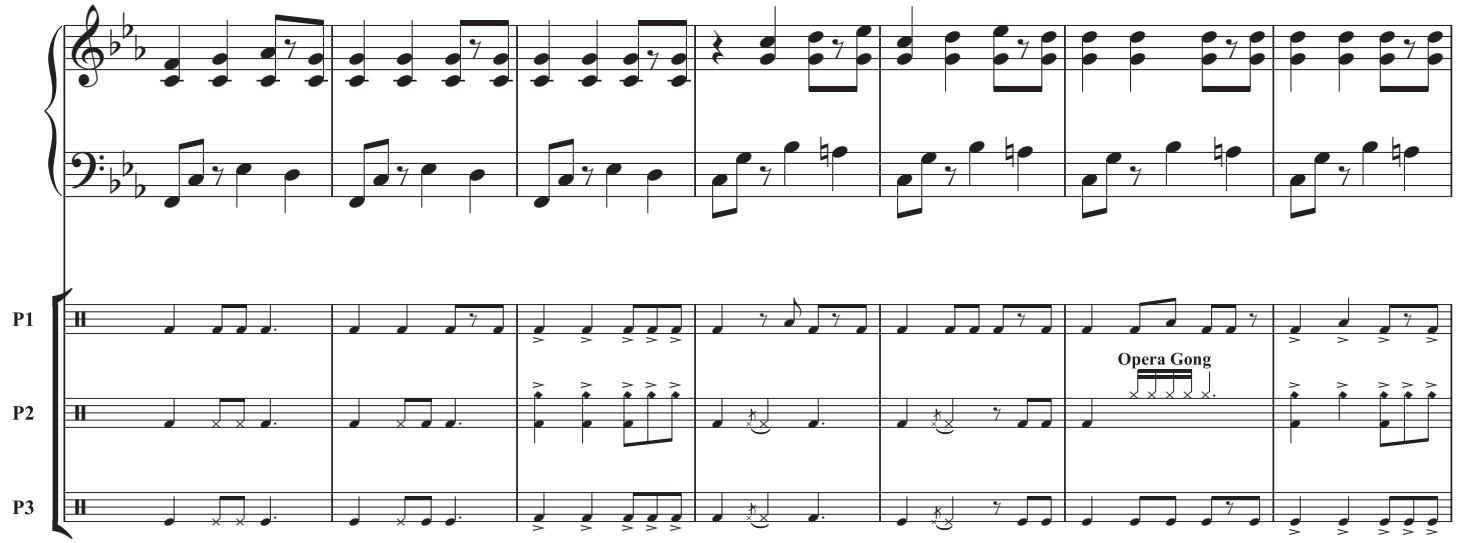

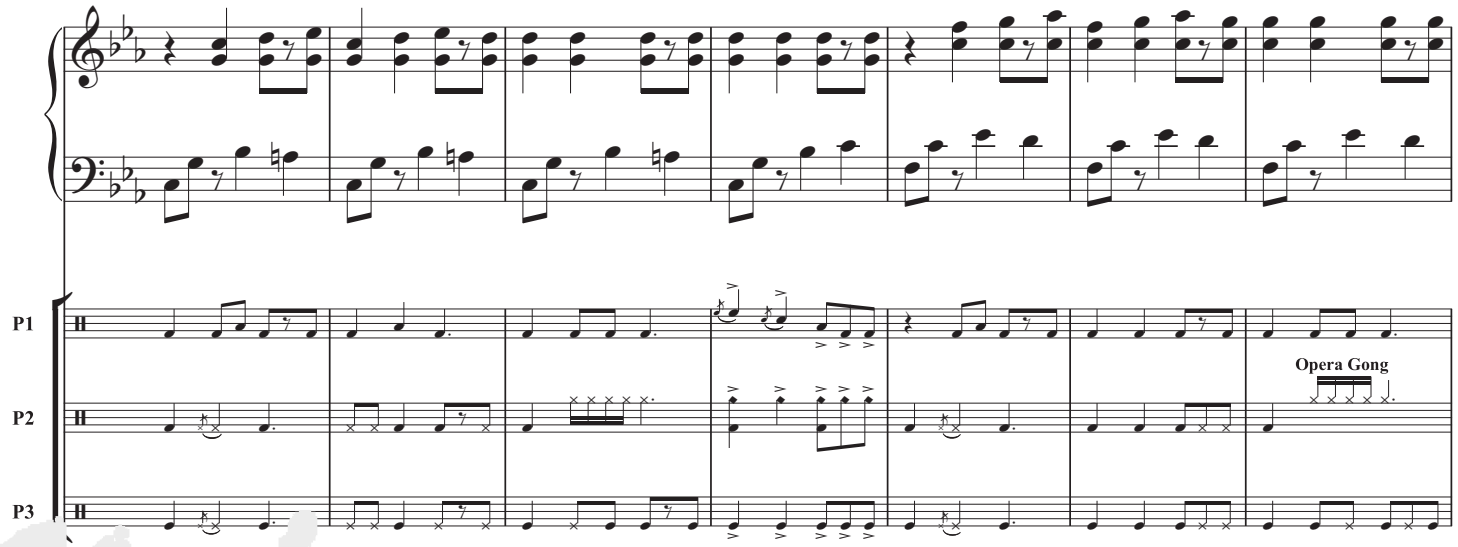

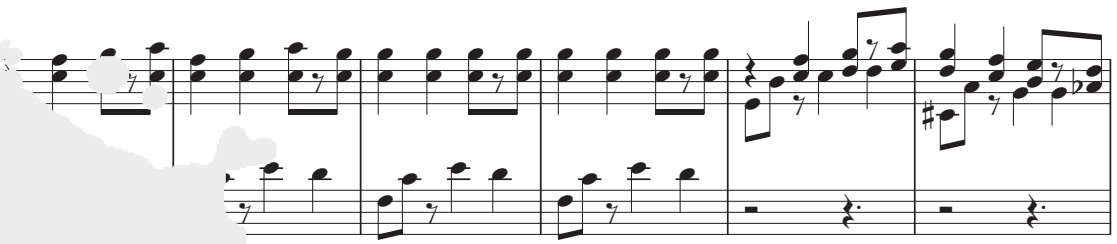

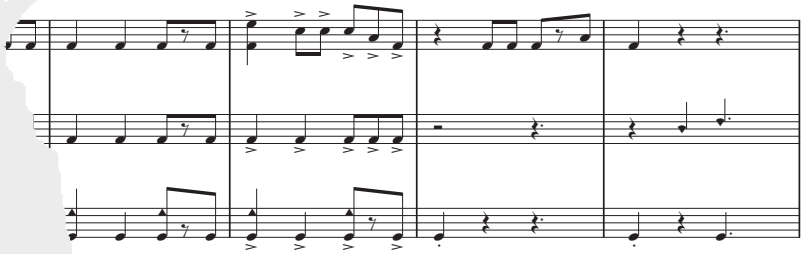

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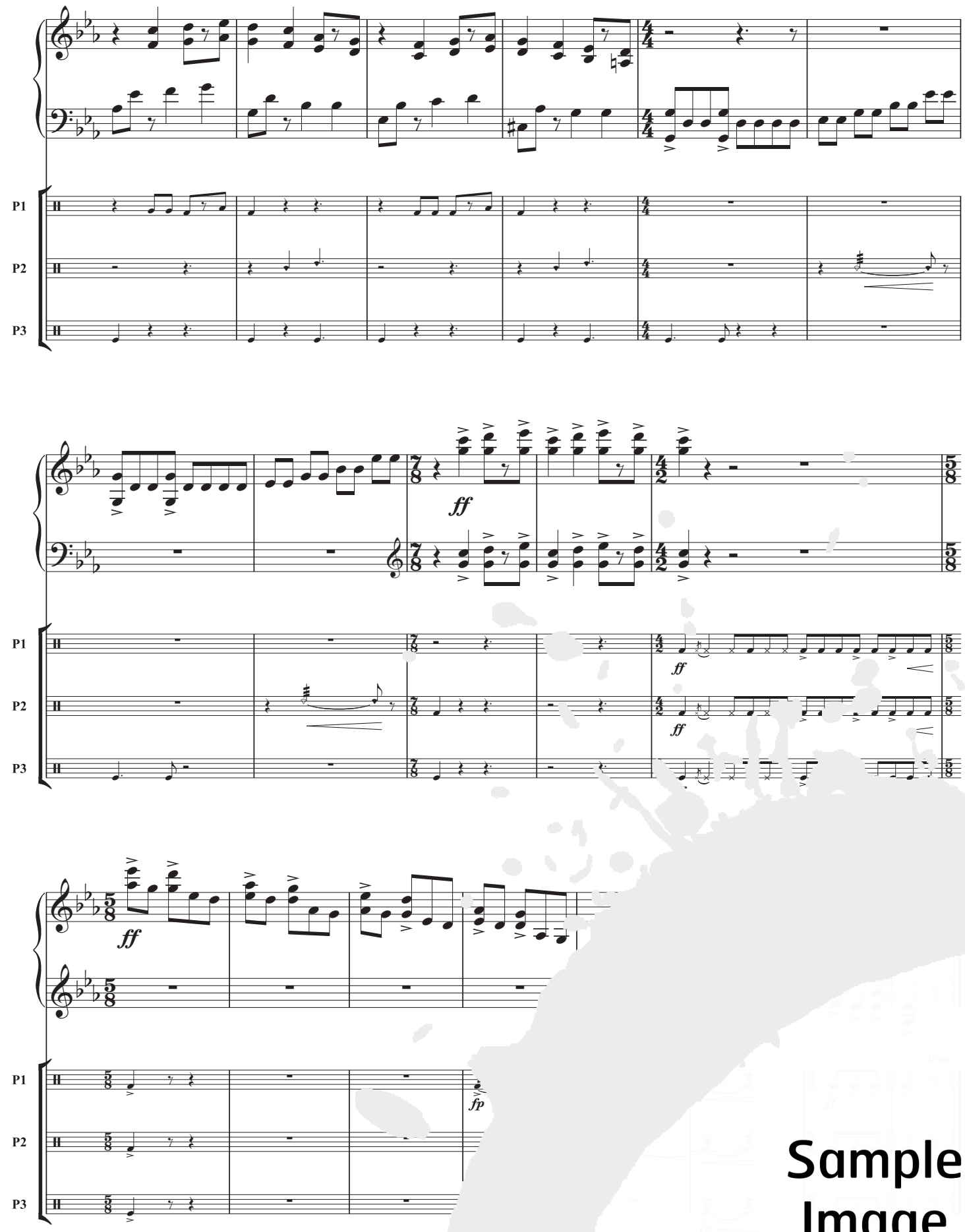

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