

Jesse Monkman

# Rite of Passage

for percussion ensemble



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## 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

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Vibe Mallets Med.Soft  
SD Sticks  
Brushes

## Percussion 3:

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

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

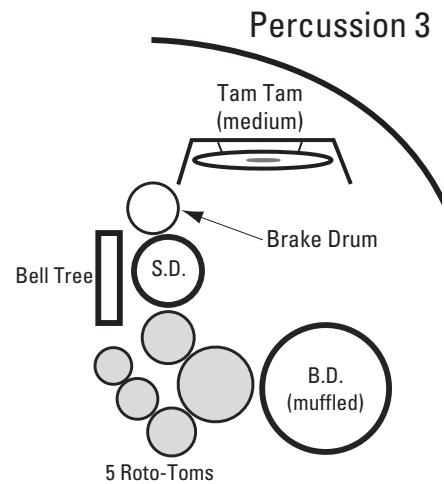
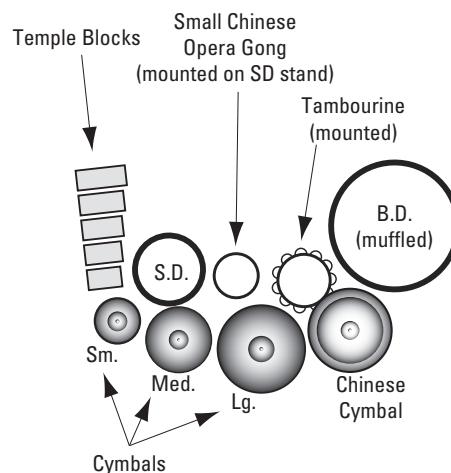
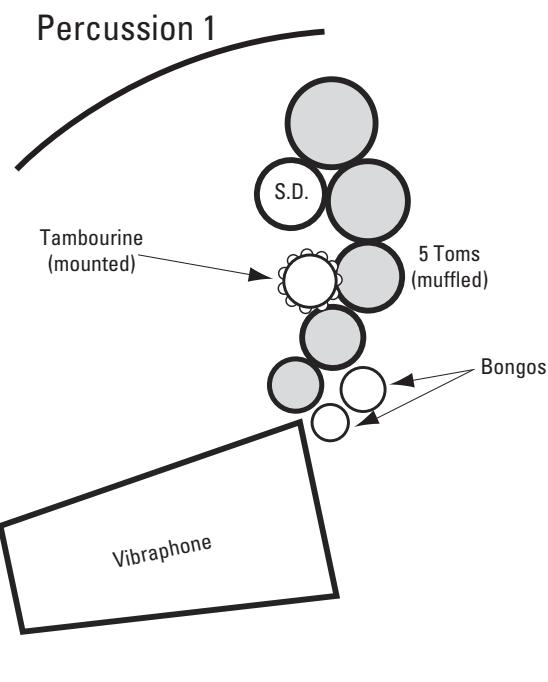
## Percussion 2:

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 2



## 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.

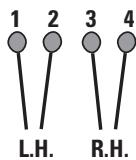
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please visit our website at:

**[www.tapspace.com](http://www.tapspace.com)**



# Rite of Passage

Jesse Monkman



Approx.  $\text{♩} = 80$   
dolce - freely

Marimba (5 octave)

1 2 3 4

P1  
P2  
P3

gaining intensity  
slight rit.  
rit. dim.  
molto accel.

Repeat 5 times

Repeat 5 times

Chinese Cymb.

B. D.

Sample  
Image

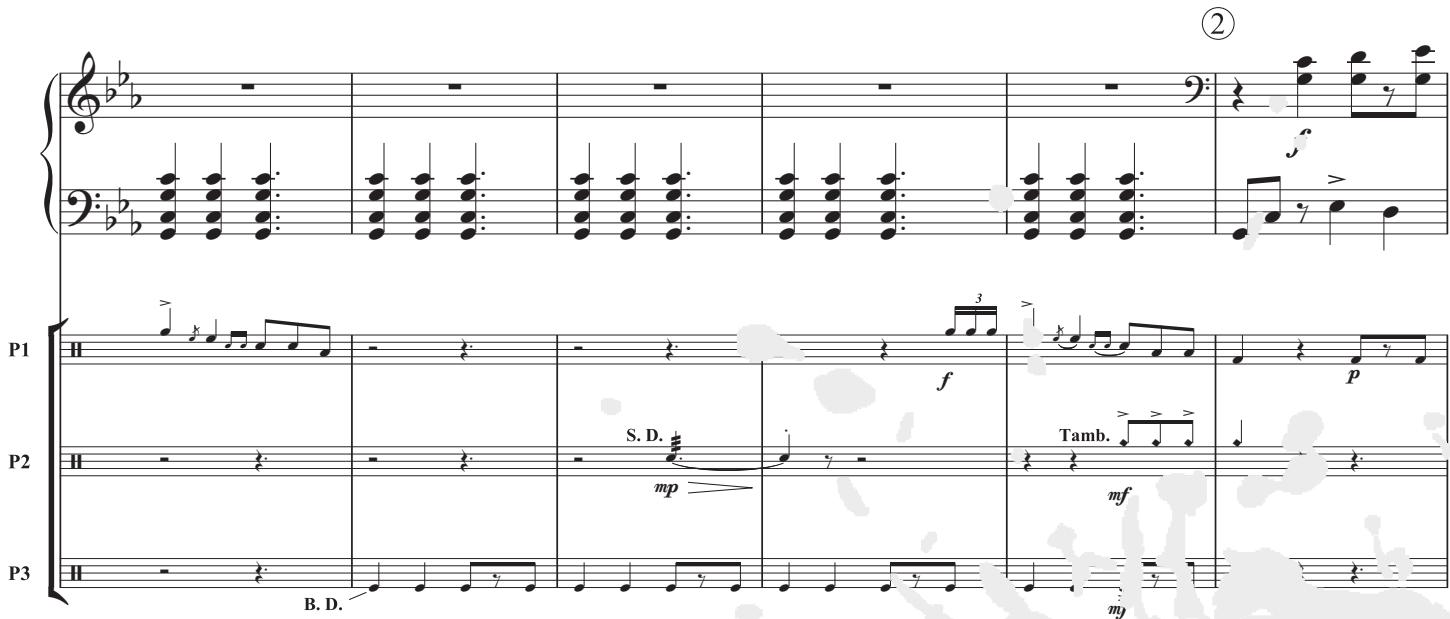
Rite of Passage – Monkman

4

(1)  Driving



(2)




Sample  
Image

(3)

P1

*mf*      *mp*      *mf*      *mp*

P2

*mf*      *mp*      *mf*      *mp*

P3

*mf*      *mp*      *mf*      *mp*

P1

*mf*      S. D.      *mf*

P2

*mf*

P3

*mf*

(4)

P1

*f*

P2

*f*

P3

*mf*

P1

*f*

P2

*f*

P3

*mf*

# Sample Image

## Rite of Passage – Monkman

6

P1

P2

P3

P1

P2

P3

(5)

P1

P2

P3

Sample Image

6

*f crescendo*

*fs*

*mf*

*3 2 3 2 2*

*crescendo*

*crescendo*

*crescendo*

(7)

*x = on rim*

*mp*

*poco a poco*

*mp*

*mp*

**5 Roto toms**  
G, B $\flat$ , C, E $\flat$ , G

*mp*

*mp*

**Sample Image**

## Rite of Passage – Monkman

8

P1

P2

P3

$\downarrow$  = on bell

P1

P2

P3

*p*

(on bell)

P1

P2

P3

mp cresc

# Sample Image

(8)

P1

P2

P3

Small Chinese Opera Gong

P1

P2

P3

Sample Image

TSPCE-05

## Rite of Passage – Monkman

(9)

P1

P2

P3

f

mf

mp cresc.

(chokes)

mp cresc.

fs

mf

mf

Sample Image

(10)

*mf*

*cresc.*

*fs*

P1

P2

P3

*cresc.*

*Chinese Cym.*

*cresc.*

*fs*

*fs*

(11) *Brutal*

*ff*

*Brutal*

P1

P2

P3

w/gong beater

*f* let vib.

*ff*

*mp*

*B.D.*

Soli

*mf*

# Sample Image

## Rite of Passage – Monkman

12

Music score page 12, measures 1-5.

Instrumentation: Bassoon (Bass clef, 2 flats), Percussion 1 (Snare drum, Bass drum), Percussion 2 (Cajon), Percussion 3 (Maracas).

Measure 1: Bassoon plays eighth-note pairs. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 2: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 3: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 4: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 5: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Performance instructions: Measures 1-4 are dynamic *mp*. Measure 5 is dynamic *ff*.

Music score page 12, measures 6-10.

Instrumentation: Bassoon (Bass clef, 2 flats), Percussion 1 (Snare drum, Bass drum), Percussion 2 (Cajon), Percussion 3 (Maracas).

Measure 6: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 7: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 8: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 9: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 10: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Performance instructions: Measures 6-9 are dynamic *ff*. Measure 10 is dynamic *f*. A small Chinese Opera Gong is introduced in measure 10.

Music score page 12, measures 11-15.

Instrumentation: Bassoon (Bass clef, 2 flats), Percussion 1 (Snare drum, Bass drum), Percussion 2 (Cajon), Percussion 3 (Maracas).

Measure 11: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 12: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 13: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 14: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

Measure 15: Bassoon rests. Percussion 1 and 3 play eighth-note pairs. Percussion 2 rests.

# Sample Image

Bass (2 staves)

P1

P2

P3

Bongos

*ff*

S. D.

R. S.

*ff*

Bass (2 staves)

P1

P2

Bass (2 staves)

P3

Bass (2 staves)

P3

Sample  
Image

## Rite of Passage – Monkman

(13)

P1      P2      P3

S.D.

(Begos) ff

f

B.L.

Sample Image

Bassoon 1, Bassoon 2, Bassoon 3, P1, P2, P3

Bassoon 1, Bassoon 2, Bassoon 3, P1, P2, P3

Bassoon 1, Bassoon 2, Bassoon 3, P1, P2, P3

# Sample Image

## Rite of Passage – Monkman

13

P1 P2 P3

13 13 13

Temple Blocks

P1 P2 P3

P1 P2 P3

4 4

mp

# Sample Image

Musical score for Rite of Passage – Monkman, featuring three percussion parts (P1, P2, P3) and a bassoon part.

**Percussion Parts:**

- P1:** Features eighth-note patterns and dynamic markings like *mf*.
- P2:** Features eighth-note patterns and dynamic markings like *mf*.
- P3:** Features eighth-note patterns and dynamic markings like *mf*.

**Bassoon Part:**

- Measures 1-14: Eighth-note patterns.
- Measure 15: Dynamic *ff*, 7th note highlighted, 4/3 time signature indicated.
- Measures 16-17: Eighth-note patterns.
- Measure 18: Dynamic *mf*, instruction *(BD dry)*.
- Measures 19-20: Eighth-note patterns.

**Performance Instructions:**

- Measure 15: *ff*, 4/3 time signature.
- Measure 18: *(BD dry)*, *mf*.

Sample  
Image

rit.      *poco a poco*

*to vibes*

*mp*

(Bell tree)

(16)  $\text{♩} = 60$

Cm

(Light cymbal ad lib  
with brushes. Jazz style)

AD LIB

AD LIB

G → F  
E♭ → D  
G → F

Vil. vs (slow motor)

B♭

A♭

AD LIB

# Sample Image

Cm      B♭      A♭

P1

P2      AD LIB      AD LIB      AD LIB

P3

Gm      Fm      B♭<sub>4</sub><sup>6</sup>

P1

P2      AD LIB      AD LIB      AD LIB

P3

Fm      Gm      Fm

P1

P2      AD LIB      AD LIB

P3

# Sample Image

Sheet music for three voices (P1, P2, P3) and a basso continuo line. The key signature is one flat. The vocal parts consist of mostly eighth-note chords. The basso continuo part features sixteenth-note patterns.

**Measure 1:** Basso continuo: Gm. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

**Measure 2:** Basso continuo: D6. P1: sixteenth-note pattern. P2: eighth-note chords. P3: eighth-note chords.

**Measure 3:** Basso continuo: Gm. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

Sheet music for three voices (P1, P2, P3) and a basso continuo line. The key signature changes between one flat and two sharps. The vocal parts consist of mostly eighth-note chords. The basso continuo part features sixteenth-note patterns.

**Measure 1:** Basso continuo: D6. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

**Measure 2:** Basso continuo: Gm. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

**Measure 3:** Basso continuo: E<sup>#</sup>9. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

Sheet music for three voices (P1, P2, P3) and a basso continuo line. The key signature changes between one flat and two sharps. The vocal parts consist of mostly eighth-note chords. The basso continuo part features sixteenth-note patterns.

**Measure 1:** Basso continuo: A<sup>6</sup>. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

**Measure 2:** Basso continuo: A. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

**Measure 3:** Basso continuo: Dm. P1: eighth-note chords. P2: eighth-note chords. P3: eighth-note chords.

# Sample Image

B<sub>b</sub>      A      Dm

P1  
P2      AD LIB      AD LIB      AD LIB  
P3

C      B<sub>b</sub>      A

P1      AD LIB      AD LIB      AD LIB  
P2      AD LIB      AD LIB      AD LIB  
P3

 $\text{♩} = 50$ 

Let vibes die out

$\text{♩} = 50$   
Let vibes die out

3/4      2/4      11/16      17/16  
rit.  
A tempo  
rit.

Sample  
Image

(17) **Tempo I** ( $\text{♩} = 170 - 180$ )

16

**P1**

**P2**

**P3**

# Sample Image

P1

P2

P3

P1

P2

P3

(18)

# Sample Image

P1

P2

P3

*ff*

P1

P2

P3

*mp*

*f*

*f*

*to sticks*

P1

P2

P3

# Sample Image

(19) **Cadenza**  $\text{♩} = 50$

**freely w/ expression**  $\text{♩} = 60$

**dolce**

P1

P2

P3

**A tempo**

*accel.* *rit.* *rit.* *mp*

**Tempo I (strict time)**

*mp* *3 times* *3 times* *mp crescendo* *f*

*rit.* *crescendo*

**Sample Image**

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 1-5 shown.

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 6-10 shown.

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 11-15 shown.

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 16-20 shown. Dynamics: *mp cresc.*, *f*.

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 21-25 shown.

Freely (dolce)  
(approx.  $\text{♩} = 8\text{c}$ )  
*8va*

Musical score for piano, two staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 26-29 shown. Dynamics: *ff*, *p*.

Sample  
Image

$\text{♩} = 140$  (driving)

The sheet music consists of nine staves of musical notation for bassoon or double bass. The first two staves are in 4/4 time with a key signature of one flat. The third staff begins with a 4/4 time signature, followed by a 16/16 measure, then a 16/16 measure, and finally a 7/8 measure. The fourth staff starts with a 7/8 measure, followed by a 16/16 measure, and ends with a 7/8 measure. The fifth staff begins with a 7/8 measure, followed by a 16/16 measure, and ends with a 7/8 measure. The sixth staff begins with a 7/8 measure, followed by a 16/16 measure, and ends with a 7/8 measure. The seventh staff begins with a 7/8 measure, followed by a 16/16 measure, and ends with a 7/8 measure. The eighth staff begins with a 7/8 measure, followed by a 16/16 measure, and ends with a 7/8 measure. The ninth staff begins with a 7/8 measure, followed by a 16/16 measure, and ends with a 7/8 measure. The music includes various dynamics like crescendo and decrescendo, tempo changes, and key signature shifts.

*cresc.* - - - - *f*

*rit.* - - - - TSPCE-05

# Sample Image

(20)

## Tempo I (slightly slower)

8

**P1**

**P2**

**P3**

**ff**

**Opera Gong**

**Brake Drum**

**Tambourine**

# Sample Image

P1  
P2  
P3

Opera Gong

P1  
P2  
P3

Opera Gong

Sample  
Image

## Rite of Passage – Monkman

30

P1

P2

P3

P1

P2

P3

P1

P2

P3

Sample  
Image