

Brian S. Mason

Rochambeaux

for percussion ensemble



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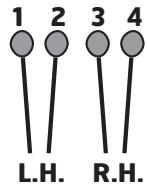
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Program Notes

Rochambeaux was written for the Phantom Regiment percussion ensemble, receiving first place in the 2001 DCI percussion ensemble competition. The three distinct sections of this work represent the three elements of Rochambeaux – rock, paper, scissors. At the time this work was composed, Mason was performing with guitarist and producer, Dave Beegle, known for his use of multi-meter and ethnic modalities.

Performance Notes

In order to give clarification to the sticking issues, the sticking examples given are from the perspective of this mallet diagram:



However, the composer believes that the vibraphonists should use the Burton Grip and the marimbists can choose whichever grip they prefer. If players use the Burton Grip in the traditional sense (mallet 4 as the 'lead' mallet), then the player will want to substitute mallet 4 for the mallet 3 indications.

Example 1 is the initial marimba ostinato and recurs throughout the piece. The sticking at the end of the second measure may seem a bit odd with the double-stroke followed by mallet 2 (creating a 2-1-2 motion as the pattern turns around), but when the right hand is harmonized (Lead/Solo and Marimba 1), the pattern makes more sense. The second set of stickings is for Marimba 3.

Ex. 1

Example 2 is the vibraphone ostinato, beginning in m. 49, which also recurs throughout the piece. Burton Grip players will want to substitute mallet 4 for the mallet 3 indications.

Ex. 2

Example 3 is the first keyboard tutti, beginning in m. 13. Burton Grip players will want to substitute mallet 4 for the mallet 3 indications. It should be noted that the 32nd-note rhythms, while only accented on the first note of the grouping, should have strong left-hand clarity from the performer in order to make the rhythm speak properly.

Ex. 3

Example 4 is during the marimba soli at m. 70. Burton Grip players will want to substitute mallet 4 for the mallet 3 indications. It should be noted that this type of sticking is common with jazz performers (one hand in the black notes and one hand in the white notes, sticking accordingly). Use this approach with the 32nd-note passage in m. 65 during the vibe soli.

Ex. 4

Musical score for Example 4, measures 3 through 8. The key signature is one sharp (F#). Measure 3 starts with a bass note B, followed by two eighth notes (B, A) and a sixteenth note (G). Measure 4 begins with a bass note A, followed by three eighth notes (A, G, F#). Measures 5 and 6 show a pattern of eighth notes: (F#, E, D), (D, C, B), (B, A, G), (G, F#, E). Measures 7 and 8 continue this pattern: (E, D, C), (C, B, A), (A, G, F#), (F#, E, D). Measure 9 concludes with a bass note D, followed by two eighth notes (D, C) and a sixteenth note (B).

Other items of note...

The drum set player should probably use rutes (bundled rods) or something similar.

The Lead/Solo part is for using a guest soloist. If this occurs, refer to the **soloist setup** (the soloist should play marimba).

Strong accents at D in the marimba and vibe parts to contrast the superimposed feel of the 7/4.

Strong accents during the keyboard tutti at F, especially in the 6/4 measure, in order to highlight the metric modulation.

The nodal part in marimba 3 at m. 54 should emulate something that you might hear in a loop and should be more rhythmic than tonal. This should weave well into the drum set part to create a seamless groove.

Feel free to open up at J and create any type of 'jam' or feature for your percussionists that you wish. The material from K to L should end the feature section in order to transition (metric modulation) back to the original feel.

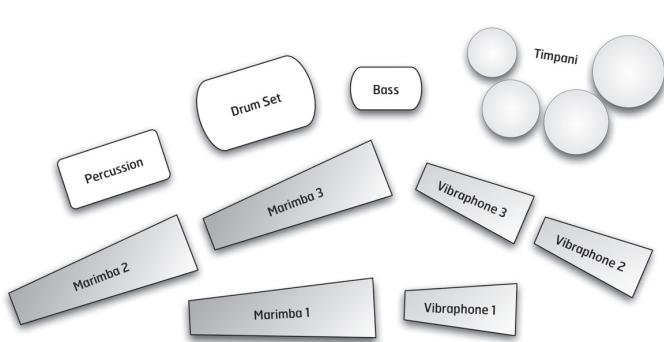
The tutti at O should use alternating sticking patterns (no doubles). The only exception is to use mallet 1 on the downbeat of m. 104 and all recurring instances to follow.

From O to the break before the last chord, the feel should continue to be more energized and frenzied, with the break feeling abrupt. Take a good breath before playing the last chord. During this chord, the drum set player should fill it up (fermata ram) and then cue the release; marimba players should be careful not to damage the instruments during this high-energy moment.

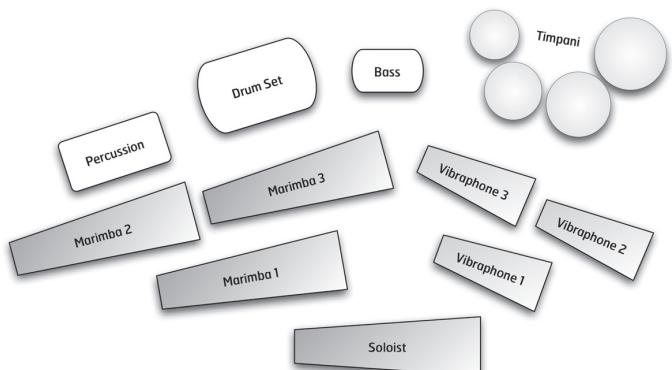
The drum set part at rehearsal P is written to emulate a double-bass groove (between the kick and the floor tom); the player may wish to utilize a true double-bass setup.

The gong drums at rehearsal J refer to large, single-headed impact toms. A mounted 22" kick drum would work well for these.

Suggested setups



standard setup



soloist setup

Level: Advanced
Duration: 4'00"

Rochambeaux

Brian S. Mason

$\text{♩} = 120$

Solo/Lead

Vibe 1

Vibe 2

Vibe 3

Marimba 1

Marimba 2

Marimba 3

Drums

Doums

The score consists of six staves of music. The first and fifth staves are for Solo/Lead and Marimba 1 respectively, both in bass clef and common time. The second, third, and fourth staves are for Vibe 1, Vibe 2, and Vibe 3, all in treble clef and common time. The sixth staff is for Marimba 3 in bass clef and common time. The Marimba 1 and Marimba 3 staves feature sixteenth-note patterns with dynamic markings 'mp' and 'f'. The Marimba 3 staff also includes a dynamic marking '2'. The background of the page features a faint silhouette of a person's head and shoulders.

**Sample
Image**

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7

Lead

V1

V2

V3

M1

M2

M3

T

Perc

Bass

DS

mp

mp

mp

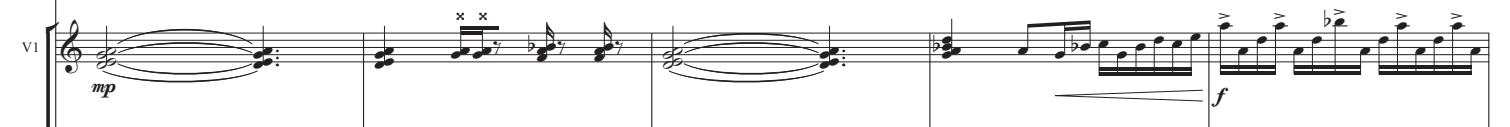
2

Sample
Image

A

13

Lead: 

V1: 

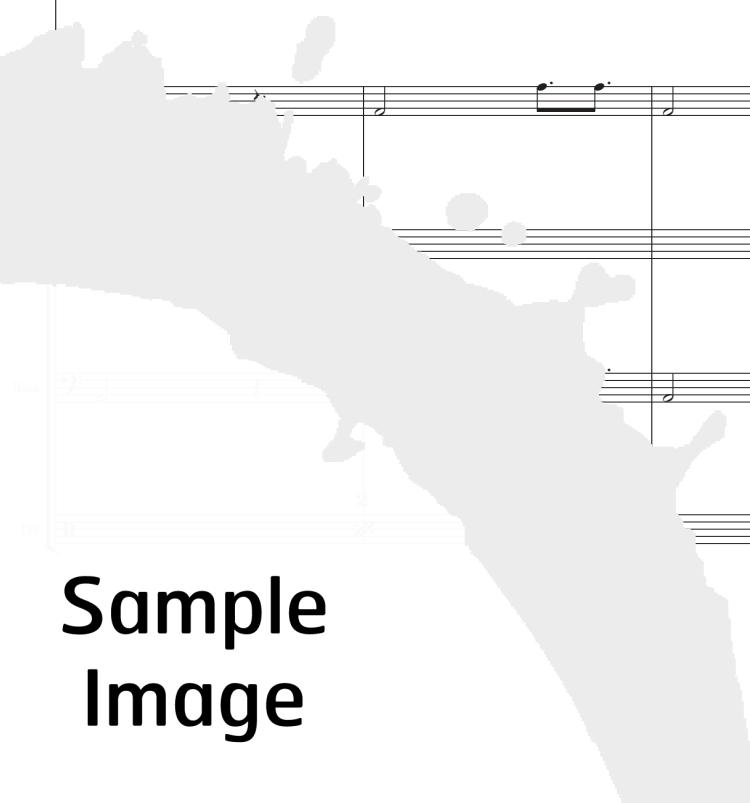
V2: 

V3: 

M1: 

M2: 

M3: 



djembe: 

Sample
Image

B

18

Lead

V1

V2

V3

M1

M2

M3

T

Perc

Bass

DS

Sample Image

23

Lead

V1

V2

V3

M1

M2

M3

Sample
Image

C

Lead *f* > 3 > 6 > 6

D

V1 *f* > 3 > 6 > 6 > 8 > 8

V2 *f* > 3 > 6 > 6 > 8 > 8

V3 *f* > 3 > 6 > 6 > 8 > 8

M1 *f* > 3 > 6 > 6 > 8 > 8

M2 *f* > - - - -

M3 *f* > 3 > 6 > 6 > 8 > 8

T *f* > - - - -

Perc sus. cym. *mf*

Bass *f* > - - - -

DS *f* > - - - -

Sample Image

34

Lead

V1

V2

V3

M1

M2

mf

M3

Sample
Image

E

40

Lead

V1

V2

V3

M1

M2

M3

T

Perc

Bass

DS

cresc.

mf

cresc.

Sample
Image

46

Lead

V1

V2

V3

M1

M2

M3

F

Sample Image

50

Lead

V1

V2

V3

M1

M2

M3

T

sus. cym

Perc

Bass

DS

Sample Image

G $\text{♩} = 80$

52

Lead

V1

V2

V3

M1

M2

M3

Sample Image

H * if no soloist, no repeat

57

B^bMaj⁷ Dm⁷ Gm⁷ E^b2

Lead

V1 (play only if no solo) *mf* 2nd time only (if solo)

V2 2nd time only (if solo)

V3

M1

M2

M3

T

Perc

Bass

DS

Sample Image

62 B^bMaj⁷ Dm⁷ E^{b2} E^bMaj⁷

Lead

V1

V2

V3

M1

M2

M3

2nd time only (if solo) *mf*

2nd time only (if solo) *mf*

cresc.

f

cresc.

f

mf

mf

Sample Image

I

66 A^{b2} E^b D^{b2} B^bsus⁷ A^{b2} E^b D^{b2} B^bsus⁷

Lead

V1

V2

V3

M1

M2

M3

T

Perc triangle + + ○ + + ○ + + ○ + + ○ mf

Bass

DS

Sample Image

70 A^{b2} E^b D^{b2} B^bsus⁷ A^{b2} E^b

Lead

V1

V2

V3

M1

M2

M3

Sample
Image

73

[1. D \flat 2] E \flat 6 [2. D \flat Maj γ]

Lead

V1

V2

V3

M1

M2

M3

T

Perc

Bass

DS

Sample Image

Sample Image

L

83

Lead

M ♩ = ♩

mf

V1

V2

V3

M1

M2

M3

T

Perc

Bass

DS

Sample Image

90

N

Lead: 

V1

V2

V3

M1

M2

M3

Sample
Image

O

96

Lead *cresc.* *ff*

V1 *mp* *cresc.* *ff*

V2 *mf* *cresc.* *ff*

V3 *mf* *cresc.* *ff*

M1 *mp* *cresc.* *ff*

M2 *cresc.* *ff*

M3 *cresc.* *ff*

T *cresc.* *ff*

Perc *cresc.*

Bass *cresc.*

DS *cresc.*

Sample Image

Musical score for "Mason – Rochambeaux" at measure 102. The score consists of six staves:

- Lead:** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures.
- V1:** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures.
- V2:** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures.
- V3:** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures.
- M1:** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures.
- M2:** Treble clef, mostly eighth-note patterns with occasional sixteenth-note figures.

The music features a variety of dynamics, including crescendos, decrescendos, and sustained notes. Measure 102 concludes with a repeat sign and a double bar line, indicating a section of the piece.

Sample
Image

P

107

Lead

V1

V2

V3

M1

M2

M3

T

Perc

Bass

DS

Sample Image

112

Lead *cresc.*

V1 *cresc.*

V2 *cresc.*

V3 *cresc.*

M1 *cresc.*

M2 *cresc.*

M3 *cresc.*

Sample
Image



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