Brian S. Mason

Rochambeaux

for percussion ensemble

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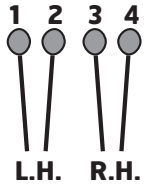
TSPCE-10

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

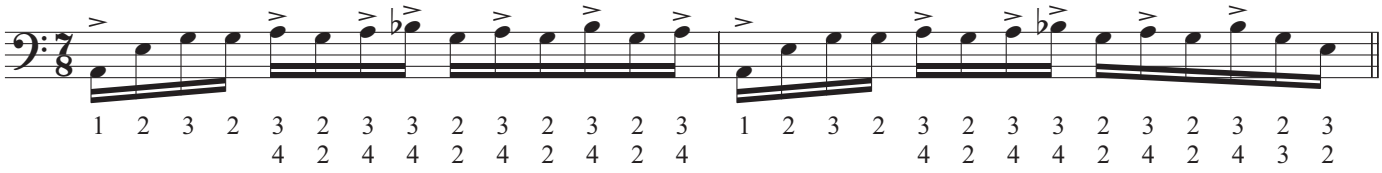


In order to give clarification to the sticking issues, the sticking examples given are from the perspective of this mallet diagram:

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.

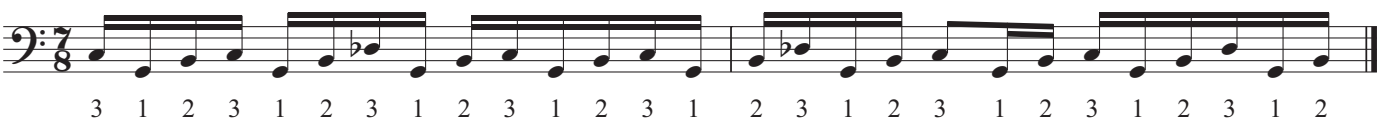
Example 1 is the initial marimba ostinato and recurs throughout the piece. The sticking at the end of the second measure may seem a bit odd with the double-stroke followed by mallet 2 (creating a 2-1-2 motion as the pattern turns around), but when the right hand is harmonized (Lead/Solo and Marimba 1),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

Ex. 1



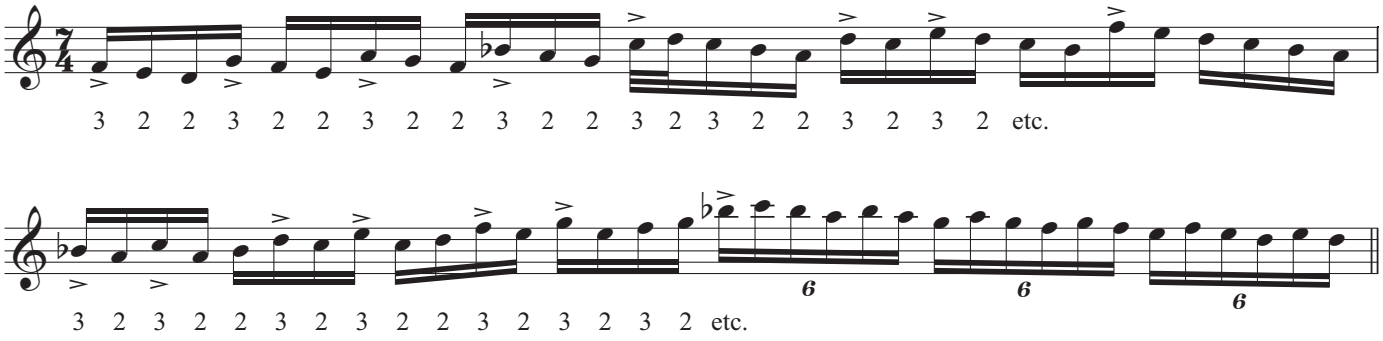
Example 2 is the vibraphone ostinato, beginning in m. 49, which also recurs throughout the piece. Burton Grip players will want to substitute mallet 4 for the mallet 3 indications.

Ex. 2



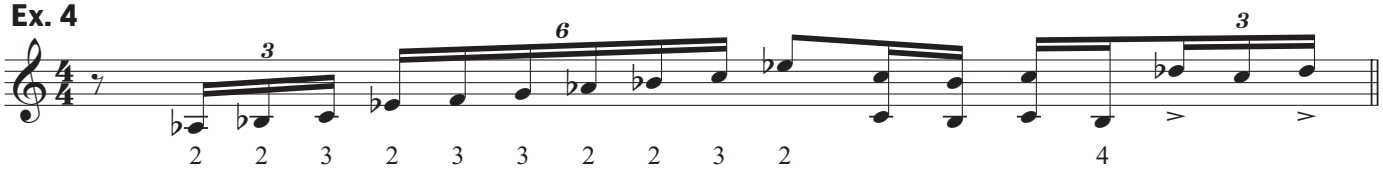
Example 3 is the first keyboard tutti, beginning in m. 13. Burton Grip players will want to substitute mallet 4 for the mallet 3 indications. It should be noted that the 32nd-note rhythms, while only accented on the first note of the grouping, should have strong left-hand clarity from the performer in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



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.

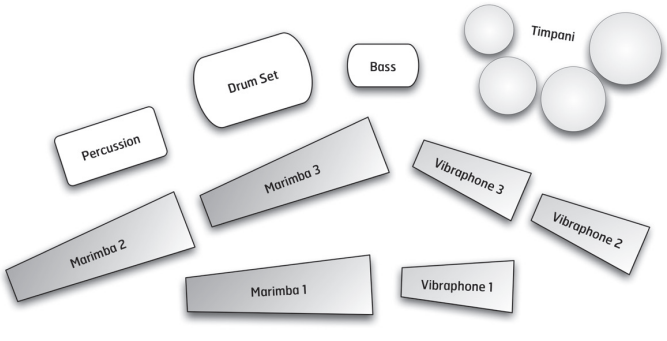
The tutti at O should use alternating sticking patterns (no doubles). The only exception is to use mallet 1 on the downbeat of m. 104 and all recurring instances to follow.

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.

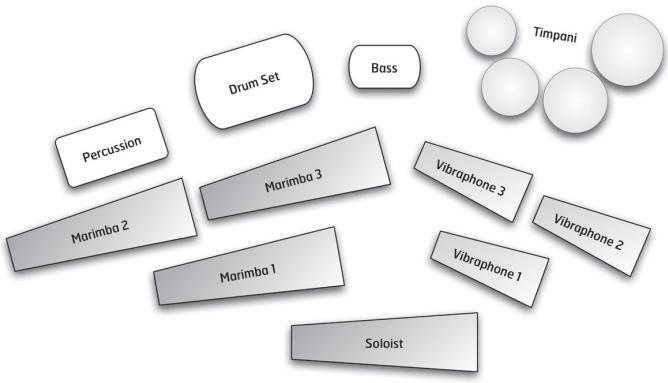
The drum set part at rehearsal P is written to emulate a double-bass groove (between the kick and the floor tom); the player may wish to utilize a true double-bass setup.

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

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Level: Advanced
Duration: 4'00"

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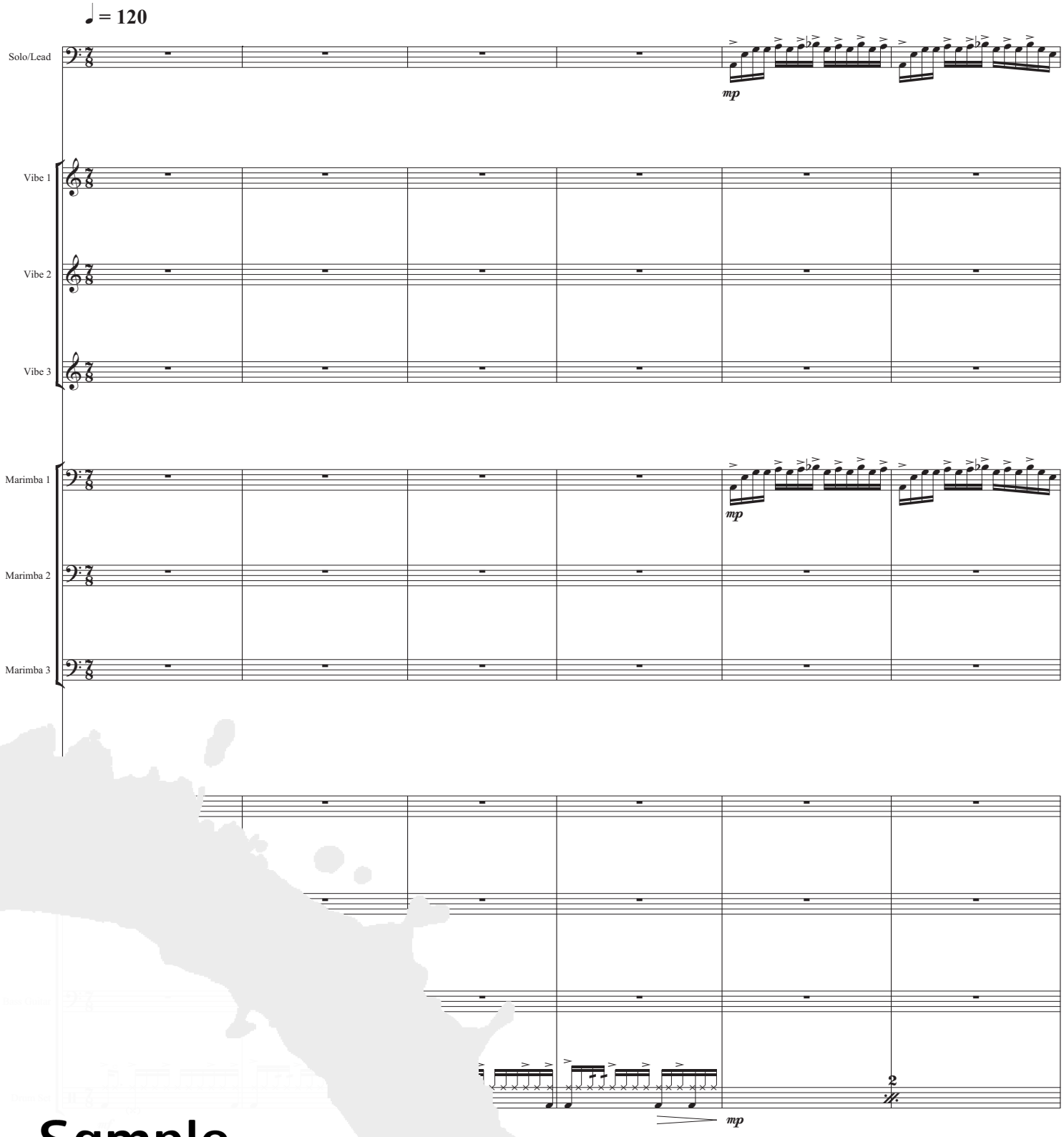

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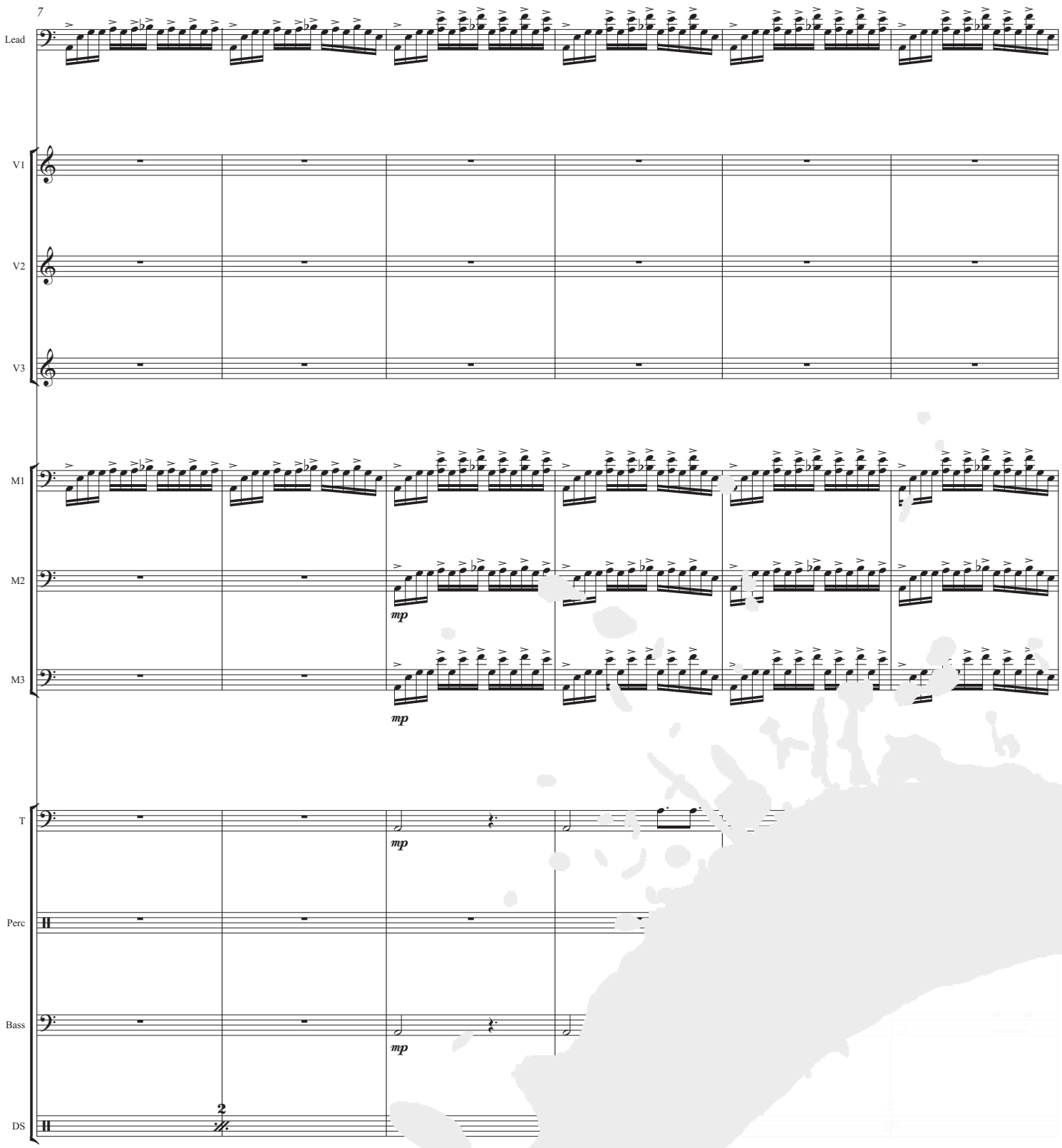

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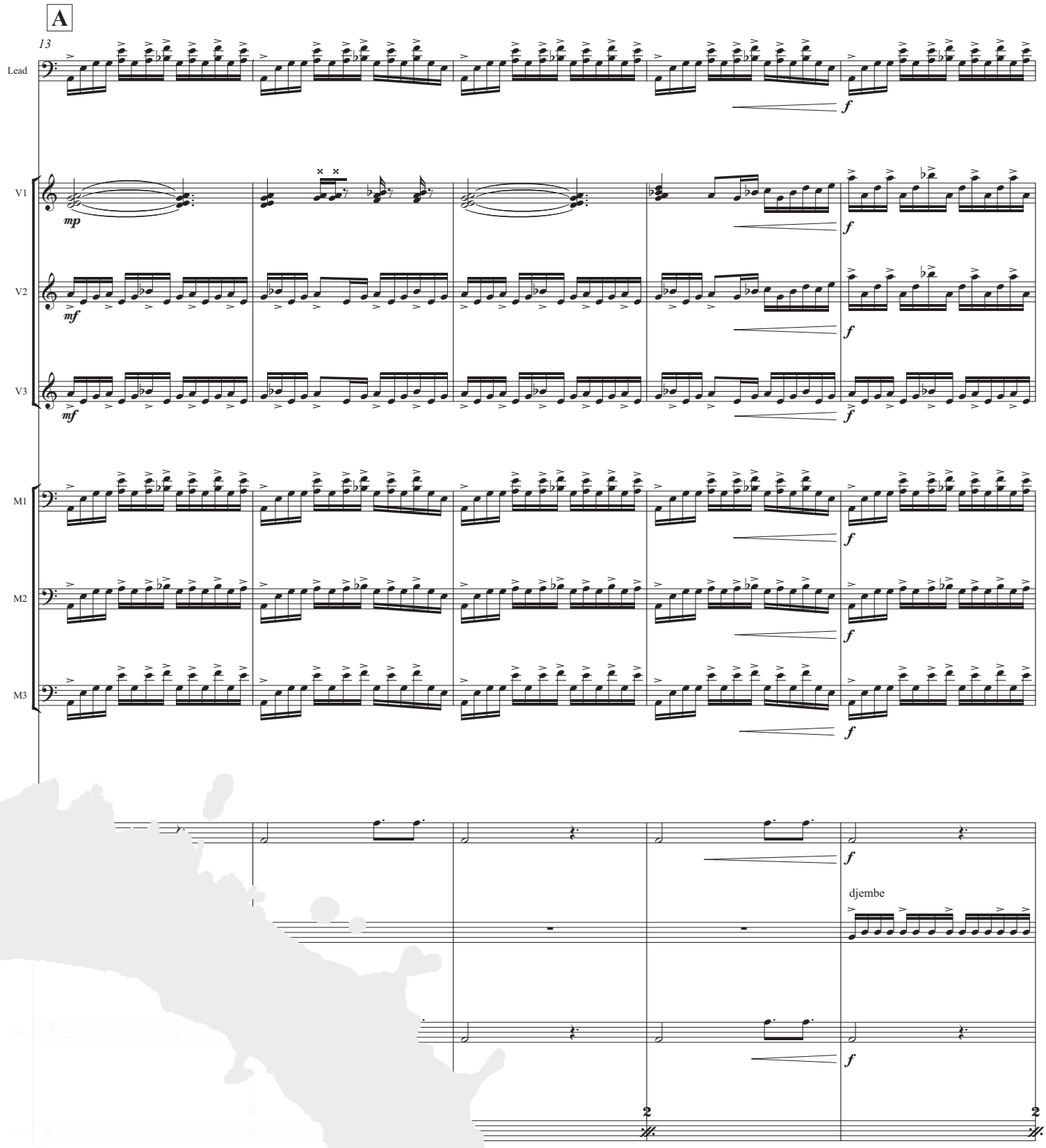

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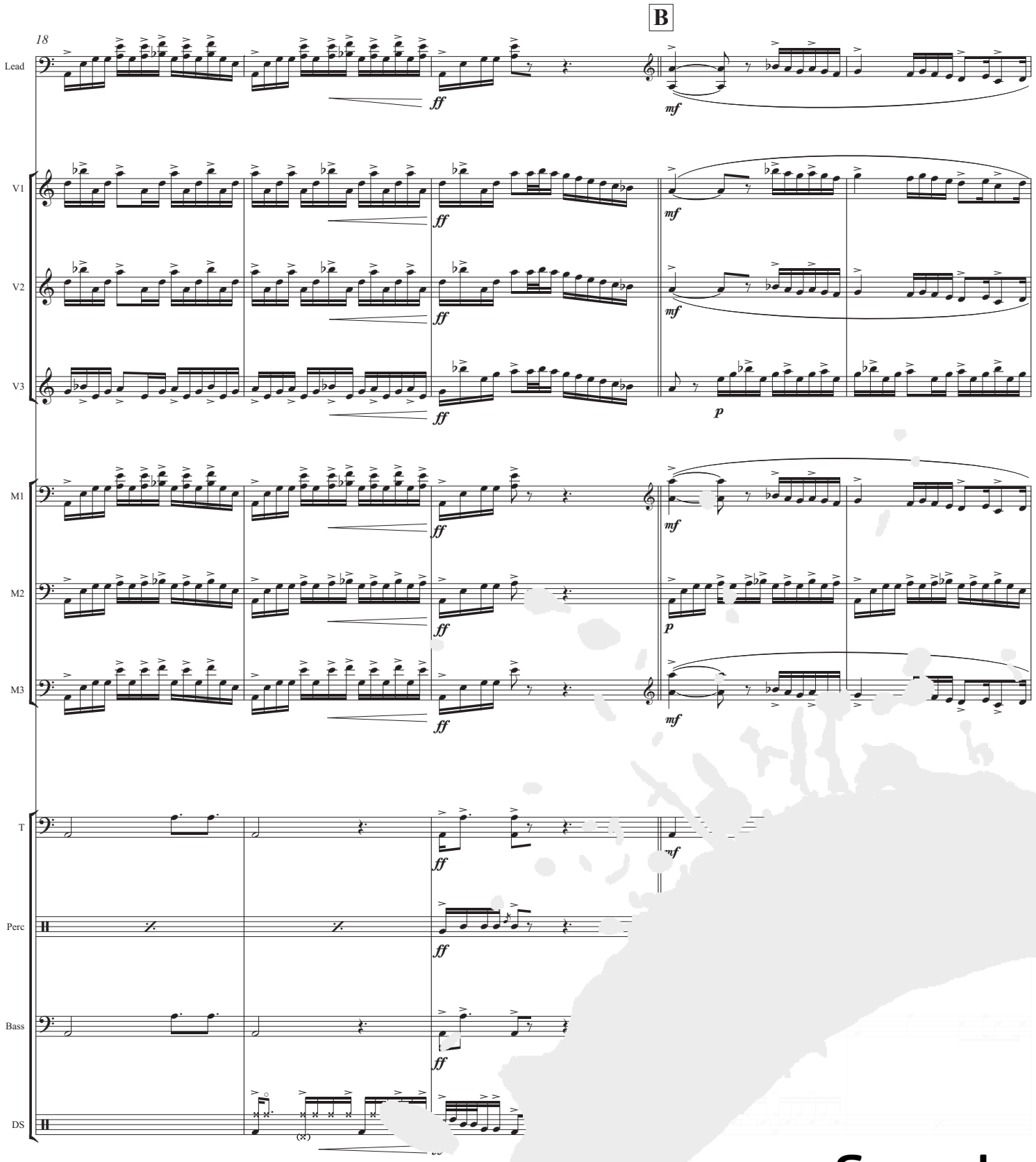

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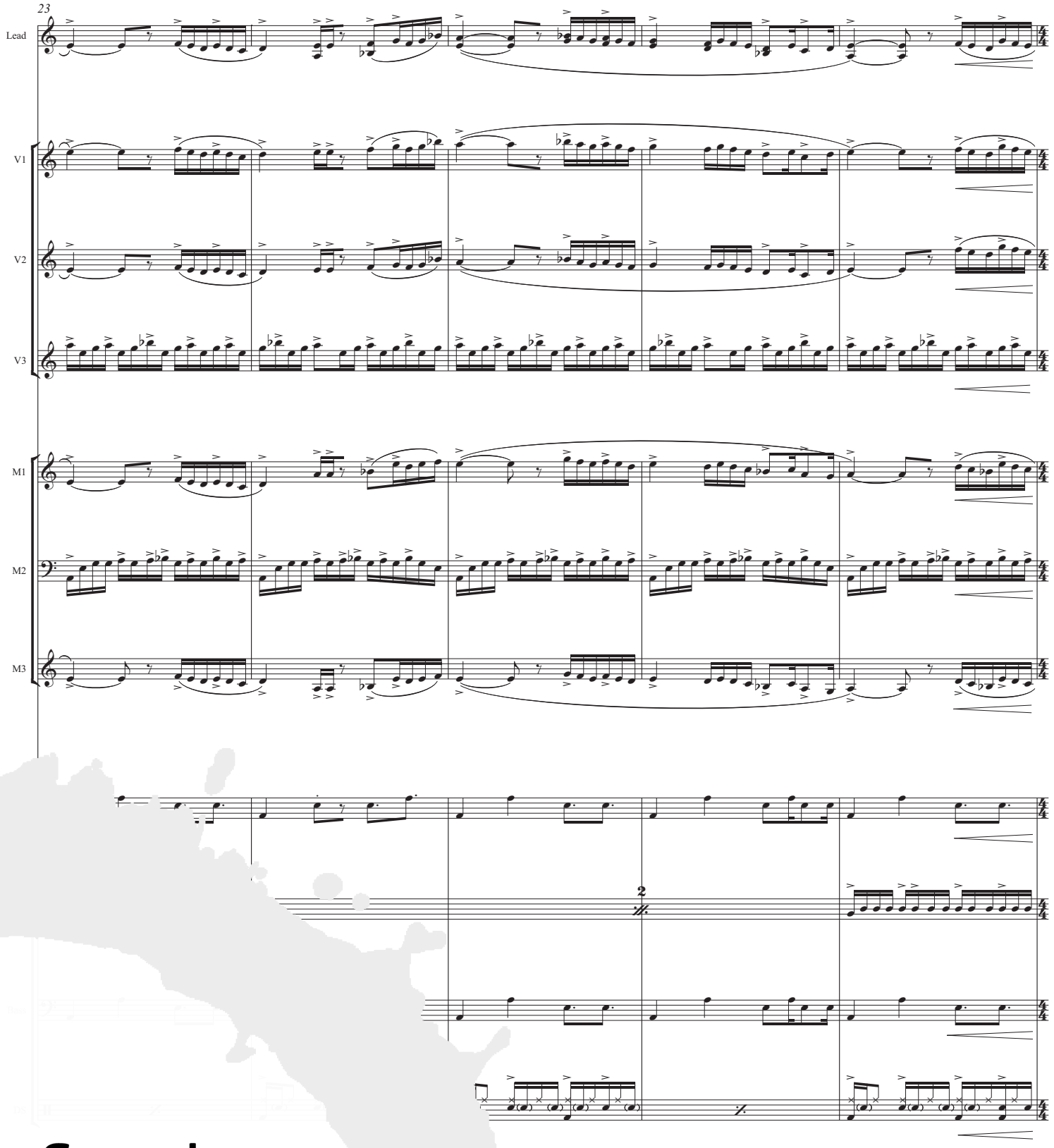

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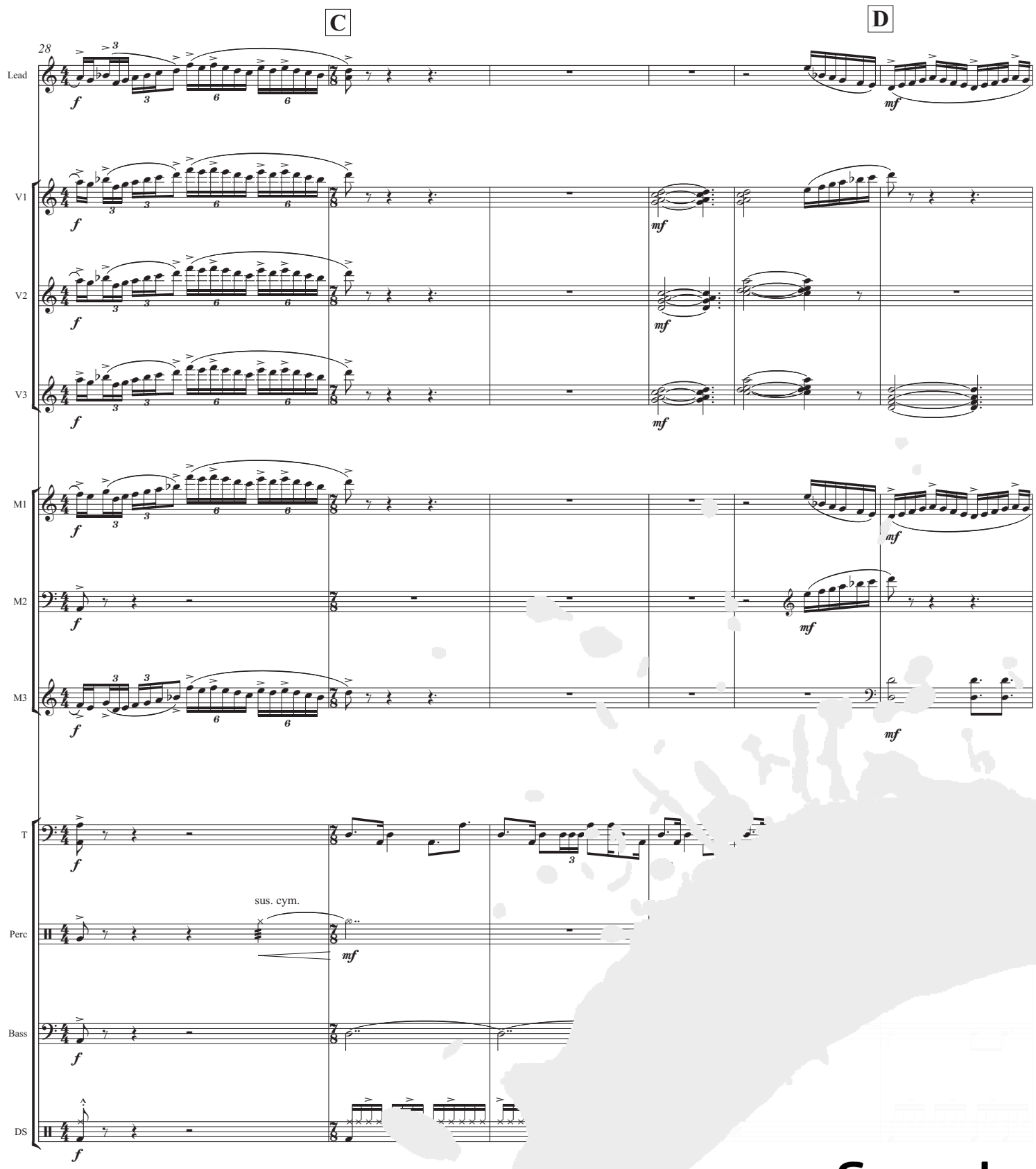

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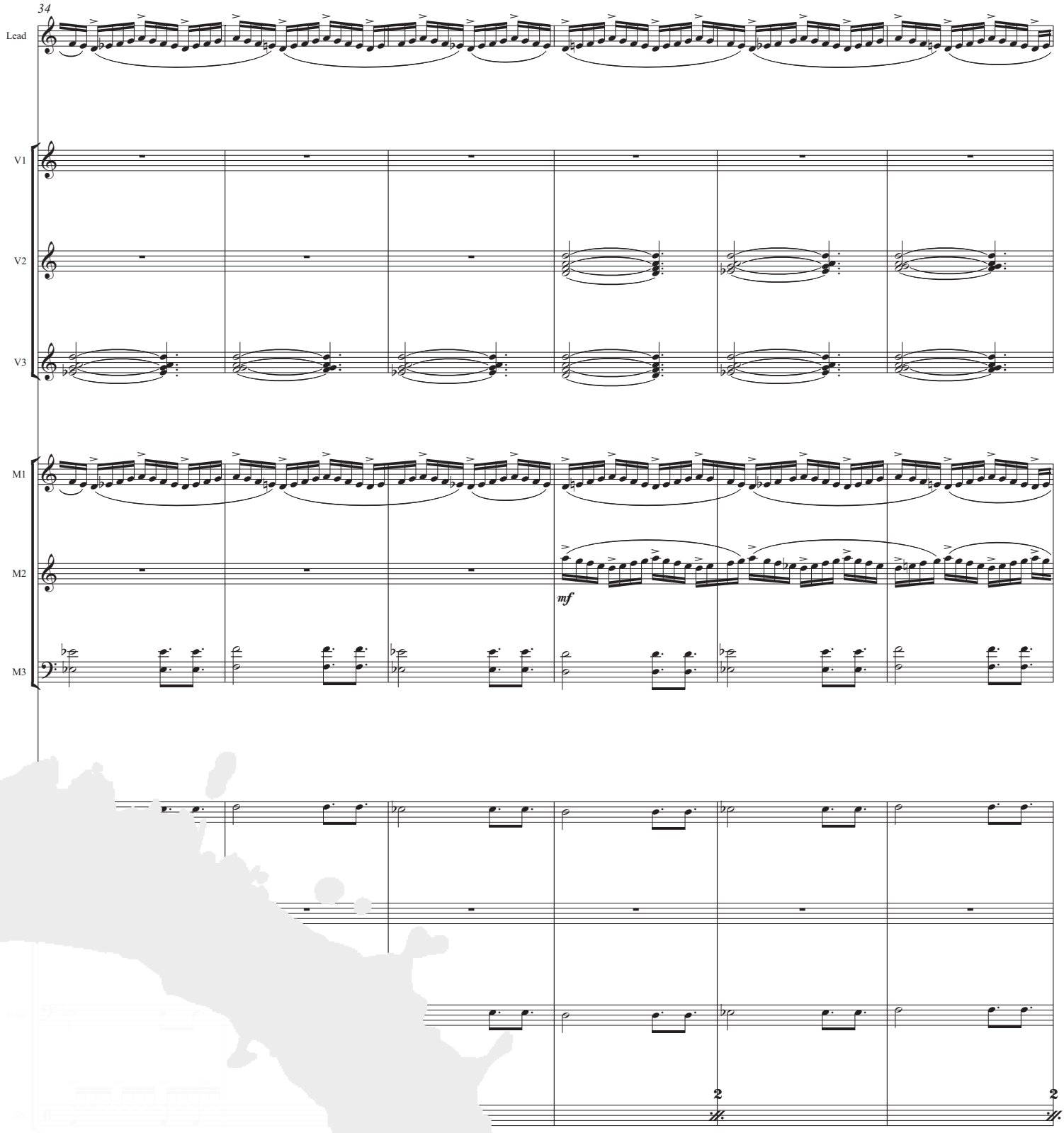

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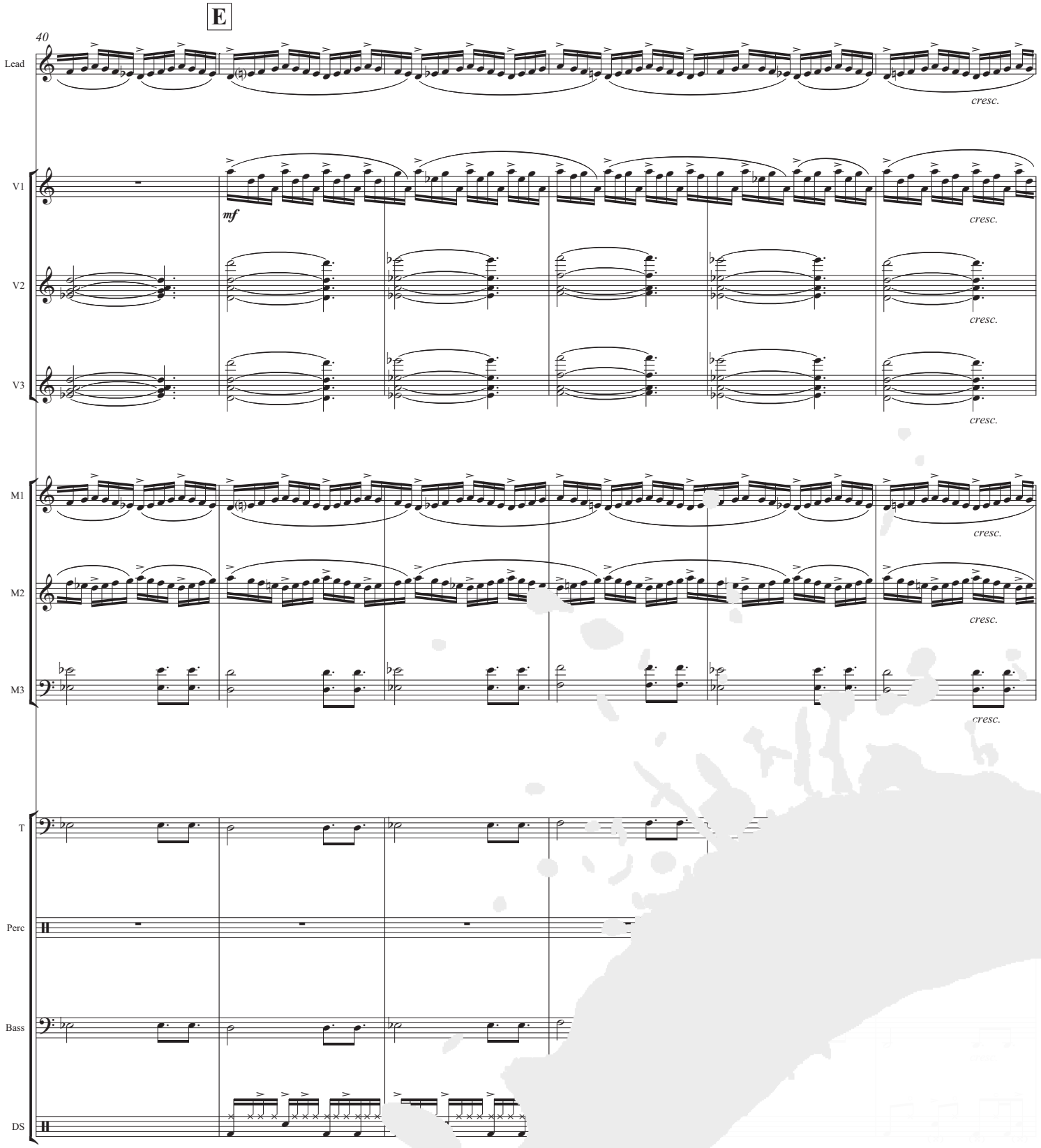

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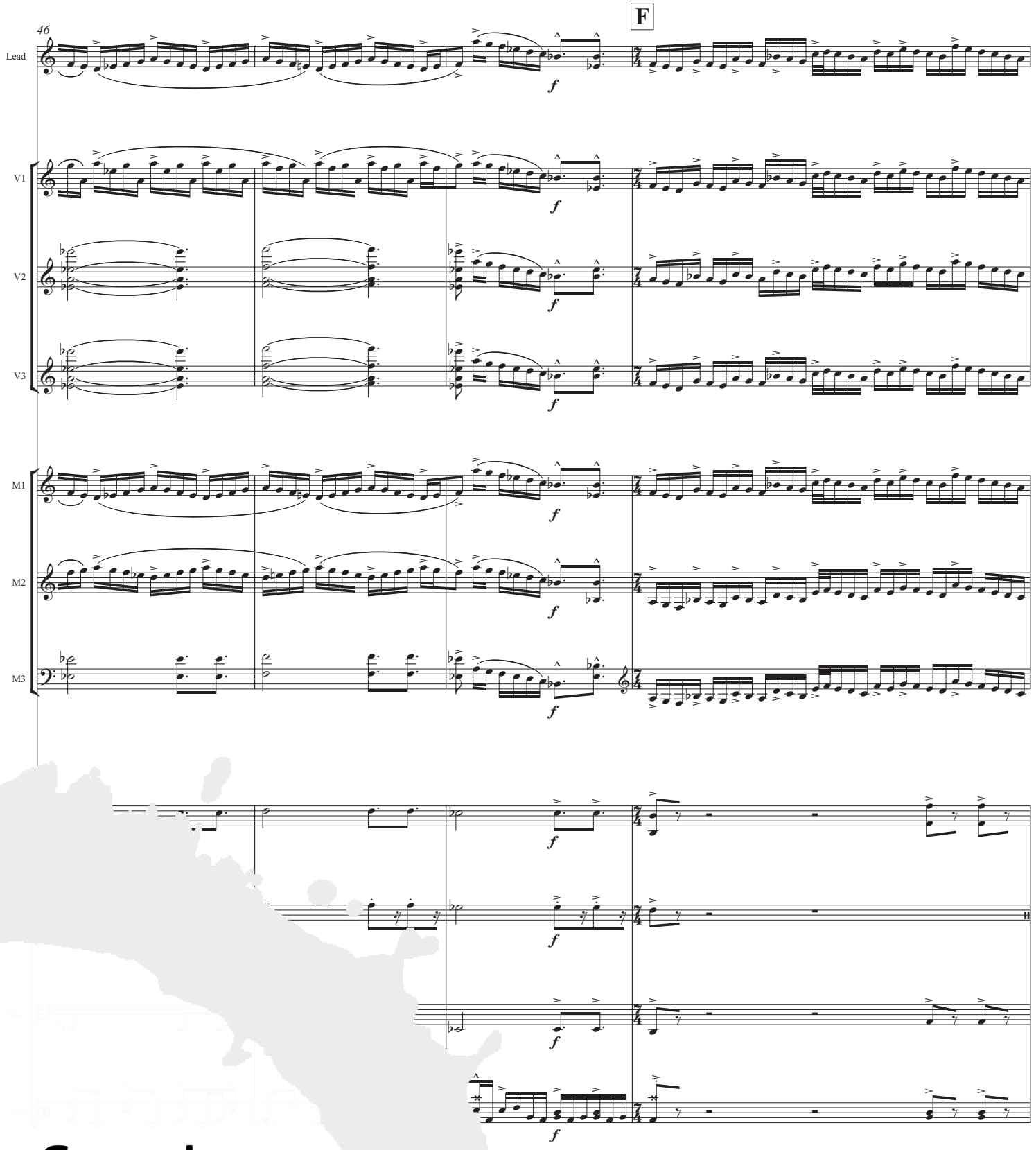

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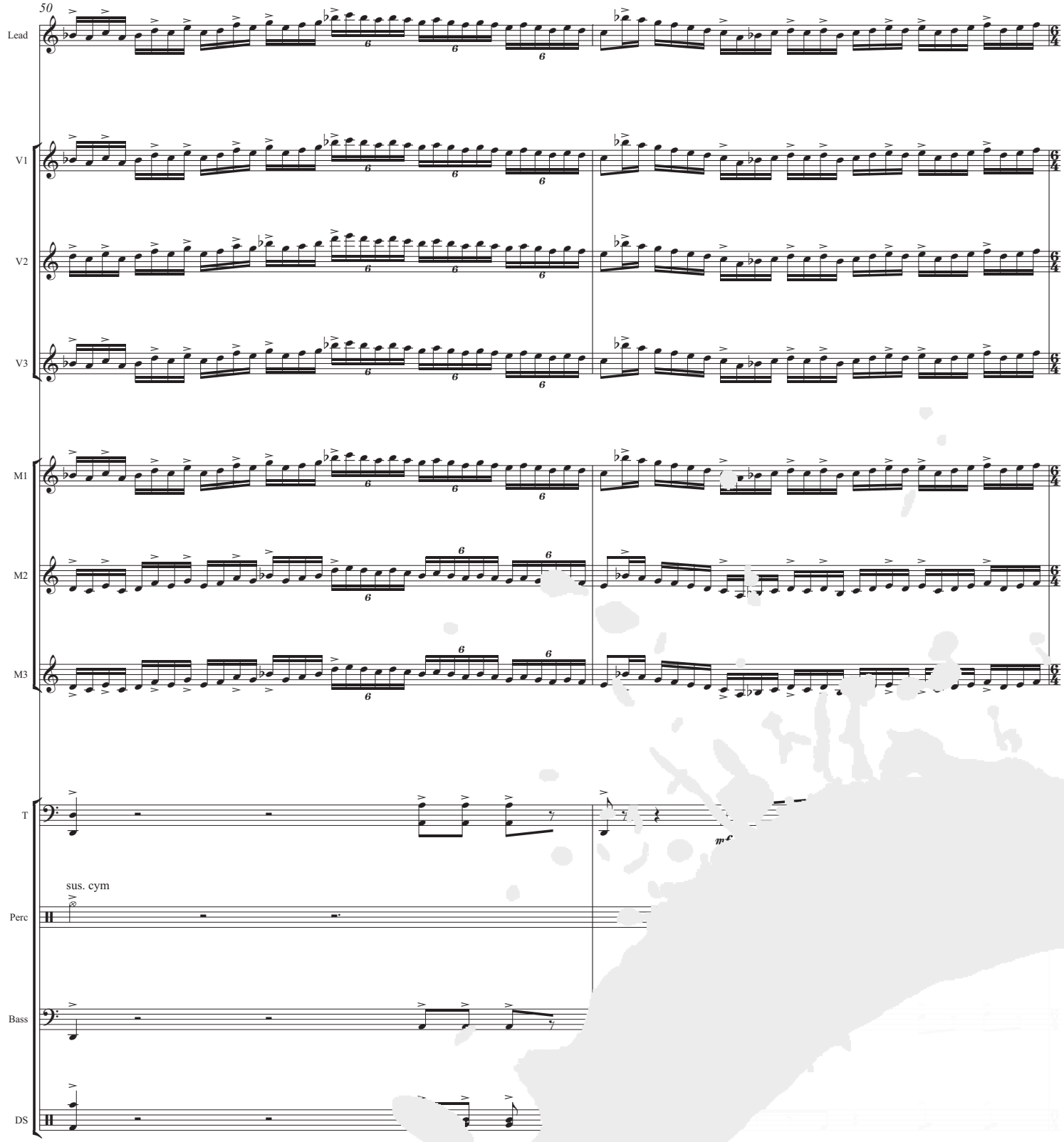

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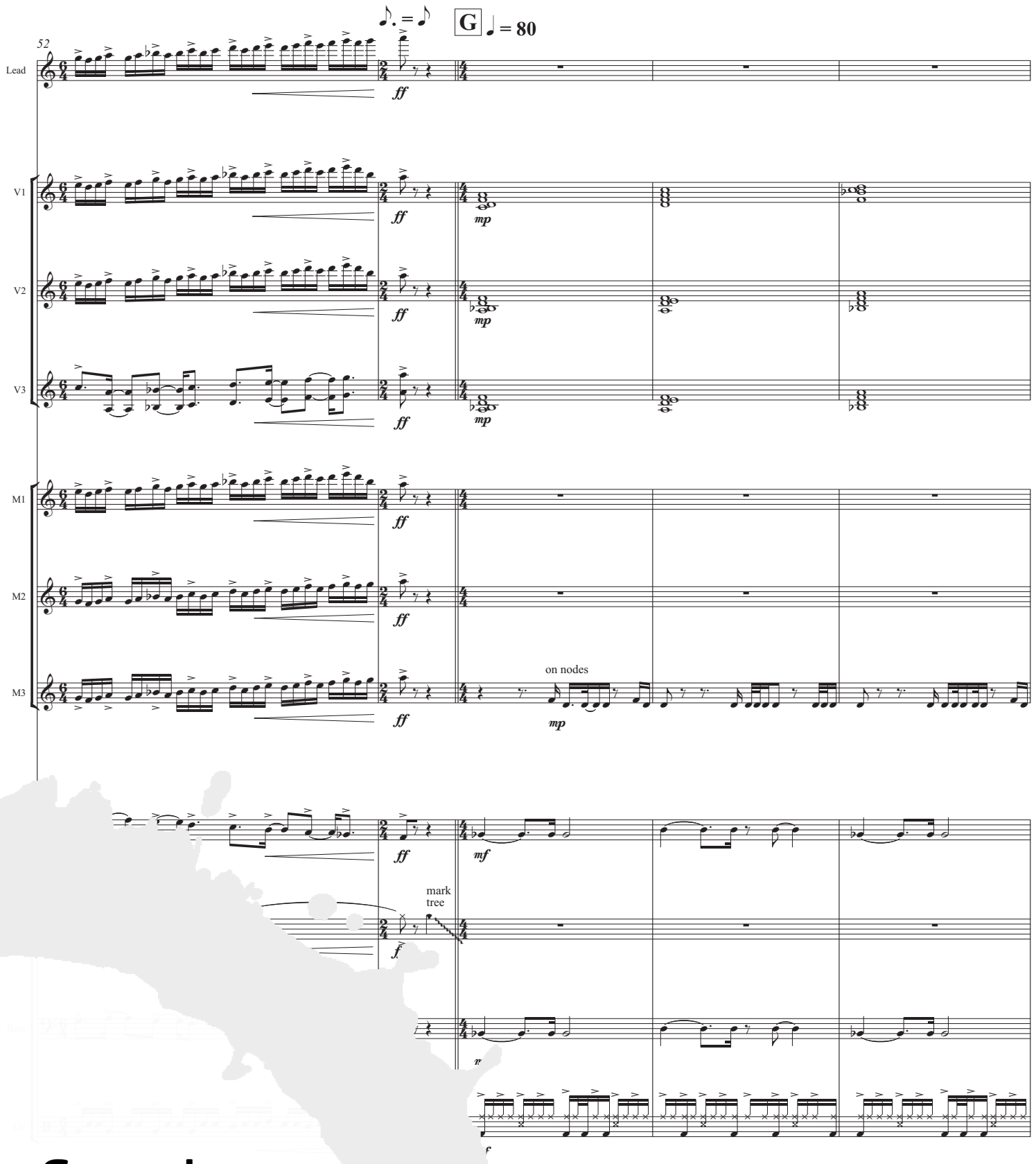

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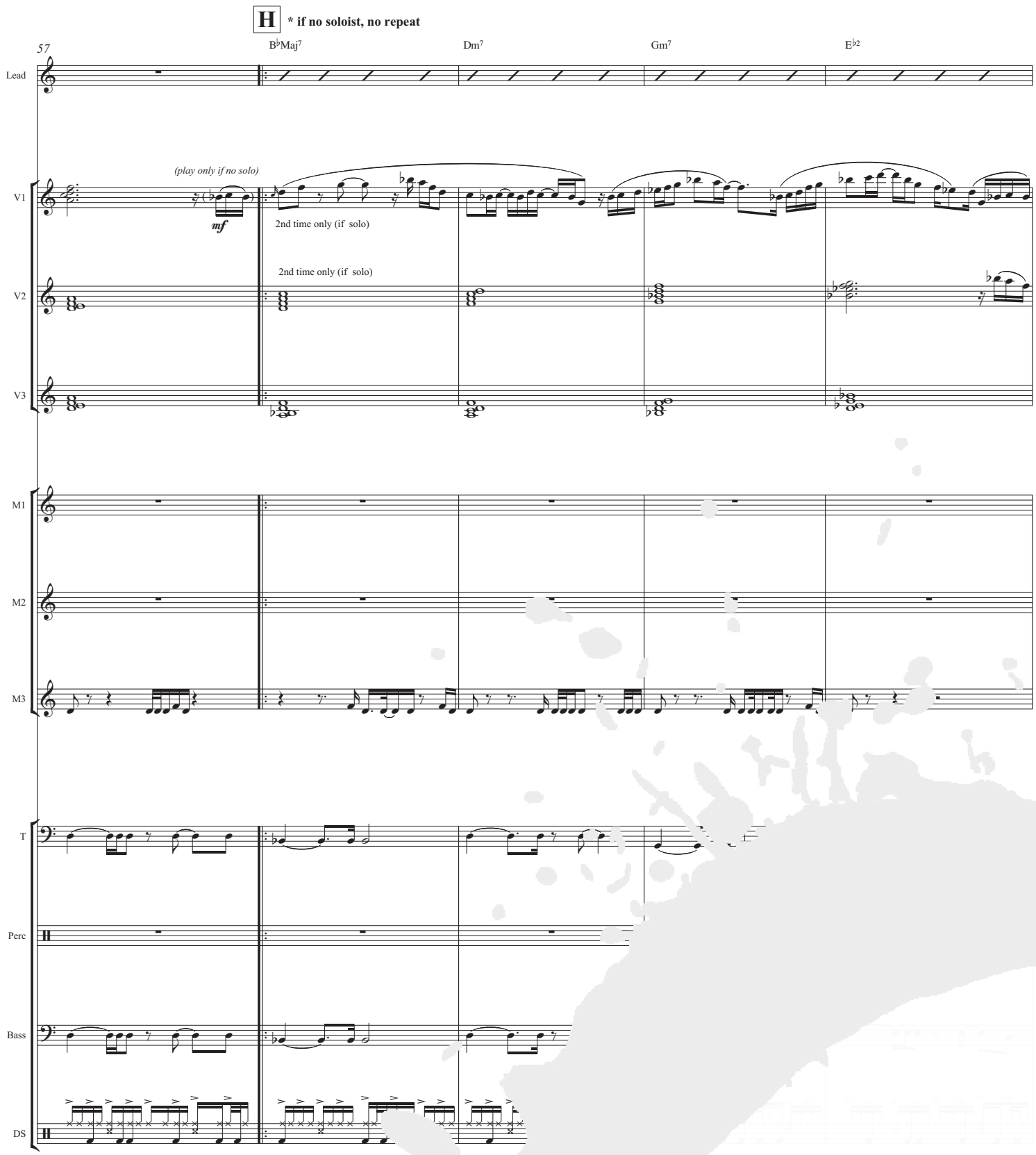

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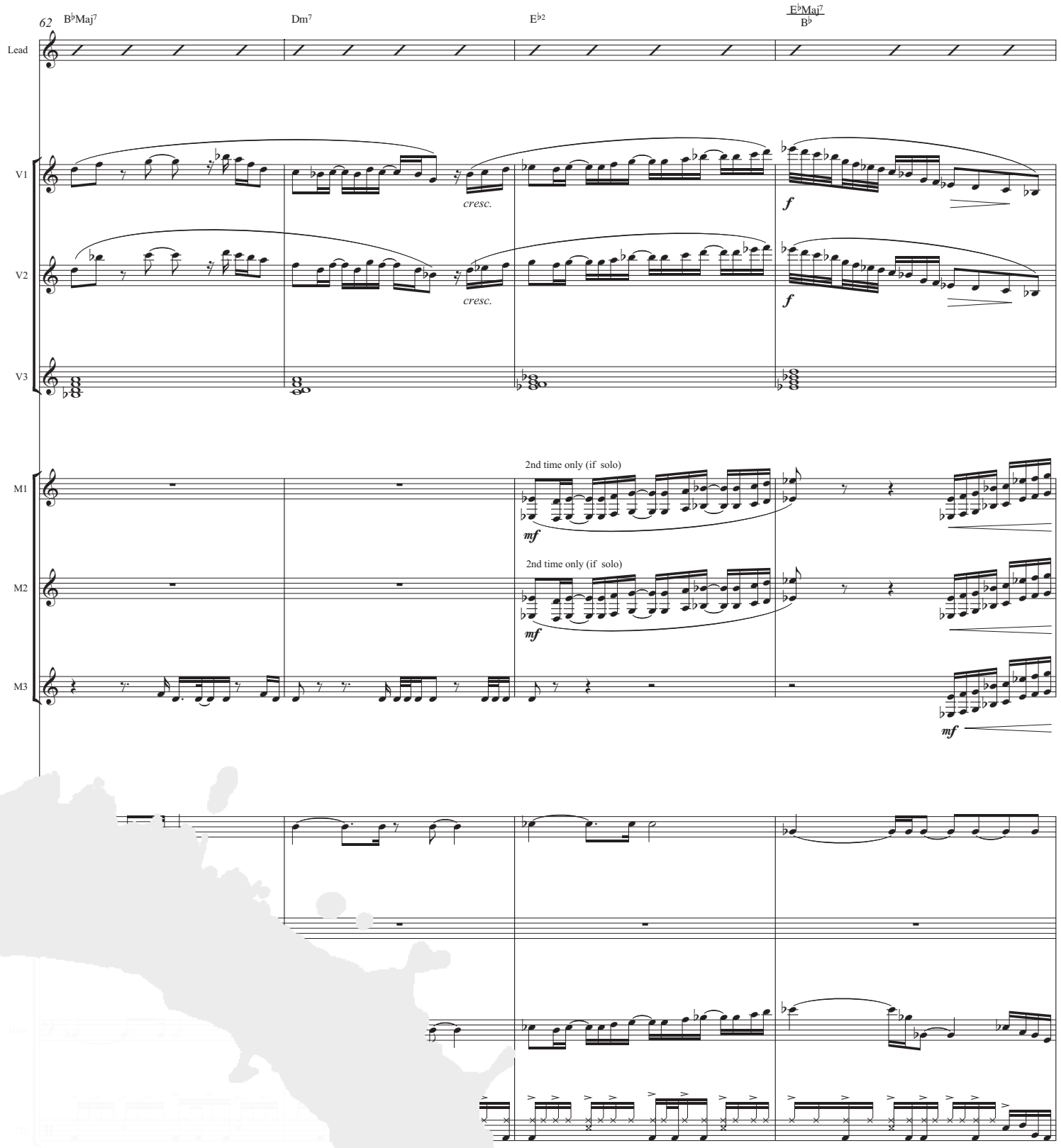

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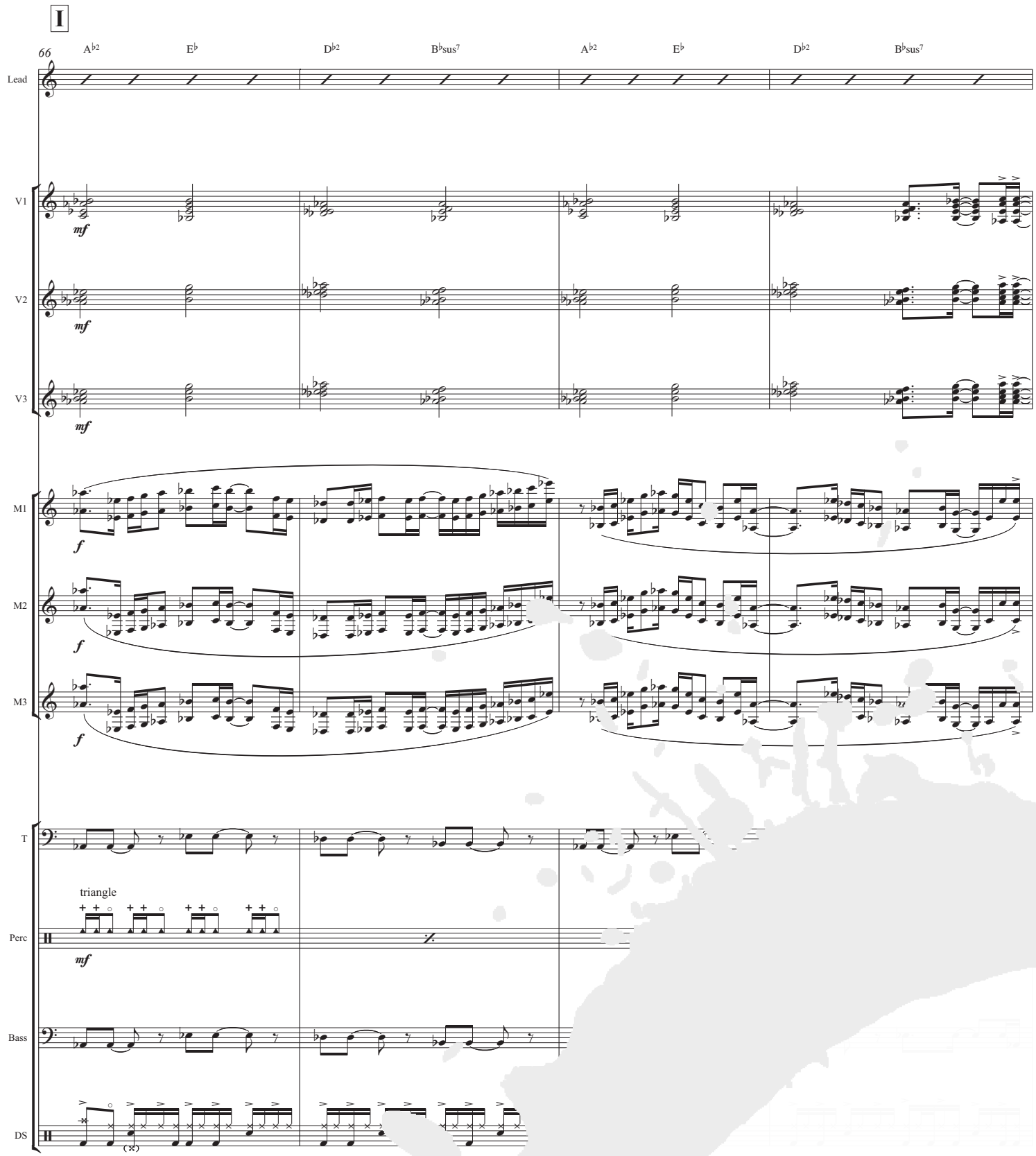

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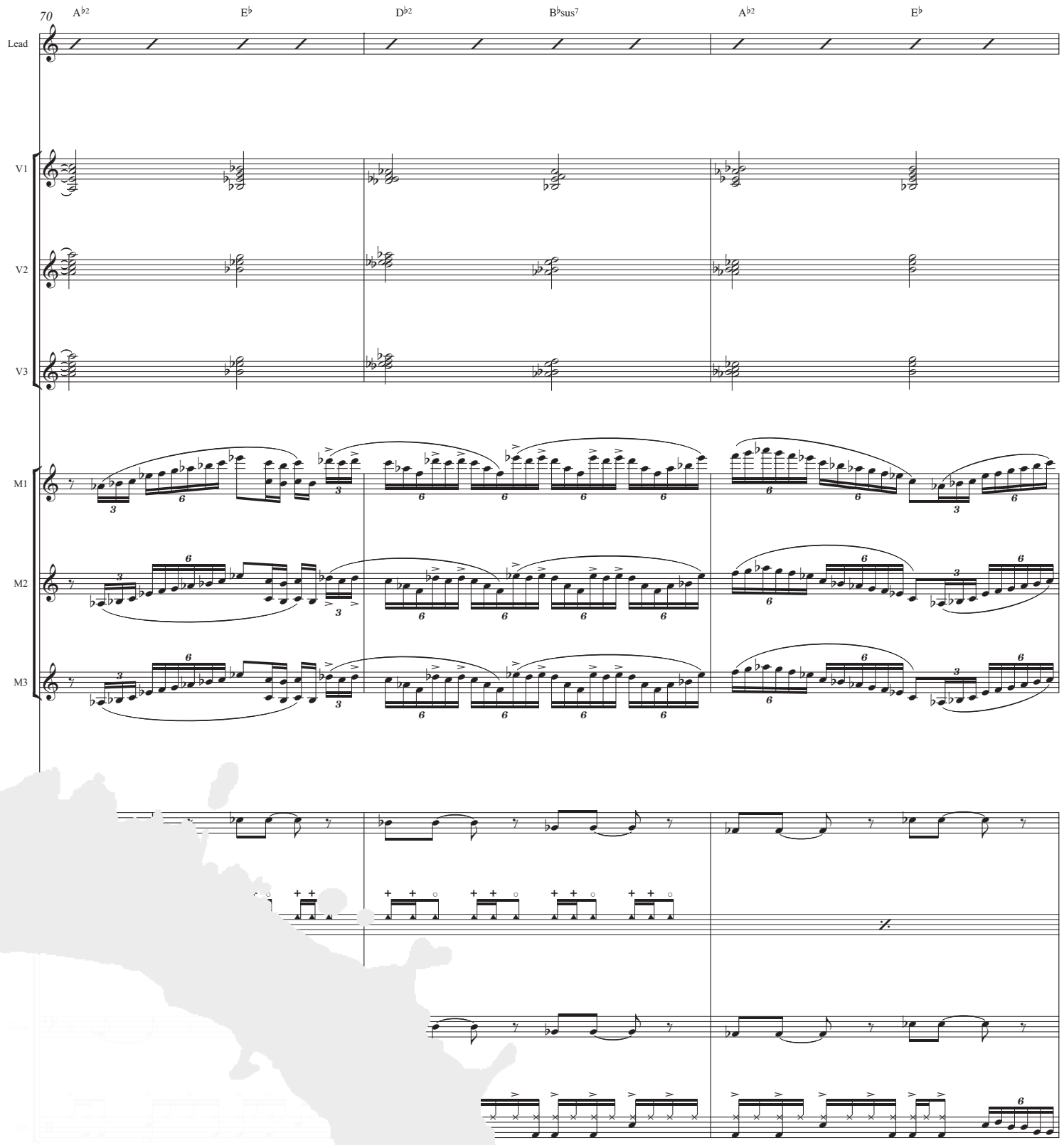

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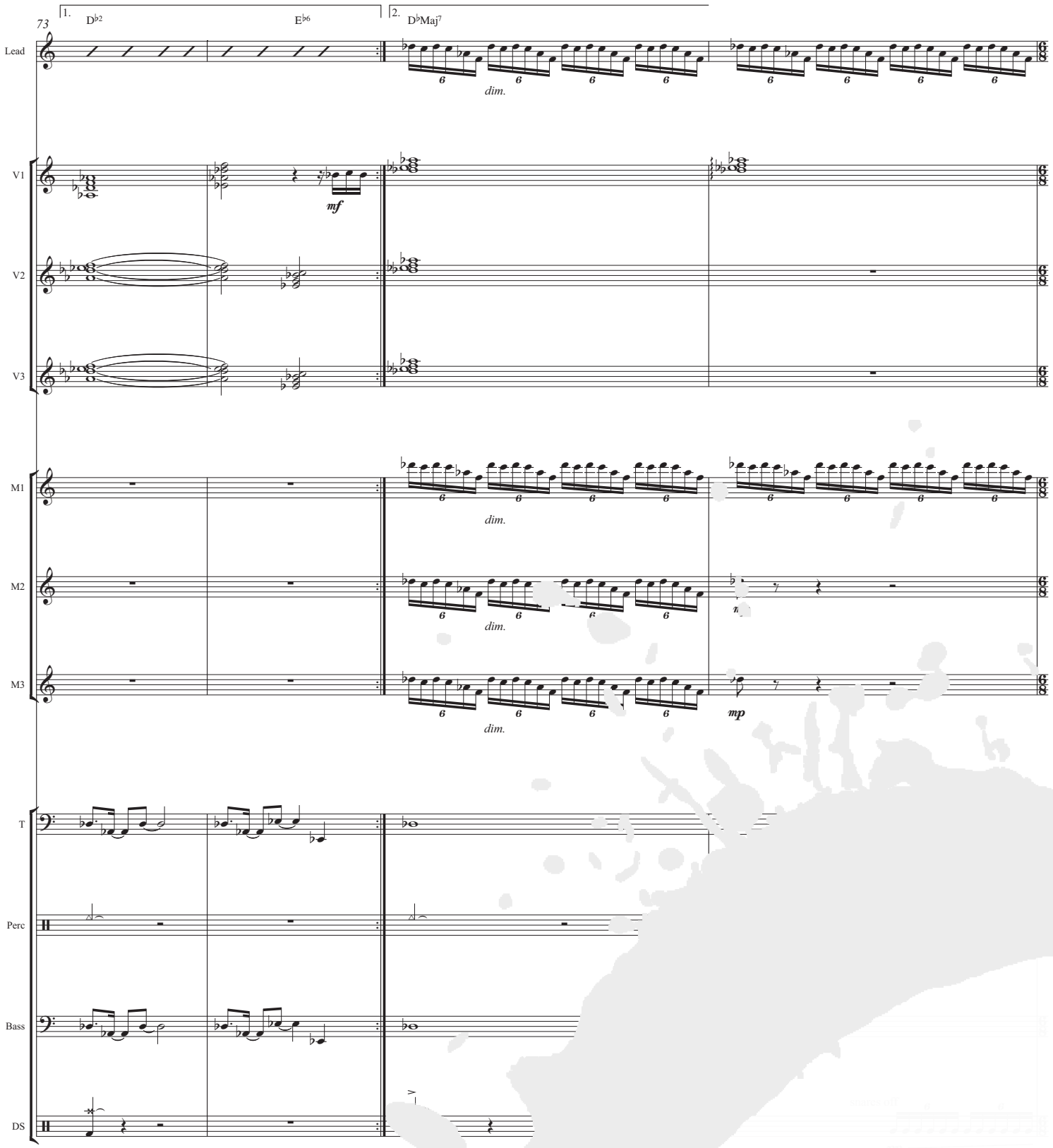

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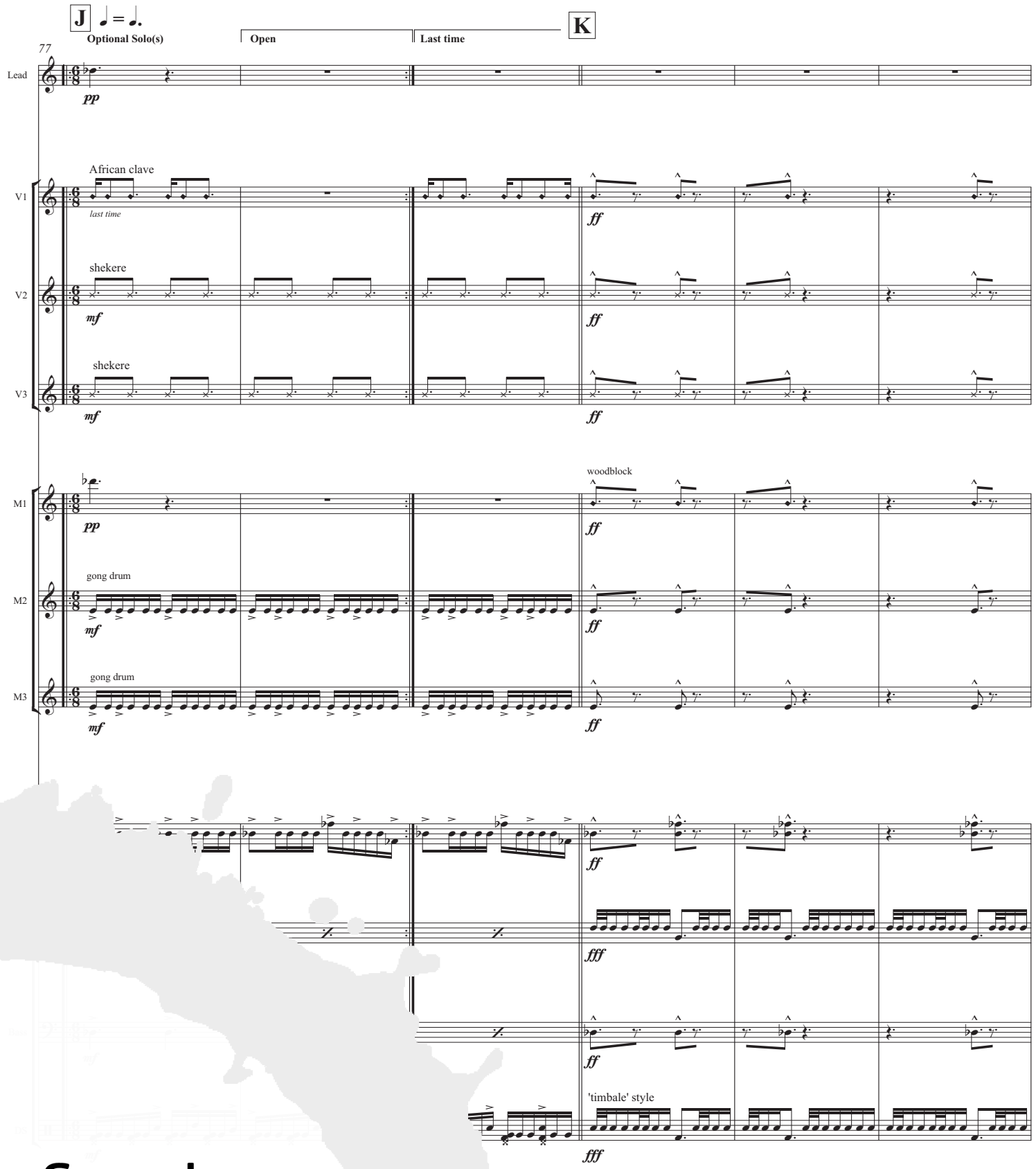

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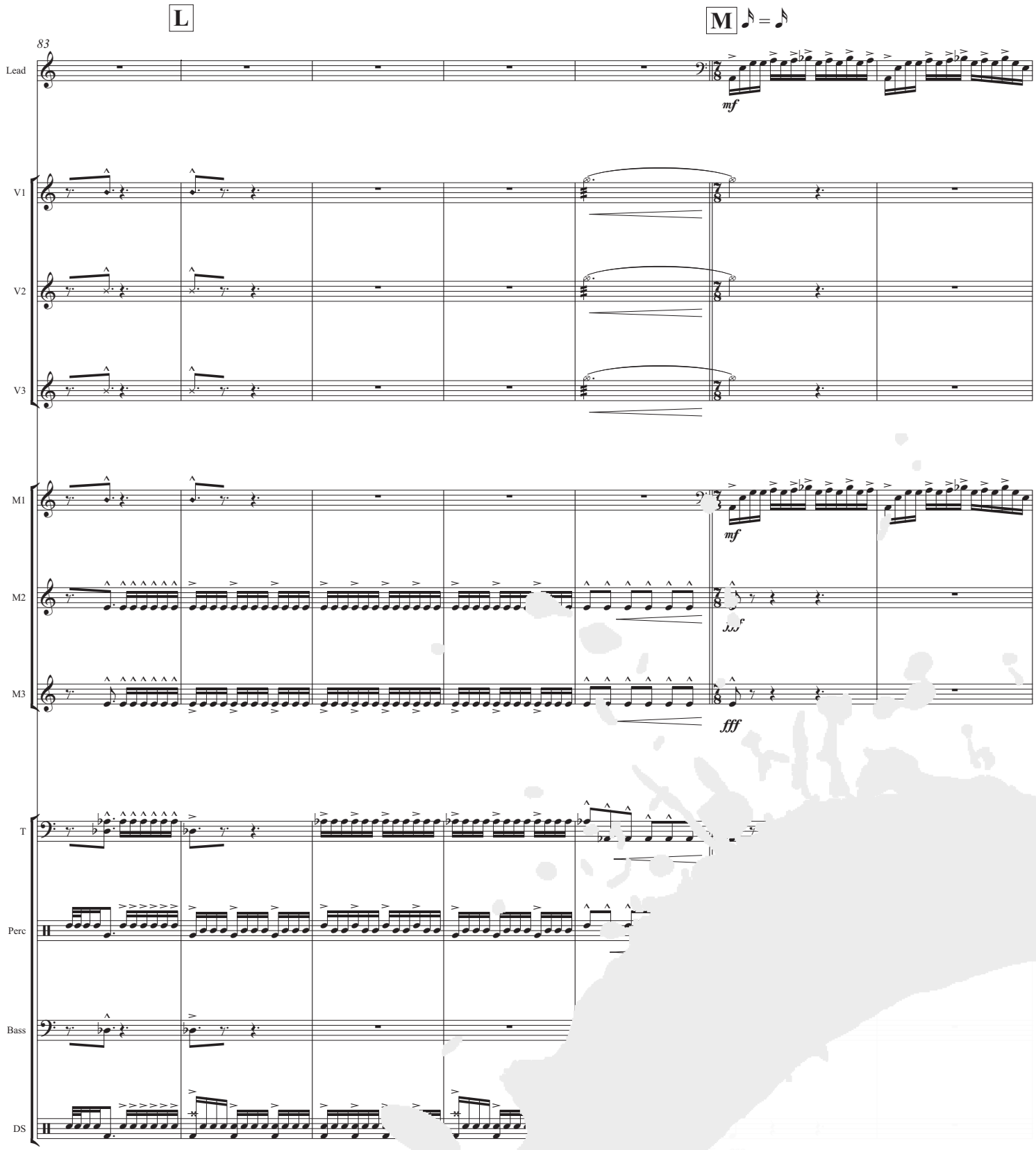

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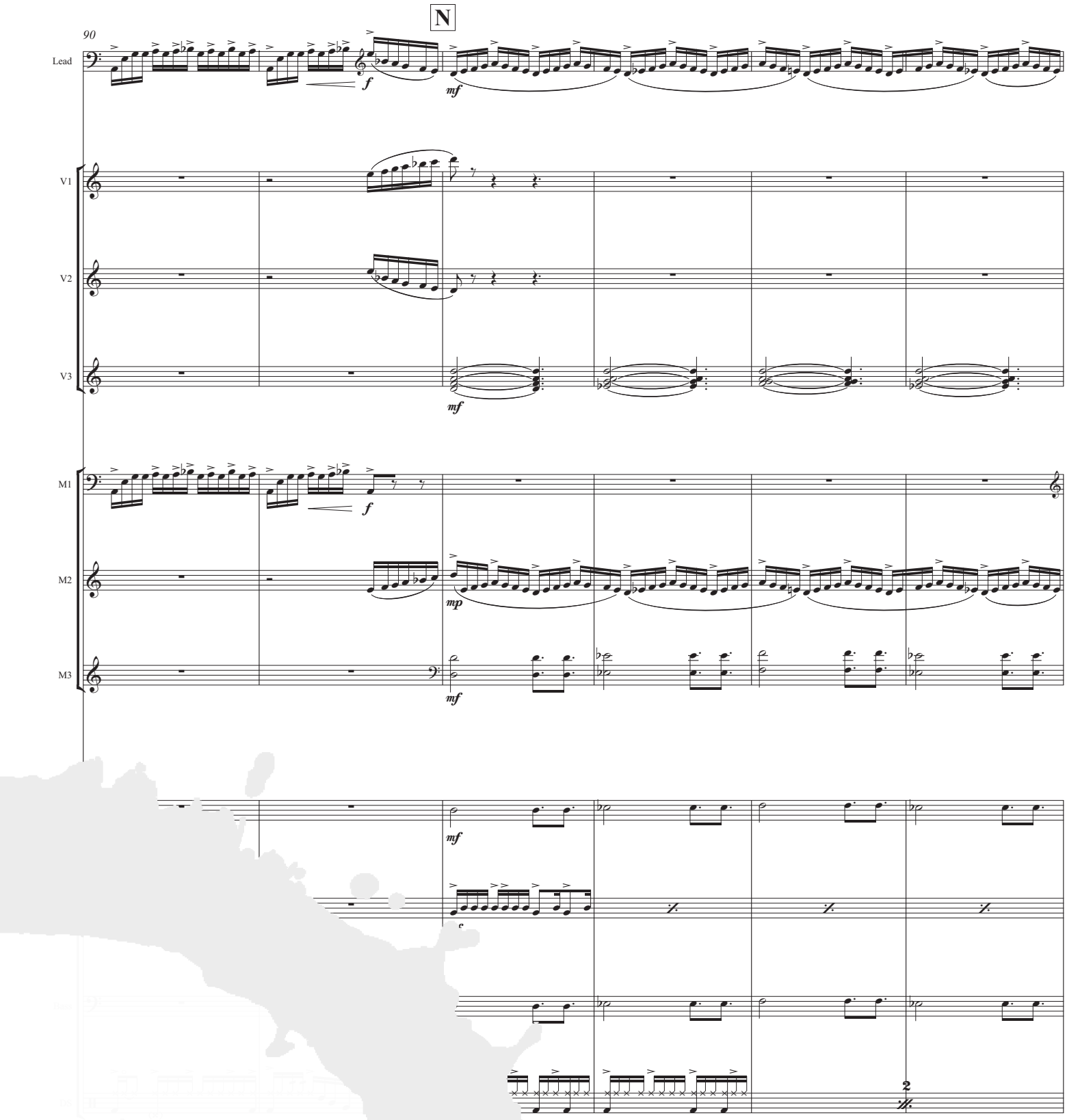

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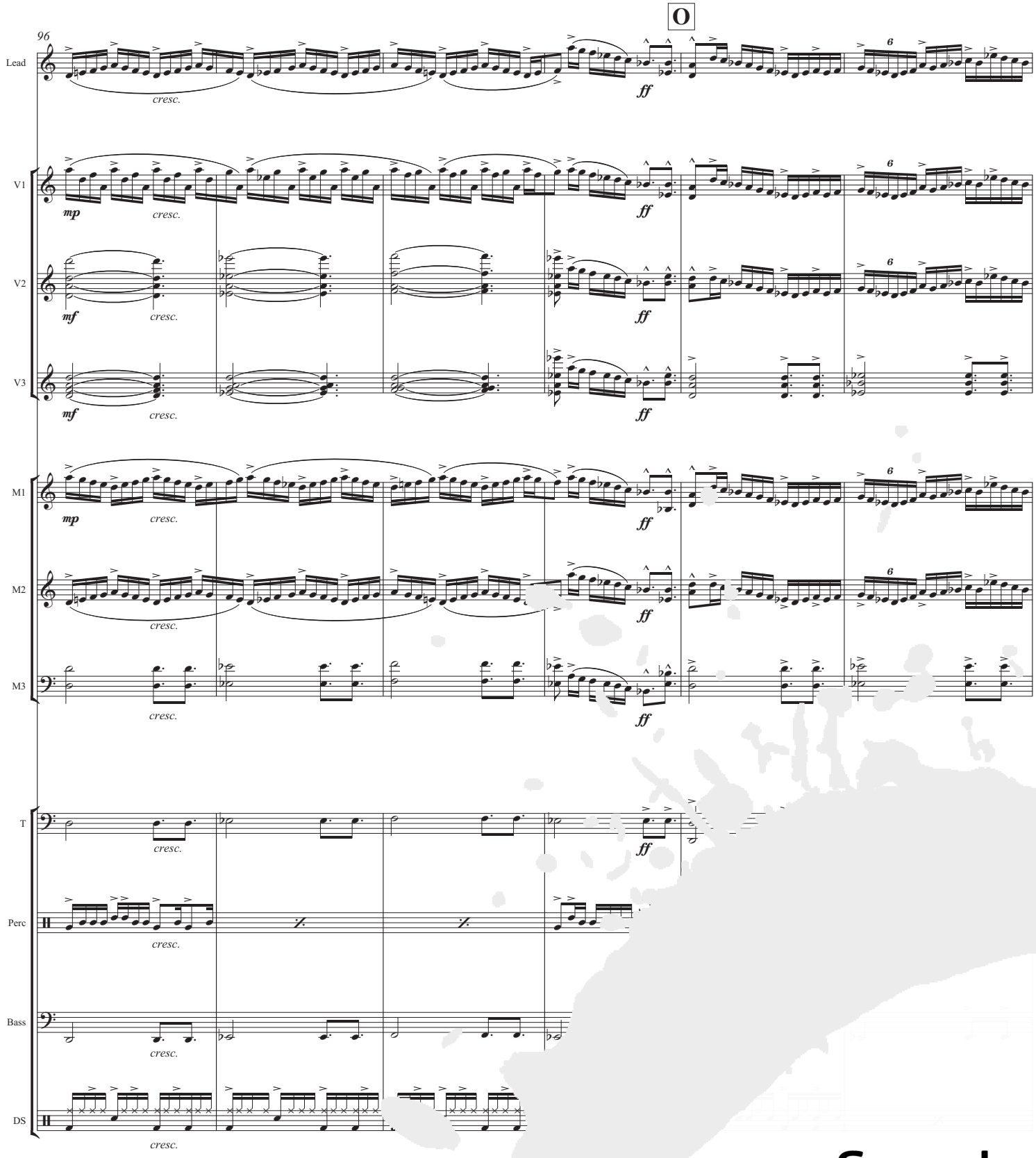

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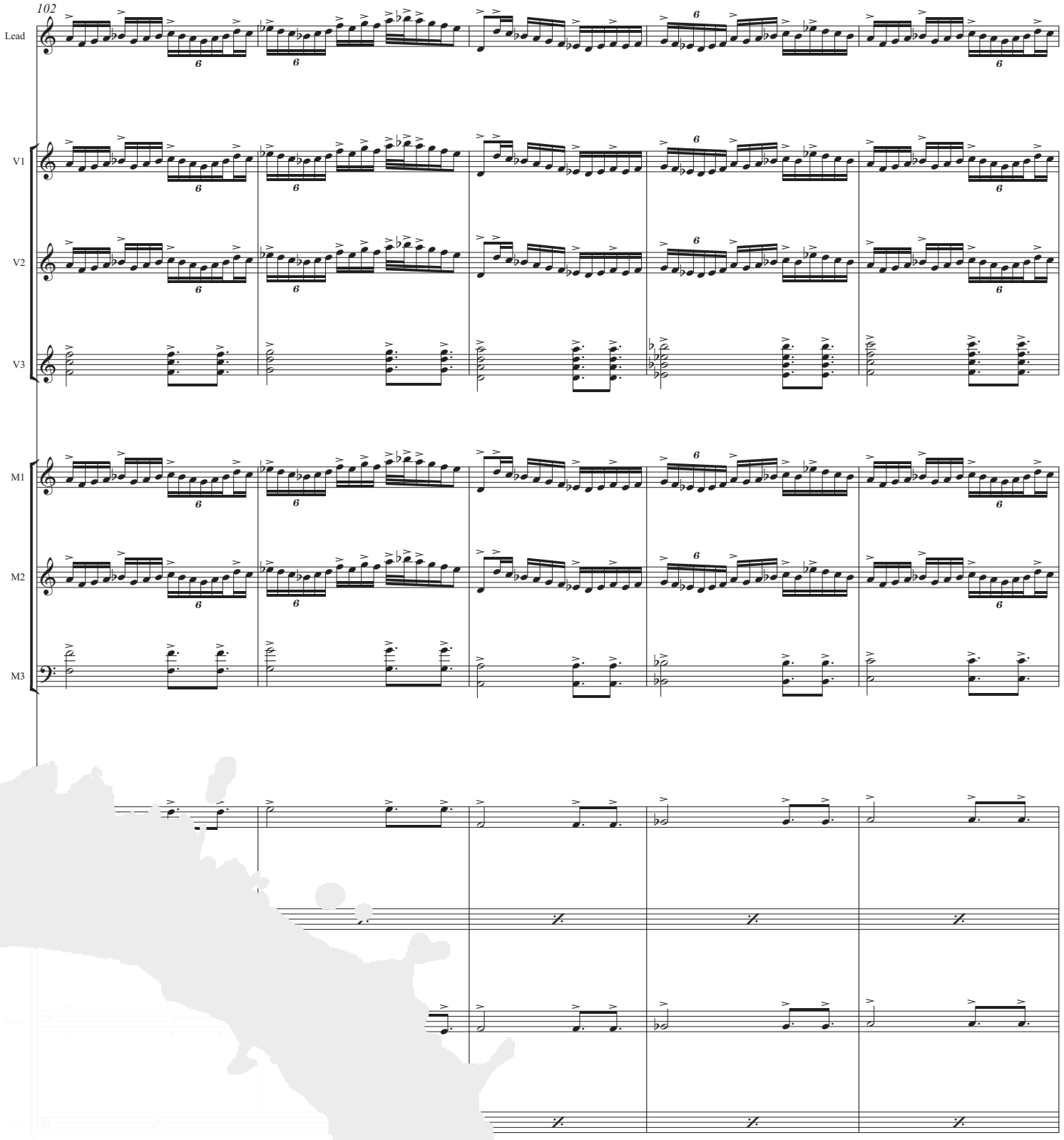

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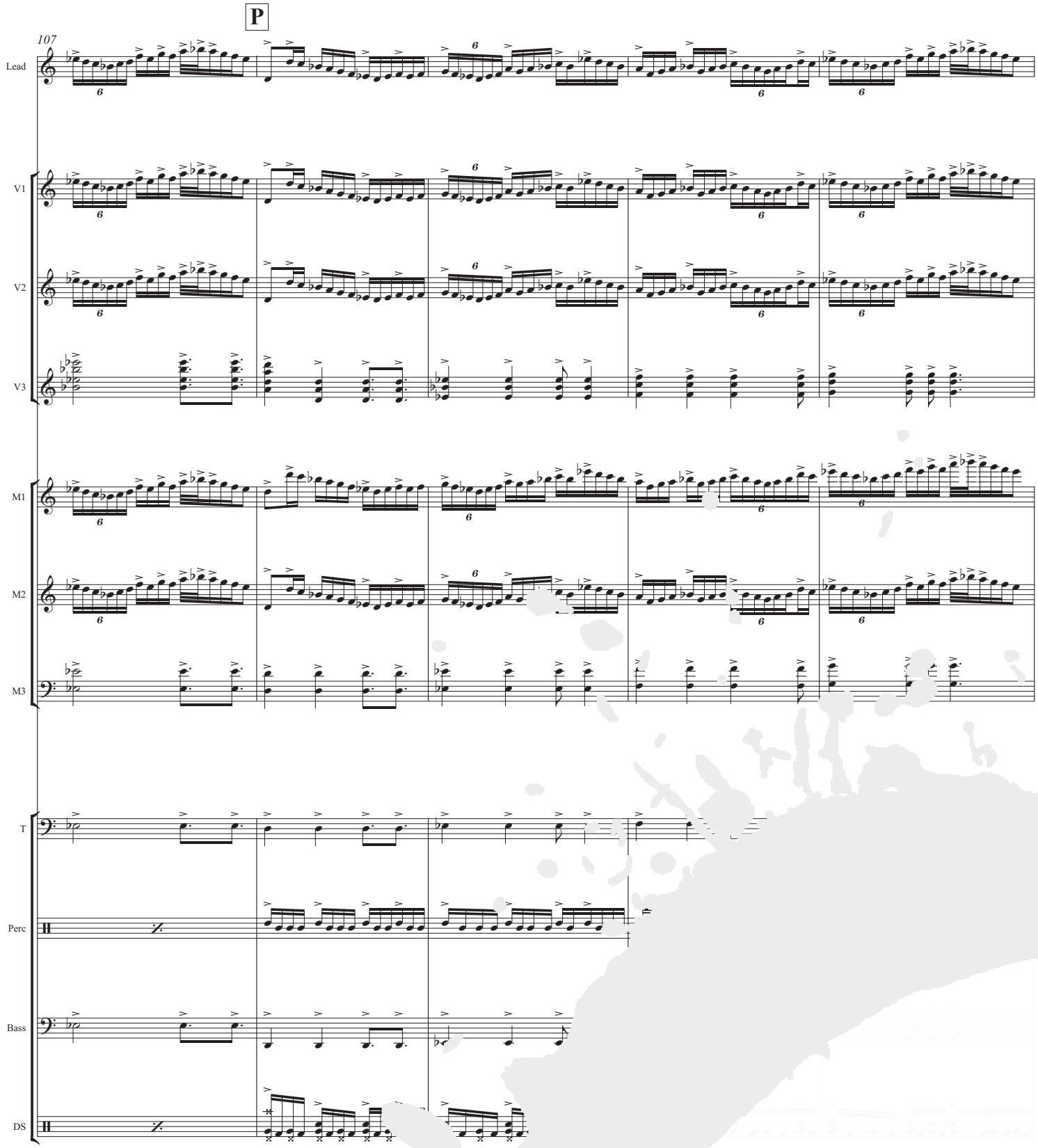

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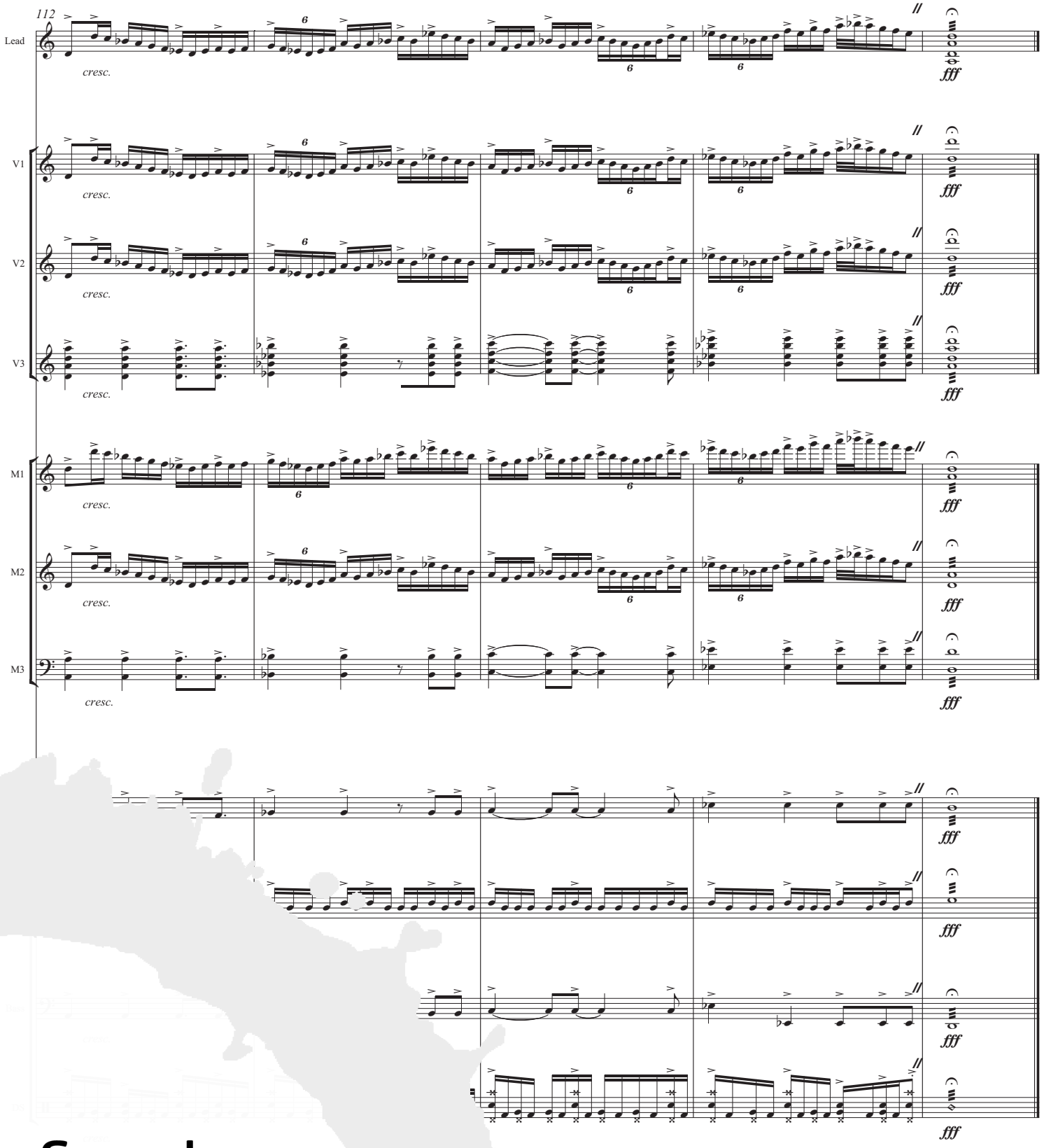

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