



"Drum Blues"

Hoe kan men de blues het best omschrijven?

Sommigen zullen meteen zeggen dat de blues een donkere muzieksoort is die een melancholisch, misschien zelfs depressief gevoel overbrengt.

De blues is een in de negentiende en twintigste eeuw door de Amerikaanse negers ontwikkelde muzieksoort.

Karakteristiek zijn de vermenging van Afrikaanse en Europese toonladders en het kleine verschil in hoogte tussen tonen.

Onomstreden kan gezegd worden dat de blues een zeer belangrijk element is in de jazz-, soul- en rockmuziek.

Met slagwerk alleen ! is het moeilijk om deze muziek vol gevoel uit te laten komen.

Met dit stuk hoop ik toch het gevoel van blues over te brengen.

Bezetting:

Snaredrum - Bongos - Congas - Timp toms - Toms (4) - Ride cymbal/Hihatt - Timpani - Basdrum

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Drum Blues

Antoon Gruyters

Duration Appr. 03'50"

♩. = 142

A

Snaredrum
f *ff* *mf*

Bongos
f *ff*

Congas
f *ff*

Timp Toms
f *ff* *mf*

Toms (4)
Soft mallet
mf

Ride cymbal
Hihat
Ride cymbal on cup
f

Timpani
mf

Bassdrum
ff *mf*

8 B

Sdr. *p* *f* *mp* *p*

Bgs. *p* *ff* *p*

Cgs. *p* *ff* *p*

Tmpt. *ff* *p*

Tms. *ff* *p*

Cmb. 8 on cup *p*

Timp. 8 *p*

Bdr. 8 *p*

Detailed description: This is a page of a musical score for a percussion ensemble, labeled '4'. It features seven staves: Sdr. (Snare Drum), Bgs. (Bass Drum), Cgs. (Cymbal), Tmpt. (Tom-tom), Tms. (Tom-tom), Cmb. (Cymbal), and Bdr. (Bass Drum). The score is divided into two main sections by a large white box. The first section, starting at measure 8, contains various rhythmic patterns with dynamics ranging from *p* (piano) to *ff* (fortissimo). The second section, starting at measure 14, features a 'cup' cymbal pattern and a consistent *p* dynamic. A box labeled 'B' is positioned above the first section. Measure numbers 8, 12, and 16 are indicated at the beginning of their respective staves.

rittenuto

♩ = 100

X = on Rim

15

Sdr. *ff* *p* *ff* *p*

Bgs. *ff* *p* *ff*

Cgs. *ff* *p* *ff* *ff* *f*

Tmpt. *f* *ff* *p* *ff*

Tms. *f* *p* *ff*

Cmb. *f* *p* *ff* *f* Closed Hihatt

Timp. *f* *p* *ff*

Bdr. *f* *p* *ff* *p*

1. 2. C

22

Sdr.

Bgs.

Cgs.

mf

22

Tmpt

Tms.

f

22

Cmb.

o = 0pen

22

Timp.

p

22

Bdr.

D

E **F**

Sdr. *mf* *mf*

Bgs. *ff*

Cgs. *mf* *mf*

²⁹ Tmpt. *f* *mf*

Tms. *mf* *mf*

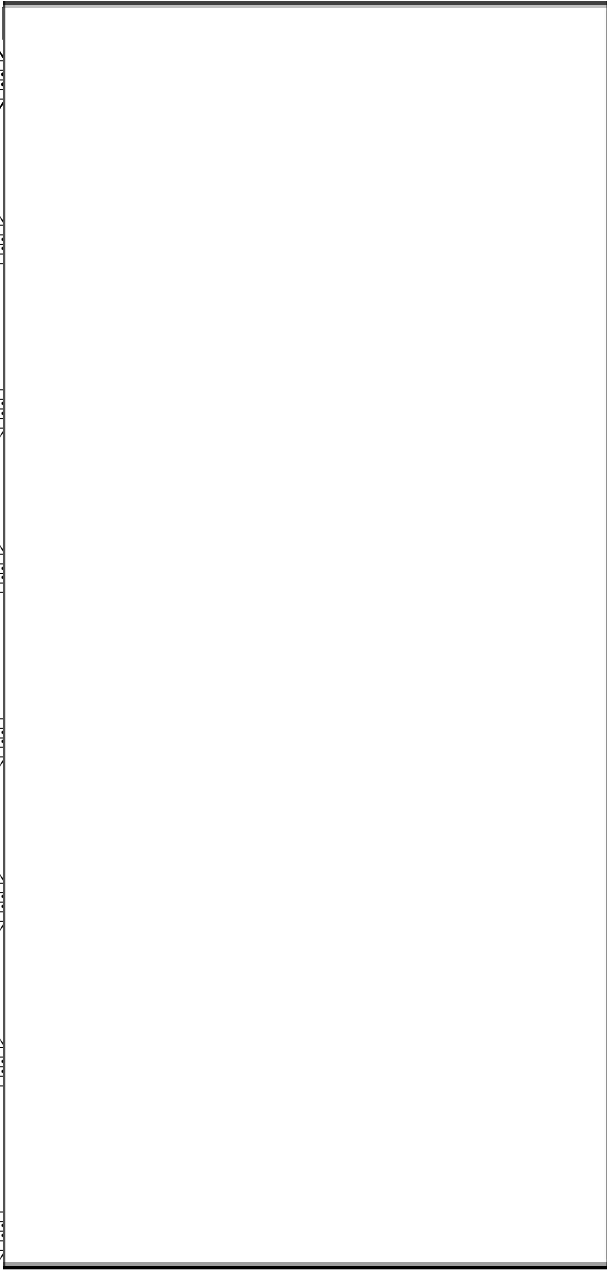
²⁹ Cmb.

²⁹ Timp. *p* *p*

²⁹ Bdr.

Detailed description: This is a page of a musical score for a percussion ensemble, numbered 7. The score is divided into two sections, E and F, indicated by boxed letters above the Sdr. staff. The Sdr. (Snare Drum) part features a rhythmic pattern of eighth notes with accents, starting in section E and continuing into section F. The Bgs. (Bass Drum) part is mostly silent in section E, then enters in section F with a series of eighth notes, marked *ff*. The Cgs. (Cymbals) part plays a rhythmic pattern of eighth notes with accents, marked *mf* in both sections. The Tmpt. (Tom-toms) part plays a rhythmic pattern of eighth notes with accents, marked *f* in section E and *mf* in section F. The Tms. (Toms) part plays a rhythmic pattern of eighth notes with accents, marked *mf* in both sections. The Cmb. (Cymbal) part plays a rhythmic pattern of eighth notes with accents, marked *mf* in both sections. The Timp. (Timpani) part plays a rhythmic pattern of eighth notes with accents, marked *p* in both sections. The Bdr. (Bass Drum) part plays a rhythmic pattern of eighth notes with accents, marked *mf* in both sections. The score includes various dynamics such as *mf*, *ff*, *f*, and *p*, and articulations like accents and slurs. The page number 7 is centered at the top.

Musical score for measures 36-40. The score includes parts for Sdr., Bgs., Cgs., Tmpt, Tms., Cmb., Timp., and Bdr. The Sdr. part starts with a dynamic of *f*. The Bgs. and Cgs. parts start with a dynamic of *mf*. The Tmpt part starts with a dynamic of *mf*. The Tms. part starts with a dynamic of *mf*. The Cmb. part starts with a dynamic of *p*. The Timp. part starts with a dynamic of *p*. The Bdr. part starts with a dynamic of *f*. The score is written in a common time signature and features various rhythmic patterns and dynamics.



43

Sdr.

Bgs.

Cgs.

43

Tmpt.

Tms.

43

Cmb.

43

Timp.

43

Bdr.

H

pp

pp

p

pp

pp

p

mf

pp

50

Sdr. *mp* *mf* **I**

Bgs. *mp*

Cgs. *mp* *mf*

50

Tmpt *mp*

Tms. *mp* *mf*

50

Cmb. *p* *mp*

50

Timp. *p* *mp*

50

Bdr. *p* *mp*

Detailed description: This page of a musical score contains eight staves for different instruments. The Sdr. staff features a melodic line with accents and dynamic markings of *mp* and *mf*, including a first ending bracket labeled 'I'. The Bgs. staff has a rhythmic accompaniment starting at *mp*. The Cgs. staff provides a harmonic accompaniment with *mp* and *mf* dynamics. The Tmpt staff has a rhythmic pattern starting at *mp*. The Tms. staff has a rhythmic pattern starting at *mp* and *mf*. The Cmb. staff has a rhythmic pattern starting at *p*. The Timp. staff has a rhythmic pattern starting at *p* and *mp*. The Bdr. staff has a rhythmic pattern starting at *p* and *mp*. The number 50 is written at the beginning of each staff.

58 J *ritenuto* K ♩ = 100

Sdr. *f* *ff*

Bgs.

Cgs. *f* *ff*

58 Tmpt.

Tms. *f*

58 Cmb.

58 Timp. *mp*

58 Bdr. *mf* *f*

65

Sdr. L

Bgs.

Cgs.

65

Tmpt

Tms.

65

Cmb.

65

Timp.

65

Bdr.

pp

f

pp

f

pp

f

pp

71 M ♩ = 142

Sdr. *ff*

Bgs. *ff*

Cgs. *ff*

Tmpt. *ff*

Tms. *ff*

Cmb. *ff*

Timp. *ff*

Bdr. *ff*

Fine