

Winds Out of the East

Drum Set

Dedicated to the East Meadow HS Jazz Ensemble
Stephen Engle, director

Michael Philip Mossman

Intro Mambo ♩=204
2-3

closed HH
SD
BD
mf

5

9 (A)

13

17 (B)

21

25 (A1)
crash
ride
HH foot
f

29

Drum Set

2

Winds Out of the East

33 **B1**

37

41 **C**

45

49 **C1-ext**

53

57

61

65 **67 A**

f

ff

mf

Background on cue

The image shows a drum set score for the piece 'Winds Out of the East'. It consists of seven systems of music, each with a top staff for the snare drum and a bottom staff for the bass drum. The score is marked with measure numbers (33, 37, 41, 45, 49, 53, 57, 61, 65) and section labels (B1, C, C1-ext, A). Dynamic markings include *f*, *ff*, and *mf*. The notation includes various rhythmic patterns, rests, and articulation marks. A 'Background on cue' instruction is placed above the final system starting at measure 67.

Drum Set
Winds Out of the East

69 **2** **2**

73 **2** (B) **2**

77 **2** open choruses **2**

81 **2** last time only

85 87 (D) Time 2-3 IIIH foot

89 91

93

97 99 (E) f

101

Drum Set

4

Winds Out of the East

105 107

109

113 115 (F) SOLO

117 SOLO

121 SOLO

125 127 (G) SOLO

129

133 135 (H)

137

141 143 (A1)

Drum Set

Winds Out of the East

145

149

153

157

161

165

169

173

WINDS OUT OF THE EAST

AUX. PERCUSSION
CONGAS

By MICHAEL PHILIP MOSSMAN

(MAMBO) (2-3)

HEEL FINGERS SLAP OPEN HEEL FINGERS SLAP OPEN OPEN

1 L L R L L L R R 2 L L R R R L R R 3 4 5 6 7 8

(9) *mf*

10 11 12 13 14 15 16

(17)

18 19 20 21 22 23 24

(25) *f*

26 27 28 29 30 31 32

(33)

34 35 36 37 38 39 40

(41)

42 43 44 45 46 47 48

(49) *ff*

50 51 52 53 54 55

(59)

56 > > > 57 > > > 58 60 *SUB. mf*

61 62 63 64 65-66 *f*

AUX. PERCUSSION

67 (OPEN FOR SOLOS - BACKGROUNDS ON CUE)

Musical staff 67: *mf* 68 69 70 71 72 73 74. Rehearsal marks 2 above measures 70, 72, and 74.

75 REPEAT FOR MORE SOLOS

Musical staff 75: 76 77 78 79 80 81 82. Rehearsal mark 2 above measure 78. Repeat sign at the end.

TO CONTINUE

Musical staff: 83 84 85 86. Accents (^) above measures 83, 84, 85, 86.

87 (TIME 2-3)

Musical staff 87: 88 89 90 91 92. Rehearsal mark 2 above measure 90.

Musical staff: 93 94 95 96 97 98. Rehearsal marks 2 above measures 96 and 98. *f* dynamic at the end.

99

Musical staff 99: 100 101 102 103 104. Rehearsal marks 2 above measures 102 and 104.

107

Musical staff 107: 105 106 108 109 110. Rehearsal mark 2 above measure 110.

Musical staff: 111 112 113 114. Accents (^) above measures 114 and 115. *ff* dynamic at the end.

115

Musical staff 115: 115-117 (triple bar), 118 *f*, 119, 120-121 (triple bar), 122. Rehearsal marks 3 above 115-117, 2 above 120-121.

127

Musical staff 127: 123, 124, 125 *ff*, 126, 127, 128-134 (triple bar). Rehearsal marks 7 above 128-134.

AUX. PERCUSSION

135

TIME 2-3

Musical staff 135-140. Measures 136, 137, and 138 are marked with a double bar line and a slash, indicating a change in time signature. Measure 138 is marked with a forte (*f*) dynamic. Measures 139 and 140 contain rhythmic patterns with accents (^) and dynamic markings of mezzo-forte (*mf*) and forte (*f*).

143 TIME 2-3

Musical staff 141-146. Measures 141-145 contain rhythmic patterns with accents (^). Measure 146 is marked with a double bar line, a slash, and a '2' above it, indicating a change in time signature.

Musical staff 147-154. Measures 147-149 contain rhythmic patterns with accents (^). Measures 150, 152, and 154 are marked with a double bar line, a slash, and a '2' above it, indicating a change in time signature.

Musical staff 155-158. Measures 155-158 contain rhythmic patterns with accents (^). Measure 158 ends with a final accent (^).

159

Musical staff 160-162. Measures 160-162 contain rhythmic patterns with accents (^) and dynamic markings of mezzo-forte (*mf*) and forte (*f*).

Musical staff 163-167. Measures 163-167 contain rhythmic patterns with accents (^) and dynamic markings of forte (*f*) and fortissimo (*ff*).

Musical staff 168-171. Measures 168-171 contain rhythmic patterns with accents (^) and dynamic markings of mezzo-forte (*mf*) and sub-mezzo-forte (*SUB. mf*).

Musical staff 172-175. Measures 172-175 contain rhythmic patterns with accents (^) and dynamic markings of forte (*f*).

WINDS OUT OF THE EAST

DRUMSET TRANSCRIPTION - M. 1-67

1

Musical notation for measures 1-4. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

5

Musical notation for measures 5-8. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

9

Musical notation for measures 9-12. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

13

Musical notation for measures 13-16. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

17

Musical notation for measures 17-20. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

21

Musical notation for measures 21-24. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

25

Musical notation for measures 25-28. The top staff shows a melodic line with eighth and quarter notes. The bottom staff shows a drumset pattern with quarter notes and eighth notes.

29

33

33

37

41

41

45

49

49

53

57

59

61

65

67

WINDS OUT OF THE EAST
DRUMSET SOLO SECTION M. 113-143 - LINES
STEMS UP - WRITTEN (ENS.), STEM DOWN - IMPROVISED (SOLO SPACE)

The musical score is written on a grand staff with a treble clef and a 4/4 time signature. It consists of eight systems of music, each with a measure number at the beginning. The notation includes stems up (written) and stems down (improvised). Measure numbers are: 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143. There are boxed measure numbers 115, 127, 135, and 143. The score includes various rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, as well as rests and dynamic markings like accents (>).

WINDS OUT OF THE EAST
DRUMSET TRANSCRIPTION - M. 113-143

This drumset transcription is presented on eight staves, each representing a different drum. The notation includes various rhythmic patterns, accents, and dynamic markings. Measure numbers 113, 117, 121, 125, 129, 133, 137, and 143 are indicated at the beginning of their respective staves. Specific measures are highlighted with boxes: 115, 127, 135, and 143. The transcription features a variety of rhythmic textures, including eighth and sixteenth notes, triplets, and rests. Accents and dynamic markings like '>' and '*' are used throughout to indicate emphasis and volume changes. The notation is set in a standard musical staff with a clef and a key signature of one flat.

MAMBO INDEPENDENCE GRID I (1 AND 2 NOTES)

TUMBAO BASS DRUM, 8TH-NOTE ACCENTS

R L R L R L R L
 -or- L R L R L R L R

The musical notation consists of 16 variations, labeled a) through p), arranged in four rows of four. Each variation is written on a three-staff system: Snare (top), Bass (middle), and Hi-hat (bottom). The patterns are based on the rhythmic sequences provided at the top. Accents (>) are placed over the eighth notes in the snare and bass parts. The variations show different combinations of the two rhythmic sequences and different placements of accents.

*OMIT BEAT '4' IN THE BASS DRUM TO PLAY A COMMON VARIATION OF TUMBAO

MAMBO INDEPENDENCE GRID II

TUMBAO BASS DRUM

SNARE
BASS
HI-HAT

a) b) c) d)

e) f) g) h)

i) j)

k) l)

*RHYTHMS CAN ALSO BE PLAYED AS ACCENTS WITH ALL 8TH-NOTES IN BETWEEN ALA MAMBO GRID I

MAMBO INDEPENDENCE GRID III

CLAVE IN WEAK HAND (LEFT)

GRIDS LEADING TO CASCARA AND RELATED RHYTHMS IN STRONG HAND (RIGHT)

TUMBAO BASS DRUM

X-HAT OR SD RIMS
SNARE (CROSSSTICK)

BASS

HI-HAT (W/FOOT)

Grid I: Measures 1-4. Measure 1 starts with a C-clef and a common time signature. The notation includes X-hat or SD Rims, Snare (Crossstick), Bass, and Hi-hat (w/foot) parts. Measure 1 is marked with 'a' and measure 2 with 'b'. The grid ends with a double bar line and repeat dots.

Grid II: Measures 5-8. Measure 5 is marked with 'c' and measure 6 with 'd'. The notation continues with the same parts as Grid I. The grid ends with a double bar line and repeat dots.

Grid III: Measures 9-12. Measure 9 is marked with 'e' and measure 10 with 'f'. The notation continues with the same parts as Grid I. The grid ends with a double bar line and repeat dots.

Grid IV: Measures 13-16. Measure 13 is marked with 'g' and measure 14 with 'h'. The notation continues with the same parts as Grid I. The grid ends with a double bar line and repeat dots.

RHYTHMS MAY BE SIMPLIFIED AS NEEDED - *PATTERNS E AND H ARE USED IN THE VIDEO DEMO: WE7

MAMBO PERCUSSION PATTERNS - SEE VIDEO WE7

TIMBALES

2/3 CLAVE

FORM: A,B

HIGH DRUM (SHELL)

FORM: C

MAMBO BELL

LOW DRUM (SHELL)

ACCENTS PLACED AT THE OPEN END OF THE BELL,
WHILE ALL OTHER NOTES ARE AT THE CLOSED END

CONGAS

2/3 CLAVE

FORM: A,B

FORM: C

HIGH DRUM P = PALM, F = FINGER, S = SLAP, O = OPEN; ALL NOTES ARE DAMPENED EXCEPT FOR OPEN TONES

LOW DRUM

BONGOS/BONGO BELL

2/3 CLAVE

FORM: A,B

HIGH DRUM

FORM: C

BONGO BELL

LOW DRUM

BONGOS: F = FINGER, T = THUMB, O = OPEN; ALL NOTES ARE DAMPENED EXCEPT FOR OPEN TONES

BONGO BELL: ACCENTS PLACED AT THE OPEN END OF THE BELL, WHILE ALL OTHER NOTES ARE AT THE CLOSED END

MAMBO DRUMSET PATTERNS - SEE VIDEO WEB

PATTERN 1: ALL PERCUSSION PLAYING

FORM: A,B

HI-HAT

FORM: C

RIDE CYMBAL BELL AND HI-HAT

BASS DRUM

R L R L etc.....

PATTERN 2: REMOVE CLAVES: BONGOS, TIMBALES AND CONGAS PLAYING

FORM: A,B

X-HAT AND SD CROSS STICK

FORM: C

RIDE CYMBAL AND SD CROSS STICK

BASS DRUM / HI-HAT

PATTERN 3: REMOVE CLAVES AND BONGOS - TIMBALES AND CONGAS PLAYING

FORM: A,B

X-HAT, SD CROSS STICK

FORM: C

RIDE CYMBAL AND SD CROSS STICK

BASS DRUM / HI-HAT

PATTERN 4: REMOVE CLAVES, BONGOS AND TIMBALES - CONGAS PLAYING

FORM: A,B

SD RIM AND CROSS STICK

FORM: C

RIDE CYMBAL AND SD CROSS STICK

Musical notation for Pattern 4, consisting of two staves. The first staff is for 'SD RIM AND CROSS STICK' and the second is for 'RIDE CYMBAL AND SD CROSS STICK'. Both staves show rhythmic patterns with accents and dynamic markings. The notation includes eighth and sixteenth notes, rests, and dynamic markings like '>' and '>>'. The piece starts with a double bar line and ends with a double bar line.

PATTERN 5: REMOVE CLAVES, BONGOS, TIMBALES AND CONGAS - NO PERCUSSION

FORM: A,B

SD RIM AND CROSS STICK, TOM

FORM: C

RIDE CYMBAL, SD CROSS STICK AND TOMS

Musical notation for Pattern 5, consisting of two staves. The first staff is for 'SD RIM AND CROSS STICK, TOM' and the second is for 'RIDE CYMBAL, SD CROSS STICK AND TOMS'. Both staves show rhythmic patterns with accents and dynamic markings. The notation includes eighth and sixteenth notes, rests, and dynamic markings like '>' and '>>'. The piece starts with a double bar line and ends with a double bar line.

PATTERN 6: ADVANCED POSSIBILITIES - NO PERCUSSION

FORM: A,B

SD RIM AND CROSS STICK, TOM

FORM: C

MAMBO BELL AND BONGO BELL

Musical notation for Pattern 6, consisting of two staves. The first staff is for 'SD RIM AND CROSS STICK, TOM' and the second is for 'MAMBO BELL AND BONGO BELL'. Both staves show rhythmic patterns with accents and dynamic markings. The notation includes eighth and sixteenth notes, rests, and dynamic markings like '>' and '>>'. The piece starts with a double bar line and ends with a double bar line.

LEFT FOOT JAM BLOCK