

The Blues Brothers - Peter Gunn Theme.

(Henry Mancini)

♩ = 120

Drums/batterie :
Willie "Too Big" Hall.

Album : The Blues Brothers - Original Soundtrack Recording
(Atlantic Recording Corporation) 1980. 3' 45". R'n'B.

Intro drums. Intro batterie Intro group. Intro groupe

The intro section consists of two staves. The top staff shows a drum pattern of eighth notes marked with 'x' and a melodic line. The bottom staff shows the corresponding melodic line. The tempo is 120 beats per minute.

Theme
Thème

The theme section consists of two staves. The top staff shows a drum pattern of eighth notes marked with 'x' and a melodic line. The bottom staff shows the corresponding melodic line. The tempo is 120 beats per minute.

Solos

The solos section consists of two staves. The top staff shows a drum pattern of eighth notes marked with 'x' and a melodic line. The bottom staff shows the corresponding melodic line. The tempo is 120 beats per minute.

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⊕

16 20

This staff contains measures 16 and 20. Measure 16 is marked with a circled cross symbol. The notation includes eighth notes and rests, with repeat signs in measures 17 and 18.

Vamp

4 8

This staff is labeled 'Vamp' and contains measures 4 and 8. Measure 4 is marked with a circled cross symbol. The notation features a rhythmic pattern of eighth notes and rests, with repeat signs in measures 5 through 7.

12 2

This staff contains measures 12 and 2. Measure 12 is marked with a circled cross symbol. The notation includes eighth notes and rests, with repeat signs in measures 13 and 14.

Theme
Thème

4 8

This staff is labeled 'Theme' and 'Thème'. It contains measures 4 and 8. Measure 4 is marked with a circled cross symbol. The notation includes eighth notes and rests, with repeat signs in measures 5 through 7.

12 16

This staff contains measures 12 and 16. Measure 12 is marked with a circled cross symbol. The notation includes eighth notes and rests, with repeat signs in measures 13 and 14.

End
Fin

This staff is labeled 'End' and 'Fin'. It contains a sequence of eighth notes and rests, with circled cross symbols above the first and fifth notes.

rit

rit

This staff begins with a *rit* (ritardando) marking. It contains a sequence of notes, including triplets of eighth notes and a final triplet of eighth notes.

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English.

This is a simplified version of the Peter Gunn Theme. I did not bother to transcribe it note for note. You may add/change the basic groove as you wish (open hi hats, variations on the bass drum and you can play variations in the fills). However, REMEMBER, this is the blues/R'n'B and the essential thing is to establish a good, solid and driving groove. No 16th note bass drum hits, funky backbeat patterns or Keith Moon fills. In this case, simple is better and as the old adage goes, less is more.

The Blues Brothers – Peter Gunn Theme

Extract from http://www.bluesbrotherscentral.com/band.php?musician_id=15

WILLIE "TOO BIG" HALL (Drums) began his career as a drummer in 1965, while still in high school. He played with the Bar-Kays band and later joined Stax Records where he performed with Steve Cropper and Donald Dunn on Booker T. and the MGs' records Universal Language and Hip Hug-Her.

As part of the Stax-Volt Recording Section Team from 1968-77, Hall accompanied and/or produced such artists as The Emotions, Little Milton, Carla and Rufus Thomas, Johnnie Taylor, The Staple Singers, Albert King and Isaac Hayes. Hall produced Hayes' last Stax album and later did percussion on Hayes' popular Shaft album and Hayes' Oscar winning score for the hit film.

Hall has toured the world and recorded with a variety of artists, including Cab Calloway, Aretha Franklin, Ray Charles, K.C. and the Sunshine Band, Bonnie Raitt, Earl Scruggs, Charlie Daniels and Buffy Saint Marie, Charlie Daniels Band, Todd Rundgren and Roger McGuinn, among others

Français

Ceci est une version simplifiée du Peter Gunn thème. Je n'ai pas fait une transcription note pour note. Tu peux ajouter/changer la rythmique au fonction de ton propre goût (ouvertures de charleston, variations à la grosse caisse et variations dans les fills). Mais IL FAUT SE LE RAPPELER ceci est du Blues/R'n'B et l'essentiel est d'établir un bon groove bien solide qui mène la musique en avant. Pas de doubles croches à la grosse caisse, patterns de caisse claire funky ou d'avalanches de toms à la Keith Moon. Dans ce cas le mieux est l'ennemi du bien, et moins il y a de notes mieux la musique respirera.

Extrait de http://www.bluesbrotherscentral.com/band.php?musician_id=15

WILLIE "TOO BIG" HALL (Batterie) a débuté sa carrière en tant que batteur en 1965, pendant qu'il était toujours au collège. Il à joué avec le groupe Bar-Keys et plus tard a rejoint Stax Records où il a joué avec Steve Cropper et Donald Dunn sur les disques de Booker T. and the MGs', Universal Language et Hip Hug-Her.

En tant que membre de l'équipe du label Stax-Volt Recording de 1968-77, Hall a accompagné ou produit des artistes tels que The Emotions, Little Milton, Carla and Rufus Thomas, Johnnie Taylor, The Staple Singers, Albert King et Isaac Hayes. Hall a produit le dernier album de Hayes et a également joué les percussions sur l'album Shaft de Hayes et aussi sur le B.O. du même film.

Hall a tourné sur le monde entier et a enregistré avec d'artiste diverses, y compris Cab Calloway, Aretha Franklin, Ray Charles, K.C. and the Sunshine Band, Bonnie Raitt, Earl Scruggs, Charlie Daniels and Buffy Saint Marie, Charlie Daniels Band, Todd Rundgren and Roger McGuinn, parmi d'autres.