

KO-KO

COMPOSED BY DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

F U L L S C O R E

This transcription was made especially for *Essentially Ellington* 2003:
The Eighth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

Major support for *Essentially Ellington* is provided by
The Jack and Susan Rudin Educational and Scholarship Fund,
Danny Kaye and Sylvia Fine Kaye Foundation,
PepsiCo Foundation, The Surdna Foundation,
and Verve Music Group.

Additional support is provided by The National Endowment for the Arts,
Citigroup Foundation, the Ella Fitzgerald Charitable Foundation, The Charles
Evans Hughes Memorial Foundation, MTV Networks, The New York Times
Company Foundation, Gail & Alfred Engelberg, and other generous funders.

Jazz at Lincoln Center and Warner Bros. Publications gratefully acknowledge the
cooperation and support provided in the publication of the *Essentially Ellington* music series:
EMI Music Publishing, Famous Music Corporation & Mr. Irwin Z. Robinson, Hal Leonard
Corporation, Helene Blue Musique Ltd./Strada Music, Music Sales Corporation/Tempo Music, Inc.,
Wenster Music Company, and especially the Estates of Duke Ellington and Mercer Ellington.



TIPS ON PLAYING ELLINGTON

least 95% of modern day large ensemble jazz playing comes out through traditions: Count Basie's band, Duke Ellington's band, and orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly formed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style (emphasis on blues and swing, the better educators have almost universally adopted this tradition for teaching jazz ensemble playing, wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge for educators and performers alike. In Basie's music, the conventions vary nearly consistently. In Ellington's, there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington is graduate school." Knowledge of Ellington's music prepares you to play any big band music.

Following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes that follow.

Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the working and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.

General use of swing phrasing. The triplet feel prevails except for handfuls of where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.

There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section must conform to the lead

When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.

4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.

5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.

6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.

7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use subtle tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud, and a low C will be soft.

8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat *ry*, accent then diminish the volume. This is important so that the moving parts can be heard over the

sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.

11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.

13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. "Tricky Sam" Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpariel (that's the brand name) trumpet straight mute

approval has gone out of business, but the Tom (Tom Norwood trumpet straight mutes is very close to the same thing) mute mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by the lip only. It would be easier to move the tuning slide. A part of the sound is in the struggle to correct the pitch. If this moves too much, stick with the pixie—it's pretty close.

The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks: a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.

The horn players should stand for their solos and solos. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).

Horns should pay close attention to attacks and releases. Everyone should hit together and end together.

Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!

Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "I don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms that describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

Break: within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

Call-and-response: repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

Coda: also known as the "outro," "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they go from the tonic to the sub-dominant and cycle back to the tonic: I/VII IV #IV^o I (second inversion) VII/V V/V V I.

Comp: improvise accompaniment (for piano or guitar).

Groove: the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

Head: melody chorus.

Interlude: a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called *modulations*.

Intro: short for introduction.

Ride pattern: the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



Riff: a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

Shout chorus: also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the climax most often happens.

Soli: a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to

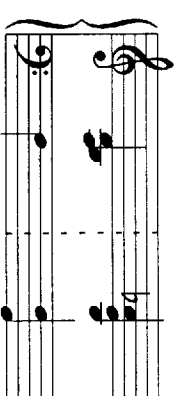
Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section,"

Stop time: a regular pattern of short breaks (usually filled in by a soloist).

Swing: the perfect confluence of rhythmic tension and relaxation in music creating a feeling of euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

Vamp: a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

Voicing: the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a 13th and a 9th. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

RHYTHM: meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

MELODY: what players play: a tune or series of notes.

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Andrew Homzy for editing the score

INSTRUMENTATION:

Reed 1	Alto Sax	Trombone 1
Reed 2	Alto Sax	Trombone 2
Reed 3	Tenor/Clarinet	Trombone 3 (opt. Valve)
Reed 4	Tenor Sax	Guitar
Reed 5	Baritone Sax	Piano
Trumpet 1		Bass
Trumpet 2		Drums
Trumpet 3 (opt. Cornet)		

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: March 6, 1940, in Chicago

Time: 2:40

Master Number: BS-044887-2

Original Issue: Victor 26536-A

Currently Available on CD: *The Blanton-Webster Band*, Bluebird (RCA/BMG) 5659-2

Personnel: Duke Ellington, piano; Wallace Jones, Cootie Williams, trumpets; Rex Stewart, cornet; Lawrence Brown, Joe "Tricky Sam" Nanton, trombones; Juan Tizol, valve trombone; Otto Hardwick, Johnny Hodges, Barney Bigard, Ben Webster, Harry Carney, reeds; Fred Guy, guitar; Jimmie Blanton, bass; Sonny Greer, drums.

Soloists: Juan Tizol, melody statement; "Tricky Sam" Nanton, with mute; Duke Ellington; Jimmie Blanton.

REHEARSAL NOTES:

- Poet and philosopher Eli Siegel defined beauty as "the making of opposites." Certainly in all great art we learn of the simultaneous one-ness and two-ness of the universe. Twentieth-century art centers around the primitive and the sophisticated—consider Picasso, Hemingway, and Stravinsky. In jazz, Duke Ellington's music best exemplifies this aesthetic, and the singular piece that perhaps captures this relationship better than any other is **Ko-Ko**. Although **Concerto for Cootie** or **The Mooche** are sometimes cited as Ellington's greatest work, the majority of critics agree on **Ko-Ko** as Ellington's supreme masterpiece.
- This entire piece is built out of one rhythmic motif: three eighth-notes followed by a long note. This is the first sound we hear (in a floor tom-tom and low register baritone saxophone), the last sound we hear (in the high reeds, low baritone, bass and tom-toms) and is present in dozens of instrumental, melodic, and harmonic combinations throughout the piece.
- The simplicity of rhythm and form (basic three-chord minor blues) allows Ellington plenty of latitude when it comes to these lesser three elements.
- Although not recorded until March 6, 1940, **Ko-Ko** was composed in 1939 before Ben Webster joined the band as the fifth reed. Since the other four reeds—two alto saxophones, a tenor saxophone (switching to clarinet after the opening chorus), and a baritone saxophone—form complete harmonies, Ellington wrote an independent part for Webster, which is at once highly

melodic, but contains almost entirely dissonant notes not found in the other parts. In the ninth and tenth bars of letter **A** Ellington combines a blues melody in the tenor sax (B \flat to D \flat) with chromatic harmony (B \flat to B \flat 7) in the other reeds and rhythm section—the B \flat is the major seventh on the B \flat , and the D \flat is the raised 9th on the B \flat 7. The consequent half-step rubs with the adjacent saxes and results in a raw sonority heretofore unheard in jazz.

- In letters **E** and **F** the tenor sax starts as the fifth reed and then joins the other sections. While the trumpets play melodic variations of the four-note motif at letter **E**, the reeds and trombones keep alternating the last two notes of the motif in a three-against-four pattern. The trumpets play four different unison pitches, while the trombones and reeds repeat their harmonized voicings. The added tenor sax starts on the 11th of the E \flat m7 with the reeds moving to the 6th with the trombones two beats later. Ellington adds a subtle touch by having the tenor play a 16th-note trill, which acknowledges the melodic movement of the trumpets and trombones two beats later.
- Letter **F** is a further development of this orchestration idea. The tenor plays the four-note motif with the saxes, then with the trombones and trumpets, and finally in contrary motion with the clarinet. Two other permutations follow with alternating bass solos, taking us from the highest and loudest sounds to the lowest and softest, setting up the climax at letter **G**.
- What is needed here is sheer power. What may seem at first listening to be brass versus reeds is really quite a bit more. The six brass plus the clarinet and second alto sax play the last two notes of the motif in dissonant voicings: the chord at **G** has the trombones on a tonic triad, the trumpets playing an upper structure triad (G \flat), which includes the 7th of the E \flat minor; the alto sax plays the 11th of the chord (a perfect 4th above the first trombone and a perfect 4th below the third trumpet), and finally the clarinet is on top with the tonic (which also happens to be a 4th above the first trumpet). With this harmonic richness in the background, the remaining three reeds play a rhythmically repetitive unison melodic development of the four-note motif incorporating the 16th-note turns from the tenor sax at letter **E**.
- The coda returns to the introduction with a four-bar extension allowing the tenor sax to roam between the horn sections one last time.
- Ellington reveals his late '20s jungle style that he created in the Cotton Club in the first eight measures of this chart. The drummer is encouraged to evoke that primal quality and the horns should maintain a raw energy. This demands severe accents and liberal use of extreme dynamics. This same material returns at letter **H**.
- On the intro of this original recording, the trombones play all the notes that are marked long *as fp*. Many bands play these notes short.
- At **A** the saxes should sound wild. They can swoop into the first note (optional), but it is essential that they crescendo into the second note of each phrase (this note should be rife with blues sensuality) and then diminuendo on the descending notes that follow. As a foil to this ferocity, the trombone solo should be played on the polite side—it was originally a valve trombone solo, so no slipping and sliding.
- Letters **B** and **C** pit the distant-sounding saxes and the savage, staccato brass (*molto accento tissimo*) against the plunger-muted solo trombone, crying out with sounds that evoke the human voice.

letter **D** superrimposos a wild, whole-tone scale piano solo over a diminution of the previous backgrounds. Duke's contrast of legato scale passages and staccato chordal licks is a good model to follow. The pianist must be very intense in order to keep up the energy that preceded him/her.

Care must be taken to get the balance exactly right in letter **E** so that we may hear each of the three horn sections and the bass and drums. Long notes should be held fiercely, but at a lesser volume than the attack. This enables us to hear the next entrance. Similarly letter **F** continues this practice but adds the elements of ascending crescendos and call-and-response with the bass. Although the bass is soloing, it is probably wise to have him play a walking solo with slight disruptions (in the manner of Blanton's recorded solo). Letter **G** demands accents and decreased volume from those playing long notes, legato intensity from the three saxes, and lots of cymbals and excitement from the drums.

The tempo of this piece is crucial to its success. There is the temptation to play it fast because it is not technically difficult for the instrumentalists, and increasing the speed generates more excitement. This piece, however, needs time for the dissonances to sink in. The three basic things to remember at all times are swing phrasing, accents, and dynamics, all in the pursuit of a roaring performance.

David Berger

COMMENTS FROM WYNTON MARSALIS:

This piece evokes the African ritualized music and dance that took place in Congo Square from an American perspective. There are mallets on drums, popping trombones, and swooping saxophones. Much of arrangement is in the lower register, which implies the stomping of feet.

The trombone part at letter **B** is difficult; it's more important for it to sound like a shout above lower rhythmic activity than a perfect rendition of the written music. Biting brass at letter **B** should sound very vocal; these quarter notes are difficult because they are an eighth-note away from the rhythm section's quarter notes and the tendency is to drag. Pay attention to the good call-and-response at letter **B** between saxes and brass. The pianist plays throughout this section and must be careful not to get lost in all the sound.

The piano solo at letter **D** represents a fantastic dancer cutting intricate figures on top of the assembled participants. The orchestration opens up at letter **E** with a double response to the trumpet section; the reeds have a high response and the trombones have a low response. This should all sound human and vocal. Don't peek on the downbeat of three in the second measure of **F**. The bass player should project a big, deep sound throughout the arrangement and especially during this solo. Dynamics are very important at letter **F**.

Letter **G** is one of the greatest conceptual shout choruses ever written. We need a lot of power from our alto, tenor, and baritone. The trumpet section must be careful not to overpower the clarinet, which is playing the lead. At letter **H** we return to the beginning with beautiful condensed version of the second theme. Wonderful arrangement.

The first system of the musical score consists of seven staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a complex melodic line with many beamed notes and rests. The subsequent staves are in bass clef and contain rhythmic accompaniment, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

The second system continues the musical composition with seven staves. The notation is consistent with the first system, showing further development of the melodic and rhythmic material. It ends with a double bar line.

The third system features seven staves. The bass clef staff in this system has a more prominent melodic line with slurs and ties, while the other staves provide rhythmic support. The system concludes with a double bar line.

The fourth system consists of seven staves. The top staff is mostly empty, while the lower staves continue with rhythmic accompaniment, primarily using eighth and sixteenth notes. The system ends with a double bar line.

The fifth system consists of seven staves. The top staff is labeled "Sticks on H.H." and contains a rhythmic pattern of eighth notes. The lower staves continue with the main melodic and rhythmic themes. The system concludes with a double bar line.

B

First system of musical notation for 'Ko Ko'. It includes vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line is marked with *mp* and includes a long note with a fermata.

Second system of musical notation. The piano part continues with eighth-note accompaniment. The vocal line is marked with *mp* and includes a long note with a fermata.

Third system of musical notation. The piano part continues with eighth-note accompaniment. The vocal line is marked with *mp* and includes a long note with a fermata.

Fourth system of musical notation, primarily piano accompaniment. It includes chord markings: B7, Bb7, and Ebm. The piano part features a steady eighth-note accompaniment.

Fifth system of musical notation, primarily piano accompaniment. It includes chord markings: Ebm. The piano part features a steady eighth-note accompaniment.

Sixth system of musical notation, primarily piano accompaniment. It includes chord markings: Ebm. The piano part features a steady eighth-note accompaniment.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

This musical score is for the piece "Ko Ko" and is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score consists of several staves:

- Vocal Lines:** The top three staves are vocal parts. The first staff has a melodic line with a long note at the beginning. The second and third staves provide harmonic support and accompaniment for the vocal line.
- Piano Accompaniment:** The bottom three staves are for piano. The first staff is the right hand, and the second and third are the left hand. The left hand features a steady bass line with a "ya ya" vocalization in the first measure. The right hand plays chords and moving lines.
- Chord Markings:** The score includes several chord markings: **Bb7** (B-flat dominant seventh) and **Ebm** (E-flat minor). These are placed above the piano staves to indicate the harmonic structure.
- Performance Indications:** There are dynamic markings such as **8^{va}** (octave up) and **5** (fingerings) in the piano part. There are also repeat signs and fermatas in the vocal lines.
- Drum Part:** At the bottom of the page, there is a drum staff with a double bar line and a "2" above it, indicating a specific drum pattern.

This page of musical notation is arranged in a system of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic throughout. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. Performance instructions include *Alm* (Allegretto) and *Fbm* (Forte bis), which appear as vertical lines with diagonal slashes across the staves. A first ending bracket is present in the lower staves, marked with a '1' and a '7'. The piece concludes with a double bar line and repeat dots.

This musical score is for the piece "Ko Ko" and consists of the following parts:

- Clarinet:** The top staff, which includes a section labeled "to Clarinet" and another labeled "Clarinet".
- 1/2 open:** A section with three staves, each labeled "1/2 open".
- Open:** A section with three staves, each labeled "Open".
- Drum Set:** The bottom three staves, labeled "HH", "SN", and "BD".
- Chordal Instruments:** Two staves in the middle, labeled "Bb7" and "Ebm".

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

The first system of the musical score consists of five staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are piano accompaniment, with the top staff in treble clef and the bottom two in bass clef. The music is in a key with two flats and a 3/4 time signature. The vocal lines feature melodic phrases with slurs and accents, while the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score with five staves. It maintains the same instrumental and vocal arrangement as the first system. The vocal lines show further melodic development, and the piano accompaniment continues with its harmonic texture. The notation includes various note values, rests, and dynamic markings.

The third system of the score consists of five staves. The vocal lines and piano accompaniment continue. The piano part features some more complex rhythmic patterns and chordal textures. The overall mood of the music is contemplative and expressive.

The fourth system consists of five staves, but the vocal lines are silent, indicated by a double bar line and a slash. The piano accompaniment continues, with the label "Ahn" written below the staves. The piano part features a series of chords and melodic fragments.

The fifth system also consists of five staves with no vocal lines. The piano accompaniment continues, with the label "Ehm" written below the staves. The piano part features a series of chords and melodic fragments, maintaining the harmonic and rhythmic flow of the piece.

The sixth system consists of five staves with no vocal lines. The piano accompaniment continues, with the label "Cr Cym" written below the staves. The piano part features a series of chords and melodic fragments, maintaining the harmonic and rhythmic flow of the piece.

Ko Ko

This musical score is for the piece "Ko Ko" and is arranged for a large ensemble. The score is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The instruments and parts are as follows:

- Violins I & II:** The top two staves, both in treble clef. They play melodic lines with dynamic markings of *fp* (fortissimo piano) and *f* (forte).
- Violas:** The third staff, in treble clef. It plays a melodic line with *fp* and *f* dynamics.
- Celli:** The fourth staff, in bass clef. It plays a melodic line with *fp* and *f* dynamics.
- Double Basses:** The fifth staff, in bass clef. It plays a melodic line with *fp* and *f* dynamics.
- Flutes:** The sixth staff, in treble clef. It plays a melodic line with *f* dynamics.
- Oboes:** The seventh staff, in treble clef. It plays a melodic line with *f* dynamics.
- Clarinets:** The eighth staff, in bass clef. It plays a melodic line with *f* dynamics.
- Bassoons:** The ninth staff, in bass clef. It plays a melodic line with *f* dynamics.
- Trumpets:** The tenth staff, in treble clef. It plays a melodic line with *f* dynamics.
- Trombones:** The eleventh staff, in bass clef. It plays a melodic line with *f* dynamics.
- Drum Set:** The twelfth staff, featuring HH (Hi-Hat), Cr (Cymbal), and Cym (Cymbal) parts. It includes various rhythmic patterns and accents.
- Conductor's Part:** The thirteenth staff, in bass clef, providing a rhythmic and melodic guide for the ensemble.

Key performance instructions include dynamic markings such as *fp* (fortissimo piano) and *f* (forte), and articulation marks like accents (>) and slurs. The score is divided into measures, with some measures containing multiple rests for different instruments.

Voice

Alto

Ten

Baritone

1st Pt

2nd Pt

3rd Pt

4th Pt

5th Pt

6th Pt

7th Pt

8th Pt

Gtr

Ebm7

A7m7

Ebm7

Piano

Bass

Drum

Ride Cr

Ride Cr

snm

2

2

This musical score is for a jazz ensemble and includes the following parts:

- Alto:** Features a melodic line with a long note in the first measure, followed by eighth-note patterns.
- Tenor:** Features a melodic line with a long note in the first measure, followed by eighth-note patterns.
- Bass:** Features a melodic line with a long note in the first measure, followed by eighth-note patterns.
- Drums:** Features a rhythmic pattern with eighth notes and rests.
- Mallets:** Features a rhythmic pattern with eighth notes and rests.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first measure of the Alto, Tenor, and Bass parts contains a long note, likely a whole note or half note, which is then followed by eighth-note patterns. The Drums and Mallets parts feature a consistent eighth-note rhythmic pattern.

Bb7

Ebm6

Mallets - even 8ths
Swing 8ths - Jungle groove

This musical score is for the piece "Ko Ko" and consists of 14 staves. The notation is as follows:

- Staff 1:** Treble clef, key signature of two flats (B-flat, E-flat). It begins with a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.* (crescendo).
- Staff 2:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 3:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 4:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 5:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 6:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 7:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 8:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 9:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 10:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 11:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 12:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 13:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*
- Staff 14:** Treble clef, key signature of two flats. It features a melodic line in the right hand and a sustained bass note in the left hand. Dynamics include *mf*, *f*, and *crusc.*

At the bottom of the page, the text "Chinese Gym" is written, with a stylized logo to its right.

REED 1
Alto Sax

Jazz at Lincoln Center Library - Essentially Ellington

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

Alto Sax

8



A



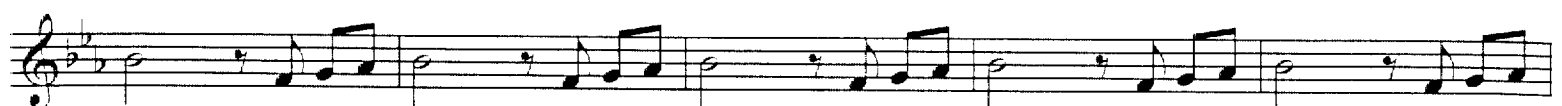
B



C



D



2

E

f

F

fp — *f* *fp* — *f*

G

f

H

9 *f* — *ff*

REED 2
Alto Sax

Jazz at Lincoln Center Library - Essentially Ellington

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

Alto Sax

8

A

Musical notation for section A, measures 1-8. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. The melody continues with eighth and quarter notes, including slurs and accents. The section concludes with a dynamic marking of *mp* (mezzo-piano).

B

Musical notation for section B, measures 9-16. The notation is in treble clef with a key signature of two flats. It consists of a continuous melodic line with slurs and eighth notes.

C

Musical notation for section C, measures 17-24. The notation is in treble clef with a key signature of two flats. It consists of a continuous melodic line with slurs and eighth notes.

D

Musical notation for section D, measures 25-32. The notation is in treble clef with a key signature of two flats. It consists of a continuous melodic line with slurs and eighth notes. The section ends with a double bar line and a final measure containing a whole rest, with a '2' above it indicating a second ending.

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E

Two staves of musical notation for section E. The first staff begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with slurs and accents.

F

Two staves of musical notation for section F. The first staff has dynamic markings *fp* and *f* with a hairpin. The second staff has dynamic markings *fp*, *f*, and *ff* with a hairpin.

G

Two staves of musical notation for section G. The music features slurs and accents over various note values.

H

One staff of musical notation for section H. It starts with a fingering number '9' above a note. Dynamic markings *f* and *ff* are present with a hairpin.

REED 3

Jazz at Lincoln Center Library - Essentially Ellington

Tenor Sax (Clarinet)

KO-KO

Composed by Duke Ellington

Transcribed by David Berger

Medium swing (♩ = 160)

Tenor Sax

8

A



B



C



D



E Clarinet

F

G

H

REED 4
Tenor Sax

Jazz at Lincoln Center Library - Essentially Ellington

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)
Tenor Sax

8

A



B



C



D



2

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E

Two staves of musical notation for section E. The first staff begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various accidentals.

F

Two staves of musical notation for section F. The music features eighth and sixteenth notes with various accidentals. The second staff ends with a double bar line and a fermata.

G

Three staves of musical notation for section G. The first staff begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various accidentals.

H

One staff of musical notation for section H. It begins with a fermata and a dynamic marking of *mf*. The music consists of eighth notes with various accidentals. The dynamic markings *mf*, *f*, *cresc.*, and *ff* are indicated below the staff.

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

Bari Sax



A



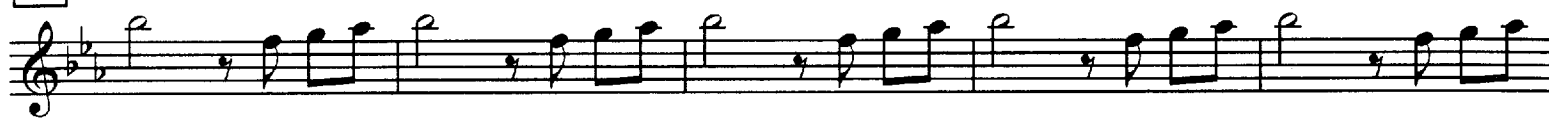
B



C



D



E

Section E consists of two staves of music. The first staff begins with a dynamic marking of *f* and features a series of eighth-note chords with slurs. The second staff continues this pattern, ending with a melodic phrase that includes a trill.

F

Section F consists of two staves. The first staff starts with a dynamic marking of *fp* and includes a crescendo leading to *f*. The second staff continues with a similar dynamic structure, also marked *fp* and *f*. The second staff concludes with a triplet of eighth notes and a pair of eighth notes.

G

Section G consists of three staves of music. The first staff begins with a dynamic marking of *f* and contains a complex melodic line with many slurs. The second and third staves continue this intricate melodic development, featuring various rhythmic patterns and slurs.

H

Section H consists of two staves. The first staff features a melodic line with slurs and rests. The second staff continues this line, ending with a final melodic phrase.

TRUMPET 1

Jazz at Lincoln Center Library - Essentially Ellington

KO-KO

Composed by Duke Ellington

Transcribed by David Berger

Medium swing (♩ = 160)

A

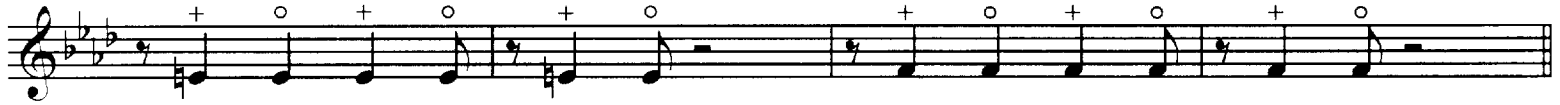
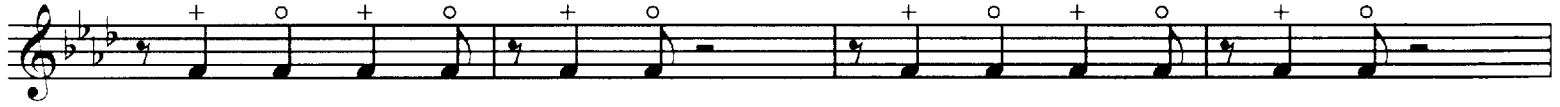
8

12

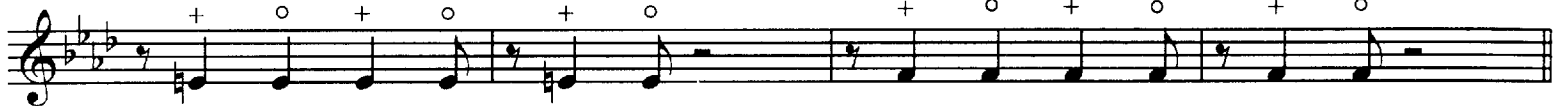
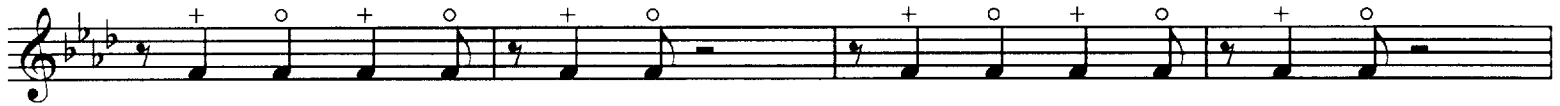


B

Plunger



C



D



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E

First line of musical notation for section E, featuring a melodic line with slurs and accents.

Second line of musical notation for section E, continuing the melodic line.

Third line of musical notation for section E, concluding the melodic phrase.

F

First line of musical notation for section F, starting with the instruction "Open" and dynamic markings *f* and *f*. Includes a double bar line with a "2" above it.

Second line of musical notation for section F, featuring dynamic markings *fp*, *f*, and *ff*. Includes a double bar line with a "2" above it.

G

First line of musical notation for section G, featuring a melodic line with slurs and accents.

Second line of musical notation for section G, continuing the melodic line.

H

Musical notation for section H, starting with a double bar line with an "8" above it, followed by dynamic markings *mf*, *cresc.*, and *ff*.

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

A

8

12

B Plunger

C

D

E

Musical staff for section E, first line. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with eighth and quarter notes, some beamed together, and slurs.

Musical staff for section E, second line. Treble clef, key signature of three flats. The staff continues the melodic line from the first line, ending with a whole note.

F

Musical staff for section F, first line. Treble clef, key signature of three flats. The staff begins with a rest, followed by a note marked "Open". The music features eighth notes and slurs. Dynamics include *f* and *fp*. A fermata with a "2" above it is present.

Musical staff for section F, second line. Treble clef, key signature of three flats. The staff continues with eighth notes and slurs. Dynamics include *fp*, *f*, and *ff*. A fermata with a "2" above it is present.

G

Musical staff for section G, first line. Treble clef, key signature of three flats. The staff features a melodic line with slurs and eighth notes.

Musical staff for section G, second line. Treble clef, key signature of three flats. The staff continues the melodic line with slurs and eighth notes.

H

Musical staff for section H. Treble clef, key signature of three flats. The staff begins with a rest, followed by a note marked "8". The music features a melodic line with slurs and eighth notes. Dynamics include *mf*, *cresc.*, and *ff*.

TRUMPET 3

(Cornet)

KO-KO

Composed by Duke Ellington

Transcribed by David Berger

Medium swing (♩ = 160)

A

8

12

B

Plunger

f

C

D

E

Musical staff for section E, first line. It contains a melodic line with eighth and quarter notes, some beamed together, and rests. The key signature has three flats.

Musical staff for section E, second line. It continues the melodic line from the first line, ending with a whole note rest.

F

Musical staff for section F, first line. It begins with a whole rest, followed by a melodic line starting with a forte (*f*) dynamic. There are slurs and accents. A '2' above the staff indicates a second ending. The word 'Open' is written above the first measure.

Musical staff for section F, second line. It continues the melodic line with dynamics ranging from *fp* to *f* to *ff*. A '2' above the staff indicates a second ending.

G

Musical staff for section G, first line. It features a melodic line with long slurs and rests.

Musical staff for section G, second line. It continues the melodic line with long slurs and rests.

H

Musical staff for section H. It begins with a whole rest, followed by a melodic line with dynamics *mf*, *cresc.*, and *ff*. An '8' above the staff indicates an eighth rest.

E Open

f

F

fp — *f*

fp *ff*

G

H

ff

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

First staff of music in bass clef, 3/4 time signature. It begins with a whole rest followed by a quarter rest, then a series of eighth and quarter notes. A dynamic marking of *f* is placed below the staff.

Second staff of music in bass clef, continuing the melodic line from the first staff.

Solo - Plunger w/mute

Ebm

Third staff of music, marked with a box 'A' and a measure rest of 12. It begins with a measure rest of 12, then a series of eighth notes. A dynamic marking of *f* is placed below the staff.

ya ya

ya ya

ya ya

Abm

Ebm

Fourth staff of music, continuing the plunger solo with eighth notes and triplets. A dynamic marking of *f* is placed below the staff.

ya ya

ya ya

ya ya

Bb7

Ebm

Fifth staff of music, continuing the plunger solo with eighth notes and triplets.

ya ya

ya ya

ya ya

Sixth staff of music, marked with a box 'C'. It continues the plunger solo with eighth notes and triplets.

Abm

Ebm

Seventh staff of music, continuing the plunger solo with eighth notes and triplets. A dynamic marking of *f* is placed below the staff.

Bb7

Ebm

(to Open)

Eighth staff of music, continuing the plunger solo with eighth notes and triplets. A dynamic marking of *f* is placed below the staff.

ya ya

Ninth staff of music, marked with a box 'D' and a measure rest of 12. It begins with a measure rest of 12.

E

Open

Section E, first two staves. The first staff begins with a dynamic marking of *f*. The music consists of eighth-note patterns with rests.

F

Section F, first two staves. The first staff includes dynamic markings of *fp* and *f*, and a double bar line with a '2' above it. The second staff includes a dynamic marking of *ff*.

G

Section G, first two staves. The music features long, sustained notes with slurs.

H

Section H, first two staves. The music consists of eighth-note patterns with slurs. The second staff ends with a dynamic marking of *ff*.

TROMBONE 3
(Valve)

Jazz at Lincoln Center Library - Essentially Ellington

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

f

Solo

A

B Plunger

f

C

(to Open)

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D **E** Open

12

f

F

2

fp *f* *fp* *f*

fp *ff*

G

H

ff

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

Introductory piano accompaniment for the first 8 measures. The music is in 4/4 time with a tempo of 160 beats per minute. The key signature has two flats (B-flat and E-flat). The right hand plays a melodic line starting with a half note G4, followed by quarter notes F4, E4, and D4. The left hand plays a bass line starting with a half note G2, followed by quarter notes F2, E2, and D2. Both hands end with a quarter rest in the final measure of the 8-measure phrase.

A

First system of the A section, measures 1-6. The right hand has whole rests. The left hand plays a bass line with a half note G2, followed by quarter notes F2, E2, and D2. Chord symbols Ebm and Abm are indicated above the bass line.

Second system of the A section, measures 7-12. The right hand has whole rests. The left hand plays a bass line with a half note G2, followed by quarter notes F2, E2, and D2. Chord symbols Ebm, B7, Bb7, and Ebm are indicated above the bass line.

B

First system of the B section, measures 1-6. The right hand has whole rests. The left hand plays a bass line with a half note G2, followed by quarter notes F2, E2, and D2. Chord symbols Ebm and Abm are indicated above the bass line.

Second system of the B section, measures 7-12. The right hand has whole rests. The left hand plays a bass line with a half note G2, followed by quarter notes F2, E2, and D2. Chord symbols Ebm, Bb7, and Ebm are indicated above the bass line.

C

First system of musical notation for section C. The treble staff contains whole rests. The bass staff contains whole rests for the first two measures, followed by a half note chord Ebm in the third measure and a half note chord Abm in the fourth measure.

Second system of musical notation for section C. The treble staff contains whole rests. The bass staff contains whole rests for the first two measures, followed by a half note chord Ebm in the third measure, a half note chord Bb7 in the fourth measure, and a half note chord Ebm in the fifth measure.

D

First system of musical notation for section D. The treble staff starts with a whole rest, followed by a half note chord Ebm. The bass staff contains whole rests. The treble staff continues with a melodic line featuring a fifth finger (5) in the second measure.

Second system of musical notation for section D. The treble staff features a melodic line with an octave marking (8va) and a dotted line. The bass staff contains whole rests. A chord Abm is indicated in the second measure.

Third system of musical notation for section D. The treble staff features a melodic line with a sixth finger (6) in the first measure. The bass staff contains whole rests. A chord Ebm is indicated in the second measure.

Fourth system of musical notation for section D. The treble staff features a melodic line with a seventh finger (7) in the first measure. The bass staff contains whole rests. A chord Bb7 is indicated in the second measure.

Musical notation for the first system, featuring a treble and bass clef with various notes and chords. A chord label "Eb m" is present above the bass staff.

E

Musical notation for the second system, showing a treble and bass clef with rests and some notes. Chord labels "Eb m" and "Ab m" are visible.

Musical notation for the third system, showing a treble and bass clef with notes and chords. Chord labels "Eb m", "Ab m E7", and "Eb m" are present.

F

Musical notation for the fourth system, showing a treble and bass clef with notes and chords. Chord labels "Eb m", "Ab m7", and "Eb" are visible.

Musical notation for the fifth system, showing a treble and bass clef with rests and notes. A chord label "Bb7-9" is present.

G

Musical notation for the sixth system, showing a treble and bass clef with notes and chords. Chord labels "Eb m7" and "Ab m7" are visible.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music is primarily whole notes. The first measure contains a whole note chord labeled **Ebm7**. The second measure contains a whole note chord labeled **Bb7**. The third measure contains a whole note chord labeled **Ebm6**. The fourth measure contains a whole note chord labeled **Ebm7**. The fifth measure contains a whole note chord labeled **Bb7**. The sixth measure contains a whole note chord labeled **Ebm6**. The seventh measure contains a whole note chord labeled **Ebm7**. The eighth measure contains a whole note chord labeled **Bb7**. The ninth measure contains a whole note chord labeled **Ebm6**. The tenth measure contains a whole note chord labeled **Ebm7**. The eleventh measure contains a whole note chord labeled **Bb7**. The twelfth measure contains a whole note chord labeled **Ebm6**. The twelfth measure also features a fermata over the chord.

H

12

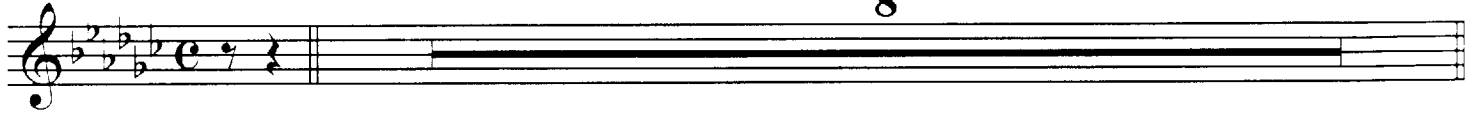
12

KO-KO

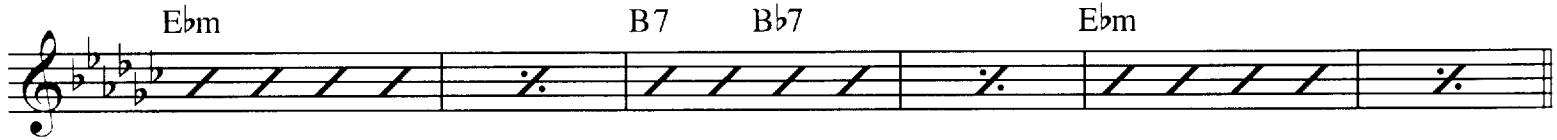
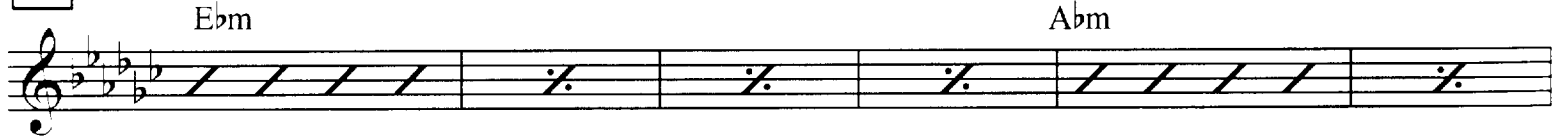
Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

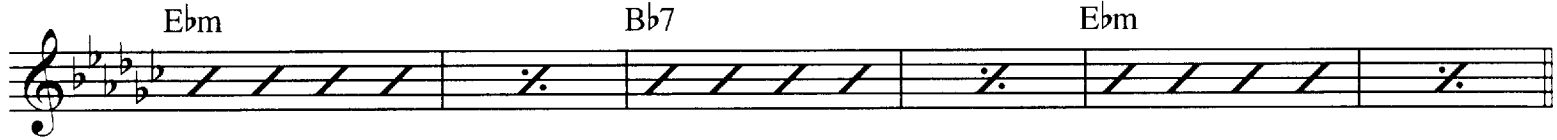
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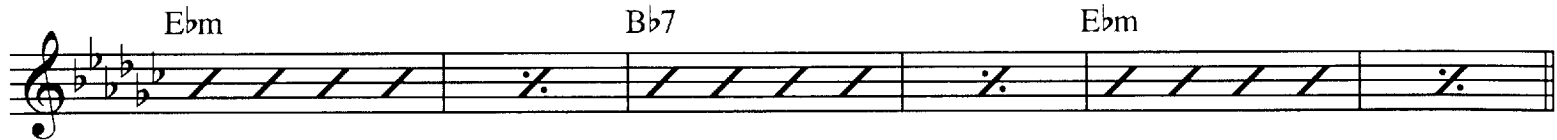
A



B



C



D

Ebm Aom

Ebm Bb7 Ebm

E

Ebm Abm

Ebm Abm E7 Abm E7 Ebm

F

Ebm 2 Abm7 Eb

2 Bb7-9 2

G

Ebm7 Abm7

Ebm7 Bb7 Ebm6

H

12

BASS

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

First staff of bass notation, starting with a double bar line and a forte (*f*) dynamic marking.

Second staff of bass notation.

A Ebm Abm

Ebm B7 Bb7 Ebm

B Ebm Abm

Ebm Bb7 Ebm

C Ebm Abm

Ebm Bb7 Ebm

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DRUMS

Jazz at Lincoln Center Library - Essentially Ellington

KO-KO

Composed by Duke Ellington
Transcribed by David Berger

Medium swing (♩ = 160)

Mallets - even 8ths Swing 8ths - Jungle groove

A Sticks on HH

B

C

D

E

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JLCM02001

HH Cr Cym HH

2

F

Cr Cym

HH Cr Cym

Cr Cym

HH Cr Cym

Cr Cym

ff

G

Ride Cr Ride Cr

(4)

Mallets - even 8ths

(4)

H

Swing 8ths - Jungle groove

Cr Chinese Cym

mf *ff*