

## Jazz at Lincoln Center Library

# KINDA DUKISH / ROCKIN' IN RHYTHM

KINDA DUKISH COMPOSED BY DUKE ELLINGTON

ROCKIN' IN RHYTHM COMPOSED BY HARRY CARNEY, DUKE ELLINGTON, AND IRVING MILLS

*Transcribed by David Berger for Jazz at Lincoln Center*

## FULL SCORE

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

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

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## NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As 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 to educators and performers alike. In Basie's music, the conventions are very nearly consistent. 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 was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The 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.

1. 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 recording 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.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. 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-mates 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 sub-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 *fz*, 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 Nonpareil (that's the brand name) trumpet straight mute.

Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These 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, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. 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.

15. The horn players should stand for their solos and solis. 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).

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

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

18. 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, "It 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 V/IV IV #IV<sup>o</sup> I (second inversion) V/II 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 b9 and a 13. 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.



# KINDA DUKISH / ROCKIN' IN RHYTHM (MEDLEY)

## INSTRUMENTATION:

|           |                         |                        |
|-----------|-------------------------|------------------------|
| Reed 1    | Alto Sax                | Trombone 1             |
| Reed 2    | Alto Sax                | Trombone 2             |
| Reed 3    | Tenor Sax               | Trombone 3 (opt. bass) |
| Reed 4    | Tenor Sax               | Piano                  |
| Reed 5    | Baritone Sax (Clarinet) | Bass                   |
| Trumpet 1 |                         | Drums                  |
| Trumpet 2 |                         | Guitar (optional)      |
| Trumpet 3 |                         |                        |
| Trumpet 4 |                         |                        |

## ORIGINAL RECORDING INFORMATION:

### KINDA DUKISH

**Composer:** Duke Ellington

### ROCKIN' IN RHYTHM

**Composers:** Harry Carney and Duke Ellington

**Arranger:** Duke Ellington

**Recorded:** February 1, 1963, live in Paris

**Time:** 5:57

**Original Issue:** *The Great Paris Concert*, Atlantic SD2-304 (Lp)

**Currently Available on CD:** *The Great Paris Concert*, Atlantic 304-2 (expanded CD reissue)

**Personnel:** Duke Ellington, piano; Cat Anderson, Roy Burrows, Cootie Williams, trumpets; Ray Nance, cornet; Lawrence Brown, Buster Cooper, trombones; Chuck Connors, bass trombone; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Ernie Shepard, bass; Sam Woodyard, drums.

**Soloists:** *Kinda Dukish* – Duke Ellington; *Rockin' in Rhythm* – Harry Carney, clarinet; Lawrence Brown; Cat Anderson.

## REHEARSAL NOTES:

- Tenor saxophonist/arranger and composer Al Cohn called this piece “the greatest chart never written.” Duke Ellington would simply introduce it as **Rockin' in Rhythm, 1929**. Both men are not exactly correct. First recorded January 8, 1931, it is most likely that **Rockin' in Rhythm** actually dates from 1930. Since Ellington was constantly recording during that period, it is extremely doubtful that he would have waited a full year to record this masterpiece. So maybe it should be **Rockin' in Rhythm, 1930**. Since it was a head chart (not written down but improvised and memorized) and kept changing over the years, Al's description seems apt. However, in 1946 Ellington wrote a new front and back for the chart, and those parts remained in use for the rest of his career. The middle section is still a development of a piece he recorded in 1933 entitled **Dallas Doings** (originally titled **Blue Eagle Stomp**).
- Ellington always preceded **Rockin' in Rhythm** with a piano solo of at least a few 8's of Rhythm Changes when he performed it live. As the years went by, this solo developed shape, adding a bridge and an interlude in the relative minor (paralleling the shape of the main body of **Rockin' in Rhythm**). In 1953, he recorded his seminal piano trio album, *Piano Reflections*, and included this brilliant introduction, titling it **Kinda Dukish**. The name stuck and so did the introduction.

- Although Ellington was much maligned as a pianist during his lifetime, this solo serves to set the record straight. Not only is it swinging—harmonically, rhythmically, and melodically inventive—but he uses the entire piano to great advantage. The form is intro (A), AABA AA CCCC AA A'. The C sections are in A minor, and the A' section is six measures long (all other sections are eight). Duke's right hand plays in 4/4 and the left in 3/4, mixing an F# half-diminished with the C7 chords. This leads us right up to the four-bar piano break at the top of **Rockin' in Rhythm** proper.
- I have not included much in the way of dynamics. This is basically a forceful, swinging solo. Certain notes are played louder and softer depending on their context. These inner dynamics are used to express the shadings in the individual melodic phrases: upper notes are accented, lower notes are played softer, crescendo as you ascend, diminuendo as you descend. I have not included accents since 90% of the notes are accented. One listen to the original recording will be self-explanatory.
- When you listen to the version on *The Great Paris Concert*, you will notice that the first 16 measures of this transcription are omitted. That is because the recording engineer failed to capture the beginning of the piece. I grabbed these measures from the version that Ellington played earlier that day so that the intended form is preserved. In this version (and in general) Ellington did not count off but merely started playing and was joined by the bass and drums as soon as they could find a musically appropriate place to enter. You may want to use a count-off, and have everyone start together. I was unable to find a version where Ellington played the same solo. Although it seems perfect, he improvised new material and shifted things around every time he played it. This certainly points the way for us to feel free to improvise through this section. There are certain signposts that you might want to keep in mind: the overall form, the tritone relationships on the bridge, and the building groove after returning to the major key and the final three against four.
- The form for **Rockin' in Rhythm** is: intro (four-bar break) ABC (ten bars) DD ABC' (12 bars), a four-bar A-minor interlude, EE, then back to C major for a repeat of the four-bar piano break intro, and then FFGG'HII'A'B'C" Coda. All sections in major (with the exception of the coda and other sections that are already identified) are eight measures long and use the same chord progression.
- It is essential for the pianist to reinforce the bass by playing the left hand as written. This helps create the relentless groove. It is also important that the four-bar break be played as written to create a feeling of consistency (thematic unity).
- I have included an optional guitar part. Ellington never replaced his guitarist when he departed in 1947. So although this piece was originally conceived to have a guitar, by the time of this recording 16 years later, there isn't one. If a guitar is used, I recommend a hollow-body acoustic rhythm guitar (see my general notes).
- At **A** the reeds should stand (Ellington had his reed section move out in front of their stands and form a semicircle) until the Coda sign.
- The trombone solo at **D** and **E** is a call-and-response with the ensemble. Some liberty can be taken here as long as this relationship is preserved.
- Make sure that the tempo remains constant, moving from one letter to the next. This is one of the hardest things to do in jazz. An especially vulnerable spot is the DS.

- The brass should pay attention to the dynamics at letter **F**. The tendency is to play too loud and overpower the clarinetist.
- The clarinet solo should be played as written. This was Barney Bigard's solo, and when he left the band, Harry Carney took it over and played it *verbatim* for the next 30 years.
- Letters **J** through **K** feature the plunger trombone solo. Originally played by "Tricky Sam" Nanton and his successors on the 2nd trombone chair, Lawrence Brown (the 1st trombonist) inherited it upon his return to the band in 1960. I have included two different transcribed solos. In the 1st part I have written out Lawrence Brown's solo from Paris, and in the 2nd part I have written out "Butter" Jackson's solo from the Capitol recording *Ellington '55*. Either solo may be played by the 1st or 2nd player, but not both.
- The pep section should come down front for letters **L** through **Q**. This plunger work depends on the right equipment. (See my Notes on Playing Ellington.) The players need to play very forcefully throughout this section. At **R** the pep section can return to their seats; their parts at **R** are optional. If there are extra trumpets in the band, they can play the non-pep parts.
- There is a caesura a beat before **T**. This is the most dramatic moment in the piece and should be savored. The ensuing slow 12/8 section should have a loose feel.
- A note for the 1st trumpet player: Do not be too discouraged if you cannot play the notes that are marked *8va*—very few human beings can. You can ignore the octave markings or you can improvise your own notes. The whole point here is to be exciting—with all that is going on around you, that shouldn't be too difficult.

*David Berger*

#### COMMENTS FROM WYNTON MARSALIS:

This piece gives the rhythm section a chance to concentrate on some hard-driving 4/4 swing, while the reeds, trombones, and trumpets get to work on quick-paced call-and-response patterns. It teaches the band different ways to swing in a short form: for example, the rhythm section has to switch to a different groove at letter **I**, the relative minor section, and the "pep section" at letter **N**. The shout section at the end requires all horns to groove in sync. Don't allow the intensity of the swing to rush the tempo or prevent players from listening to each other.

Throughout the tune, but especially at the pep section, horns should strive to achieve a vocal quality in tone and balance. All band members should listen to the recording to check out how to shuffle eighth notes correctly, especially five measures before letter **I**. Good luck to the 1st trumpeter (do the best you can—and if you can't play it, wear a nice-looking suit).

*Jazz at Lincoln Center Library - Essentially Ellington*

# KINDA DUKISH

**Composed by Duke Ellington**  
*Transcribed by David Berger*

**Fast swing ♩ = 215**

The image displays a musical score for the song "The Way You Love Me" by Justin Bieber. The score is arranged for Piano, Bass, and Drums. It is divided into three systems. The first system shows the Piano and Drums. The second system shows the Piano, Bass, and Drums. The third system shows the Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the entire page.

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## Kinda Dukish

Pno.

Bass

Dr.

C

E7

A7

Even.....

Pno.

Bass

Dr.

D

D7

G7

p

C

Swing

Even.....

Swing

p

HH stand

Pno.

Bass

Dr.

E

C



## Kinda Dukish

3

Pno.

Bass

Dr.

F

C

Pno.

Bass

Dr.

G

Am

Pno.

Bass

Dr.

H

Am

## Kinda Dukish

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**I**

Pno.

Bass

Dr.

**K**

Pno.

Bass

Dr.

*mp*

*cresc.*

*8va*

*Ride*

The musical score for 'Kinda Dukish' is presented in two systems. The first system begins with a piano part in A minor (Am) and a bass line. The second system begins with a piano part in C major (C) and a bass line. The drum part features a consistent pattern of eighth notes and a 'Ride' section. The score is marked with 'Legal Use Requires Purchase' and 'Kinda Dukish'.

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**System 1:**

- Pno.** (8th): Treble and bass staves with piano accompaniment. A box labeled 'L' is above the final measure.
- Bass:** Bass staff with a steady eighth-note line.
- Dr.** Drum staff with a pattern of eighth notes and rests.

**System 2:**

- Pno.** (8th): Treble and bass staves with piano accompaniment.
- Bass:** Bass staff with a steady eighth-note line.
- Dr.** Drum staff with a pattern of eighth notes and rests, including a triplet marked '3' and a phrase marked 'Even.....'.

**System 3:**

- Pno.** (8th) **loco**: Treble and bass staves with piano accompaniment. A box labeled 'M' is above the first measure. A 'C' time signature change is indicated.
- Bass:** Bass staff with a steady eighth-note line, featuring two measures marked with a '2' and a repeat sign.
- Dr.** Drum staff with a pattern of eighth notes and rests, including phrases labeled 'Cr Cym Ride' and 'Ride'.

# ROCKIN' IN RHYTHM

Composed by Duke Ellington,  
Irving Mills and Harry Carney  
Transcribed by David Berger

Fast swing ♩ = 215

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Clarinet

Trumpets 1

2

3

4

Trombones 1

2

(Opt. Bs.) 3

Opt. Guitar

Piano

Bass

Drums

First time

On D.S.

Tacet on D.S.

Tacet on D.S.

C6

F6

F#°

Tom-tom

Ride

(HH foot and rim knock on 2 & 4)

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# Rockin' In Rhythm

7

Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C6 Am7 D7 G7 C6 F6 F#° C6 Am7 D7 G7 C6 G7

Pno.

Bass

Dr.

The musical score is for a piece titled "Rockin' In Rhythm". It is arranged for a large ensemble. The top section includes two Alto parts, two Tenor parts, and a Clarinet part, all with melodic lines and triplet markings. Below these are four Trumpet parts (labeled Tpt. 1, 2, 3, 4) and three Trombone parts (labeled Tbn. 1, 2, 3), which are currently silent. The guitar part (Gtr.) provides a harmonic foundation with a sequence of chords: C6, Am7, D7, G7, C6, F6, F#°, C6, Am7, D7, G7, C6, and G7. The piano (Pno.) part features a steady bass line and chords. The bass part (Bass) follows a similar rhythmic pattern. The drum part (Dr.) is marked with "x" for cymbals and "/" for other drums, indicating a consistent rhythmic accompaniment. A large, diagonal red watermark reading "Preview Legal Use Requires Purchase" is overlaid across the entire score.

## Rockin' In Rhythm

**B**

Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C6 F6 F#° C6 Am7 D7 G7 C6 F6 F#°

Pno.

Bass

Dr.

The musical score is for a piece titled "Rockin' In Rhythm". It features a horn section with four parts: two Alto saxophones, two Tenor saxophones, a Clarinet, and a four-part Trumpet section. There are also three Trombone parts. The guitar part includes a series of chords: C6, F6, F#°, C6, Am7, D7, G7, C6, F6, and F#°. The piano part has a melody in the right hand and a bass line in the left hand. The bass part has a steady bass line, and the drums have a simple rhythmic pattern. A rehearsal mark "B" is placed at the beginning of the first staff. A large red watermark "Preview Only Legal Use Requires Purchase" is overlaid diagonally across the score.

## Rockin' In Rhythm

## Rockin' In Rhythm

To Coda

Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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*sol*

*f*

*f*

*f*

C6 F6 F#° G7 Fmaj7 Em7 Dm7 Cmaj7 Bm7-5 C6 Bm7-5 Am G F Em Dm C

Cr Cym Ride Cr Cym Ride

(2nd time only)

**[D]**

This musical score is for a jazz ensemble. It features the following parts:

- Alto:** Two staves, both in treble clef with a key signature of two sharps (F# and C#).
- Tenor:** Two staves, both in treble clef with a key signature of two sharps.
- Clar.:** One staff in treble clef with a key signature of two sharps.
- Tpt. 1:** Four staves in treble clef with a key signature of two sharps. The first staff includes a forte (*f*) dynamic and a triplet marking.
- Tbn. 1:** Three staves in bass clef with a key signature of two sharps. The first staff includes a forte (*f*) dynamic and a triplet marking.
- Gtr.:** One staff showing a sequence of chords: C6, F6, F#°, C6, Am7, D7, G7, C6, F6, and F#°.
- Pno.:** Two staves (treble and bass clef) with a key signature of two sharps.
- Bass:** One staff in bass clef with a key signature of two sharps.
- Dr.:** One staff in common time with a key signature of two sharps.

The score is marked with a large red watermark: "Preview Requires Purchase".



Score for "Rockin' In Rhythm" (Page 12). The score includes parts for Alto, Tenor, Clarinet, Trumpets (1-4), Trombones (1-3), Guitar, Piano, Bass, and Drums. The key signature is E major (two sharps). A large red watermark "Preview Requires Purchase" is overlaid diagonally across the score.

The score is divided into measures by a double bar line. A section marker "E" is placed above the first measure of the Alto part. The guitar part includes chord symbols: C6, Am7, D7, G7, C, G7, C6, F6, F#°, C6, Am7, D7, G7. The piano part includes a large red watermark "Preview Requires Purchase".

Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C6 F6 F#° C6 Am7 D7 G7 C G7

Pno.

Bass

Dr.

♩ Coda

Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Cr Cym

**Chords:** Bm7-5 Am G F Em Dm C C#° Dm6 E° Bm7-5 F#° C A° G7

**Dynamic Markings:** *f*, *mf*, *mp*

**Tempo/Style:** Rockin' In Rhythm

**Formal Elements:** Coda, [F]

**Instrumentation:** Alto, Tenor, Clarinet, Trumpet (1-4), Trombone (1-3), Guitar, Piano, Bass, Drums, Crash Cymbal

**Key Signature:** Two sharps (F# and C#)

**Time Signature:** 4/4

G

Alto

Alto

Tenor

Tenor

Clar.

Solo

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.



Alto

Alto

Tenor

Tenor

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

JLCM02006C

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Cr Cym

Chords: C, Am7, D7, G7, C6, F6, F#°

The musical score is for a piece titled "Rockin' In Rhythm". It features a variety of instruments and vocal parts. The vocal parts include Alto, Tenor, and Bari. The instrumental parts include Tpt. 1, Tbn. 1, 2, 3, 4, Gtr., Pno., Bass, and Dr. The score includes a large red watermark that reads "Preview Only - Legal Use Requires Purchase". The chords are C, Am7, D7, G7, C6, F6, and F#°.

Score for "Rockin' In Rhythm" (Key of D major, marked with a 'K' in a box).

Instrumentation includes:

- Alto
- Tenor
- Bari
- Tpt. 1
- Tbn. 1
- Gtr.
- Pno.
- Bass
- Dr.

The score is divided into measures, with a large red watermark "Preview Only" overlaid. The watermark also contains the text "Legal Use Requires Purchase".

Chord progressions are indicated above the guitar and piano parts:

- Gtr. Chords: C, F, F#°, C, Am7, D7, G7, C, F, F#°
- Pno. Chords: C, F, F#°, C, Am7, D7, G7, C, F, F#°

The drum part includes a "Cr Cym" (Crash Cymbal) section marked with a "2" and a double bar line.

L

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Plunger w/mute  
wa wa wa sim.  
f

Plunger w/mute  
wa wa wa sim.  
f

Plunger w/mute  
wa wa wa sim.  
f

C ya ya ya ya D7 G7 C ya ya ya C  
C6 Am7 D7 G7 C G7 C6 F6 F#° C6 Am7 D7 G7

JLCM02006C



JLCM02006C

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C6 Am7 D7 G7 C6 F6 F#° C6 Am7 D7 G7 C G7

Pno.

Bass

Dr.

The musical score is for the song 'Rockin' In Rhythm'. It features a variety of instruments and vocal parts. The vocal parts include Alto, Tenor, and Bari. The brass section consists of four Trumpets (Tpt. 1, 2, 3, 4) and three Trombones (Tbn. 1, 2, 3). The guitar (Gtr.) part includes a series of chords: C6, Am7, D7, G7, C6, F6, F#°, C6, Am7, D7, G7, C, and G7. The piano (Pno.) part features a complex arrangement of chords and melodic lines. The bass (Bass) part provides a steady rhythm. The drums (Dr.) part includes a variety of drum patterns, including a large 'X' pattern. The score is marked with a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'.

[N]

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C6 F6 F#° C6 Am7 D7 G7 C6 F6 F#°

Pno.

Bass

Dr.

JLCM02006C

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Cr Cym Ride

2

Alto *mf* *f* *mf*

Alto *mf* *f* *mf*

Tenor *mf* *f* *mf*

Tenor *mf* *f* *mf*

Bari *mf* *f* *mf*

Tpt. 1 *f* *ff*

2 *ff*

3

4 *ff*

Tbn. 1 *ff*

2 *ff*

3

Gtr. C6 F6 F#° C6 Am7 D7 G7 C G7 C6 F6 F#°

Pno.

Bass

Dr. Cr Cym Ride

**Preview Requires Purchase**



[illegible]

## Rockin' In Rhythm

Rockin' in Rhythm

Q

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C6 F6 F#° C6 Am7 D7 G7 C6 F6 F#°

Pno.

Bass

Dr.

accent SD only

Solo D

wa lip

**R**

This image shows a page of a musical score for a band. The score is written for the following instruments: Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1 (four staves), Tbn. 1 (three staves), Gtr. (one staff), Pno. (two staves), Bass (one staff), and Dr. (one staff). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'Tutti'. A large red watermark 'Preview Only' is overlaid diagonally across the page.

## Rockin' In Rhythm

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Cr Cym Ride Cr Cym Ride Cr Cym Ride Cr Cym Ride Cr Cym Ride

Cr Cym Ride

accent SD only

ff



**T** Slow 12/8 feel

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