

## INTRODUCTION

Transcribing Kenny Washington is always an enjoyable experience for me. His sound may be best described as an authentic Blue Note drum sound. He always gets a very melodic sound from the drums and he is an encyclopedia of bebop drumming.

I think the greatest benefit of transcribing a player is the visual association that can go hand in glove with the aural. It is my sincere desire that the student will benefit from these transcriptions. Kenny is really one of the great bebop drummers.

### AN ADDITIONAL NOTE ABOUT THESE TRANSCRIPTIONS

Kenny usually feathers the bass drum on all 4 beats on most swing tunes. Assume that the bass drum is feathering unless the transcription states differently. The hi hat is played on beats 2 and 4 unless written otherwise.

*Steve Davis*

## ABOUT THE TRANSCRIPTIONS AND PERFORMANCES

### SPLANK STREET

Tune Type: Standard

Form: **ABAB** (32 measures)

Feel: Swing with a backbeat on sections

#### THINGS TO LISTEN FOR

1. Be aware of the dynamic levels when going from a backbeat to a 4 feel.
2. The ride cymbal is non repetitive with most of the comping taking place on the snare drum and bass drum.
3. The bass drum feathers all 4 beats and the hi hat plays 2 and 4 unless written differently.

Notice that the time remains steady even though the dynamics are changing.

### MELON ISLAND

Tune Type: Standard

Form: 16 measures

Feel: Straight eighth

#### THINGS TO LISTEN FOR

1. Notice how Kenny is playing around the bass line rather than playing a static pattern.
2. The syncopation takes place between the bass drum and snare drum.
3. The hi hat is on 2 and 4 unless written differently.

This is a typical 60's Blue Note feel and Kenny plays it beautifully.

## INTRODUCTION

Kenny Washington zu transkribieren bereitet mir immer große Freude. Er hat diesen authentischen und sehr melodischen Blue Note Sound. Außerdem ist er eine wandelnde Enzyklopädie zum Thema Bebop Drumming.

Für mich liegt der größte Nutzen beim Transkribieren in der Verbindung von Gehörtem und der visuellen Assoziation. Ich hoffe sehr, dass es dem Schüler genauso geht. Kenny ist wirklich einer der ganz großen Bebop Drummer.

### EINE ZUSÄTZLICHE ANMERKUNG

Bei den meisten Swingstücken markiert Kenny die vier Schläge mit der Bassdrum zumindest leicht, wenn in der Transkription nicht anders angegeben. Die Hi-hat spielt die 2 und 4, wenn nicht anders notiert.

*Steve Davis*

## ÜBER DIE TRANSKRIPTIONEN UND INTERPRETATIONEN

### SPLANK STREET

Stil: Standard

Form: **ABAB** (32 Takte)

Feel: Swing mit Backbeat Akzenten

#### WORAUF SIE HÖREN SOLLTEN

1. Achten Sie darauf, wie sich die Dynamik zwischen Backbeat Abschnitten und solchen mit einem 4er Feel ändert.
2. Das Ride Becken wird mit Variationen gespielt, die eigentliche Begleitung kommt von Snare und Bassdrum.
3. Wenn nicht anders notiert, markiert die Bassdrum die Viertel und die Hi-hat spielt auf 2 und 4.

Trotz der Dynamikwechsel bleibt die Time absolut konstant.

### MELON ISLAND

Stil: Standard

Form: 16 Takte

Feel: Gerade Achtel

#### WORAUF SIE HÖREN SOLLTEN

1. Kenny spielt keine statischen Begleitmuster sondern umspielt eher die Basslinie.
2. Synkopierung findet zwischen Snare und Bassdrum statt.
3. Wenn nicht anders notiert, spielt die Hi-hat auf 2 und 4.

Kennys Spiel akzentuiert sehr schön das 60er Jahre Blue Note Feel dieses Stückes.



## Splank Street

Jim Snidero

♩ = 112 Swing

**Intro**

*f*

*p subito*

**Chorus 1**

*f*

*mf subito*

The image shows a drum score for 'Splank Street' by Jim Snidero. The score is written on ten staves, each representing a different drum part. The music is in 4/4 time with a swing feel, indicated by the tempo marking '♩ = 112 Swing'. The score begins with an 'Intro' section, marked with a forte (*f*) dynamic. The first staff features a series of eighth notes with accents, followed by a change to a piano (*p*) dynamic and a 'subito' marking. The 'Chorus 1' section follows, starting with a piano (*p*) dynamic and featuring a complex rhythmic pattern of eighth notes and triplets. The dynamic then changes to forte (*f*) and later to mezzo-forte (*mf*) with a 'subito' marking. The score includes various musical notations such as accents, slurs, and dynamic markings to guide the performer.

## Chorus 2

The musical score for Chorus 2 consists of ten staves of drum notation. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes, with many notes grouped in triplets. The score is marked with a 4/4 time signature. Key features include:

- Staff 4:** A triplet of eighth notes is marked with a bracket and the number '3'.
- Staff 5:** A triplet of eighth notes is marked with a bracket and the number '3'.
- Staff 6:** A triplet of eighth notes is marked with a bracket and the number '3'.
- Staff 7:** A triplet of eighth notes is marked with a bracket and the number '3'.
- Staff 8:** A triplet of eighth notes is marked with a bracket and the number '3'. A dynamic marking of *f* (forte) is present.
- Staff 9:** A triplet of eighth notes is marked with a bracket and the number '3'. A dynamic marking of *p* (piano) is present.
- Staff 10:** A triplet of eighth notes is marked with a bracket and the number '3'. A dynamic marking of *f* (forte) is present.

The score concludes with a final triplet of eighth notes marked with a bracket and the number '3'.