JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

The Little Drummer Boy

Words and Music by KATHERINE DAVIS, HENRY ONORATI and HARRY SIMEONE
Arranged by ROB HOLMES

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

"The Little Drummer Boy" is a swinging arrangement of a classic holiday favorite based on the timeless big band chart "Cute," composed by Neal Hefti. This arrangement takes many cues from the Count Basie Orchestra's original recording of "Cute," which can be found on the 1958 album release called *Basie Plays Hefti*. Many Basie recordings demonstrate the traditional big band swing feel, available via YouTube.

Teaching students how to swing the eighth-note lines in this arrangement is critical to a successful performance. It is imperative that both the ensemble and rhythm section focus on the swing feel. You can check out the demo recording of this chart at alfred.com/downloads.

Ensemble eighth notes should maintain a triplet feel throughout the piece. More specifically, students should learn to divide each beat in common time into eighth-note triplets and tie the first two notes of each triplet together. Playing eighth-note lines with this specific triplet feel will make the first eighth note in a group of two eighth notes slightly longer than the second. This will create a swing feel at the indicated tempo. The faster the tempo with any swing tune, the less "swing" feel is needed. As your ensemble begins to swing the eighth-note passages consistently, make sure that your players maintain a *legato* feel, keeping it smooth and connected. This explanation based on triplets is the traditional swing concept that is taught universally. I should point out that an exaggerated and somewhat "corny"-sounding swing concept to be avoided is dotted eighths/sixteenths.

The guitar part is often a written line with the horn section. Therefore the guitarist should strive to blend at all times and provide a color to the lines rather than try to lead the ensemble. For the comping slashes, play with a medium-thick pick, which will give the sound a very bright, acoustic quality, and hold the pick loosely between the thumb and index finger. Strum straight quarter notes to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow to help *propel* the rhythm section. The guitarist's quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Since the chart features the drummer, play close attention to the drums in the demo recording. You'll hear the drum solo, which will provide many solo ideas, and the drumming behind the ensemble will showcase how to accompany a big band with brushes in a swing style.

Enjoy!

—Rob Holmes

Rob Holmes

Rob Holmes attended the University of Miami School of Music, earning his bachelor's degree in jazz saxophone performance. Rob received his master's in music composition from Virginia Commonwealth University. He has performed with jazz artists Joe Williams, Bob Mintzer, Lew Soloff, Kenny Werner, Jon Faddis, Mulgrew Miller, Chris Potter, Eddie Daniels, and Branford Marsalis, to name a few.

Rob has recorded three of his own CDs. He performs regularly in the D.C./Baltimore area, and is a member and musical director of the US Navy Band Commodores jazz ensemble.

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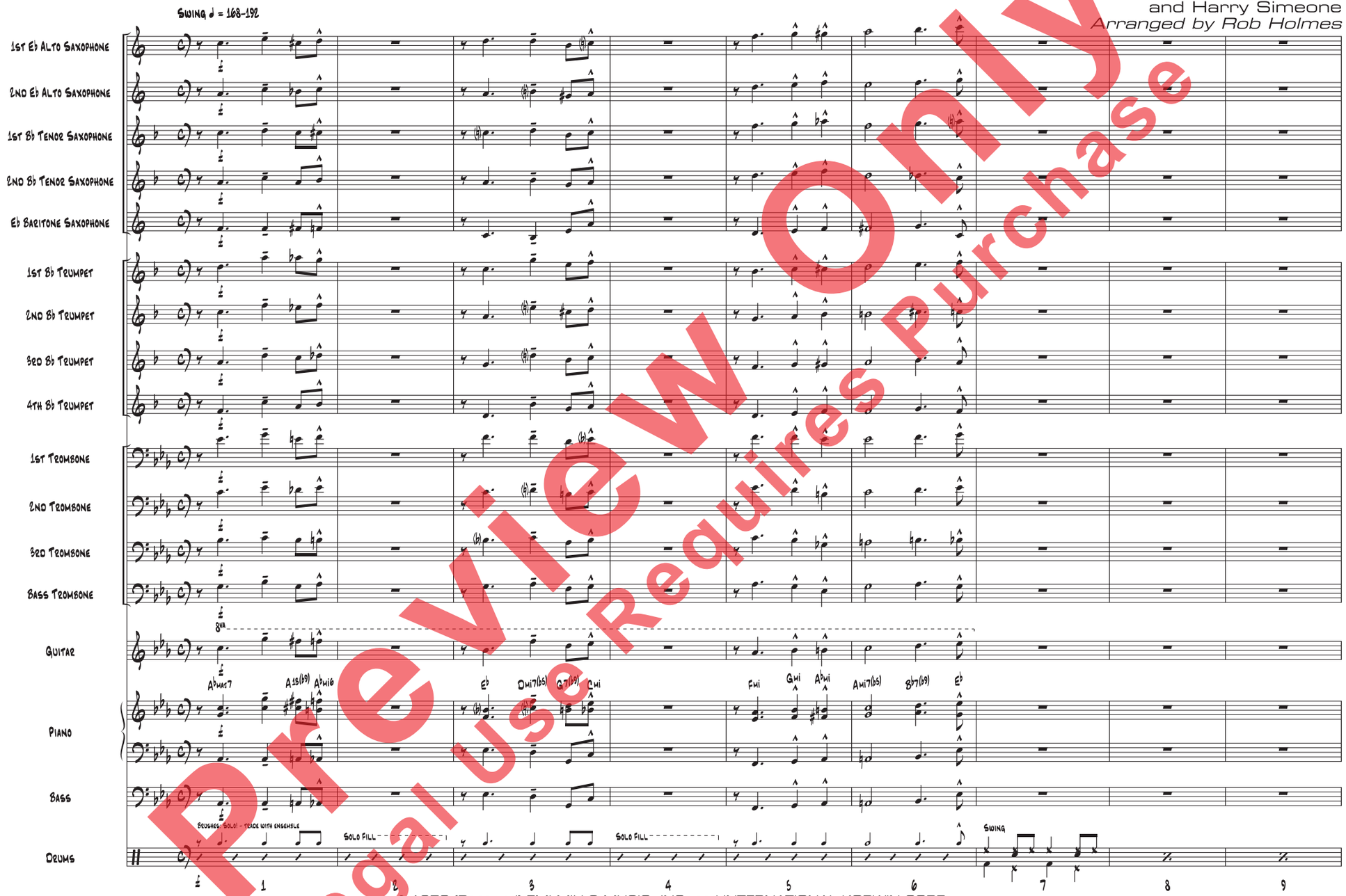
CONDUCTOR
43683S

THE LITTLE DRUMMER BOY

Words and Music by
Katherine Davis, Henry Onorati
and Harry Simeone
Arranged by Rob Holmes



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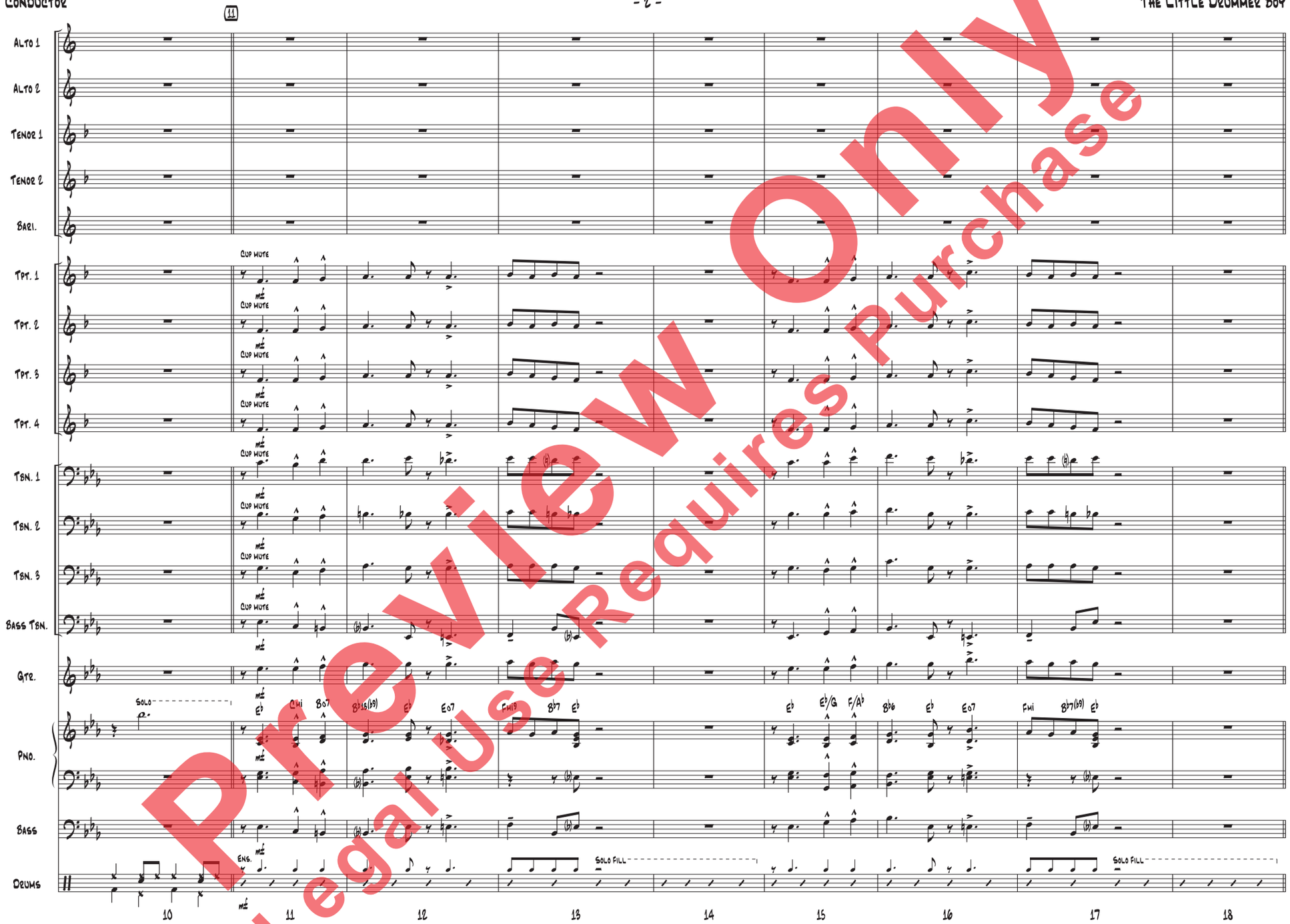

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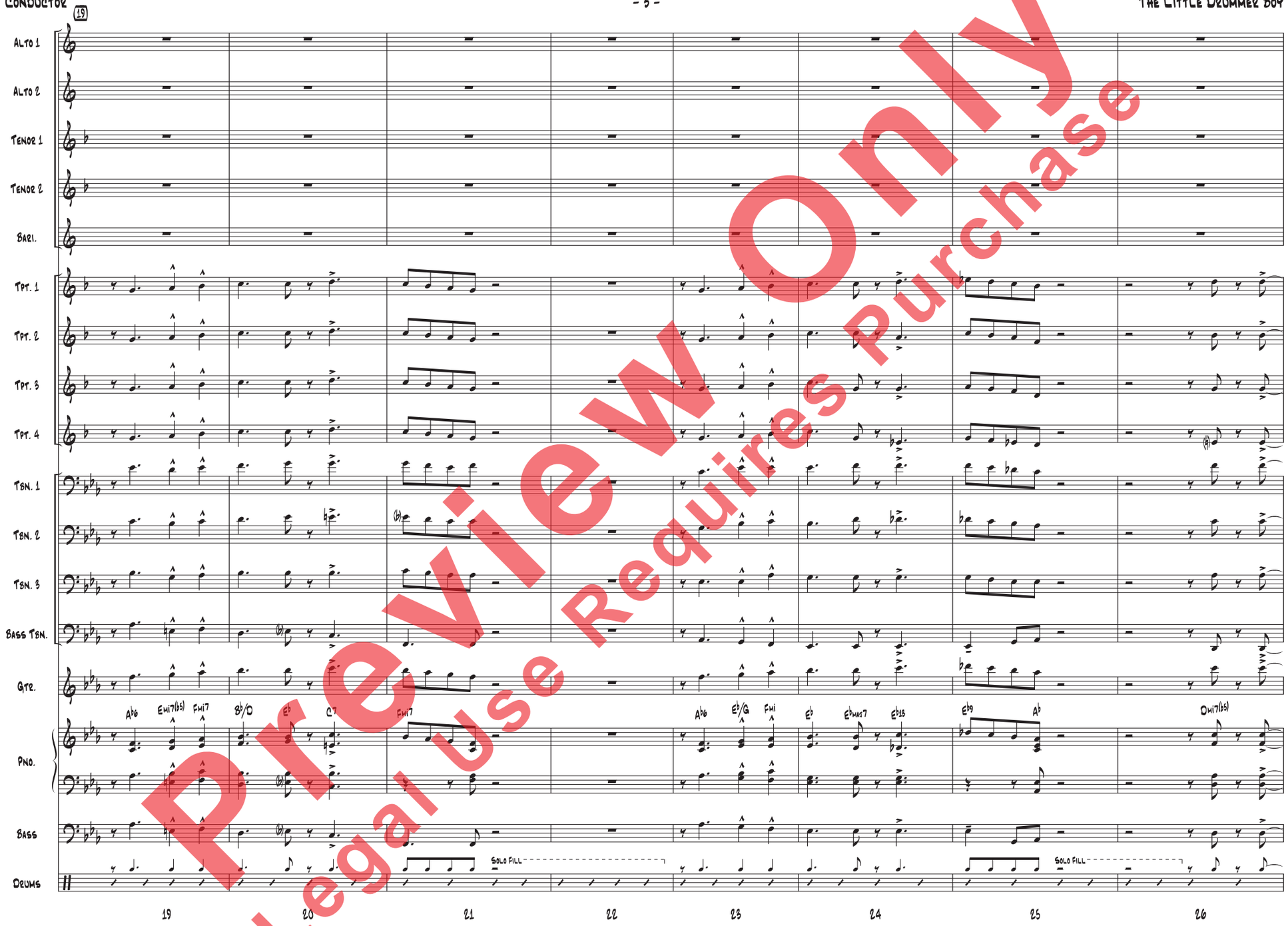

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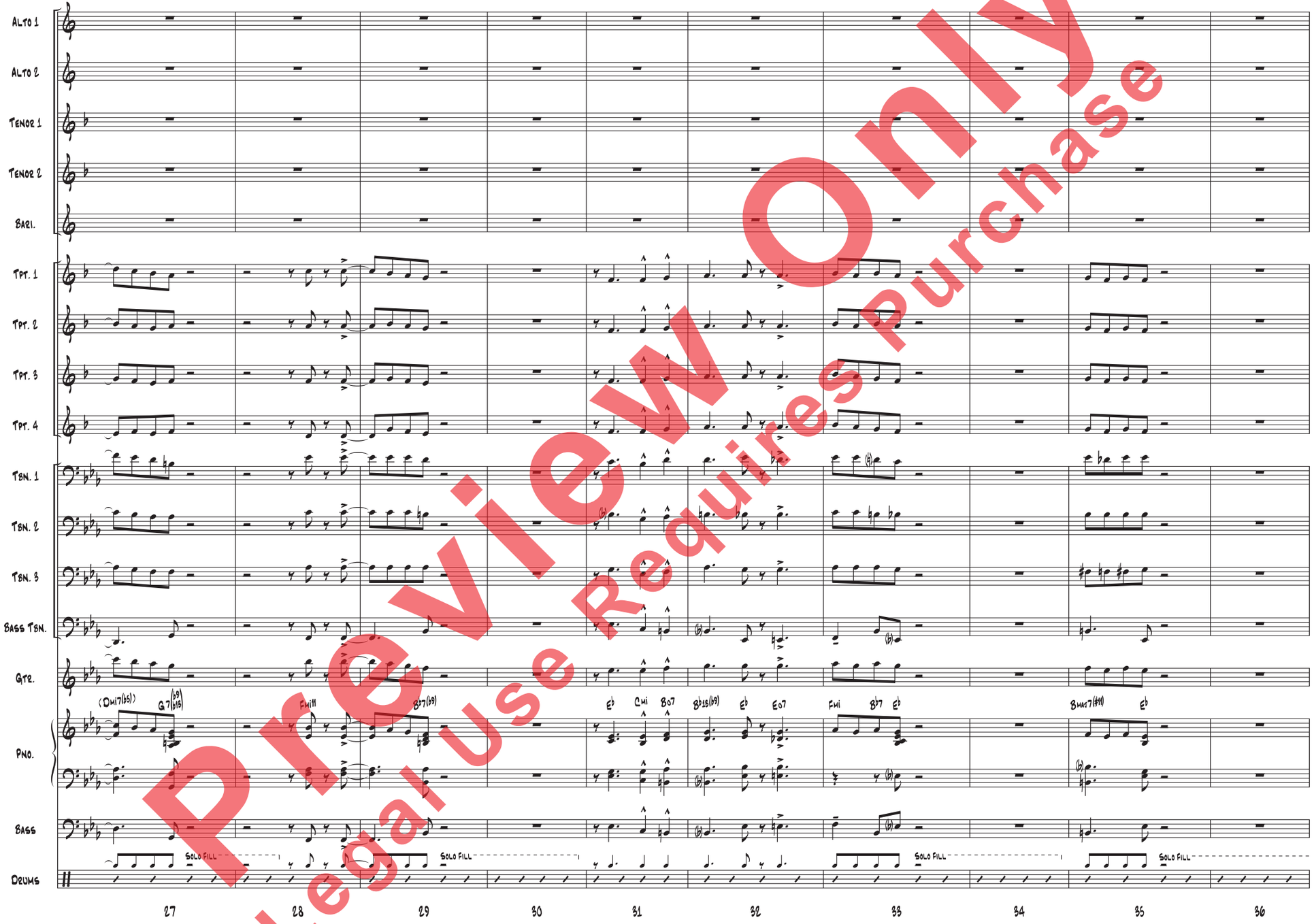

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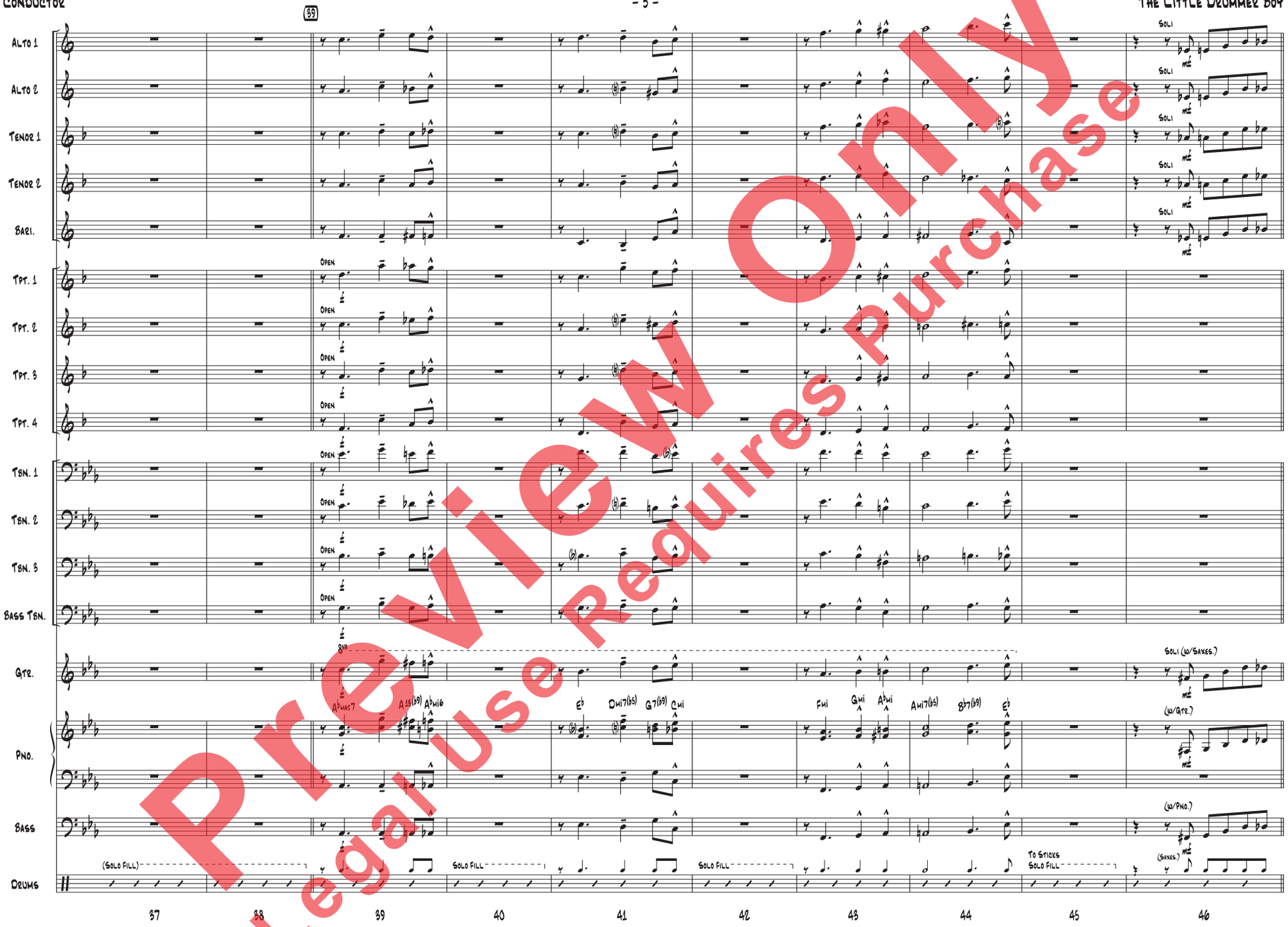

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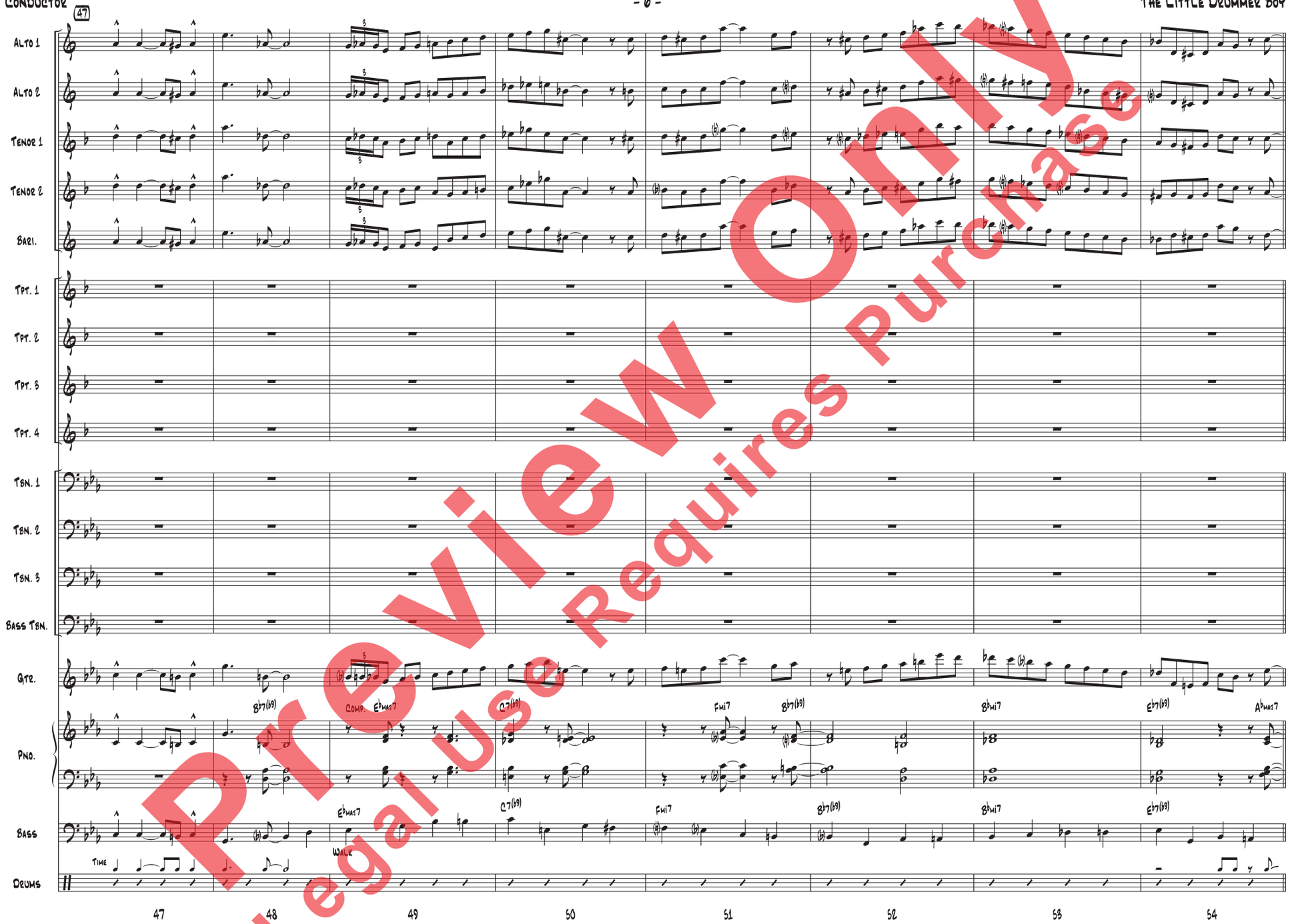

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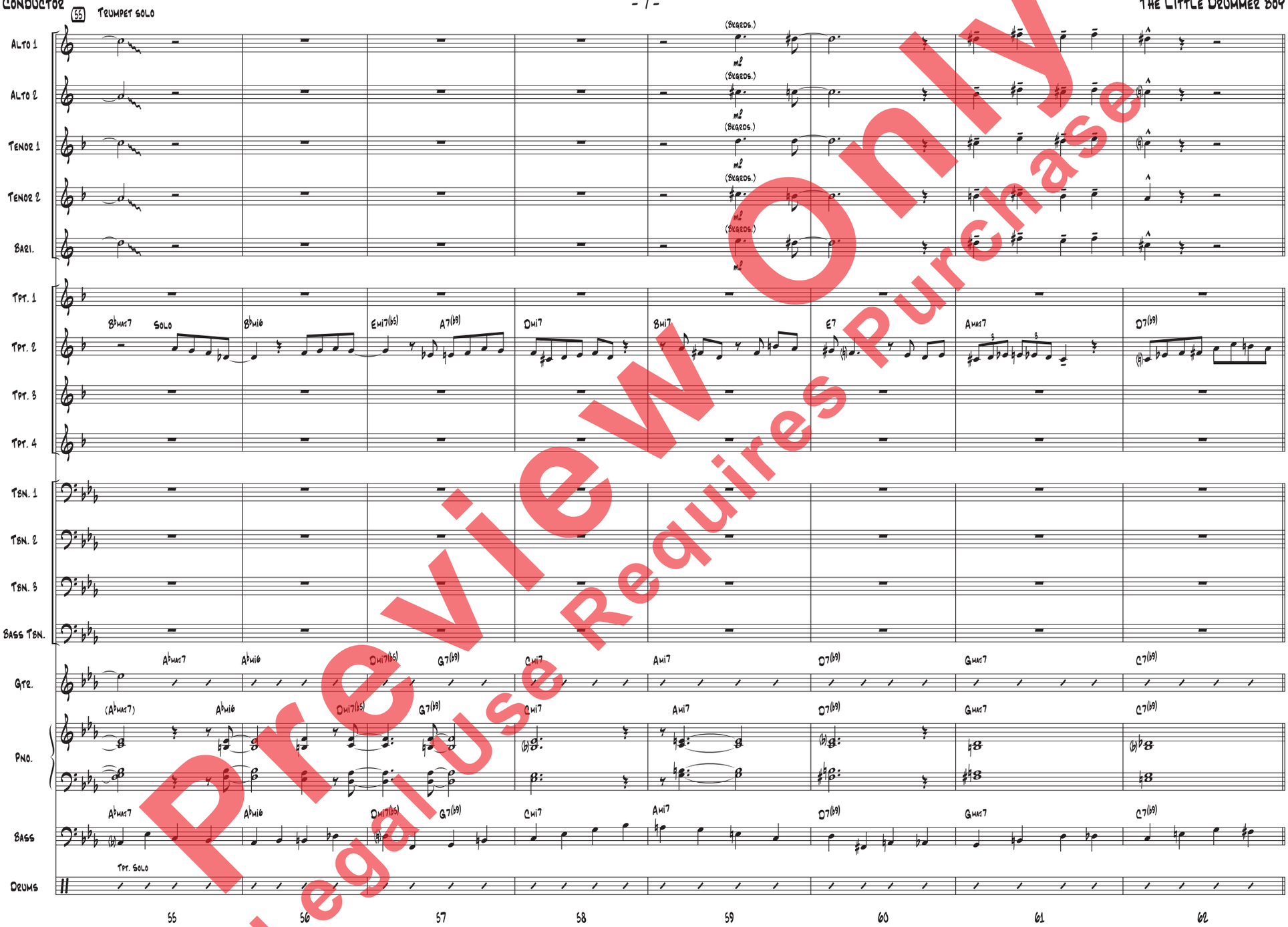

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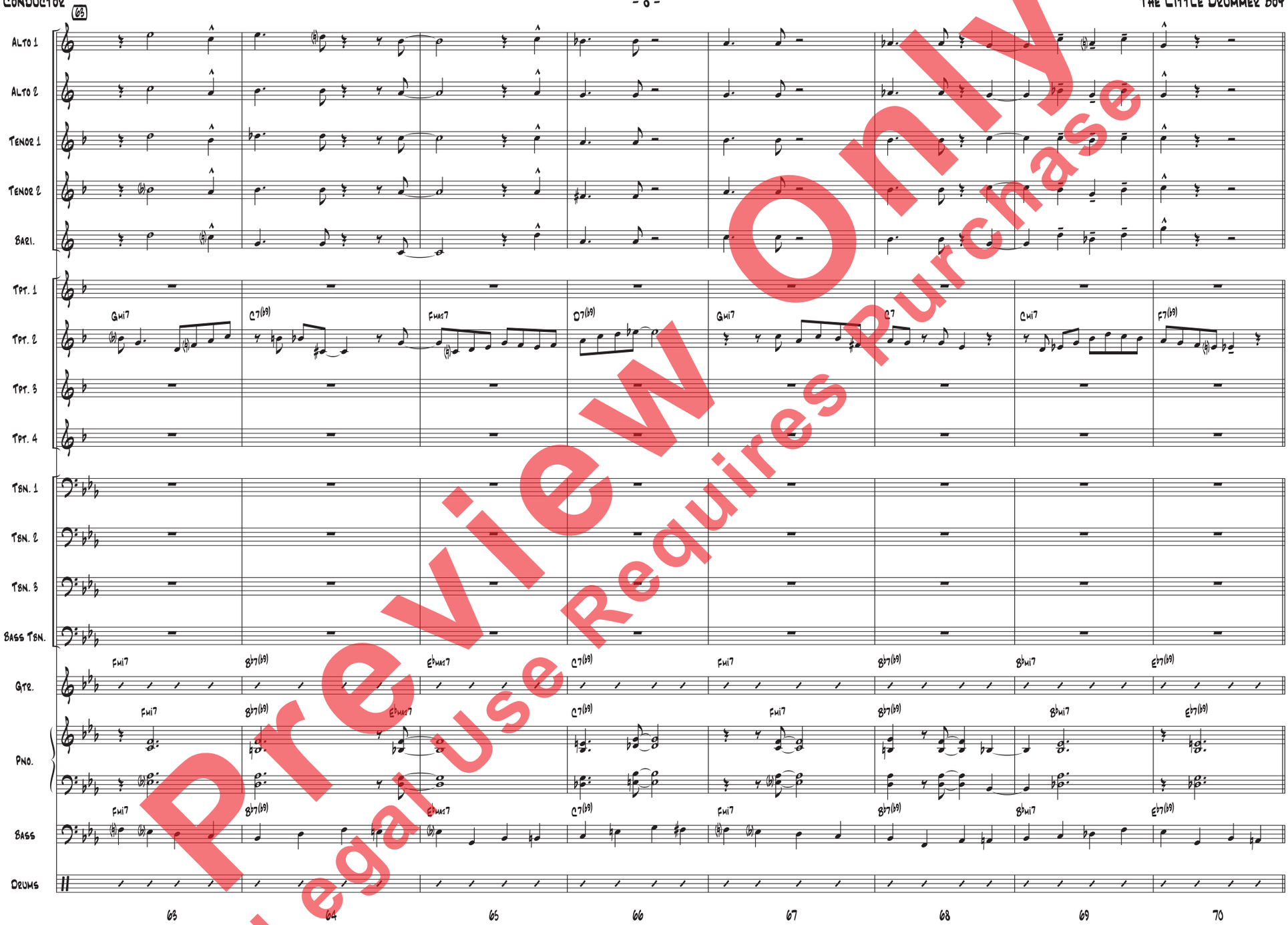

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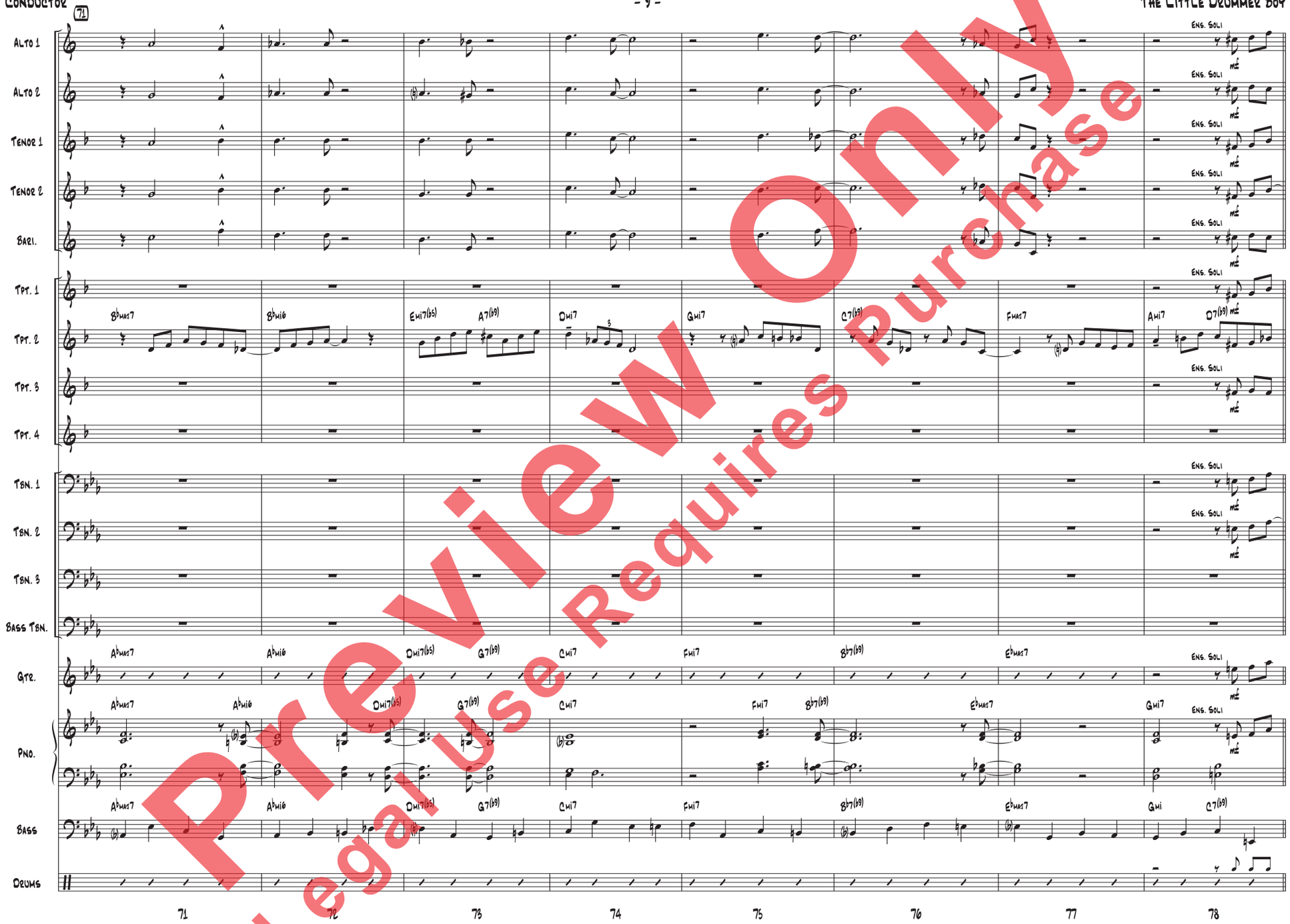

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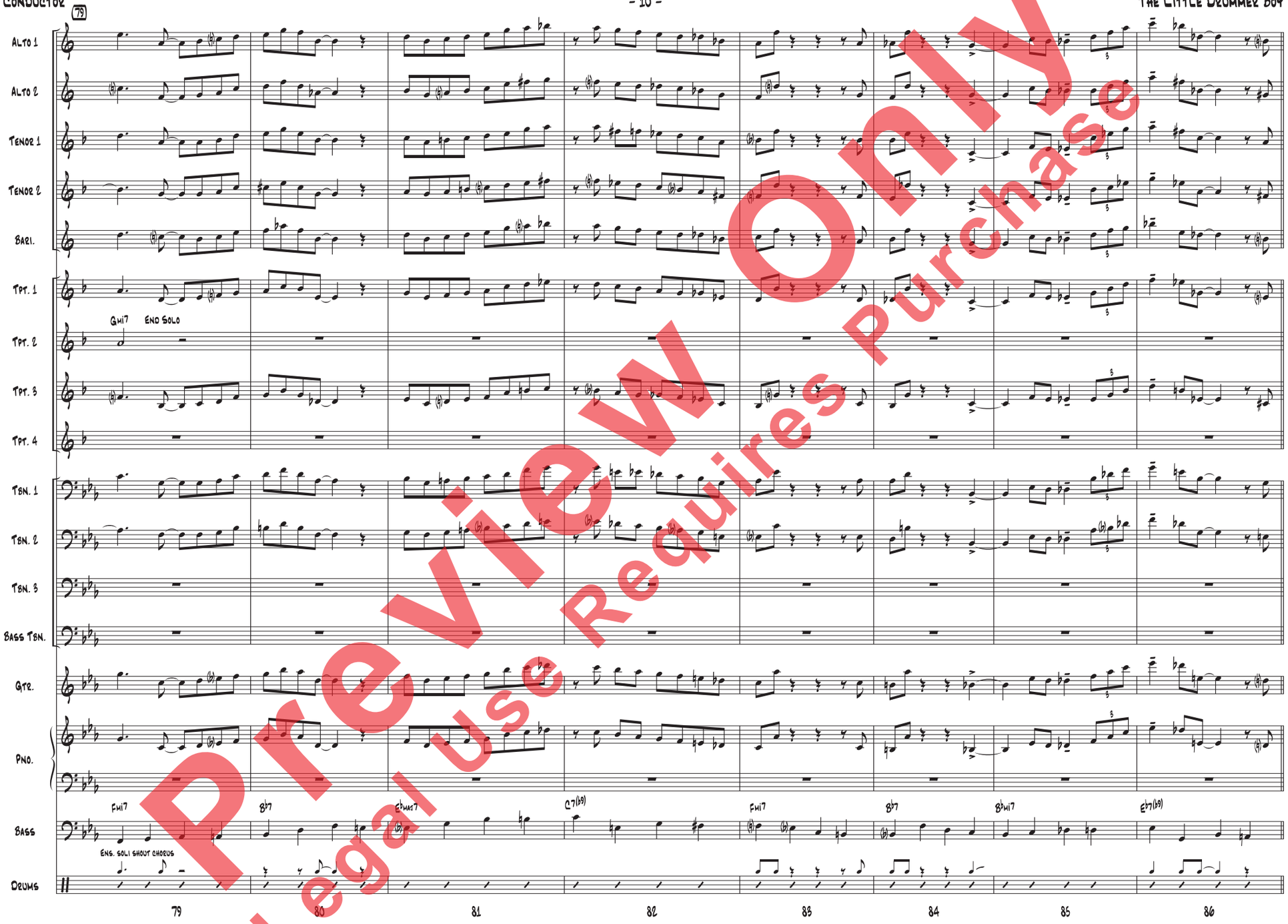

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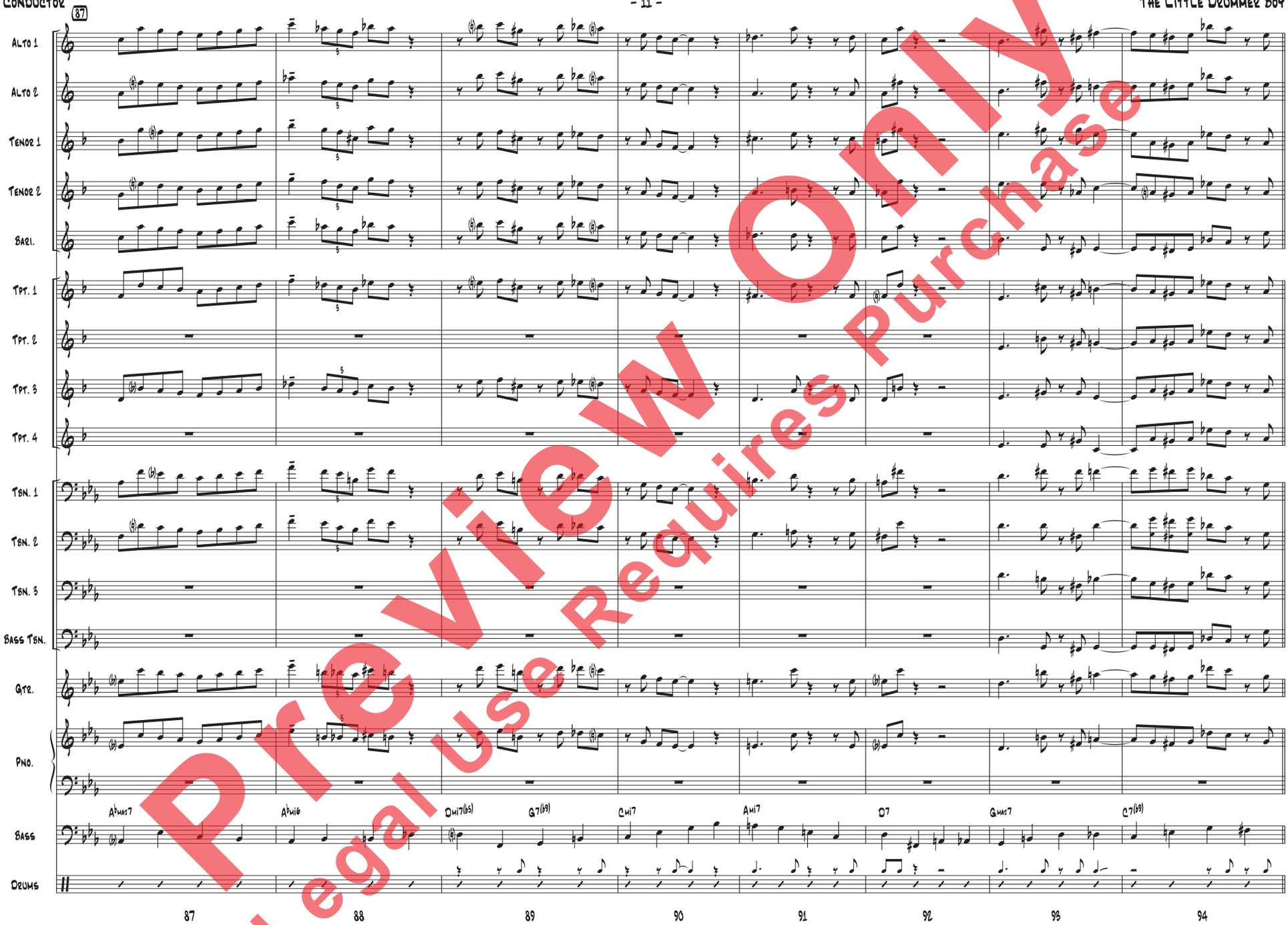

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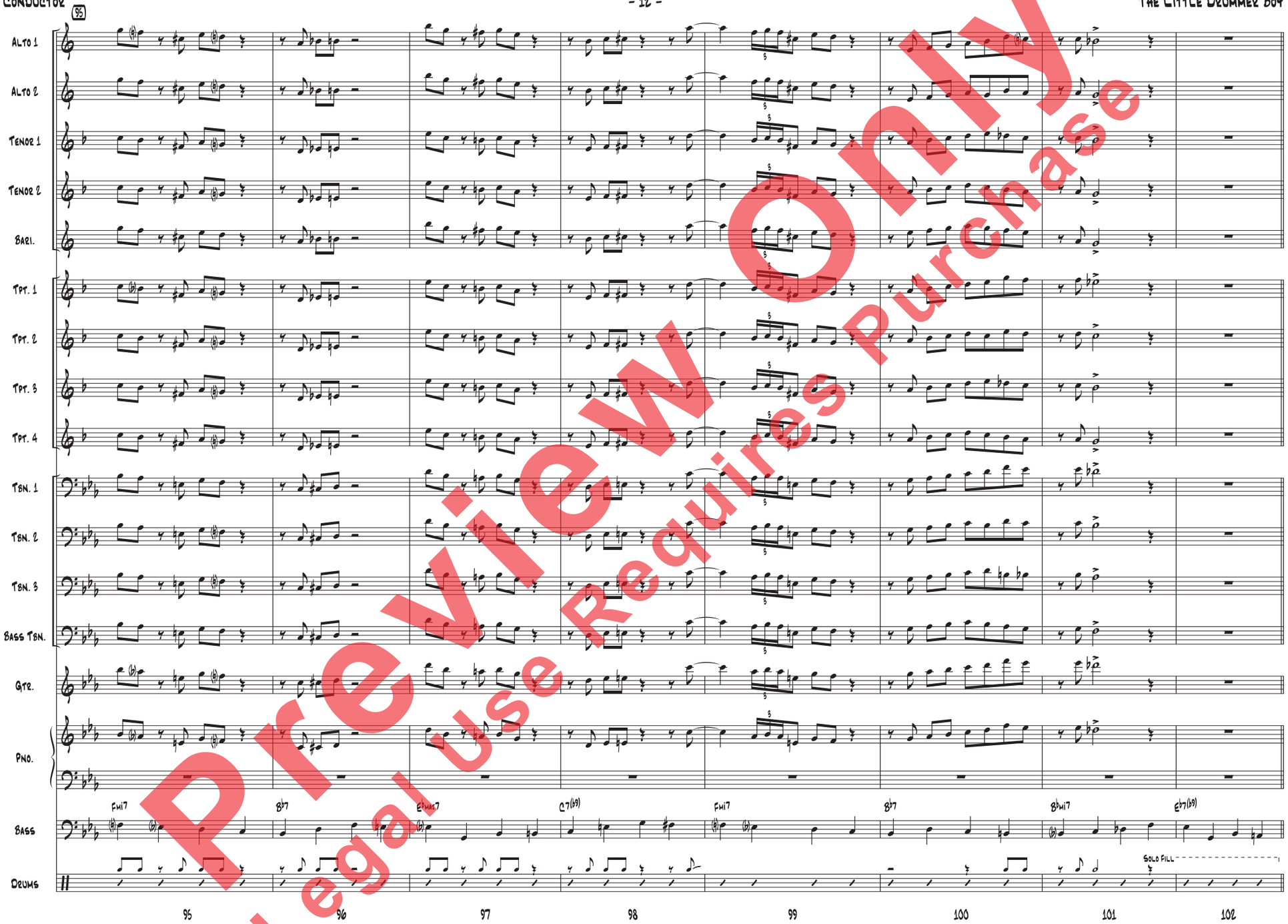

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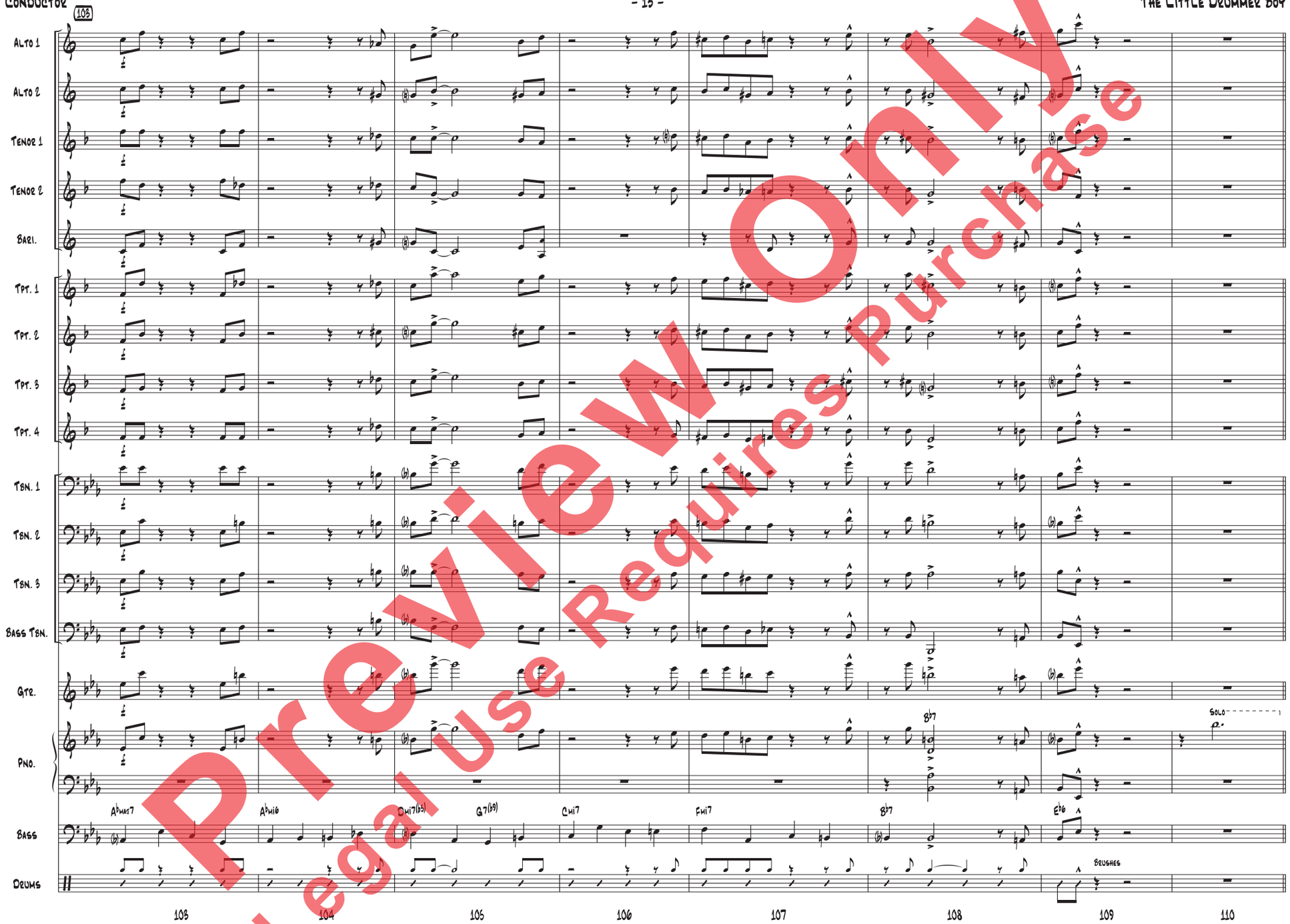

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111

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums

mf

E♭ Cmi 8o7 8♭15(♭9) E♭ Eo7 Fmi9 8♭7 E♭ E♭ E♭/G F/A♭ 8♭6 E♭ Eo7 Fmi 8♭7(♭9) E♭

Solo Fill

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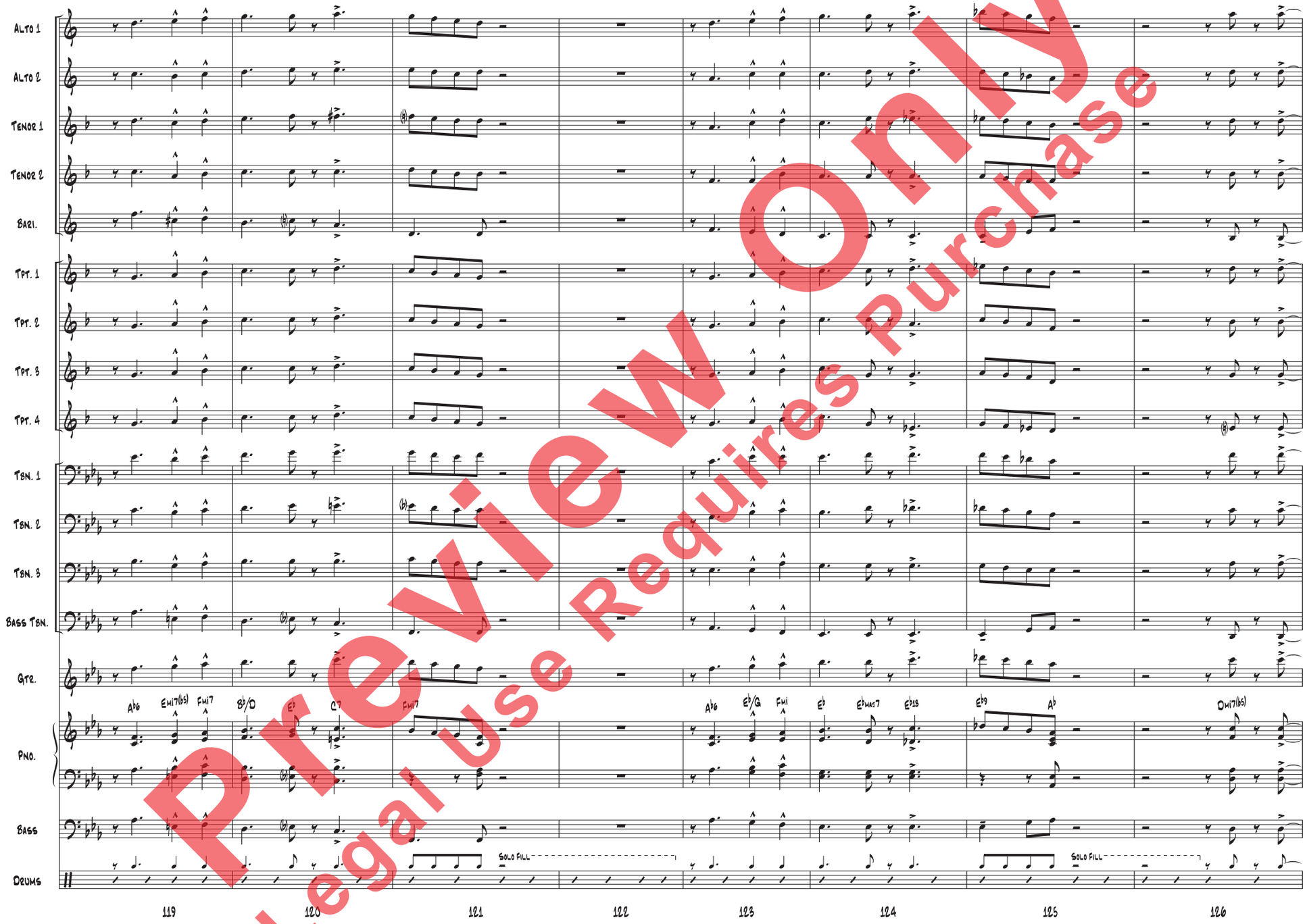

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Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums

(Dmi7(b5)) G7(b9/b13) Fmi11 B♭7(b9) E♭ Cmi B07 B♭13(b9) E♭ E07 Fmi B♭7 E♭ Bmi7(#11) E♭

Solo Fill Solo Fill Solo Fill Solo Fill

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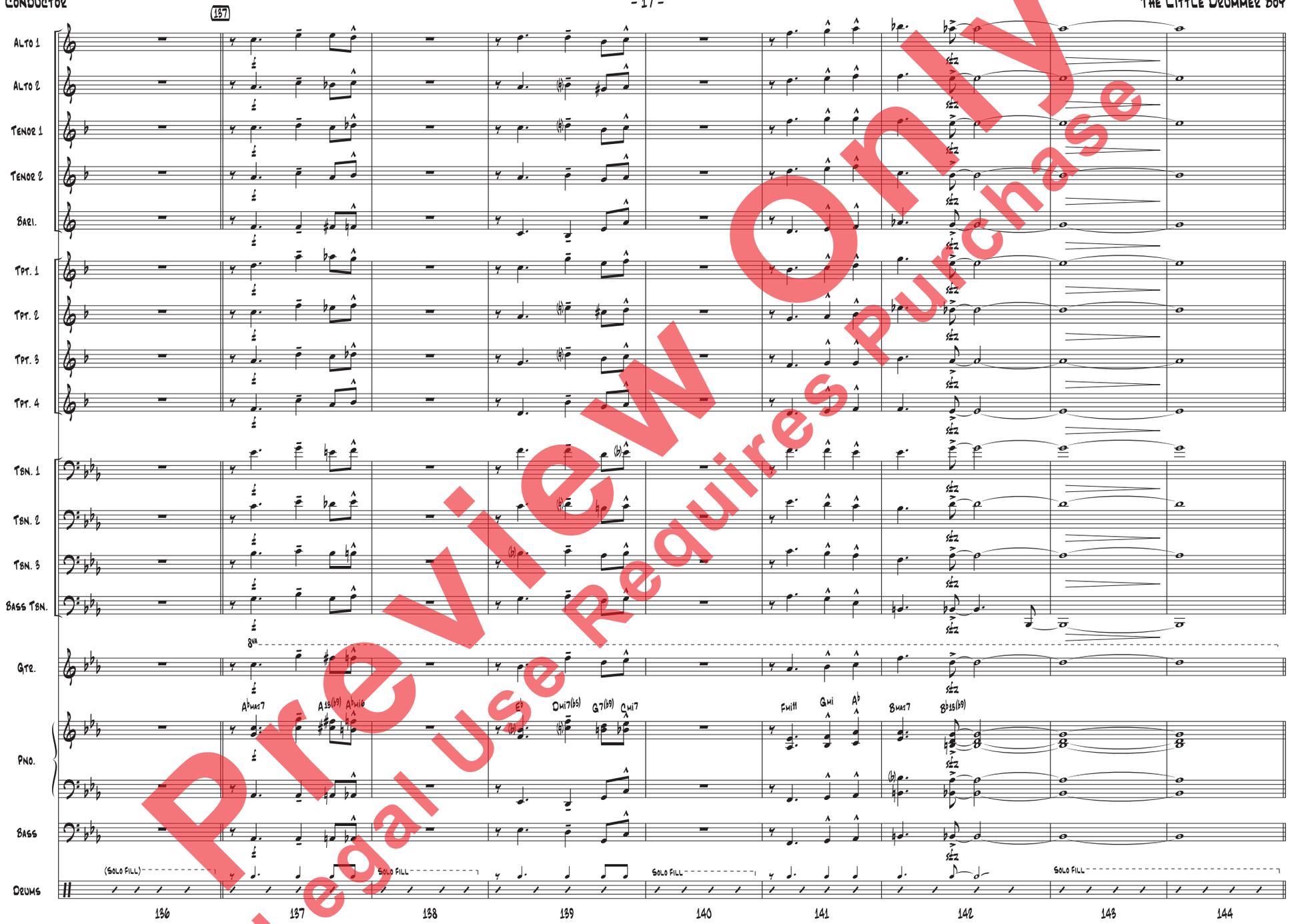

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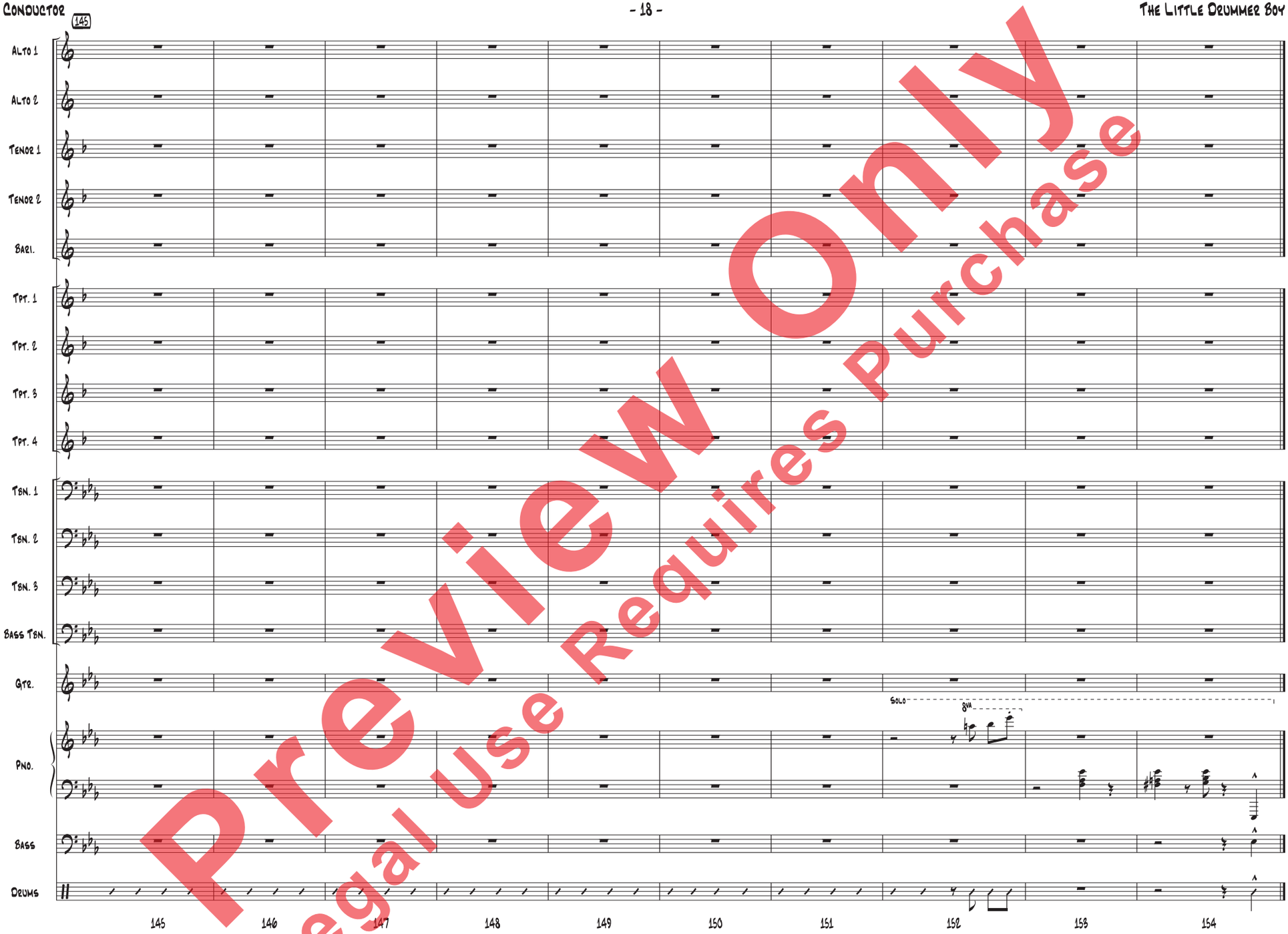

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