

Style: Swing • Grade Level: 1

# GOOD KING SWING A LOT

Composed and Arranged by  
**Todd Phillips**

The Jazz Starters! Series includes easy level charts especially designed to introduce younger musicians to the jazz ensemble experience. These charts sound great with standard, limited and/or extended instrumentation. Non-standard jazz instrument parts are provided to get everyone involved. Rhythm section parts are fully written out. Solo sections are simple, with suggested solos included to encourage first steps toward improvisation. A great way to get young musicians started and excited about jazz!

Barnhouse

**Jazz**  
**Starters!**

Recording Available: [www.barnhouse.com](http://www.barnhouse.com)

MUSIC PUBLISHERS SINCE 1886  
**BARNHOUSE**  
COMPANY

# GOOD KING SWING A LOT

Composed and Arranged by  
**Todd Phillips**

## Instrumentation

\*1st Alto Sax  
\*2nd Alto Sax  
\*Tenor Sax (2)  
Bari Sax (optional)  
\*1st Trumpet (2)  
\*2nd Trumpet (2)  
\*Trombone/Baritone B.C. (4)  
Guitar (optional)  
\*Piano  
\*Bass  
\*Drum Set  
Congas

\*Minimum instrumentation

## Parts also included for

Flute/Vibes (2)  
Clarinet  
F Horn  
Baritone T.C.  
Tuba

## Written suggested solos provided for

C Instrument T.C.  
C Instrument B.C.  
B $\flat$  Instrument 1  
B $\flat$  Instrument 2  
E $\flat$  Instrument  
F Horn

Recording Available: [www.barnhouse.com](http://www.barnhouse.com)

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

## About this Series

A common concern among directors when beginning a jazz ensemble is that the wind players can handle the easier charts, but the rhythm section parts are still too difficult or vaguely written. Often, it is the rhythm section members who have little or no playing experience. There are also students who want to participate in the jazz band but do not play a traditional jazz instrument. This new series addresses these concerns and gives young ensembles a positive first experience.

## Designed for Success

- Lots of ensemble playing to assist in reinforcing style
- Easy limited chord changes
- Playable with or without solos
- Fully written out piano part
- Rhythmic guides for the guitar
- Easy bass line with fingering grid
- Basic drum set patterns with attention to phrase changes
- Auxiliary percussion part written out
- Quick and easy to put together with limited rehearsal time

## About the Composer/Arranger



Todd Phillips is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neek had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. He is currently the conductor of the Eastman-Rochester New Horizons Band. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neek holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).

## Program Notes

**Good King Swings A Lot** was developed out of a desire to have a Christmas melody for young jazz students. The traditional tune for "Good King Wenceslas" was actually written in praise of spring during the 13th century. Many think that Wenceslas was a King, but in fact he was the Duke of Bohemia; and wasn't named a King until after his death. In 1853, John Mason Neale wrote the words to the carol that are sung today. It was written for the Feast of St. Stephen that celebrates the tradition of charitable giving on the Second Day of Christmas.

## Program Notes

**Good King Swings A Lot** is arranged so it can be performed by a jazz ensemble with regular or non-traditional jazz instrumentation. The tenor sax part is doubled by horn and clarinet. The trumpet part is doubled by flute and vibes. The bass line can be played by bass and/or tuba. It also has percussion parts for drum set and conga drums. If you do not have a drum set the various parts can be covered by a suspended cymbal, bass drum and snare drum. Bongos or snare drum (with the snare off) can be substituted for congas if necessary.

To help with the swing style of this piece, it is a good idea to have the students work on the articulation by singing their parts using syllables. I suggest "dit" for staccato, "doo" for tenuto, "bah" for long accents, and "daht" for marcato short accents. As an example, at bar 6 the melody is in the reeds. The syllables for tenor sax would be "doo, dit, dit, dit, doo-dit, bah, doo-bah, dit, dit, dit doo-bah, do-bah.

At bar 21 the drum set has a solo on the floor tom. To achieve the 1940's style, emphasize the accents. The arrangement opens up for solos at bar 33. Suggested solos are provided, or, you can have your students experiment with some improvisation. The figures written in the parts in this section are for backgrounds which do not have to be played with each solo. Feel free to cue different instruments to play behind selected soloists. The piano closes the solos at bar 37.

Cue the final ensemble note after the bass and piano solos (bar 64 and 65 respectively.)

I hope you and your students will enjoy performing **Good King Swings A Lot**.

*Todd Phillips*

Barnhouse  
**Jazz**  
**Starters!**

CONDUCTOR SCORE  
032-4864-00

# GOOD KING SWINGS A LOT

COMPOSED AND ARRANGED BY  
TODD PHILLIPS

SWING (♩ = 115)

6

1ST ALTO SAX

2ND ALTO SAX  
(CLARINET)

TENOR SAX  
(F HORN)

OPTIONAL  
BARI SAX

1ST TRUMPET  
(FLUTE, VIBES)

2ND TRUMPET

TROMBONE  
(BARITONE)

OPTIONAL  
GUITAR

PIANO

BASS  
(TUBA)

DRUM SET

CONGAS

1 2 3 4 5 6 7 8

For reference only. Not valid for performance.

© 2020 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA

International Copyright Secured. All Rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

A SAX 1  
 A SAX 2  
 T SAX  
 BARI  
 TRPT. 1  
 TRPT. 2  
 TBN  
 GTR.  
 PNO.  
 BASS  
 DRUMS  
 CONGAS

Musical score for a jazz ensemble, measures 9-16. The score includes parts for A Sax 1, A Sax 2, T Sax, Bari, Trpt. 1, Trpt. 2, Tbn, Gtr., Pno., Bass, Drums, and Congas. The key signature is B-flat major (two flats). The score features various dynamics (mp, mf, p) and articulations (accents, slurs). A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page.

17 23

A SAX 1 *mf*

A SAX 2 *mf*

T SAX *mf*

BARI *mf*

TRPT. 1 *f*

TRPT. 2 *f*

TBN *f*

GTR. *f*

PNO. *f*

BASS

DRUMS *mf* RIDE

CONGAS

Chords: EbΔ7, Dm7, Db7, Cm7, Cm7/Bb, AbΔ9, Fm7, Bb9, EbΔ7, Fm7, G7, Cm9, F7

A SAX 1  
 A SAX 2  
 T SAX  
 BARI  
 TRPT. 1  
 TRPT. 2  
 TBN  
 GTR.  
 PNO.  
 BASS  
 DRUMS  
 CONGAS

The musical score is written for a jazz ensemble. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures 24 through 32. The instruments are: A Sax 1, A Sax 2, T Sax, Bari, Trpt. 1, Trpt. 2, Tbn, Gtr., Pno., Bass, Drums, and Congas. The score includes a large watermark: "For Reference Only. Not Valid for Performance."

Measures 24-28: The saxophones (A Sax 1, A Sax 2, T Sax) play a melodic line. The bass (Bari) plays a bass line. The drums (Drums) play a steady rhythm. The guitar (Gtr.) plays a steady rhythm. The piano (Pno.) plays a steady rhythm. The bass (Bass) plays a steady rhythm. The congas (Congas) play a steady rhythm.

Measures 29-32: The saxophones (A Sax 1, A Sax 2, T Sax) play a melodic line. The bass (Bari) plays a bass line. The drums (Drums) play a steady rhythm. The guitar (Gtr.) plays a steady rhythm. The piano (Pno.) plays a steady rhythm. The bass (Bass) plays a steady rhythm. The congas (Congas) play a steady rhythm.

33 OPEN FOR SOLOS (BACKGROUNDS ON CUE)

37

Score for A Sax 1, A Sax 2, T Sax, Bari, Trpt. 1, Trpt. 2, Tbn, Gtr., PNO., Bass, Drums, and Congas. The score is divided into measures 33 through 40. A large diagonal watermark "For Reference Only. Not Valid for Performance." is overlaid across the score.

**Measures 33-36:** Saxophones (A Sax 1, A Sax 2, T Sax, Bari) play sustained notes with dynamics *mp*. Chord symbols above the staves are C, Dm, G7, C, F, Gm, C7, F, C, Dm, G7, C. Trumpets 1 and 2 play eighth notes with accents and dynamics *mp*. Trombone plays eighth notes with accents and dynamics *mp*. Guitar plays a rhythmic pattern with dynamics *mf*. Piano plays chords with dynamics *mf*. Bass plays a steady eighth-note line with dynamics *mf*. Drums play a pattern with dynamics *mf* and a "RIDE" marking. Congas play a pattern with dynamics *mf*.

**Measure 37:** Saxophones continue with sustained notes and dynamics *mp*. Chord symbols above the staves are Dm, G7, C. Trumpets 1 and 2 continue with eighth notes and accents, with dynamics *mf* and a "LAST X ONLY" marking. Trombone continues with eighth notes and accents, with dynamics *mf*. Guitar continues with a rhythmic pattern and dynamics *mf*. Piano continues with chords and dynamics *mf*, with a "SOLO Eb6" marking. Bass continues with a steady eighth-note line and dynamics *mf*. Drums continue with a pattern and dynamics *mf*, with a "CLOSED HI-HAT" marking. Congas continue with a pattern and dynamics *mf*.

**Measures 38-40:** Saxophones continue with sustained notes and dynamics *mp*. Chord symbols above the staves are F, Gm, C7, F, Eb, Fm7, Bb7, Eb, Fm7, Bb7. Trumpets 1 and 2 continue with eighth notes and accents, with dynamics *mf*. Trombone continues with eighth notes and accents, with dynamics *mf*. Guitar continues with a rhythmic pattern and dynamics *mf*. Piano continues with chords and dynamics *mf*. Bass continues with a steady eighth-note line and dynamics *mf*. Drums continue with a pattern and dynamics *mf*. Congas continue with a pattern and dynamics *mf*.

33

34

35

36

- 7 -

37

38

39

40

45

A SAX 1

A SAX 2

T SAX

BARI

TRPT. 1

TRPT. 2

TBN

GTR.

PNO.

BASS

DRUMS

CONGAS

For reference only. Not valid for performance.

41 42 43 44 45 46 47 48

- 8 -





For reference only. Not valid for performance.

A SAX 1

A SAX 2

T SAX

BARI

TRPT. 1

TRPT. 2

TBN

GTR.

PNO.

BASS

DRUMS

CONGAS

58 59 60 61 62 63 64 65 66