

YOUNG JAZZ ENSEMBLE

 Belwin™ JAZZ
a division of Alfred

Things Ain't What They Used to Be

Music by MERCER ELLINGTON

Arranged by RICH SIGLER

INSTRUMENTATION

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

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

Regarding articulation, staccatos are very short and crisp. Rooftop or *marcato* accents (\blacktriangle) are accented and detached—think “daht.” Quarter notes with no articulations are generally long or full value. As always, observe the indicated dynamics.

For the rhythmic feel, this chart is a swing-shuffle in the Duke Ellington style, but with a little more modern flavor. Eighth notes are swung, not straight. The drum part has the swing triplet feel notated during both the shuffle and swing sections. Some of the drum figures toward the end of the chart are notated as regular eighths to match the figures in the horns, but should be played with the same swing feel as the rest of the chart. Check out the demo recording at alfred.com/downloads.

The guitar should comp in a “Freddie Green” style. This style is basically short chords on all 4 quarter notes. The guitar voicings will sound best with 3-note voicings using the 3rd and 7th chord tones. The third note in the 3-note chord can be either the 5th or another color tone in the chord. FYI, the 3rd and the 7th are the most important notes in a chord as these chord tones provide the identity or sound of the chord. Triads formed on the root of the chord are also acceptable, and the 7th can be added for more color.

For the shuffle feel, the bass articulation beginning in measure 3 is important to the overall ensemble feel or groove. The staccatos on all of the downbeats should be very short. This creates a “DAT, DAA-DAT, DAA-DAT” pattern that should continue throughout the shuffle sections in measures 3–14 and 19–27. Note that in 15 and 27, the shuffle eighth-note feel briefly stops for a contrasting pedal effect. The chart doesn’t go into a traditional swing feel with a walking bass line until measure 31. The walking bass line is a key to a swing feel. The bass player (and everybody) should practice with a metronome!

The background figures behind the solos at measures 43 and 67 should stay dynamically under the soloist. There is a crescendo into measure 55 and the chord on the “and” of beat 2 should be \sharp at least.

The saxes have a unison soli line at 79. I suggest rehearsing the saxes and rhythm section slowly until they can play this section up to tempo. Regarding the plungers (a cool effect) in the trombones beginning in measure 79, players can hold the plunger in their left hand while holding onto the bell beginning at 67. The plunger should rest in the “open” position during the section at 67; then at 79, the plunger notation (\oplus and \ominus) is indicated for six measures. The plus (\oplus) means close the plunger against the bell creating a stifled sound. The (\ominus) indicates to open the plunger from the bell, allowing the sound to come out freely. This motion (\oplus/\ominus) creates a “DOO-WAH” effect, which is very common among the Ellington band and many other swing bands. If no plungers are available, use hands over bells. In measure 87, there is 2-bar section that repeats. This section will be more effective if the dynamics are followed closely from 87–104.

For the rhythm section and specifically the drummer, it is important to remember and reinforce that the energy must remain high when it goes into swing at 31. During the shuffle-feel, there is a lot of drive and energy coming from the bass pattern and the snare on beats 2 and 4. However, when the tune goes into swing, the energy has to come from the ride cymbal in combination with the hi-hat on 2 and 4 as well as the walking quarter notes in the bass.

Consider some focused rehearsal time by slowing the tempo down to make sure the ensemble is blending, balanced, and the rhythmic time is accurate. In measures 85 and 86, direct the top three trombones to play each quarter note together one at a time. You can conduct the notes as fermatas if needed so the students can hear and blend their notes. Add the trumpets and saxes in 85 then work those 2 measures up to speed and put it all together. In measures 95–96 there are cascading entrances so the band should count rests carefully. The tutti in bar 97 begins the 2-bar drum solos (tasteful and musical) into the ending which is similar to the intro. The final note is \sharp and played big and fat with a rooftop accent—“daht.”

Enjoy!

—Rich Sigler



**Rich
Sigler**

Rich Sigler is jazz trumpeter and current music director for the USAF Airmen of Note. In addition, Rich is the creator of the Jazz Font used in Finale music notation software. An acclaimed composer, arranger, educator and producer, his music and performances have been featured with many artists, including Jerry Bergonzi, Rosanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Al Jarreau, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry. A talented producer, Rich’s work can be heard on numerous recordings, including the highly acclaimed Airmen of Note recording *A Cool Yule*, the recently released *Eastern Standard Time* by the Alan Baylock Jazz Orchestra, as well as the Airmen of Note’s most recent recording, *Compositions*.

CONDUCTOR
40353S

THINGS AIN'T WHAT THEY USED TO BE

By MERCER ELLINGTON
Arranged by RICH SIGLER

SWING, $d = 116$

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

Drums

SWING-SHUFFLE

(WITH 4TH TEN.)

(WITH BARI SAX)

D7(9) G7(9) Dm7 G7(11) F#11 Bb7 Eb7 Ab7 Bb7 Eb7 Bb7

Cross Stick H.H. Ped.

RIDE CYM. x x x x x x x x

1 2 3 4 5 6

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CONDUCTOR

-2-

THINGS AIN'T WHAT THEY USED TO BE

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DEUMS

7 8 9 10 11 12 13 14

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CONDUCTOR

- 3 -

THINGS AIN'T WHAT THEY USED TO BE

(19)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(WITH 4TH TBN.)

(WITH BASS SAX)

15 16 17 18 19 20 21 22

CONDUCTOR

- 4 -

THINGS AIN'T WHAT THEY USED TO BE

CONDUCTOR

- 5 -

THINGS AIN'T WHAT THEY USED TO BE

CONDUCTOR

- 6 -

THINGS AIN'T WHAT THEY USED TO BE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(BACKGROUNDS)

43

39 40 41 42 43 44 45 46

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The score consists of 14 staves, each with a different instrument name above it. The instruments are: FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., and BASS. The music is in 4/4 time. Measures 39 through 46 are shown. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) have lyrics. A large red diagonal watermark reading "Legal Use Requires Purchase Only" is overlaid across the page.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54

FILL -----

CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

A page of musical notation for a band, featuring ten staves. The notation includes various instruments and chords such as G7, F7, E7, Bb7, and Eb7. A large red watermark 'Preview Use Requires Purchase' is diagonally across the page.

CONDUCTOR

- 9 -

THINGS AIN'T WHAT THEY USED TO BE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(67) (BACKGROUNDS)

(67) (BACKGROUNDS)

(HAVE PLUNGER READY)

(67) (BACKGROUNDS)

63 64 65 66 67 68 69 70

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CONDUCTOR

- 10 -

THINGS AIN'T WHAT THEY USED TO BE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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The musical score consists of 12 staves of music. The instruments listed on the left are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., and Bass. The score spans from measure 71 to 78. The title 'THINGS AIN'T WHAT THEY USED TO BE' is located at the top right. A large red watermark reading 'Legal Use Requires Purchase Only' is diagonally across the page. Measure 71 starts with a rest for most instruments. Measures 72-73 show various entries for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., and Bass. Measures 74-75 feature chords for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., and Bass. Measure 76 includes a 'FILL' instruction. Measure 77 concludes with a solo for Tpt. 1. Measure 78 ends with a final chord for all instruments.

CONDUCTOR

- 11 -

THINGS AIN'T WHAT THEY USED TO BE

79 SHOUT!

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DEUMS

PLUNGER (2 HAND IN SELL) OPEN (PLUNGER) OPEN (PLUNGER) OPEN (PLUNGER) OPEN
PLUNGER (2 HAND IN SELL) OPEN (PLUNGER) OPEN (PLUNGER) OPEN (PLUNGER) OPEN
PLUNGER (2 HAND IN SELL) OPEN (PLUNGER) OPEN (PLUNGER) OPEN (PLUNGER) OPEN
PLUNGER (2 HAND IN SELL) OPEN (PLUNGER) OPEN (PLUNGER) OPEN (PLUNGER) OPEN
WITH SAXES G^b A⁹ A⁹ G G^{b7(9)} E11 B^{b/F} E⁷
G^b A⁹ A⁹ G G^{b7(9)} E11 B^{b/F} E⁷

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79 80 81 82 83 84 85 86

CONDUCTOR

- 12 -

THINGS AIN'T WHAT THEY USED TO BE

87

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSO.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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87 88 89 90 91 92 93 94 95

CONDUCTOR

- 13 -

THINGS AIN'T WHAT THEY USED TO BE

D.S. G. AL CODA

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96 97 98 99 100 101 102 103 104

Coda

FLUTE
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPt. 1
TPt. 2
TPt. 3
TPt. 4
TBn. 1
TBn. 2
TBn. 3
TBn. 4
Gtr.
PNO.
BASS
DRUMS

105 106 107 108

G7(1/2) *D7(1/2)* *G7(1/2)* *B7(1/2)* *E7(1/2)* *B7(1/2)*
G7(1/2) *D7(1/2)* *G7(1/2)* *B7(1/2)* *E7(1/2)* *B7(1/2)*
G7(1/2) *D7(1/2)* *G7(1/2)* *B7(1/2)* *E7(1/2)* *B7(1/2)*
G7(1/2) *D7(1/2)* *G7(1/2)* *B7(1/2)* *E7(1/2)* *B7(1/2)*

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