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

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INSTRUMENTATION

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

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 (𝅘𝅥) 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 𝆑 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 (+ and 𝅝) is indicated for six measures. The plus (+) means close the plunger against the bell creating a stifled sound. The (𝅝) indicates to open the plunger from the bell, allowing the sound to come out freely. This motion (+/𝅝) 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 𝆒 and played big and fat with a rooftop accent—"daht."

Enjoy!

—Rich Sigler

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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
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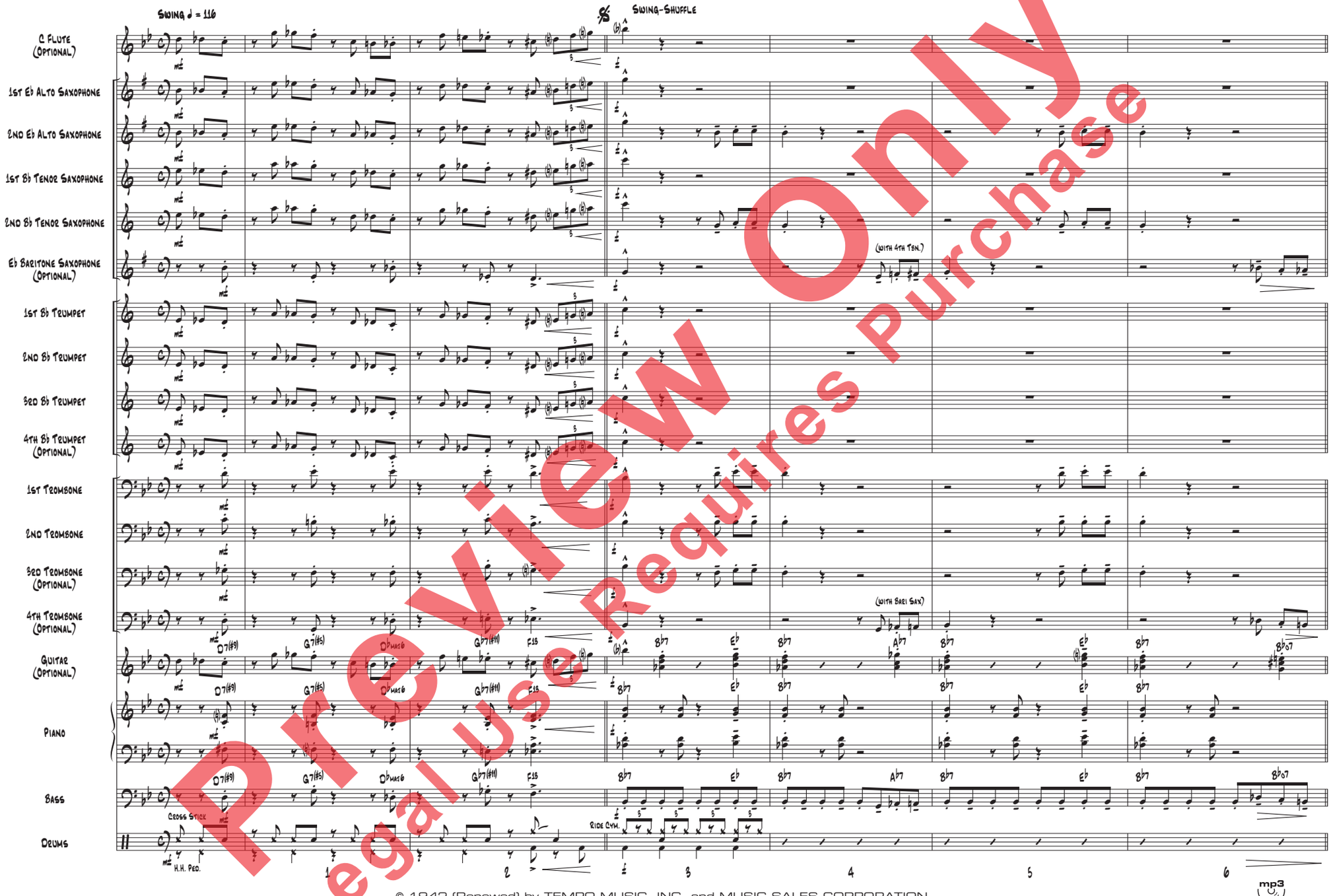

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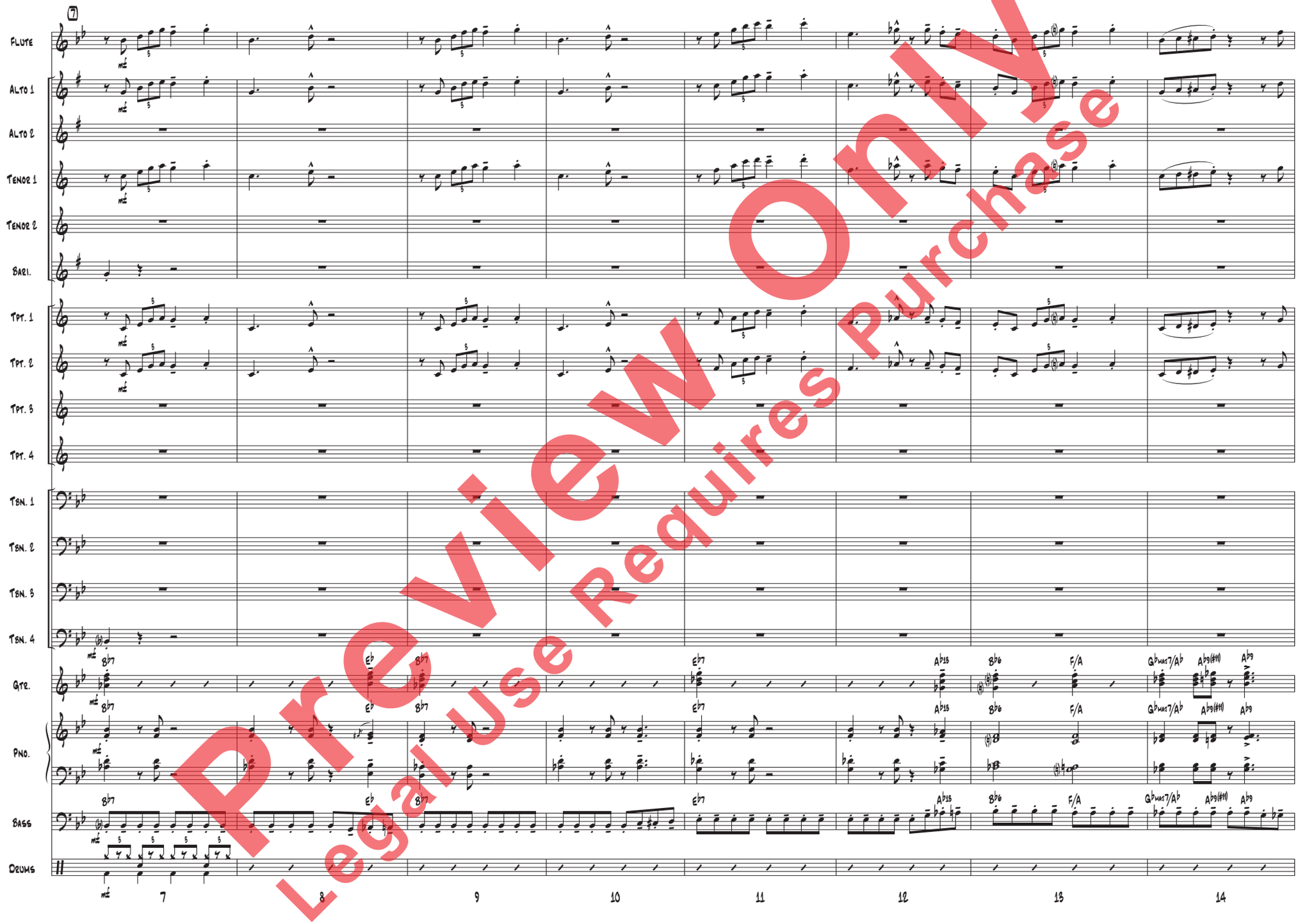

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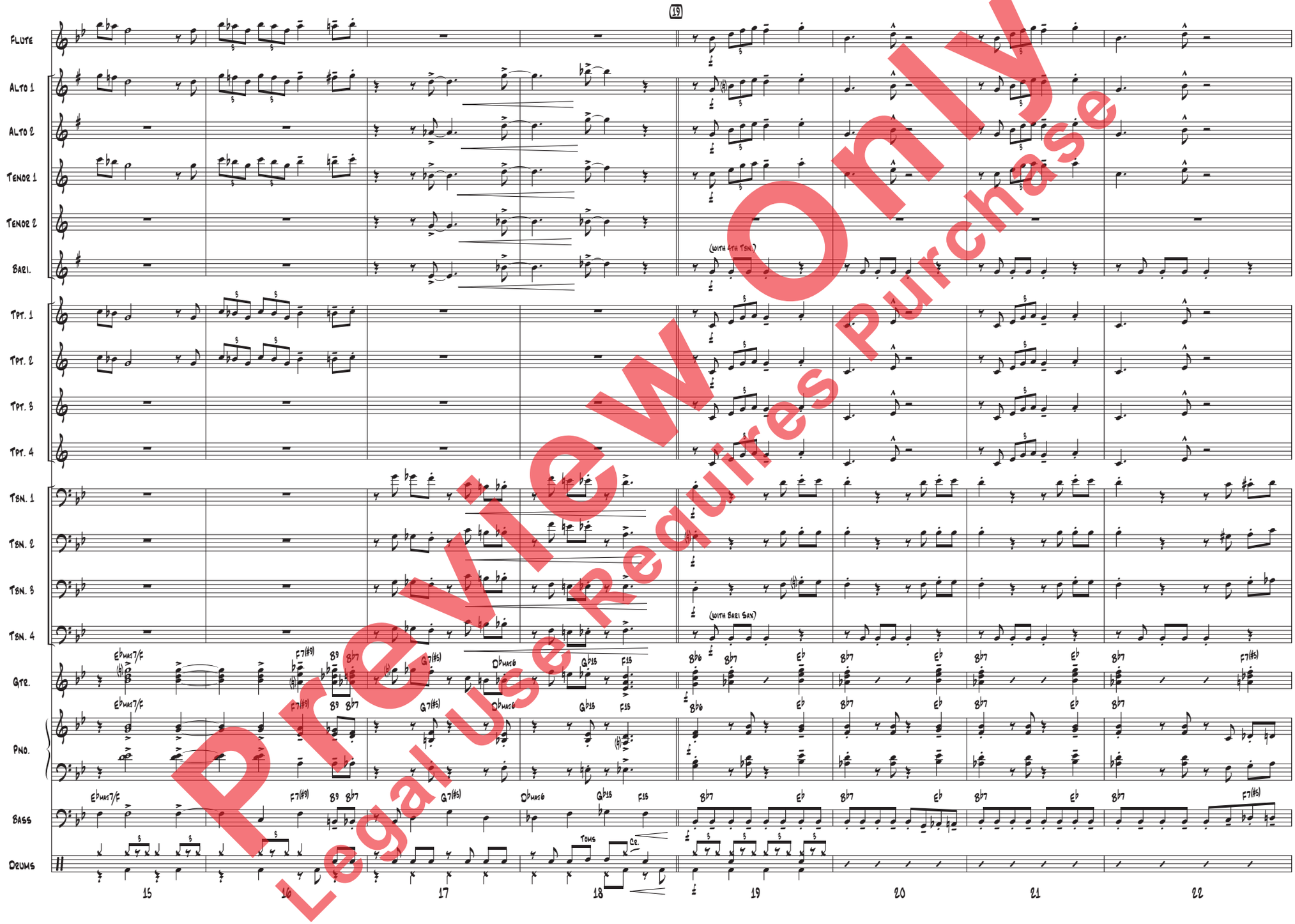

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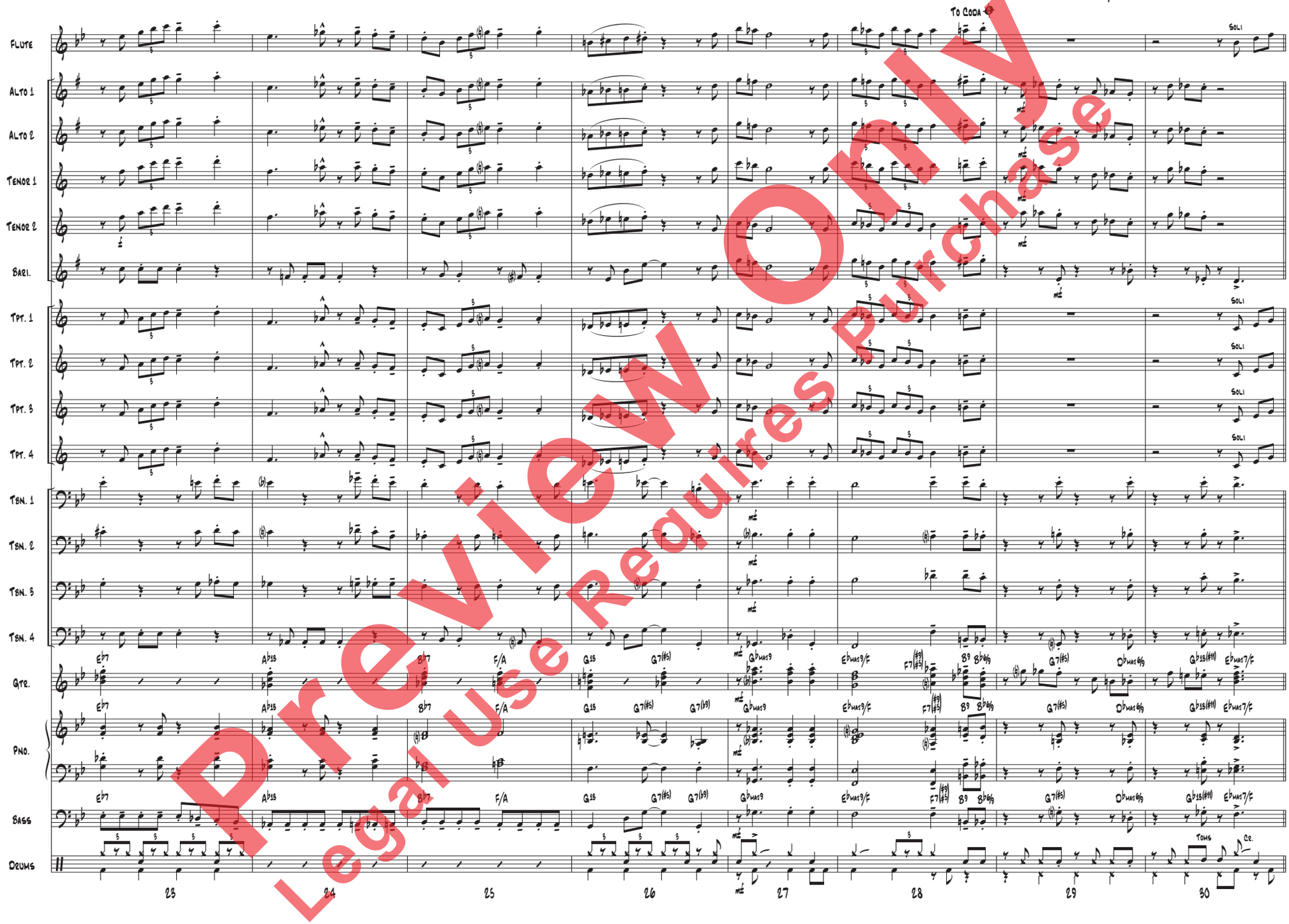

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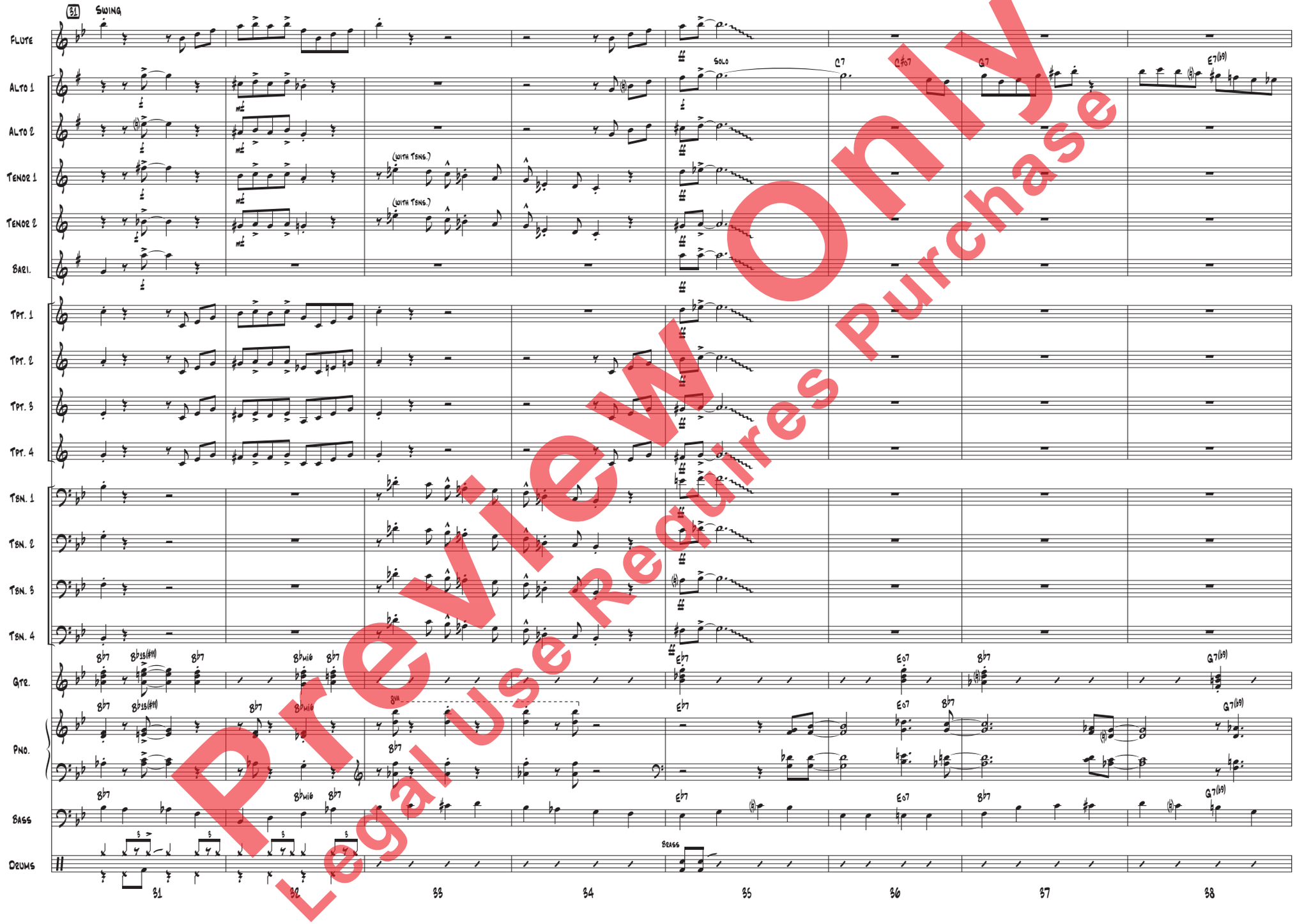

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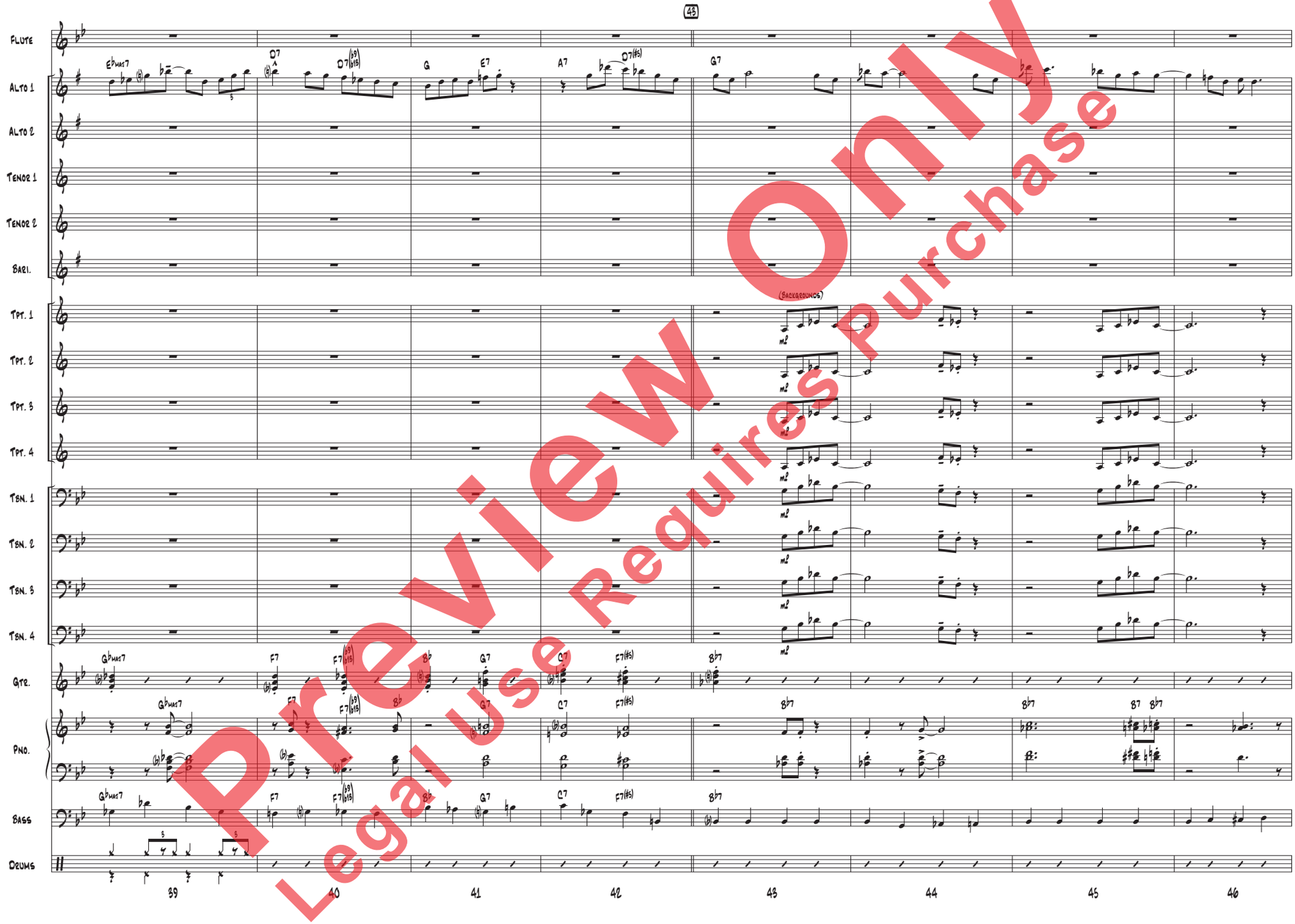

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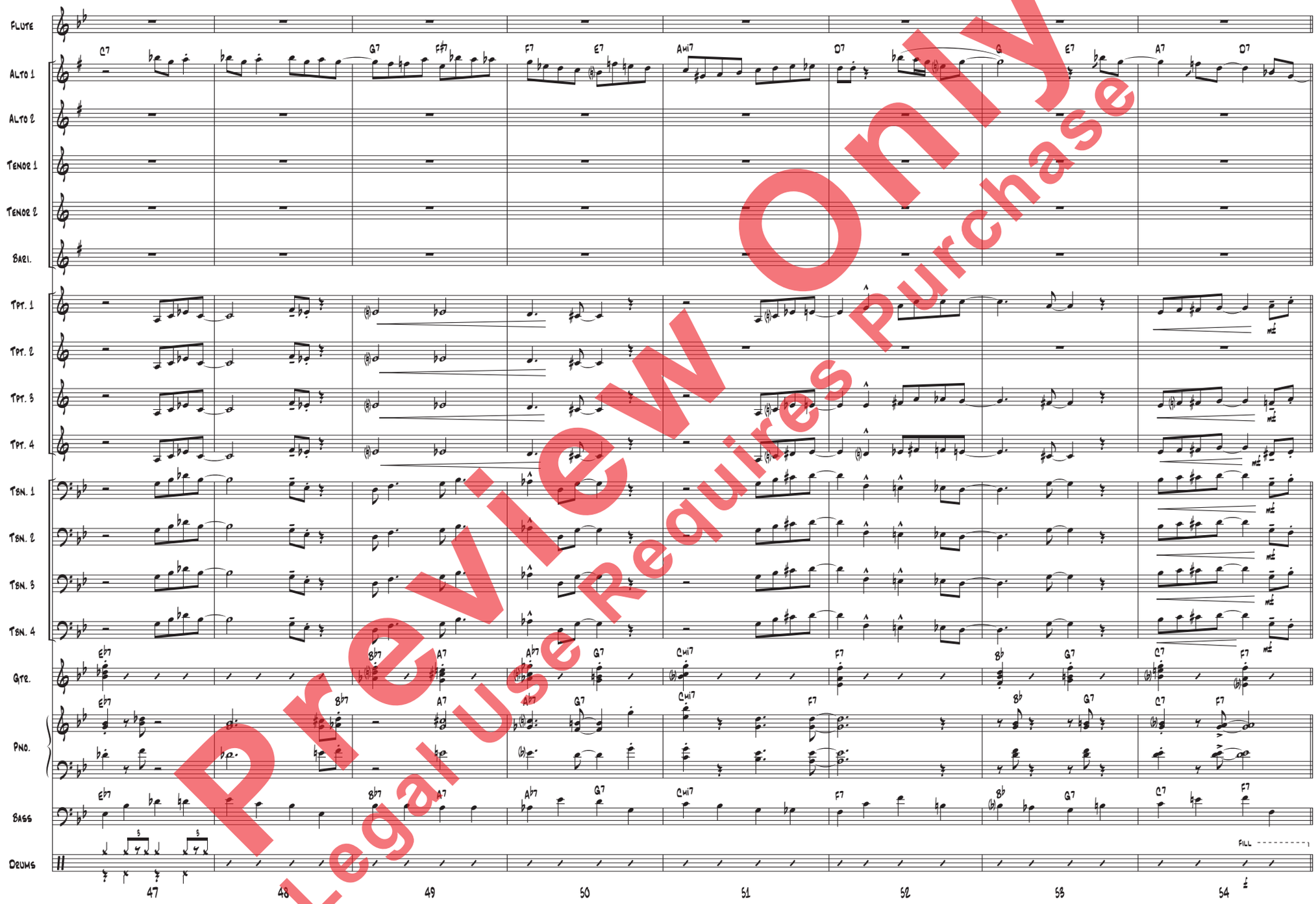

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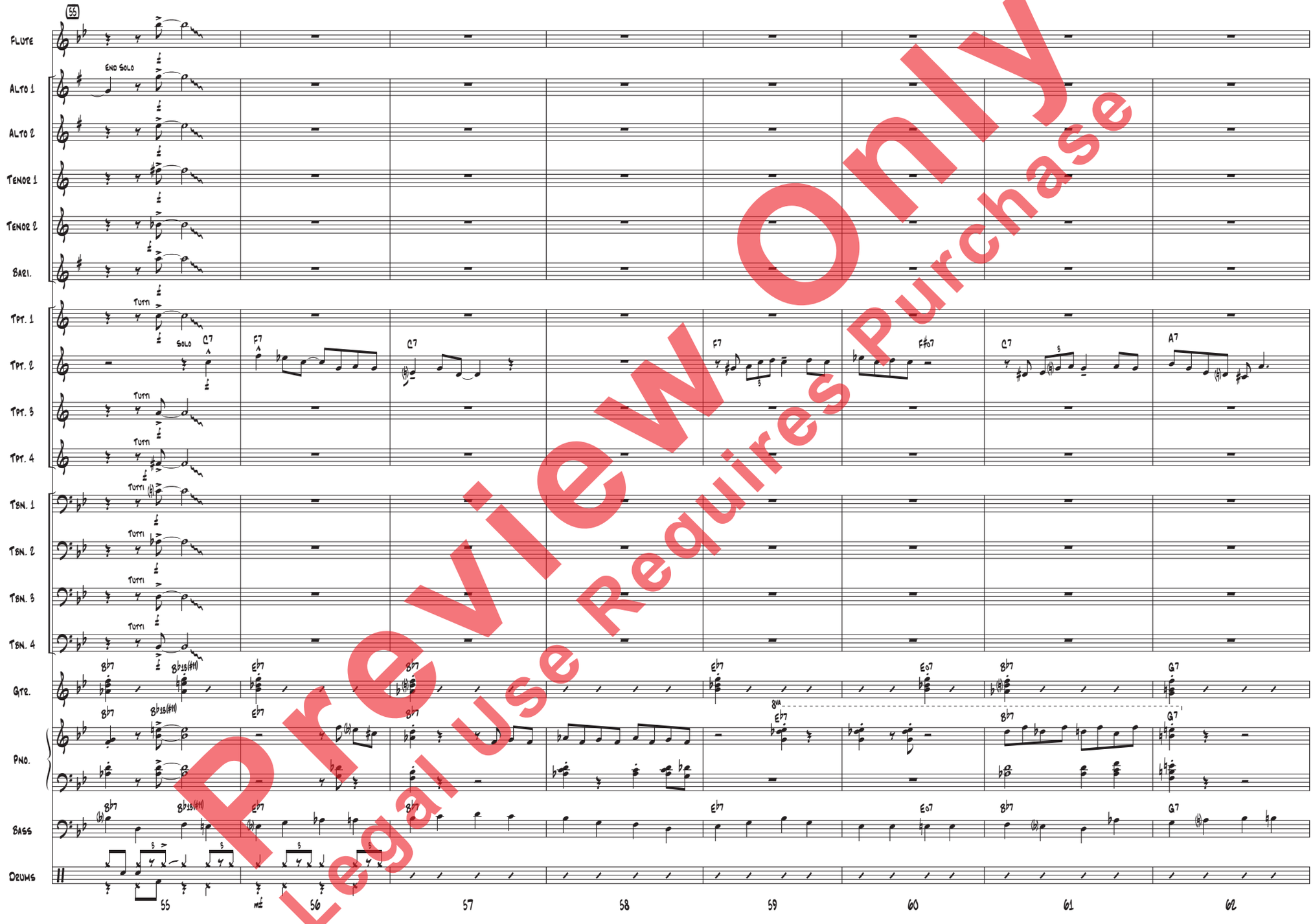

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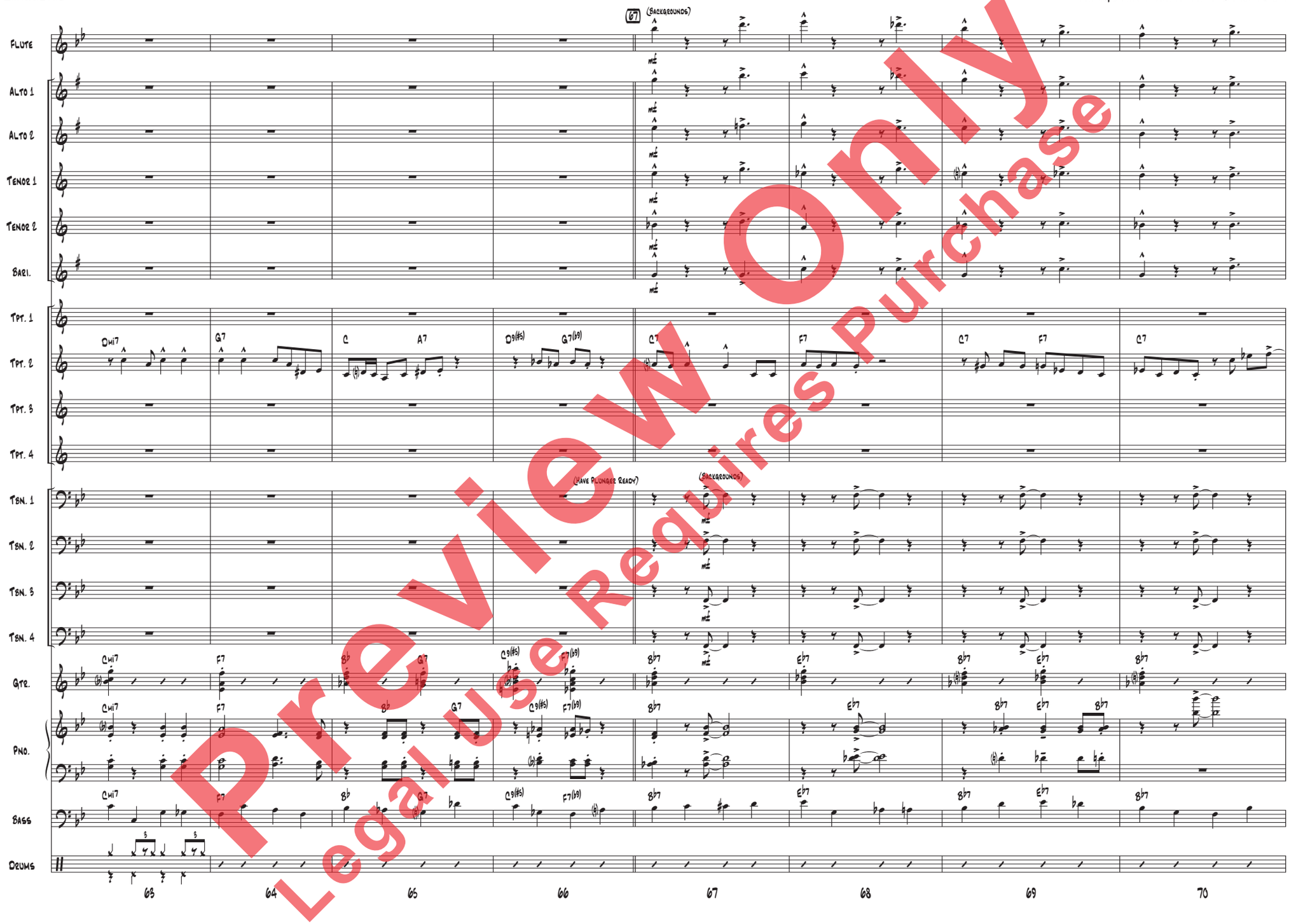

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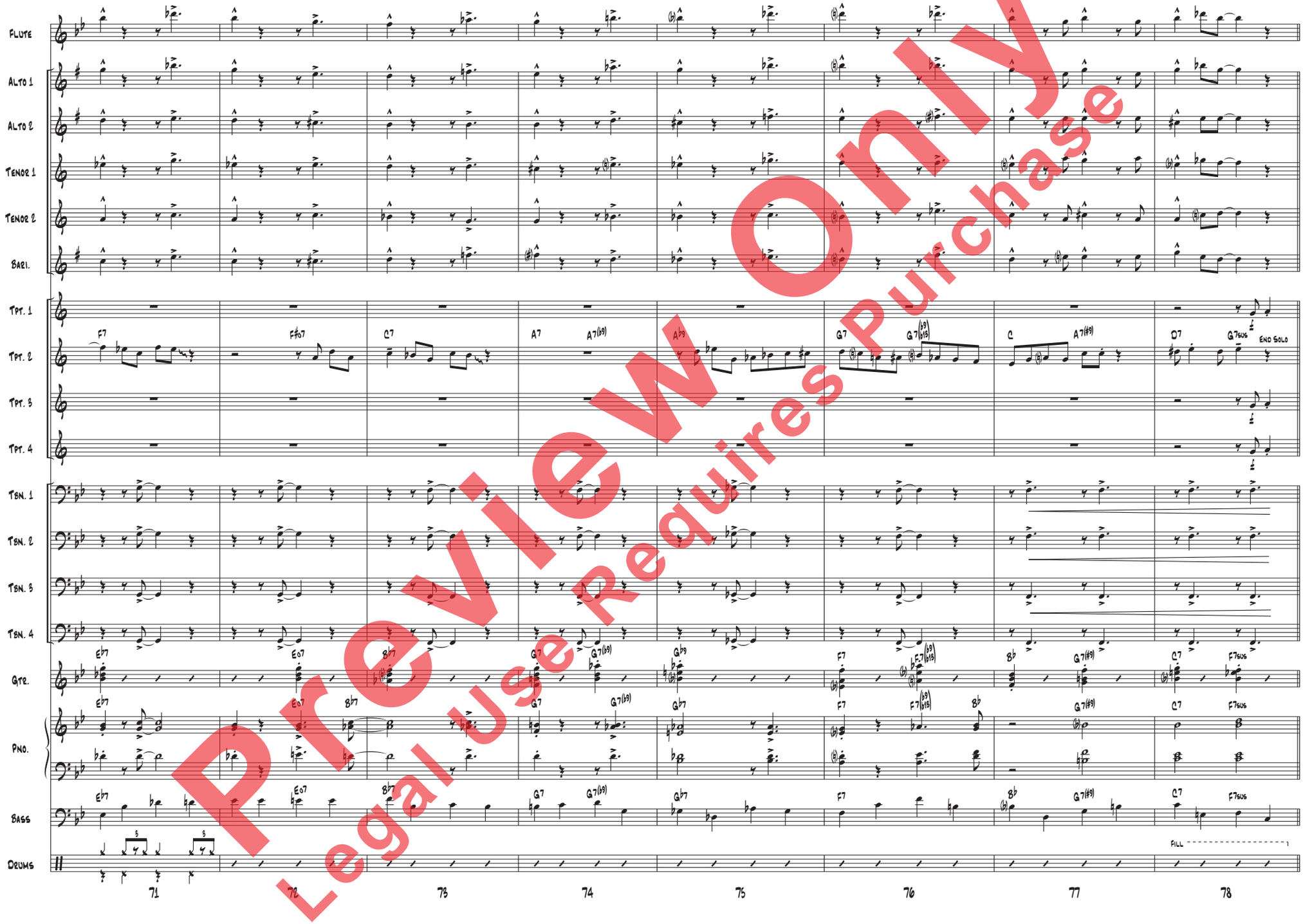

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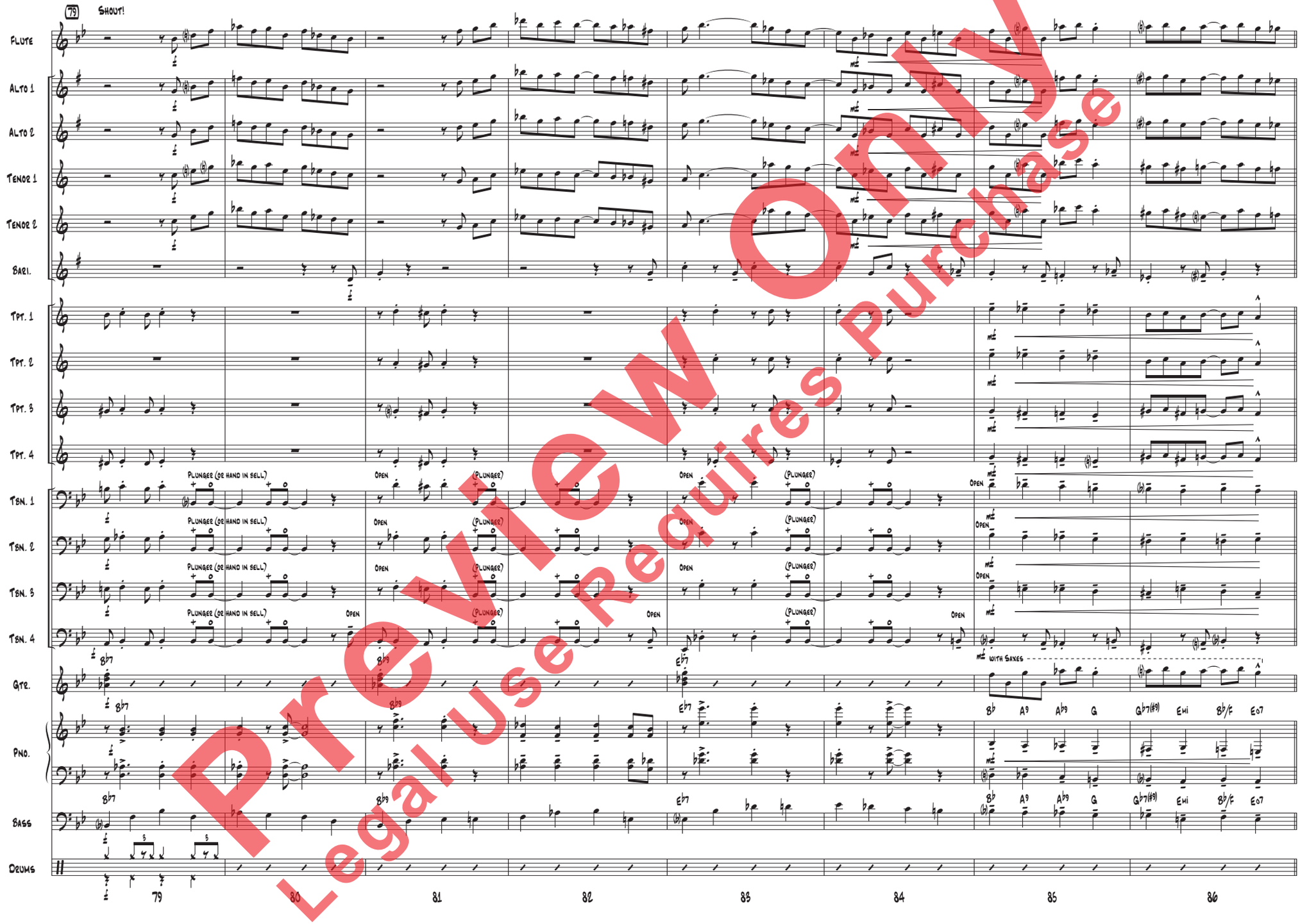

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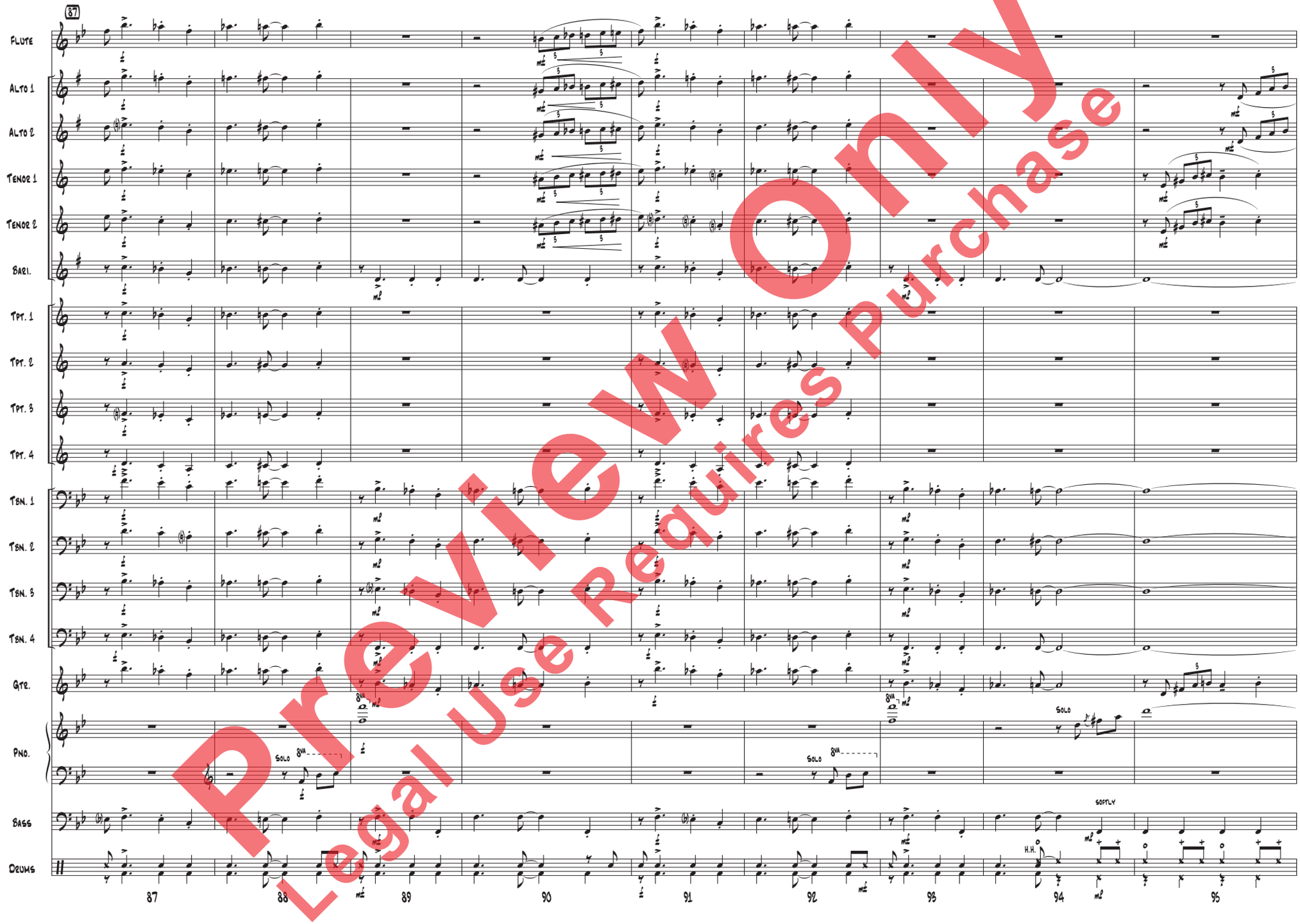

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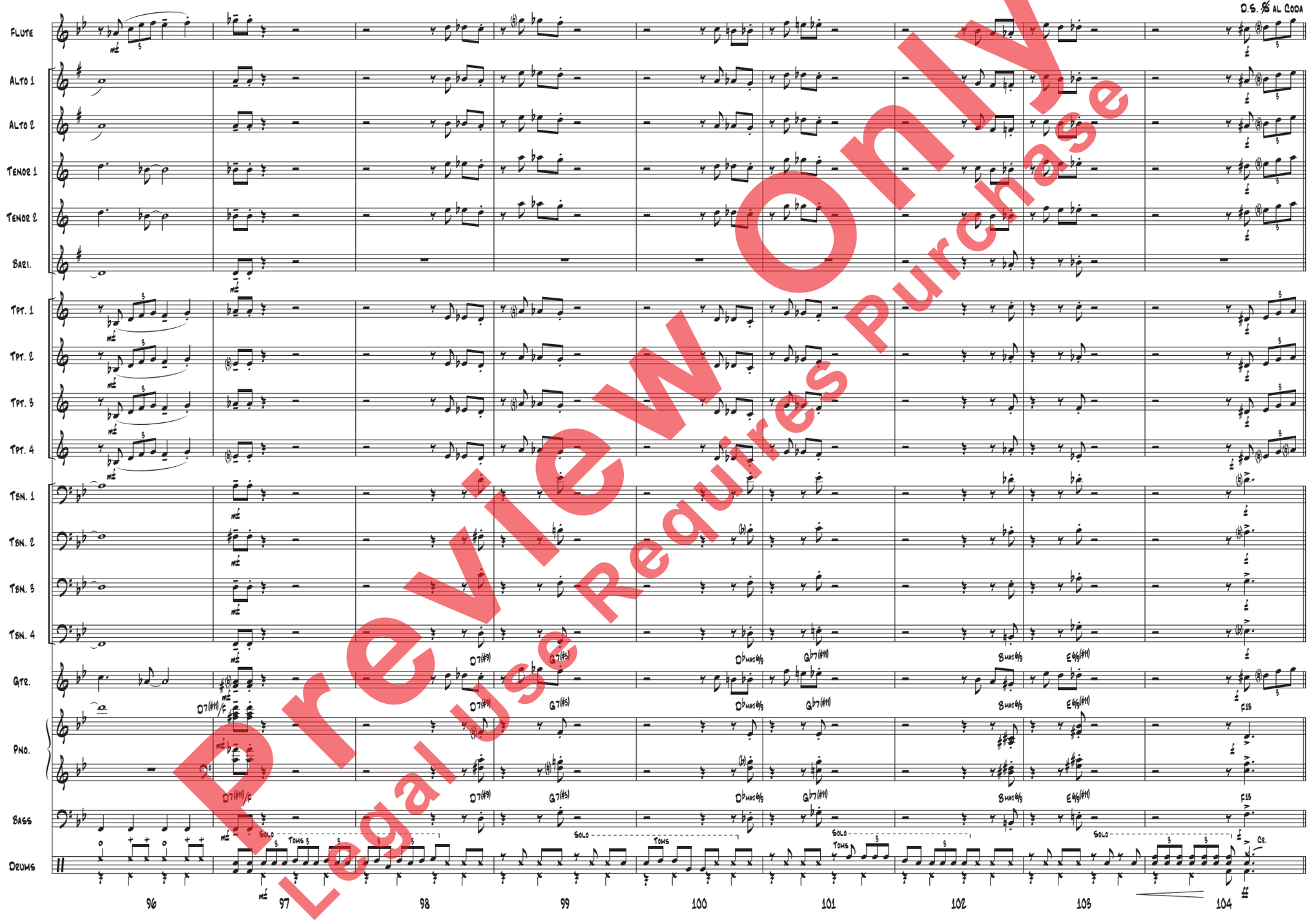

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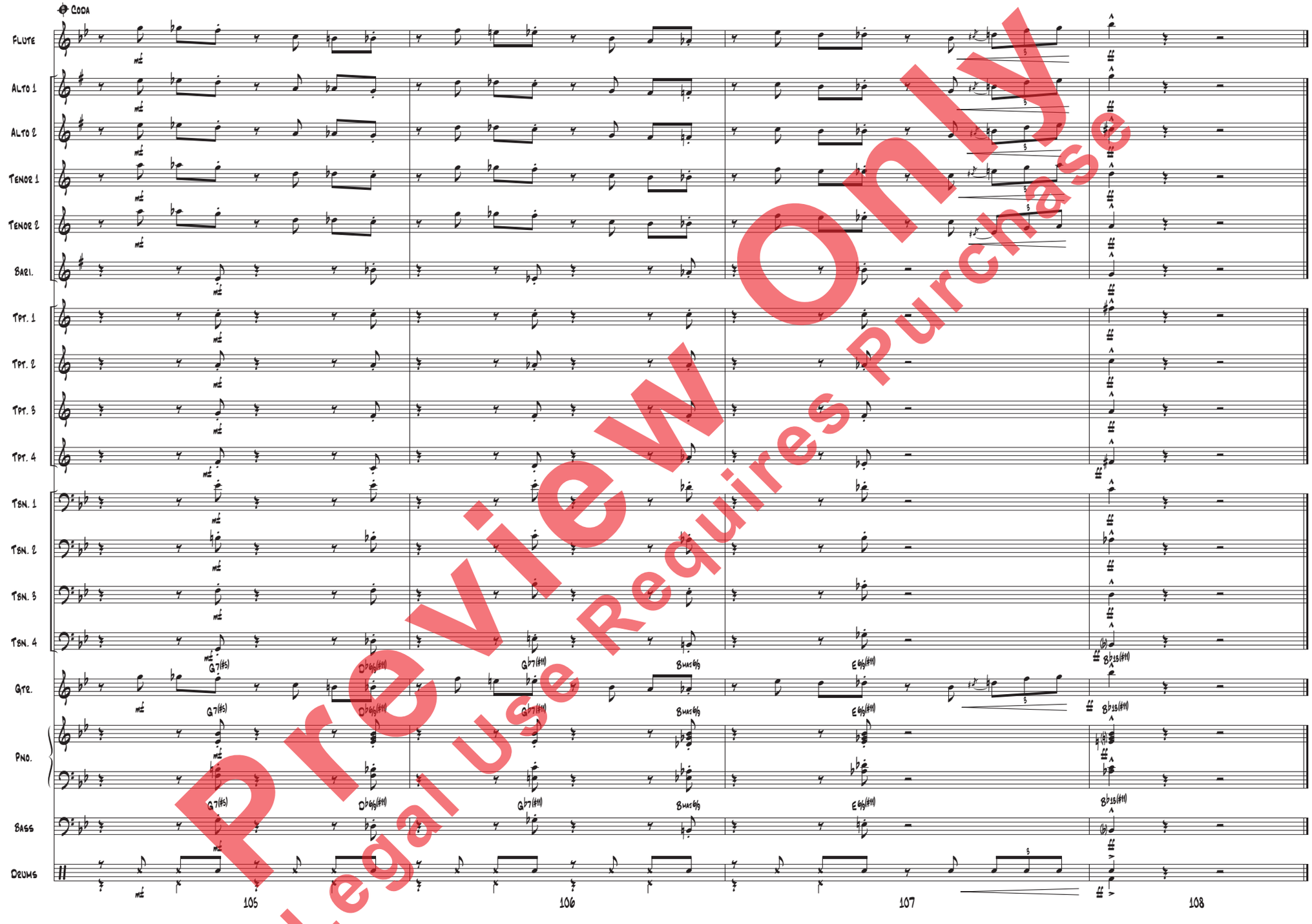

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