



It's Not Working

STEVE WIEST

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1



ZJE2501FS



About the Composer



Steve Wiest is a multiple Grammy-nominated trombonist, composer, author, and cartoonist. The former soloist and writer for Maynard Ferguson, Steve went on to perform on the road with Doc Severinsen and the Old Tonight Show Orchestra as well as many other artists. Steve has numerous recordings out as a leader, the most recent of which is the debut album from the critically-acclaimed all-star horn band Vinyl Hampdin. Along with being the trombonist with the group, Wiest has composed and arranged all eleven tracks for their new recording titled "RED." Joining Steve in Vinyl Hampdin is an all-star assemblage of Grammy and Juno winners: Lisa Dodd, Frank David Greene, Ray Herrmann, Sly5thAve, Stockton Helbing, Ryan Davidson, Eric Gunnison, Art Bouton, and Gerald Stockton.

In the world of jazz education, Steve was formerly the Director of the One O'Clock Lab Band at The University of North Texas and Co-chair of Jazz Studies at The University of Denver's Lamont School of Music. In high demand as a clinician, composer and conductor, Wiest has directed many all-state ensembles and appeared as a guest artist and clinician all over the world.

It's Not Working

Here is another one of my original works that was inspired by something one of my children did when they were young. In this case, it was my son Matthew, and he was somewhere around five years old. It was winter in Wisconsin, and we were all at our church one Sunday. Matthew had on a big puffy coat, snow pants, boots, knit hat, and mittens. At the ramp in front of the sanctuary—installed for accessibility—Matthew had the idea of running up to the ramp then plopping down on his belly creating what he hoped would be a long slide. The approach was perfect, the plop...excellent! But then his coat caught on the non-slip safety surface installed on said runway. Matthew instantly came to a halt, waited two beats, then said "It's not working."

Alas, no slide, but on that day, this chart title was born. Thanks Matthew!

REHEARSAL TIPS

In general, the most effective way to learn this piece is by listening to the demo track while following along and counting your specific part. In this way, you can hear and see the nuance involved in playing funky lines that still swing.

To illustrate Matthew's quick stop in our story once he plopped down on the ramp, the music in this piece stops abruptly throughout. Usually, the gap that the halt in the action creates is filled in by a pyramid in the horns. For example, beginning in Measure 45, the Piano plays the entire pyramid melody, while the horns have individual entrances where portions of that Piano melody are divided among various instruments. Each horn needs to sting their entrance as notated, but then back off on the volume so you can hear the next entrance. Once all the notes of the pyramid chord are in place, everyone can crescendo. Also, it is very important for each horn to count all the time they are playing their part of the pyramid to keep track of the entire phrase.

Drums: the "funk swing feel" that first shows up in Measure 9 is key to the whole chart. The first backbeat is on the and-of-two giving the groove its straight eight funky feel while the Ride Cymbal is playing more of a swing pattern. This is a situation where it will be easiest to listen to what the drummer did on the demo recording and just do that!

Piano: Play the figure and voicing in Measures 17-24 as is. This is a very distinctive minor with a major 6th effect that is important to establish. During the horn interplay that follows it would be a good idea to play all those figures as written as well to create a solid foundation for all of the funky syncopation going on in the horns.

Bass: you have a slower moving melody (introduced first in Measure 17) that stays static while everyone else is being syncopated and funky. You get to play a sort of *cantus firmus* as a theme that anchors everything. Guitar: you are doubled with various horn parts melodically throughout the entire chart (except for the solo section, where you have the option of comping) Listen for who you are doubled with to make sure you are locking up with the way they are playing a given line.

Horns, there are LOTS of individual entrances that collectively create a nice funky effect throughout this piece. After initially taking turns with the brass on downbeats in measure 25, a great example of this is the phrase that first appears in measure 37 where Bass Trombone and Bari Sax play on two and three followed by the rest of the brass on four, then they swap out again with Bass Trombone and Bari on one followed by the rest of the brass on beat two. As with all figures in a large ensemble, counting your part and feeling an internal beat is paramount.

Have fun!



Jazz Solo Practice Tracks can be found and used by going to excelciamusic.com and searching for the title of this piece.



steve-wiest.com



excelciamusicpublishing

Funk-swing feel ♩ = 190

☐

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Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drum Set

1 2 3 4 5 6 7 8 9

Light time on Cyms.

Funk-swing feel

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Fill (setup measure 17)

As written

10 11 12 13 14 15 16 17 18

25

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Mike Stern chorus-lead sound (w/Tbn. 1)

19 20 21 22 23 24 25 26 27

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

28 29 30 31 32 33 34 35 36

More intense rock groove (China Cym on 1 & 3)

37 41 45

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Funk-swing feel

2

3

Fill

F_M¹³ E^b7 D⁷^{#9} F¹³^{b9}

E^b7 Straight ahead modern swing (4 feel) D⁷^{#9}

37 38 39 40 41 42 43 44 45

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51

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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Solo (as written)

Fill

Funk-swing feel

F_M13

46 47 48 49 50 51 52 53 54

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63

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

55 56 57 58 59 60 61 62 63

More intense rock groove (China Cym on 1 & 3)

Funk-swing feel

B^{b13} A^{b13} G^{b13} $F^{#13}$ A^{b13} G^{b13} $F^{#13}$

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79 Open for solos

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Solo

Fill (setup solos)

More intense rock groove (China Cym on 1 & 3)

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

73 74 75 76 77 78 79 80 81

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

82 83 84 85 86 87 88 89 90

Variation on rock groove

87

C# + 7 (#9)

C# + 7 (#9)

F# + 7 (#9)

F# + 7 (#9)

C# + 7 (#9)

E + 7 (#9)

E + 7 (#9)

E + 7 (#9)

E + 7 (#9)

E + 7 (#9)

E + 7 (#9)

It's Not Working - Full Score

13

95

A. Sx. 1 $G^{13}\sharp^{11}7$

A. Sx. 2 $G^{13}\sharp^{11}7$

T. Sx. 1 $C^{13}\sharp^{11}7$

T. Sx. 2 $C^{13}\sharp^{11}7$

B. Sx. $G^{13}\sharp^{11}7$

Tpt. 1 $C^{13}\sharp^{11}7$

Tpt. 2 $C^{13}\sharp^{11}7$

Tpt. 3 $C^{13}\sharp^{11}7$

Tpt. 4 $C^{13}\sharp^{11}7$

Tbn. 1 $B^{13}\sharp^{11}7$

Tbn. 2 $B^{13}\sharp^{11}7$

Tbn. 3 $B^{13}\sharp^{11}7$

Tbn. 4 $B^{13}\sharp^{11}7$

Gtr. $B^{13}\sharp^{11}7$

Pno.

Bass

Drums

91 92 93 94 95 96 97 98 99

It's Not Working - Full Score

103 On cue (last solo with/bkgs)

103

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

100 101 102 103 104 105 106 107 108

More intense rock groove (China Cym on 1 & 3)

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

109 110 111 112 113 114 115 116 117

Chord symbols: C#7(9), F#7(9), E+7(9), Gb13

Annotations: Variation on rock groove

119

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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Fill (to end solo section)

118 119 120 121 122 123 124 125 126

127

135

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

127 128 129 130 131 132 133 134 135

143

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Light time on Cym.

136 137 138 139 140 141 142 143 144

151

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Solo fills

145 146 147 148 149 150 151 152 153

161

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Solo

Intense funk China Cym on 3

FM7

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154 155 156 157 158 159 160 161 162

169

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

163 164 165 166 167 168 169 170 171

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G7#9 Gb7#9 F7#9

G7#9 Gb7#9 F7#9

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

172 173 174 175 176 177 178 179 180

8^b13 A¹³ G^b13

F^b7

E^b7 Straight ahead modern swing (4 feel)

D⁷#9

F^b13#9

Fill

181 185 189

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Solo

Funk-swing feel

F M13

181 182 183 184 185 186 187 188 189

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

More intense rock groove (China Cym on 1 & 3)

190 191 192 193 194 195 196 197 198

205

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Funk-swing feel

Straight ahead modern swing (4 feel)

199 200 201 202 203 204 205 206

Chord symbols: B^b13 , $A13$, G^b13 , F^M13 , E^b7

209 215

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Fill

Solo fill - setup swing

Straight ahead modern swing (4 feel)

207 208 209 210 211 212 213 214 215

219

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

216

217

218

219

220

221

222

Fill

Funk-swing feel

(Stop!)

$D7\sharp 9$

$F13\flat 9$

$F\sharp M13$

223

4x (Softer on each repeat)

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The musical score is arranged in a standard orchestral format. The top staves are for the vocalists (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), followed by the woodwinds (Tpt. 1-4, Tbn. 1-4), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Drums). The score begins at measure 223, marked with a repeat sign and the instruction '4x (Softer on each repeat)'. The melody is primarily carried by the vocalists and the first strings (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2). The drums provide a steady rhythmic accompaniment. The piano part features a complex harmonic structure with many accidentals. The bass line is simple, following the root notes of the chords. The woodwinds and guitar provide additional texture and support.

223 224 225 226 227 228 229