

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

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat 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 $\frac{1}{2}$ 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 $\frac{1}{2}$ 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 $\text{♩} = 116$ SWING-SHUFFLE

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

Cross Stick

Ride Cym.

(WITH 4TH TEN.)

(WITH 3RD SAX)

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRP.

PNO.

BASS

DRUMS

mei

7

8

9

10

11

12

13

14

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The image shows a conductor's score for the song "Things Ain't What They Used to Be". The score is written for a large ensemble including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Tenors 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a complex harmonic structure with many accidentals and dynamic markings. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the entire page. The page number "- 2 -" is centered at the top, and the title "THINGS AIN'T WHAT THEY USED TO BE" is in the top right corner. The conductor's part is labeled "CONDUCTOR" in the top left. The score includes a rehearsal mark "7" at the beginning of the first staff. The bottom of the page is numbered 7 through 14, corresponding to the measures of the score.

19

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. *(WITH 4TH TEN)*

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4 *(WITH BARI SAX)*

GTR. *Ebmaj7/F F7(#9) B9 Bb7 G7(#5) D#m6 G#15 F#5*

PNO. *Ebmaj7/F F7(#9) B9 Bb7 G7(#5) D#m6 G#15 F#5*

BASS *Ebmaj7/F F7(#9) B9 Bb7 G7(#5) D#m6 G#15 F#5*

DRUMS *Toms C.*

15 16 17 18 19 20 21 22

To COCA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30

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CONDUCTOR

THINGS AIN'T WHAT THEY USED TO BE

31 SWING

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

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31 32 33 34 35 36 37 38

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Legal View Only Requires Purchase

(BACKGROUND)

39 40 41 42 43 44 45 46

Detailed description: This is a conductor score page for the song 'Things Ain't What They Used to Be'. The page is numbered 6 and contains measures 39 through 46. The score is written for a full band and vocalists. The vocalists (Alto 1, Tenor 1, Tenor 2, Baritone) have melodic lines with lyrics. The instrumentalists (Flute, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums) have accompaniment parts. The piano part includes chord symbols and a bass line. The drums part shows a simple rhythmic pattern. A large red watermark 'Legal View Only Requires Purchase' is overlaid diagonally across the page. A circled number '43' is at the top right. The word '(BACKGROUND)' is written above the trumpet parts in measure 43.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54

FILL -----

This image shows a page of a musical score for a conductor, titled "THINGS AIN'T WHAT THEY USED TO BE". The page is numbered "- 7 -" and contains staves for various instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score includes musical notation, chord symbols (e.g., C7, G7, F7, E7, A#7, D7, G, E7, A7, D7), and a large red watermark that reads "Preview Only Requires Purchase". The page is numbered 47 through 54 at the bottom, with a "FILL" section indicated at the end of measure 54.

55

FLUTE

ALTO 1
END SOLO

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1
Turn

TRP. 2
SOLO C7 F7 C7 F7 C7 A7

TRP. 3
Turn

TRP. 4
Turn

TBN. 1
Turn

TBN. 2
Turn

TBN. 3
Turn

TBN. 4
Turn

GTR.
Bb7 Bb15(#11) Eb7 Bb7 Eb7 Eb7 Eb7 Eb7 G7

PNO.
Bb7 Bb15(#11) Eb7 Bb7 Eb7 Eb7 Eb7 Eb7 G7

BASS
Bb7 Bb15(#11) Eb7 Bb7 Eb7 Eb7 Eb7 Eb7 G7

DRUMS

55 56 57 58 59 60 61 62

67 (BACKGROUNDS)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70

CHords: Cm7, F7, G7, C9(#5), F7(b9), Bb7, Eb7, Bb7, Eb7, Bb7

Annotations: (HAVE PLUNGERS READY), (BACKGROUNDS)



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 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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END SOLO

FILL ----- 1

The image shows a page of a musical score for a conductor, page 10 of the piece 'THINGS AIN'T WHAT THEY USED TO BE'. The score is written for a large ensemble including Flute, Alti (Alto 1 and 2), Tenors (Tenor 1 and 2), Baritone, Trumpets (Trumpet 1-4), Trombones (Trombone 1-4), Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a complex harmonic structure with many accidentals and dynamic markings. A large, diagonal watermark reading 'Legal Use Only Requires Purchase' is overlaid across the entire page. The page number '- 10 -' is centered at the top, and the title 'THINGS AIN'T WHAT THEY USED TO BE' is at the top right. The conductor's part is indicated by 'CONDUCTOR' at the top left. The score includes various musical notations such as notes, rests, and chord symbols (e.g., F7, A7, G7, C7, G7(b9), A7(b9), G7(b9), F7, G7(b9), G7, F7, C7, F7sus, G7(b9), G7, F7, G7(b9), G7, F7, G7(b9), G7, F7, C7, F7sus). The page is numbered 71 through 78 at the bottom.

79 SHOUT!

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRP.

PNO.

BASS

DRUMS

PLUNGER (OR HAND IN BELL)

OPEN

(PLUNGER)

ME WITH SAXES

80 81 82 83 84 85 86

79 80 81 82 83 84 85 86

FLUTE (87)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRP.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94 95

SOLO 8^{va}

SOFTLY

H.H.

This is a page of a musical score for a conductor, titled "THINGS AIN'T WHAT THEY USED TO BE". The page is numbered "- 12 -" and contains measures 87 through 95. The score is written for a large ensemble, including Flute, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *SOFTLY*), and performance instructions like "SOLO 8^{va}". The piano part features a solo in the right hand starting at measure 88. The drum part includes a snare drum solo in measure 94. The conductor's part at the top shows the overall structure of the music, with measures 87-95 clearly marked.

D.S. rit AL COO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRP.

PNO.

BASS

DRUMS

96 97 98 99 100 101 102 103 104

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The image shows a page of a musical score for the piece "Things Ain't What They Used to Be". The score is arranged for a conductor and includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "13" is centered at the top, and the conductor's part is indicated on the left. The score includes dynamic markings such as "mezzo-forte" (mf) and "diminuendo" (dim). The drum part includes specific instructions for "SOLO" and "TOMS" on measures 97, 99, 101, and 103. The guitar part includes chord diagrams for D7(#9), G7(#9), D major 6/9, and E major 6/9. The piano part includes a fermata on measure 104. The bass part includes a fermata on measure 104. The flute part includes a fermata on measure 104. The alto parts include a fermata on measure 104. The tenor parts include a fermata on measure 104. The baritone part includes a fermata on measure 104. The trumpet parts include a fermata on measure 104. The trombone parts include a fermata on measure 104. The guitar part includes a fermata on measure 104. The piano part includes a fermata on measure 104. The bass part includes a fermata on measure 104. The drum part includes a fermata on measure 104.

COCA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

105

106

107

108

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