

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

**DISAPPROACHMENT**

AS RECORDED BY THE DUKE PEARSON BIG BAND

ARRANGED BY FRANK FOSTER

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8160

MUSIC BY FRANK FOSTER

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# DISAPPROACHMENT - NOTES

## Background:

Duke Pearson was an important pianist, composer, arranger and producer during the 1960s and 1970s. He was born in Atlanta, Georgia in 1932 and played trumpet as well as piano with many local groups. After attending Clark College, he toured with Tab Smith and Little Willie John before he moved to New York City in January of 1959. Donald Byrd heard him, and Byrd was the leader of Pearson's first recording session. Soon Pearson was playing with the Benny Golson-Art Farmer Jazztet.

Pearson became the musical director for Nancy Wilson, as well as continuing to tour and record with Donald Byrd. In 1963, Blue Note Records producer and musical director Ike Quebec passed away, and Pearson became Blue Note's A&R director, as well as make his own albums. Grant Green, Stanley Turrentine, Johnny Coles, Blue Mitchell, Hank Mobley, Bobby Hutcherson, Lee Morgan and Lou Donaldson all benefited from his arranging and producing skills. Albums that Pearson recorded under his own name ranged in instrumentation from trios to quintets, sextets and octets to choral ensembles.

Pearson and Byrd co-led a big band in 1967, and eventually Pearson took over sole leadership. Even though the Pearson band shared some of the same musicians with the Thad Jones-Mel Lewis band, Pearson's ensemble had its own identity and worked quite a few gigs in New York for over three years and recorded two albums for Blue Note. The band not only featured Pearson's music; other composers such as Frank Foster contributed to the book as well.

Pearson's association with Blue Note ended when co-founder Alfred Lion died in 1971. He moved to Atlanta to teach at Clark College, toured with Carmen McRae and Joe Williams, and reformed his big band. He was diagnosed with multiple sclerosis and died in Atlanta, Georgia in 1980.

For many years, the huge body of work he created was nearly forgotten until Jazzlines Publications and Pearson's son Anthony formed a partnership to make Pearson's many titles available for purchase. This arrangement is part of a continuing project to present Pearson's compositions and arrangements for big band and smaller ensembles, uncut and corrected. Once again, Pearson's creative and challenging music can be played, heard, studied and appreciated.

## The Music:

Frank Foster is still best known for his many years as saxophonist/arranger for Count Basie. By the early sixties, he began to be heavily influenced by John Coltrane, and, as a result, Basie gave him less and less solo space. By 1964 he was a freelance musician and led his own big band in New York. He shared solo space with Lew Tabackin as a member of Duke Pearson's band, and brought some of his original music to add to Pearson's book. **Disapproachment** is in Rob McConnell's words, a "blister," a piece that burns from beginning to end, and since little of Foster's music from this era is currently available, is wonderful to have. The keys to a great performance are mastery of the musical figures at such a fast tempo, observation of the dynamic markings (not everything is loud) and a strong rhythm section that can keep the tempo steady. It is a great concert opener and can be opened up for more solos.

**Jeffrey Sultanof**

**-March 2010**

SCORE

DISAPPROACHMENT

MUSIC BY FRANK FOSTER  
ARRANGED BY FRANK FOSTER  
EDITED BY JEFFREY SULTANOF

(RECORDED BY THE DUKE PEARSON BIG BAND)

BRIGHT SWING ♩ = 210

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

BASS TROMBONE

GUITAR (OPTIONAL)  
Cm7/F

PIANO  
Cm7/F

BASS

DRUM SET

**(A)**

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bs. Tbn.  
Gtr. Cm7/F  
PNO. Cm7/F  
BASS  
D. S. (PLAY TIME)

6 7 8 9 10



(B)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Gtr.

PNO.

BASS

D. S.

(PLAY TIME)

(4)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Gtr.

PNO.

BASS

D. S.

20 21 22 23

Chord progression:  $A^{\flat}m7$ ,  $D^{\flat}7$ ,  $Dm7$ ,  $G7$ ,  $D^{\flat}m7$ ,  $G^{\flat}7$ ,  $Gm7$ ,  $C7$

Detailed description: This is a page of a jazz score for the piece 'Disapproachment'. The page is numbered 6 and contains measures 20 through 23. The score is arranged for a large ensemble including saxophones (Alto, Tenor, Baritone), trumpets (1-4), trombones (1-3, Bass), guitar, piano, bass, and drums. The key signature is one sharp (F#) and the time signature is 4/4. The saxophones and trumpets play a melodic line with triplet eighth notes in the first two measures of each system. The trombones and bass play a rhythmic accompaniment with triplets. The guitar and piano play chords corresponding to the chord progression:  $A^{\flat}m7$ ,  $D^{\flat}7$ ,  $Dm7$ ,  $G7$ ,  $D^{\flat}m7$ ,  $G^{\flat}7$ ,  $Gm7$ , and  $C7$ . The drums play a simple pattern with accents. The score ends with a double bar line and a fermata over the final note.