

*Presents*

JAZZ LINES PUBLICATIONS

**READY RUDY?**

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

**FULL SCORE**

JLP-7333

MUSIC BY DUKE PEARSON

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THE JAZZ LINES FOUNDATION INC.

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# DUKE PEARSON SERIES

## READY RUDY? (1966)

### **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:**

The blues has been and continues to be the most common song form in jazz, and musicians have been figuring out new ways to explore its intricacies for decades. Duke Pearson contributed his own unique twist on the age-old formula with this song from his 1965 album ***Sweet Honey Bee***. The song was written as a tribute to legendary sound engineer Rudy Van Gelder, whose studio provided the setting for some of the greatest jazz recording sessions of all time.

### **Notes to the Conductor:**

The tune opens up with a simple solo piano chorus, followed by Pearson playing the four-bar riff that becomes the basis for the composition. The blues form is abandoned altogether for an eight-bar interlude, featuring a unison melody played by trumpeter Freddie Hubbard, alto saxophonist James Spaulding, and tenor saxophonist Joe Henderson. The melody is underscored by a descending chord progression that is not theoretically related to the blues, but still maintains its musical earthiness. The horns repeat the original four-bar piano riff, then the entire melody repeats itself.

For solos, the soloist blows over the eight-bar interlude before being left to their own devices over a traditional blues in F. When finished, the soloist cues the initial four bar riff, which serves as a send-off for the next solo. Initial solo duties are handled by Hubbard on the original recording, but chord changes have been provided for all instruments if there is a desire to change up the solo order. The song ends with a simple restatement of the initial melody.

In addition to providing a transcription of the original recording, included are alternate trombone and guitar parts to allow for ensemble flexibility. We sincerely hope you enjoy playing this tune as much as we enjoyed preparing it for you!

### **Acknowledgments:**

Thank you to Anthony Pearson for providing his father's library to us and for granting permission to publish this arrangement. Thank you for purchasing this publication and supporting our efforts.

**Dylan Canterbury and Jeffrey Sultanof**

- October 2015

# READY RUDY?

RECORDED BY THE DUKE PEARSON SEXTET

## SCORE

MUSIC BY DUKE PEARSON

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

MEDIUM SWING ♩ = 150

ALTO SAX

TENOR SAX.

TRUMPET

TROMBONE (OPT.)

GIUITAR (OPT.)

PIANO

BASS

DRUMS

(SOLO)

*mf*

*mp*

*mp*

(4)

1 2 3 4 5 6

(END SOLO)

PNO.

BS.

DR.

7 8 9 10 11 12

PNO.

BS.

DR.

13 14 15 16

17 



A. Sax. *mp* 3 3 3 3

T. Sax. *mp* 3 3 3 3

TRP. *mp* 3 3 3 3

TBN. (OPT.) *mp* 3 3 3 3

GTR. (OPT.) *mp* 3 3 3 3

PNO.

Chords: C7, F7, B<sup>b</sup>7, B<sup>b</sup>7(<sup>#</sup>9), E<sup>b</sup>7, A<sup>b</sup>7, D7(<sup>#</sup>9), G7, B13, C<sup>9</sup>

Dr.