

JAZZ LINES PUBLICATIONS

Presents

SUDEL

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

FULL SCORE

JLP-7331

MUSIC BY DUKE PEARSON

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DUKE PEARSON SERIES

SUDEL (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:

One of the most striking features of Duke Pearson's writing is its deceptive complexity. When given a small horn section to work with, Pearson frequently found ways to coax as much out of them as possible. This composition is a textbook example of Pearson's creativeness at its peak. Although the piece only makes use of three horns, the structure and overall sound of ***Sudel*** contain an almost big-band-like level of depth.

Notes to the Conductor:

Mickey Roker's delightful groove (which has been transcribed for your drummer's convenience) sets up a disarmingly lovely melody statement by Freddie Hubbard's trumpet, James Spaulding's alto, and Joe Henderson's tenor. The piano doubles this melody statement in the right hand, while playing a completely unique counter-line in the left: a perfect display of Pearson's inventiveness within the confines of a small group.

The switch to a swing groove brings a hint of dissonance before bringing things back to the warmth of the beginning, followed by a brief solo burst from Hubbard. The melody is restated a whole step down from the beginning, followed by a solo moment from Henderson to send the band back to the top for a second run-through. On the original recording, these solo interludes are performed in the following order: trumpet, tenor, alto, trumpet. Chord changes have been included to allow the musicians to change up this order as they see fit.

The piano continues to play the melody riff as accompaniment behind the horn solo. Frankly, it's too lovely of a melody to completely abandon, and it serves as a very appropriate background. During the piano solo, the horns are to play the figure as a background instead. The melody is repeated after the final solo (with the piano playing the solo fills formerly occupied by the horns) followed by a vamp and fade with a piano solo over the horns riffing the initial four bars of the 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*

SUDEL

RECORDED BY THE DUKE PEARSON SEXTET

SCORE

MUSIC BY DUKE PEARSON

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

LATIN ♩ = 180

ALTO SAX

TENOR SAX.

TRUMPET

TROMBONE (OPT.)

GUITAR (OPT.)

PIANO

BASS

DRUMS

1 *mf* 2 3 *sim.* 4 (4) *mf*

5 

A. SX. *mf*

T. SX. *mf*

TPT. *mf*

TBN. (OPT.) *mf*

GTR. (OPT.) *mf*

PNO.

BS.

DR. (4)

5 6 7 8

A. Sax.

T. Sax.

Tpt.

Tbn. (OPT.)

GTR. (OPT.)

PNO.

BS.

DR.

(8)

Detailed description: This is a page of a musical score for the piece 'SUDEL'. It features eight staves for different instruments: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Trumpet (Tpt.), Trombone (Tbn. (OPT.)), Guitar (GTR. (OPT.)), Piano (PNO.), Bass (BS.), and Drums (DR.). The score is written in 4/4 time and the key signature has two flats (B-flat and E-flat). The piano part includes both chordal accompaniment in the right hand and a walking bass line in the left hand. The drum part is indicated by a double bar line with a vertical slash, representing a steady rhythmic pattern. A rehearsal mark '(8)' is placed above the drum staff at the end of the page.