

Presents

JAZZ LINES PUBLICATIONS

IS THAT SO?

ARRANGED BY DUKE PEARSON

TRANSCRIBED AND PREPARED BY DYLAN CANTERBURY

FULL SCORE

JLP-7334

MUSIC BY DUKE PEARSON

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

DUKE PEARSON SERIES

IS THAT SO? (1965)

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:

Among Duke Pearson's many compositions, *Is That So?* is perhaps one of the best known and most frequently covered. In fact, the song was initially recorded several months earlier in a quintet format by trumpeter Lee Morgan. The unique instrumentation of this recording, with Les Spann's flute being used throughout the ensemble portions, creates a delightfully light feel to the larger ensemble's overall sound.

Notes to the Conductor:

The piece, a 24-bar form, begins with a simple rhythmic and harmonic introduction that pops up again a few more times before things wrap up. The main melody is about as simple as it gets, revolving around a single note, but a disarming harmonic structure produces an unmistakable warmth and vulnerability, coaxed to the maximum by Johnny Coles's trumpet. The second eight-bar section is initially the same single note melody up a minor third, but the introduction is recycled down a whole step to vary things up a little bit. The third eight bar section is the single note melody down a whole step from its initial key, ending with an ascending line to return the melody to its home key for the second melody statement.

This second statement has a subdued shout chorus quality to it. The volume level never gets too loud, but the colorful horn writing (pay particular attention to the color tones in the trombone part) adds an undeniable depth. In addition to these new fleshed out harmonies, the introduction riff is 'sped up' by shifting briefly to 3/4 time, which serves as a very clever rhythmic variation that can catch one's ears off guard on first listen. Pearson's piano accompaniment is based largely off of the ensemble figures, and has been transcribed accordingly.

The original recording features solos from Pearson on piano and George Coleman on tenor saxophone, but chord changes have been included for each instrument to allow for solos to be added or opened up. After the final solo, the band returns to the melody once more. The piece ends with the same introductory sequence, this time played down a fourth from the original key. The volume level tapers off to barely above a whisper, eventually settling on a hushed Fmaj7(#11) chord that brings the piece to an appropriately lovely end.

The transcription has been done for the band's original instrumentation of trumpet, flute, alto (who doubles briefly on flute), tenor, baritone, trombone, piano, bass and drums. An optional guitar part has also been included. 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

IS THAT SO?

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MUSIC BY DUKE PEARSON

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TRANSPosed SCORE

MEDIUM SWING ♩ = 160

①

The musical score is arranged for a jazz ensemble. It features ten staves: Flute, Alto Sax/Flute, Tenor Sax, Baritone Sax, Trumpet, Trombone, Guitar (Opt.), Piano, Bass, and Drums. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked as 'MEDIUM SWING' with a quarter note equal to 160 beats per minute. The score begins with a first ending bracket labeled '1'. Dynamics include *mf* (mezzo-forte) and accents (>). The piano part provides harmonic support with chords and bass lines. The drum part features a steady swing pattern.

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FL. *mp*

A. SX. *mp*

T. SX. *mp*

TR. *mp*

GTR. (OPT.) *mp*

PNO. *mp*

BS. *mp*

DR. *mp*

4 5 6 7

G G^b7(*5) F7 E7

(4)

The musical score is arranged in a standard jazz format with the following parts from top to bottom:

- Fl.**: Flute part with melodic lines and accents.
- A. Sax.**: Alto Saxophone part with melodic lines and accents.
- T. Sax.**: Tenor Saxophone part with melodic lines and accents.
- B. Sax.**: Baritone Saxophone part with melodic lines and accents.
- TRPT.**: Trumpet part with melodic lines and accents.
- TBN.**: Trombone part with melodic lines and accents.
- GTR. (OPT.)**: Optional Guitar part with melodic lines and accents.
- PNO.**: Piano part with harmonic accompaniment in both hands.
- BS.**: Bass part with a walking bass line.
- DR.**: Drum part with a steady rhythmic pattern.

Chord changes for the Bass line are indicated below the staff:

E^b_{MA7} A_{mi7} $D7^{(b9)}$ G_{MA7} G^6 D^{b7} C_{mi7} $F7$

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).