

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

DECEPTION

AS RECORDED ON 'BIRTH OF THE COOL' 1949

ARRANGED BY GERRY MULLIGAN

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8058

MUSIC BY GERRY MULLIGAN

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DECEPTION (1949)

Background:

Gil Evans' apartment on 55th street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. He said that if someone took something like money without telling him, that person probably needed it more than he (Gil) did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.



Gerry Mulligan, 1979

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.

Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

These Jazzlines Publications are extensively re-edited, and I now consider these new editions definitive.

The Music:

Deception was Miles' take on George Shearing's *Conception* and was recorded on the last Capitol nonet session. The piece is surrounded by mysteries that will never truly be sorted out. It appears that Miles began arranging and copying the piece; there is a two-stave piano sketch and most of the parts available (there is no horn, piano and drum part extant), and while it has never been confirmed, both the piano sketch and parts are in Miles hand for the beginning of the piece. Mulligan's hand takes over at about bar 61 on the parts, but each part has a different starting point for Gerry's portion of the arrangement. I am not aware that Mulligan ever commented on this piece, and probably considered it a favor to help out Miles.

A special note on the chord names: since there was no original piano part the decision was made to consult the piano part for the *Re-birth of the Cool* album. Because Mulligan had seen and approved this later piano part, many of these chord names were adopted for this publication.

Notes to the Conductor:

The two main issues with the Nonet book in general are:

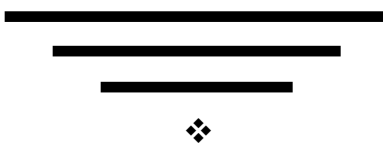
- 1) Instrumental balance, so that the French horn and tuba are not buried
- 2) French horn and Tuba are two instruments that tend to 'speak' slower than the other horns, which can drag the tempo. It can take many hours of practice for this music to sound proper; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here.

Mulligan did not like heaviness in his music, a key reason why he led an ensemble without a piano for many years. So 'lightness' is the key word when rehearsing and playing this piece. Gerry also did not like his music played too fast, so please observe the tempo on the original nonet recording.

All of the nonet pieces can be opened up for solos, and I encourage the band director to let the musicians blow!

Jeffrey Sultanof

-April 2010



SCORE

DECEPTION

(AS RECORDED BY THE MILES DAVIS NONET)

MUSIC BY MILES DAVIS
ARRANGED BY GERRY MULLIGAN
EDITED BY JEFFREY SULTANOF

BRIGHT SWING ♩ = 210

(A)

Musical score for 'Deception' featuring Alto Sax, Baritone Sax, Trumpet, Horn in F, Trombone, Tuba, Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 210. The key signature is one sharp (F#). The score includes dynamics such as *mf* and chord symbols like Cma^7/G , $C+/G$, and Gm^9 . The drum part includes a snare drum pattern with accents and a bass drum pattern with accents.

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A. SX. *(3)*

B. SX.

TPT. *(3)*

HN.

TBN.

TUBA

PNO

BASS

D. S.

5 6 7 8

$Gm7/F$ E^bma7 $A7^{(b5)}$ $Dm7$ $G7^{(b9)}$ $Cma7$ $Cma9$ $C6^{(b9)}$

(B)

A. SX.
 B. SX.
 TPT.
 HN.
 TBN.
 TUBA
 PNO
 BASS
 D. S.

9 10 11 12 13 14

(PLAY TIME) (4)

Fm⁹ A^bm⁹ D7^(#9)/A Cm7 A7^(#5) A^bma7 G7^(#5) Gm7/C C7^(b9) Fm⁹