

JAZZ LINES PUBLICATIONS

Presents

MANTECA

ARRANGED BY GIL FULLER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-8696

MUSIC BY JOHN 'DIZZY' GILLESPIE, WALTER 'GIL' FULLER, AND LUCIANO POZO GONZALES

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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DIZZY GILLESPIE SERIES

MANTECA (1947)

Background:

When I was eighteen, I borrowed a copy of the Dizzy Gillespie Big Band album recorded live at the Salle Pleyel on February 28, 1948. Recorded privately, source acetates well-worn from constant playing, this album changed my life forever. I'd never known such music existed. I wasn't alone; such musicians as Michel Legrand commented that audiences in the hall, particularly musicians, were spellbound at the new jazz. Up until then, very few of the 'beboppers' had played in Europe, and since the music was recorded by small labels with poor distribution, only a handful of people had heard what had become the 'hip' thing in jazz.

The music called 'bebop' was small-group music, and few thought that it could adapt well for big band. However, in 1943 Henry Jerome proved the opposite. Broadcasts of this important band exist. The Earl Hines band from 1943 had Gillespie, Parker and Sarah Vaughan as members, but is not easy to know if the new music was played by Hines, as recordings of this legendary ensemble do not exist. Gerald Wilson played and recorded *Groovin' High* in 1945, and Billy Eckstine played the new music during 1945-7 as well.

Gillespie was born to be a big band leader, and the first of his large ensembles was actually part of a traveling show called *Hepsations of 1945*. In addition to playing for singers and dancers in the show, Gillespie's band played for dancing after the show. In most places the band played, audiences could not dance to the music, and reacted negatively to the new sounds. After the tour ended, Gillespie and *Hepsations* arranger Walter 'Gil' Fuller tried again. Signed to a small label called Musicraft, the orchestra recorded compositions that became legendary, such as *Our Delight*, *One Bass Hit*, *Ray's Idea*, and *Emanon* ("no name" spelled backwards). RCA Victor soon signed the band and the ensemble toured successfully, eventually playing concerts in Europe, where audiences went wild. By 1950, however, big bands became harder to sustain, and Gillespie disbanded his ensemble. Gil Fuller was very busy running an arranging service (for a time employing Budd Johnson and Arturo O'Farrill among others) and formed a publishing company with titles primarily from the book of the Gillespie Orchestra (although he also published some Bud Powell compositions). He prepared stock arrangements of most of his song holdings, and later sold the company to J.J. Robbins & Sons (this was run by the son of the original Robbins, part of Big 3 Music). That company was later sold to Music Sales.

Happily, the stock arrangements were relatively close to the actual music the Gillespie band played, and are now restored to print with additions and corrections from additional sources in the Gillespie library.

The Music:

Manteca is one of the most important and influential compositions for big band. Co-written by Chano Pozo (Luciano Pozo Gonzales) and Dizzy Gillespie, it is one of the earliest pieces played by an African-American orchestra that combined jazz and Latin styles of music (later called 'Cu-bop'). For many years, Pozo was not credited as co-composer, but it was he who hummed the first strain to Gillespie, who immediately realized its potential. Diz added the bridge and Gil Fuller arranged it for the orchestra. In 1954 Arturo O'Farrill created an entire suite based on *Manteca*, recorded for Clef Records (now Verve). Gillespie regularly performed *Manteca* for the rest of his life. In 1949 J.J. Robbins & Sons published a stock arrangement of this tune that was nearly identical to the arrangement from Dizzy's book. The only major difference was that the published version was for 3 trumpets/3 trombones instead of 4 each. We have recreated the 4th parts. It is a great pleasure to make this classic available again, as well as the other classic Gillespie Big Band titles. Thank you for purchasing this publication and supporting our efforts.

Jeffrey Sultanof

- December 2011



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BOP RUMBA ♩ = 160

7

The musical score for page 7 of 'Manteca' features the following instruments and parts:

- Alto Sax 1 & 2:** Melodic lines with accents and dynamics.
- Tenor Sax 1 & 2:** Melodic lines with accents and dynamics.
- Baritone Sax:** Melodic line with accents and dynamics.
- Trumpet 1-4:** Melodic lines with accents and dynamics.
- Trombone 1-4:** Melodic lines with accents and dynamics.
- Guitar:** Rhythmic accompaniment.
- Piano:** Rhythmic accompaniment with dynamics (mp, mf).
- Bass:** Rhythmic accompaniment with dynamics (mp, mf).
- Drum Set:** Rhythmic accompaniment with dynamics (mf) and performance instructions (sm).
- Conga Drums:** Rhythmic accompaniment with dynamics (mf) and performance instructions (sm).

The score is marked with a tempo of 160 and includes various musical notations such as accents, dynamics (mf, mp), and performance instructions (sm). The page number 7 is indicated at the top center.

