

JAZZ LINES PUBLICATIONS

Presents

DOODLIN'

ARRANGED BY ERNIE WILKINS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7318

MUSIC BY HORACE SILVER

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THE JAZZ LINES FOUNDATION INC.

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DIZZY GILLESPIE SERIES

DOODLIN' (1956)

Background:

If Charlie Parker is considered to be the heart of bebop, then John Birks “Dizzy” Gillespie must be considered its brain. His iconic bullfrog cheeks, upward bent trumpet and comical on-stage persona provided an accessible veneer for a musical intellect of the highest order. His efforts as a trumpeter, composer, bandleader and teacher resulted in some of jazz’s most timelessly innovative moments during his 50-plus years in the public limelight.

Born in the rural town of Cheraw, S.C. on October 21, 1917, Gillespie displayed an aptitude for music at an early age. Starting on piano at age four, Gillespie first tried his hand at the trombone before finally settling on trumpet. His musical education continued at the Laurinburg Institute before eventually setting out on a musical career.

After stints in such smaller outlets as the Frank Fairfax, Edgar Hayes and Teddy Hill organizations, Gillespie’s first major exposure to the music world came during his time in the band of singer Cab Calloway. Heavily influenced by swing era icon Roy Eldridge, Gillespie’s solos already displayed an unusually advanced style both rhythmically and harmonically. This, coupled with his clownish personality, did not always sit well with Calloway, whose musical tastes were much more conservative. This conflict eventually came to an abrupt fore with a now-famous incident involving a spitball, leading to a physical confrontation that resulted in Gillespie’s immediate firing.

Gillespie’s path as one of jazz’s key innovators began to take shape during his time as a member of the band of crooner Billy Eckstine in the mid-1940s. It was here where Gillespie formed his legendary musical union with saxophonist Charlie Parker. The two young musicians, perennially unsatisfied with the state of jazz as it was, found a sympathetic situation with Eckstine, who was more than willing to allow for his young charges to experiment. These experiments led to the eventual recording of several modern day bebop anthems, including Gillespie’s compositions *Salt Peanuts* and *Groovin’ High*, which remain frequently played standards to this day.

In addition to his influence on the burgeoning bebop movement, Gillespie was also one of the first musicians to actively incorporate elements of Afro-Cuban music into more traditional jazz sounds. Together with conguero Luciano “Chano” Pozo Gonzales and multi-instrumentalist Mario Bauza, Gillespie helped codify what has now become one of the most typically emulated styles of jazz through his recordings such as *Manteca* and *Tin Tin Deo*.

In the early 1950s, Parker’s increasingly erratic lifestyle would lead to he and Gillespie parting ways. This did not stop Gillespie from continuing moving forward on his musical journey. Returning to his long time love of big bands, Gillespie’s various orchestras over the years serve as a textbook example of how to properly adapt the harmonic and rhythmic innovations of bebop into a format that may otherwise have seemed inhospitable to the style.



Influenced by his Baha'i faith, Gillespie's selflessness in sharing the spotlight made him an ideal mentor figure for many young up-and-comers in the jazz world. A non-exhaustive list of his proteges over the years include such heavyweights as trumpeters Lee Morgan, Jon Faddis and Arturo Sandoval; saxophonists James Moody, John Coltrane, and Paquito D'Rivera; pianists Wynton Kelly, Mike Longo and Kenny Barron; and drummers Kenny Clarke, Charli Persip and Ignacio Berroa.

Gillespie passed away from pancreatic cancer on January 6, 1993. His legacy continues on today through both the work of his musical family and that of the Dizzy Gillespie Alumni All-Stars, who maintain the memory of their namesake through recordings and world tours. Jazz Lines Publications is extremely proud to be able to aid in this legacy by presenting definitive versions of several of Gillespie's most well-known works.

The Music:

Horace Silver's iconic blues received the big band treatment courtesy of arranger Ernie Wilkins for Dizzy Gillespie's big band in 1956. By and large, the arrangement sticks fairly close to Silver's original intentions, especially with the melody statement. Silver's funky opening piano riff is covered by the baritone saxophone, before the rest of the saxophone section picks up the melody in the first full bar. Gillespie's trumpet takes over solo duties after the statement of the melody, being prodded on by backgrounds that bare more than a passing resemblance to Silver's "rumbling" style of accompaniment. The shout section at measure 38 begins with a quote of Silver's piano solo from the original recording before moving into its own territory, with Gillespie soaring over the top of the powerful ensemble figures. Please note that the first melody note (concert Gb) at measures 10 and 71 have been corrected from the original performance of this arrangement. Wilkins wrote the arrangement based on earlier incorrect performances of this melody where a concert Ab played.

In addition to the studio recording, Gillespie's band was captured on record performing this arrangement live at the 1957 Newport Jazz Festival. The ending melody statement is repeated several times, with increasingly comedic flair from baritone saxophonist Pee Wee Moore. Although our version only has the section marked as being repeated twice, your ensemble may open this section up if they are feeling in a particularly playful mood on any given day. This arrangement features a part for solo trumpet, as well as three trombone parts in comparison to the usual four. However, included is an alternate trumpet 4 part that allows this arrangement to be performed without a trumpet soloist. This publication has been prepared from the original set of parts - this is not a transcription. We hope you enjoy playing this arrangement as much as we enjoyed preparing it for you!

Dylan Canterbury

- April 2016

TROMBONE 1 DOODLIN

Handwritten musical score for Trombone 1, titled "DOODLIN". The score is written on ten staves across two pages. The first page contains measures 1 through 12, with sections A, B, C, and D marked. The second page contains measures 13 through 15, ending with a Coda section. The music is in 2/4 time and features various rhythmic patterns, including triplets and sixteenth notes. There are several handwritten annotations, including circled notes and markings like "S." and "D.S. Al Coda". A large handwritten "20" is visible on the right page.

Here is the original trombone I part from Dizzy's library.

DOODLIN'

RECORDED BY DIZZY GILLESPIE

MUSIC BY HORACE SILVER

ARRANGED BY ERNIE WILKINS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

SCORE

MEDIUM SWING ♩ = 120

①

The score is for a jazz ensemble. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked 'MEDIUM SWING' with a quarter note equal to 120 beats per minute. The piece begins with a first ending bracket (①) at measure 1. The Trumpet Soloist part is silent. The Alto Sax 1 and 2 parts play a melodic line with triplets and accents, starting at measure 1. The Tenor Sax 1 and 2 parts play a similar line, also starting at measure 1. The Baritone Sax part has a 'Solo' section starting at measure 1, marked *mf*. The Trumpet 1-4, Trombone 1-3, Guitar, and Piano parts are silent. The Bass part plays a walking bass line starting at measure 1, with a *mp* dynamic. The Drum Set part plays a steady pattern starting at measure 1, with a *mf* dynamic. The score is divided into measures 1 through 6. Chord changes are indicated above the Bass staff: D^{b7} at measure 1 and G^{b7} at measure 5. A drum pattern (4) is indicated above the Drum Set staff at measure 5.

The musical score is arranged in a standard jazz format with the following parts and dynamics:

- Saxophones (A.Sx. 1 & 2, T.Sx. 1 & 2, B.Sx.):** Melodic lines with dynamics *mf*, *mf*³, and *f*. Includes first and second endings.
- Trumpets (Tpt. 1-4):** Harmonic accompaniment with dynamics *mf* and *f*.
- Trombones (Tbn. 1-3):** Harmonic accompaniment with dynamics *mf* and *f*.
- Guitar (Gtr.):** Rhythmic accompaniment with dynamics *mp* and *mf*.
- Piano (Pno.):** Rhythmic accompaniment with dynamics *mp* and *mf*.
- Bass (Bs.):** Harmonic accompaniment with dynamics *mf*.
- Drums (Dr.):** Rhythmic accompaniment with dynamics *mf* and *c.s.* (cymbal solo).

Chord progression for guitar and piano:

7: D^b7, B^b7, E^b m⁹, A^b13
8: D^b7, B^b7, E^b m⁹, A^b13
9: D^b7, B^b7, E^b m⁹, A^b13
10: D^b7, G^b, G^o7, D^b7
11: D^b7, G^o7, D^b7
12: D^b7, B^b13⁽⁹⁾, E^b7⁽⁹⁾, A^b13⁽⁹⁾, D^b9
13: D^b7, B^b13⁽⁹⁾, E^b7⁽⁹⁾, A^b13⁽⁹⁾, D^b9