

Presents

JAZZ LINES PUBLICATIONS

MINOR WALK

ARRANGED BY GIL FULLER

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8691

MUSIC BY LINTON GARNER

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



THE JAZZ LINES FOUNDATION INC.

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DIZZY GILLESPIE SERIES

MINOR WALK (1947)

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:

Several pieces from the Dizzy Gillespie big band book have been available on and off for years, but Linton Garner's composition for the Gillespie band has long been out of print. 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 instead of 4. We have recreated the 4th trumpet part. This arrangement was recorded at one of the last sessions Gillespie made for RCA Victor in 1947 before another recording ban took place during most of 1948. There is some question as to who actually arranged *Minor Walk*, Garner himself or Gil Fuller. It is possible that a collaboration between the two resulted in the arrangement.

Dylan Canterbury and Jeffrey Sultanof

- May 2017

MINOR WALK

SCORE

MUSIC BY LINTON GARNER
ARRANGED BY WALTER 'GIL' FULLER
EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 220

The score is arranged for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, Guitar, Piano, Bass, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as BRIGHT SWING with a quarter note equal to 220 beats per minute. The score is divided into measures 1 through 10. A first ending bracket labeled '7' spans measures 7 through 10. The guitar and piano parts include chord diagrams for E^b13, B^b13, A13, Dm⁹, and E^bm⁹. The drum set part includes a 'PLAY TIME' section in measure 7. Dynamics such as *ff* and *f* are indicated throughout the score.

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The musical score is arranged in a standard jazz format. The top section contains four saxophone staves (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2) and one bass saxophone staff (B. Sax.), all playing a melodic line with eighth-note patterns and slurs. Below these are three trumpet staves (Tpt. 1, 2, 3) and three trombone staves (Tbn. 1, 2, 3), which provide harmonic support with chords and rhythmic patterns. The guitar (Gtr.) and piano (Pno.) parts consist of chordal accompaniment, with the piano part including a bass line. The double bass (D.B.) and drums (D.S.) parts provide the rhythmic foundation. The score is divided into measures 11 through 19. Chord changes are indicated by letters above the piano and guitar staves: Gm7, Abm7, Gm7, A13, Eb13, and Dm7. A solo section for the piano is marked with a wavy line and the text "(SOLO) Em7" in measure 18. Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, and 19 are printed at the bottom of the page.