

JAZZ LINES PUBLICATIONS

Presents

TIN TIN DEO

ARRANGED BY GIL FULLER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, JEFFREY SULTANOF

FULL SCORE

JLP-7315

MUSIC BY WALTER 'GIL' FULLER AND LUCIANO POZO GONZALES

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DIZZY GILLESPIE SERIES

TIN TIN DEO (1965)

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:

Although *Tin Tin Deo* is usually associated with trumpeter Dizzy Gillespie, it was actually co-composed by Gillespie's original arranging partner Gil Fuller and conguero Luciano "Chano" Pozo Gonzales. This version, arranged by Fuller, was originally intended to feature Gillespie with the Monterey Jazz Festival Orchestra, but ended up being a feature for flautist James Moody on Fuller's 1965 album *Night Flight*.

The arrangement starts off with a bombastic half-time introduction before the usual brighter Latin tempo begins at bar 5. The flute enters with the melody at bar 11, with the saxophones and trombones providing some gently pulsing background riffs. The bombast returns at bar 43, where the trumpets take over the melody and the rhythm section shifts to a swing feel. A strong lead trumpet player is an absolute necessity for this portion of the arrangement. A brief interlude at bar 59 sets up the soloist, who is accompanied by the same background riffs that accompanied the melody. It is important for the ensemble to appropriately adjust their volume level so as to not overwhelm the soloist. The melody is never re-stated, as the arrangement opts to end with a fade out with the soloist improvising over the ensemble's introductory riff.

The original version of this arrangement was written for standard big band instrumentation with three French horn players. Included is an alternate 4th trumpet part as well as optional 5th trumpet and 4th trombone parts should you not have access to French horn players. Also included are two separate soloist parts: a trumpet part (to reflect who the arrangement was originally written for) and a flute part (to reflect how it ended up being recorded). We hope you enjoy playing this chart as much as we enjoyed preparing it for you!

- Dylan Canterbury

TIN TIN DEO

RECORDED BY JAMES MOODY WITH GIL FULLER

BY WALTER 'GIL' FULLER AND LUCIANO POZO GONZALES

ARRANGED BY GIL FULLER

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

SCORE

SLOWLY ♩ = 70

①

The score is for a 4/4 piece in B-flat major, marked 'SLOWLY' with a tempo of 70 beats per minute. It begins with a first-measure rest for the Solo Trumpet. The saxophone section (Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax) plays a rhythmic pattern of eighth notes with triplets, starting on the second measure. The brass section (Trumpets 1-4, Horns in F 1-3, Trombones 1-3) provides harmonic support with sustained notes and accents. The guitar and piano play chords, with the piano part including a bass line. The drum set provides a steady accompaniment with eighth-note patterns.

Instrument parts include:
 SOLO TRUMPET (First-measure rest)
 ALTO SAX 1 & 2, TENOR SAX 1 & 2, BARITONE SAX (Rhythmic eighth-note patterns with triplets)
 TRUMPET 1-4, HORN IN F 1-3, TROMBONE 1-3 (Harmonic accompaniment)
 GUITAR (Chords: C7(♯9), Fm6, C7(♯9), Fm6)
 PIANO (Chords: C7(♯9), Fm6, C7(♯9), Fm6)
 BASS (Bass line with triplets)
 DRUM SET (Rhythmic accompaniment)

1 2 3 4

5 LATIN ♩ = 140

SOLO TP.T.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

HN. 1

HN. 2

HN. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BS.

DR.

mf

mfp

f

$Fm\frac{9}{8}$

$C7(\frac{\sharp 11}{9})$

$Fm\frac{9}{8}$

$C7(\frac{\sharp 11}{9})$

$Fm\frac{9}{8}$

$C7(\frac{\sharp 11}{9})$

$Fm\frac{9}{8}$

$C7(\frac{\sharp 11}{9})$

(4)

(6)

5 6 7 8 9 10

