

# JAZZ LINES PUBLICATIONS

*Presents*

## MANTECA

ARRANGED BY GIL FULLER

PREPARED BY JEFFREY SULTANOF, ROB DUBOFF, AND DYLAN CANTERBURY

## FULL SCORE

JLP-8696

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

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THE JAZZ LINES FOUNDATION INC.

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# DIZZY GILLESPIE SERIES

## MANTECA (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:**

*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. This publication is based on the stock arrangement and a complete set of parts from Dizzy Gillespie's library.

**Jeffrey Sultanof**

- March 2016

5th **DIZZY GILLESPIE**  
BARITONE SAX

**MANTECA**

BoP Rhumba



Handwritten musical notation for the first system, including dynamics like *mf*, *ff*, and *ff*, and a section marked *Soli*. Includes a section labeled "ONCUE" with a key signature change to two sharps.

5th BARITONE SAX -2

Handwritten musical notation for the second system, including dynamics like *p*, *ff*, and *ff*, and a section marked *decrease*. Includes a section labeled "ONCUE" with a key signature change to two sharps.

**MANTECA**

Here is the Baritone Saxophone part from Dizzy's library.

# SCORE

# MANTECA

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

EDITED BY JEFFREY SULTANOF, ROB DUBOFF, AND DYLAN CANTERBURY

BOP RUMBA ♩ = 160

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The musical score is arranged in a standard orchestral format. It includes staves for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drum Set, and Conga Drums. The score is in 4/4 time with a tempo of 160 BPM. The key signature has one flat (Bb). The score is divided into measures 2 through 14. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *sim* (sustained). There are repeat signs and first/second endings in measures 10 and 13. The piano part features a walking bass line with some melodic lines. The drum set and conga parts provide a steady rhythmic accompaniment.

