

# JAZZ LINES PUBLICATIONS

*Presents*

## THAT'S ALL

ARRANGED BY PETE ANSON

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

## FULL SCORE

JLP-7906

MUSIC BY PETE ANSON

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# DIZZY GILLESPIE SERIES

## THAT'S ALL (1957)

### 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:**

Pete Anson's *That's All* should not be confused with the Alan Brandt-Bob Haymes standard of the same name. Unlike that lovely ballad, this arrangement is a high-energy swinger from start to finish, taken at a brisk pace and not letting up on the excitement at any point throughout its performance. It was written in 1956 and then recorded by the Dizzy Gillespie Big Band for their 1957 album *Dizzy in Greece*.

### **Notes for the Conductor:**

The introduction sets the pace right off the bat, with the band feeling like it has been shot out of a cannon with its roaring brass and corkscrewing saxophones interplaying with a driving rhythm section. The pleasant melody commences at measure 11 and is handled by the saxophones with some occasional jabs from the brass to spur things along. An unusual 7-bar interlude sets up a key change at measure 44 for a single chorus of trumpet solo, handled not by Gillespie, but by an 18 year old Lee Morgan.

Morgan's brash statement is followed by a bit of call-and-response between the ensemble and Billy Mitchell's tenor saxophone at measure 70, with Mitchell managing to squeeze in the last word before an ensemble shout chorus commences at measure 102. This shout chorus continues with the call-and-response format, with the full ensemble starting things off and the sax section by themselves following in retort. The band gets out of the way for a half a chorus of Wynton Kelly's piano before another raucous interlude sets up the return to the original key and a brief melody recap at measure 142. To bring things to a close, the saxes play a short descending-then-ascending a capella line with the brass joining back in for the final ensemble blast.

This publication was based on the original set of parts (in Pete Anson's hand) used during the 1957 recording session - this is not a transcription.

**Dylan Canterbury and Jeffrey Sultanof**

- January 2022

47

PETE ANSON  
A 1970  
LOCAL 802  
REGISTERED 1956 No. \_\_\_\_\_

TENOR IV

THAT'S ALL

ff

SOLI

2

SOLI

SOLI

[A]

[B] UNIS

SOLI - TEN. LEAD

3 7

47 SOLI

[C] 15

8 [E]

4 UNIS

YORST BRAND  
MUSIC WRITING SUPPLIES  
224 W. 49 ST., N.Y.C.  
10 STAVE

MADE IN U.S.A.

Here is the original tenor saxophone 2 part used for the 1957 recording.

# SCORE

# THAT'S ALL

RECORDED BY DIZZY GILLESPIE

MUSIC BY PETE ANSON

ARRANGED BY PETE ANSON

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

BRIGHT SWING ♩ = 240

The musical score is arranged for ten instruments. The saxophone section (Alto, Tenor, Baritone) and trumpet section (1-4) play a melodic line with slurs and accents. The trombone section (1-3) provides harmonic support. The guitar and piano parts feature a steady accompaniment with specific chord voicings. The bass line is a simple eighth-note pattern, and the drum set provides a consistent rhythmic pulse. The score is divided into ten measures, with measure numbers 2 through 10 indicated at the bottom.

11

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

mpf

1 2

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4

Tbn. 1  
Tbn. 2  
Tbn. 3

mpf

f

f

f

f

f

f

mpf

Gtr.  
Pno.  
Bs.

C6 Dm7 G13 C6 A7(b9) Dm7 G9 Cma9 C7 F6 F#o7 C6 A7(b9) Dm7 G7(b9) Dm7 G13 Cma9 B7(b9)

mpf

mpf

mpf

(Hi-HAT)

sim.

(4) (7) (16)

mpf

11 12 13 14 15 16 17 18 19 20

mpf