|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Dustin | [Middle name] | Garlitz |
| [Enter your biography] | | | |
| University of South Florida | | | |

|  |
| --- |
| **Your article** |
| Gillespie, Dizzy (1917-1993) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Dizzy Gillespie was an American jazz trumpeter, composer, and bandleader. Over the course of his artistic career Gillespie was based in New York City, where he was first active performing in big bands, eventually leading bands of his own. Along with his musical colleague, alto saxophonist Charlie Parker, Gillespie was one of the progenitors of the modern jazz movement *bebop* in the 1940s. Considered one of the pioneers of Latin jazz, especially Afro-Cuban jazz, Gillespie traveled extensively, performing with an international roster of musicians. Compositions that reflect this style of jazz include ‘Tin Tin Deo,’ and ‘Manteca’ (1947). Gillespie’s musical orientation to Afro rhythms was evident as early as 1942, when he composed the jazz standard ‘A Night in Tunisia.’ When he dissembled his big band to form a sextet in 1949, Gillespie gave modern jazz tenor saxophonist John Coltrane his start in improvisational focused small band work. |
| Dizzy Gillespie was an American jazz trumpeter, composer, and bandleader. Over the course of his artistic career Gillespie was based in New York City, where he was first active performing in big bands, eventually leading bands of his own. Along with his musical colleague, alto saxophonist Charlie Parker, Gillespie was one of the progenitors of the modern jazz movement *bebop* in the 1940s. Considered one of the pioneers of Latin jazz, especially Afro-Cuban jazz, Gillespie traveled extensively, performing with an international roster of musicians. Compositions that reflect this style of jazz include ‘Tin Tin Deo,’ and ‘Manteca’ (1947). Gillespie’s musical orientation to Afro rhythms was evident as early as 1942, when he composed the jazz standard ‘A Night in Tunisia.’ When he dissembled his big band to form a sextet in 1949, Gillespie gave modern jazz tenor saxophonist John Coltrane his start in improvisational focused small band work.  Dizzy Gillespie was born John Birks Gillespie on 21 October 1917 in Cheraw, South Carolina. Gillespie started playing the piano at age four, and throughout his artistic career turned to the piano to make sense of and conceptualise the advanced chord progressions and harmonies that would come to characterise modern jazz movements like the bebop he co-founded. His musical career started in 1937, including his first recordings, with the Teddy Hill big band. At that formative stage of his musical career, Gillespie’s sound as a jazz trumpet was in part modeled after the work of Roy Eldridge, who had preceded Gillespie in Hill’s big band two years earlier. Gillespie first started working with alto saxophonist Charlie Parker in Earl Hines big band. Gillespie then continued to perform with Parker in the Billy Eckstine band starting in 1944, which was considered the first modern big band of bebop jazz. Gillespie and Parker, especially during their time with Eckstein, would experiment with new, advanced bebop improvisations and harmonies after big band performances, most commonly at after hour jam sessions with pianist Thelonious Monk at the club known as Minton’s Playhouse in Harlem. Another bebop musician who would join Gillespie at after hour jam sessions at Minton’s Playhouse in Harlem was drummer Kenny Clarke. During this era of his career, Gillespie also worked extensively with the bebop pianist Bud Powell, often times in the early 1950s in a jazz quintet with Parker, bassist Charles Mingus, and drummer Max Roach. Gillespie’s work from the 1940s and early 1950s would influence other trumpeters who would go on to make important contributions to modern jazz in their own right, including Miles Davis, Clifford Brown, and Fats Navarro. Among Gillespie’s most important jazz compositions from this general period included ‘Salt Peanuts’ and the aforementioned ‘A Night in Tunisia.’ Other noted bebop musicians’ compositions that Gillespie recorded in his modern jazz career included Tadd Dameron’s ‘Hot House,’ recorded along with Parker, in 1945. Gillespie’s first recording session as a bandleader took place in January of that year.  Having established bebop in full with Parker by 1946, Gillespie turned his attention to the music of Latin America, namely of Cuba, fusing it with modern music from United States (such as jazz), and subsequently creating a new style known as Afro-Cuban jazz. Gillespie was signed to a contract with recording company RCA Victor, where he began recording his Afro-Cuban jazz compositions with a big band, including songs ‘Manteca’ and ‘Tin Tin Deo’ (co-written with his big band’s conga player, Chano Pozo, in 1947). His Orchestra performed and recorded bebop too, including compositions like ‘Anthropology,’ co-written with Parker in the course of their small combo work in 1945, and recorded by the Gillespie Orchestra in 1948. Gillespie would become a cultural ambassador of modern jazz as early as 1956, performing bebop and Afro-Cuban jazz while touring the world with the support of the U.S. State Department, diplomatically promoting these and other modern musics of the Americas. He later formed the United Nations Orchestra, and toured the world again.  Gillespie worked with a number of other musicians in his career who would go on to pursue their own modern jazz idiom outright, such as the aforementioned tenor saxophonist John Coltrane from his sextet formed in 1949. Gillespie performed and recorded with bassist Charles Mingus on a number of occasions, such as in the previously mentioned quintet setting with Charlie Parker on alto saxophone, Bud Powell on piano, and Max Roach on drums. Many of times the quintet performed Gillespie’s compositions. The quintet with Parker, Powell, Mingus, and Roach played notable concerts in the 1950s, and would often perform Gillespie’s composition ‘Groovin’ High,’ among other bebop focused compositions written in the 1940s. Gillespie was awarded a Grammy Lifetime Achievement Award in 1989. Gillespie was also a passionate educator, mentoring young jazz musicians throughout his career, such as the trumpeter John Faddis. Not only did Gillespie teach and mentor younger generations of musicians in the United States, he also functioned in such a role in his travels around the world, and with musicians who worked beyond the confines of jazz. He died in Englewood, New Jersey, on 6 January 1993, at age 75. |
| Further reading:  (DeVeaux)  (Gentry)  (Giddins and DeVeaux)  (Gioia)  (Horricks)  (Maggin)  (McRae)  (Shipton)  (Vail) |