

# **SOULFUL BROTHER GELISPIE**

Composed & Arranged by Derrick E. Gardner  
for 17 - Piece Jazz Ensemble

## **Instrumentation:**

**5 Saxophones (1st & 2nd Alto, 1st & 2nd Tenor, Baritone)**

***\*Soprano Sax. dbl. in 1st Alto***

**4 Trumpets**

**4 Trombones (3 Tenor, 1 Bass)**

**4 piece Rhythm Section - Piano, Guitar, Acoustic Bass, Drums**

**Solo Instruments: Drums, Guitar, Soprano Saxophone**



### about Randy Gelispie

One of the unsung heroes of jazz drums who's talents over the years have been praised by the likes of Cannonball Adderly, John Coltrane and many others. He has performed with Joe Williams, Nancy Wilson, Dizzy Gillespie, Tommy Flanagan, Barry Harris, Oliver Jones, O. C. Smith, Al Hibbler, Jimmy Witherspoon, John Lee Hooker, Big Maybelle and more recently with Geri Allen, Vanessa Rubin, Nneena Freelon, Buster Williams and Wynton Marsalis. From around 1960 to the early 1970's, he toured and recorded with Wes Montgomery, Sonny Stitt, Dinah Washington, Etta Jones, The Gene Ludwig Trio, Lou Donaldson, and Gene Ammons. A great example of his drumming can be heard on Sonny Stitt's "Night Letter" released in 1969 on Prestige. Being a jazz trumpeter, I've found Randy to be one of the most original, spontaneous and intuitive drummers I've ever performed with. Currently Randy Gelispie is instructor of jazz drums at the Michigan State University College of Music.

### about the tune

I was on a gig with Randy and we were playing one of the many popular standards (I forget which one). When the performance progressed to "trading 4's" with the drums, I played my four measure idea and Randy answered with a groove that I had never heard before in all of my years of playing. Being that drummers would normally approach "trading 4's" with more rhythmic and sporadic improvisation, I later asked him about this groove that he played. As it turns out, this groove had a history that dates back to his childhood days playing in the church that he was able to adopt to playing jazz. He first revealed this groove in a jazz setting at an Atlantic City jazz club called "The Wondergardens" with The Gene Ludwig Trio in 1965 (the year I was born!!). As an introduction to the tune "I Got a Woman," Gene played fragments of this melody in a rubato feel and Randy answered with fragments of his very unique groove. After this rubato exchange between organ and drums, the tune kicked off into full swing which excited the crowd into a dancing frenzy and they played this tune for a full hour. After they ended this tune and to their surprise, their set was over and the next act to follow was Jimmy Smith's Trio. When Jimmy's group was introduced to take the stage, his remarks to Gene Ludwig's band were something like "I don't know why y'all called us up here cause y'all done burnt the bandstand down." The composition is built around this very unique groove, the designated soloist (being Guitar and Soprano Saxophone) symbolize his years with both Wes Montgomery and Sonny Stitt and the interlude symbolizes the exchange between organ and drums.

### for the drummer

- Maintain the Ride Cymbal swing pattern throughout the 2-measure phrase.
- In the 1st measure of the phrase, execute the rhythmic figures with the designated Hi & Low Toms and Bass & Snare Drums.
- The 2nd measure of the phrase is "Ad Lib" under the Ride Cymbal swing pattern.

