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# INTRODUCTION

## **About Louie and the Album:**

Louie Bellson's impeccable time has fueled a musical energy through seven evolutionary decades. An eager student as well as master instrumentalist and mentor, he first responded to the call of the drum while watching a parade at the age of three. In his father's music store a year later, Louie joyously chose drums as his personal medium. At thirteen he was teaching trumpet, trombone and drums.

With *Their Time Was The Greatest!*, Louie Bellson celebrates not so much an era, but rather the artistry and individuality of twelve significant drummers who share the commonality of great time. Although their birthdates span more than half a century, all are contemporaries of Bellson, who was born July 6, 1924 (not July 26 as irresponsibly recorded in myriad references). With the exception of Chick Webb, Louie has known each personally, has heard everyone in live performance and has shared bandstands with more than a few.

He makes no attempt to replicate the sound or the style of the drummers he is honoring. Louie is not an imitator. The drumming and the roaring big band are identifiably Bellson. The writing is Bellson, too. All but the two openers are Bellson originals.

***The above and other album notes that appear in this book are by Patricia Willard and are used with permission of Concord Jazz Inc. Patricia is collaborating with Louie Bellson on his autobiography Skin Deep—The Louie Bellson Story.***

## **About the Book:**

Each song in this Ultimate Play-Along book/audio is preceded by the album notes, a quote from Louie and some helpful hints. With this package you can play some of today's great arrangements with some of the greatest jazz and studio musicians in the world. The recording mix includes enough of Louie's playing to guide you along, but to get the most out of the educational experience you should first listen to all of the charts on the original Concord Jazz Album: ***Louie Bellson Honors 12 Super Drummers: Their Time Was The Greatest!*** [COD-4683].

All of the charts in this book are reprinted from the actual drum parts used on the recording date. Each arranger has their own style in writing drum parts. The great variations can sometimes make it difficult for the drummer to know what is really wanted. So use this book as a true "in the studio" learning session, but always let your ears and musicality guide your playing.

# MORE ABOUT THE ALBUM

## LOUIE BELLSON

Drums

## SAXOPHONES

Pete Christlieb - tenor • Bill Green - baritone • Sal Lozano - alto  
Tommy Newsom - tenor • Ray Reed - alto

## TROMBONES

Thurman Green • Andy Martin  
Mike Wimberly - bass trombone • Jimmy Zito

## TRUMPETS

Conte Candoli • Pete Candoli • Walt Johnson  
Frank Szabo • Snooky Young

## PIANO

Frank Strazzeri

## BASS

Dave Carpenter

## PERCUSSION

Jack Arnold

Produced by John Burk & Nick Phillips  
Recorded at Group IV Recording, Los Angeles • August 17 & 18, 1995  
Recording Engineer: Phil Edwards • Assistant engineer: Dann Thompson  
Mixed by Phil Edwards at PER, Hayward, CA  
Mastered by George Horn • Production Manager: Kathleen Vance  
Art Direction: Abby Andrews • Session Photography: Bruce Burr  
Additional Photography: Nelson Carrera  
Drum Set, Tubanos, Djembe & Hand Drums by Remo, Inc.  
Sticks & Cymbals by Zildjian  
Jingle Sticks & Brushes by Mike Balter

In the jazz world there are some *super*-drummers—and some *super*-recording executives. Carl Jefferson was one of those, without a doubt. He was committed to fostering jazz as an art form, getting new young musicians on their way to careers with numerous scholarship grants, and sponsoring free master class workshops like the Jazz Camp. What a thrill it was for Milt Hinton, Barney Kessel and myself, meeting so many dedicated and motivated new talents at these “alpine” sessions at Lake Tahoe! Working with Jeff was a joy—great talent, top level venues—everything was always First Class. He was always as good as his word and that means a lot. But to me, the greatest thing is that Jeff and I were friends for over twenty-five years.

—LOUIE BELLSON

# HALLELUJAH

*dedicated to Buddy Rich*

## NOTES FROM THE ALBUM

### 1. HALLELUJAH [4:29] (*dedicated to Buddy Rich*)

(Vincent Youmans/Leo Robin/Clifford Grey) Range Road Music/Quartet

Music/Warner Bros. Music ASCAP

*Featuring: Pete Christlieb-tenor sax/Frank Strazzeri-piano*

*Arranger: Frank Mantooth*

***Hallelujah!*** dedicated to Buddy Rich (September 30, 1917-April 2, 1987): Vincent Youman's 1927 number, a Frank Mantooth arrangement, is just the kind of flag-waver that Buddy might have chosen. Tenor saxophonist Pete Christlieb, pianist Frank Strazzeri and Bellson's dazzling drums testify. "For a hundred years, we're all going to be studying to figure out how he did it," Louie remarked in accepting the Buddy Rich Lifetime Achievement Award in 1989. "One of God's special children. Buddy was also one of the most explosive forces in American music."

## AN ADDITIONAL QUOTE FROM LOUIE ABOUT BUDDY

"Buddy did this tune with Tommy Dorsey. He liked the up-tempo burners. Arrangements of this quality were suitable for this technique." —***Louie Bellson***

## HELPFUL HINTS

***Hallelujah*** is a very up-tempo tune, in which a quarter note equals approximately 152 metronome beats per minute. It is suggested that you listen to the tune a few times, following the chart before trying to play it. Be careful to watch at [35]. The tenor solo is three choruses long, which includes the first eight bars repeated with a second ending, then eight bars from [45] to [53] and another eight from [53] to [61] (this entire section repeats three times). The background figures only come in on the third time and the down-beat at [35] only comes in on the repeat of the third chorus.

Other than the tempo and the dynamic subtleties of playing behind the soloist, especially the piano at measure [103], the tricky part will be getting back in after the drum solo at [133]. Although basically in time, Louie plays with it a little bit. His solo is approximately 72 measures long and lasts for a minute and fifty seconds. You are going to have to feel the time and listen closely. After he plays his triplet figure, he comes back in on the hi-hat, which is bar [133]. So, you have seven measures before the ensemble cue leading into [141]. The same problem occurs with the drum solo in measure [171]. This is completely free and lasts thirteen seconds. There is a one second break before the band comes in for the final chord, so, even if you run over a little, you will certainly be able to solo under the last chord and end with the band.

Commissioned by Louie Bellson for the Buddy Rich Tribute Album

# HALLELUJAH

Drums

Dedicated to BUDDY RICH

By LEO ROBIN, CLIFFORD GREY  
and VINCENT YOUMANS  
Arranged by FRANK MANTOOTH

**Fast!**  
Sticks - Swing!  
Ens.

**f**

2 3 4

Solo

Fill

5 6 7 8

**9** (Time: Hi-Hat)

**mp**

9 10 11 12

13 14 15 16 17 18

1.) 2.)

**19**

Ens.

**f**

19 20 21 22

23 24 25 26

**27**

**mf**

27 28 29 30

31 32 33 34