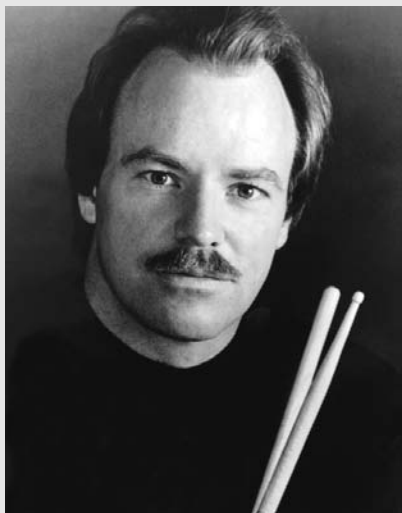


ABOUT THE AUTHOR



Internationally respected as a jazz drummer, percussionist, clinician and educator, Steve Houghton has shared both stage and studio with renowned jazz and pop artists including Joe Henderson, Maureen McGovern, Arturo Sandoval, Gary Burton, Billy Childs, Scott Henderson and Bob Florence. A Wisconsin native, Houghton received his first acclaim at age 20 as drummer with Woody Herman's Young Thundering Herd. He was chosen for The Herd while a member of the University of North Texas One O'Clock Lab Band, with which he recorded *Lab '75*, the band's first Grammy-nominated album, comprised of Lyle Mays arrangements.

After two years with The Herd, Houghton polished his reading skills in the Dallas studios for four years, then moved to California where he quickly established himself through his tenure with Toshiko Akiyoshi. In 1980, a last-minute call to substitute for Freddie Hubbard's drummer evolved into a two-year association. By the mid-'80s, Houghton, a busy Los

Angeles studio musician, was writing, teaching at area universities and performing with symphony orchestras as a featured guest percussionist, activities he continues to pursue today.

Houghton's recordings as leader include *Steve Houghton* (Signature Series, Mesa Bluemoon), *Remembrances* (Warner Bros.) and *Windsong* (SHPERC Records). He also may be heard on *The Music of Pat Metheny & Lyle Mays with Bob Curnow's LA Big Band* (MAMA Foundation).

Houghton is the author of more than 20 composite educational publications, including *The Contemporary Rhythm Section* (text and video series), *Essential Styles* (play-along series) and his most recent collection, *MasterTracks* (play-along improvisation series).

Houghton is a member of the Percussive Arts Society board of directors and co-chairman of the International Association of Jazz Educators percussion division. He endorses Pearl/Adams, Zildjian, Calato, Innovative Percussion and Remo products.

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Chapter 2

SMALL GROUP

A small-group setting may or may not use charts. I've found that about half the time they do. The main requirements in this setting are to play good time, blend with the group and nail the style. Often, drummers overplay in a small group. A small group must work together like a classical chamber group in which no

single member forces or dictates the style.

When playing from lead sheets, the drummer must understand and follow the chord symbols since they are vital to the interpretation of the tune. A drummer who understands the form and harmonic progressions will be able to get "inside" the music.

When catching or playing figures in a small group, always pay close attention to dynamics and don't overpower the group with the setups. The concept of subtle setups in a small group is similar to the way in which strong fills are used in a big band.

PERFORMANCE NOTES/SUGGESTIONS

Bogus Blues

This tune is just a simple 12-bar blues form with an interesting head (or melody) that should be interpreted by the drummer.

When playing a blues, the most important element is keeping track of the 12-bar form. After the solos, the drummer usually trades "fours" with the other

soloists, after which the "out" melody is played again, probably twice.



Rhythm

BOGUS BLUES

Tom Warrington

The image shows three staves of handwritten musical notation for the piece "Bogus Blues". The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Chord symbols are written above the notes: F, Bb, F, Bb, Bb, F/C, Bb, A, D, G, C, F, D, G, C. A "(Last x)" marking is placed above the final measure of the third staff.