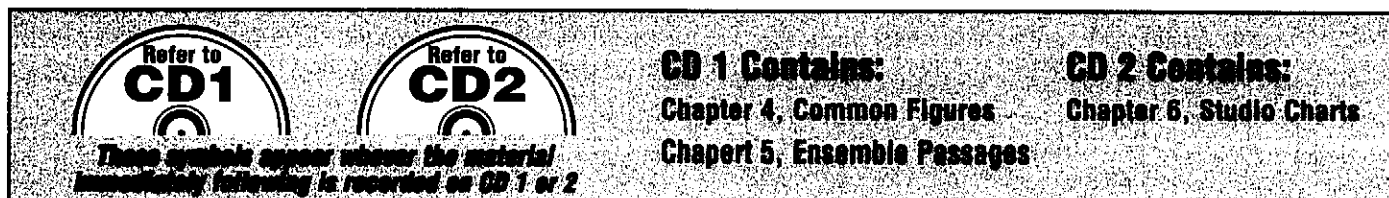


Table of Contents

Biography	
Foreword	iv
<hr/>	
1. Definition of Terms	1
<hr/>	
2. Styles	6
Swing	
Rock	
Latin	
Country	
<hr/>	
3. Interpretation	12
Musical Role	
Articulation	
Fills/Setups	
Singing of Figures	
"Eighth Note Rule"	
Jazz Phrasing	
<hr/>	
4. Common Figures (Refer to cassette side A)	24
Single accents	
Double accents	
Two-measure phrases	
Four-measure phrases	
<hr/>	
5. Ensemble Passages (Refer to cassette side A)	35
<hr/>	
6. Studio Chart Reading (Refer to cassette sides A & B)	44
<hr/>	
7. Bibliography	65
<hr/>	
8. Discography	66





Steve Houghton

Internationally respected as a jazz drummer, percussionist, clinician and educator, Steve Houghton has shared both stage and studio with renowned jazz and pop artist, including Joe Henderson, Barbra Streisand, 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 One O'Clock Lab Band (1974-75) at the University of North Texas, with which he recorded the Grammy Award nominated album *Lab 75*.

After two years with The Herd, Houghton polished his reading skill in 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-'80's, 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 recent 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 author of more than 20 composite educational publications, including *Studio & Big Band Drumming*, and *A Guide For The Modern Jazz Rhythm Section*.

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.

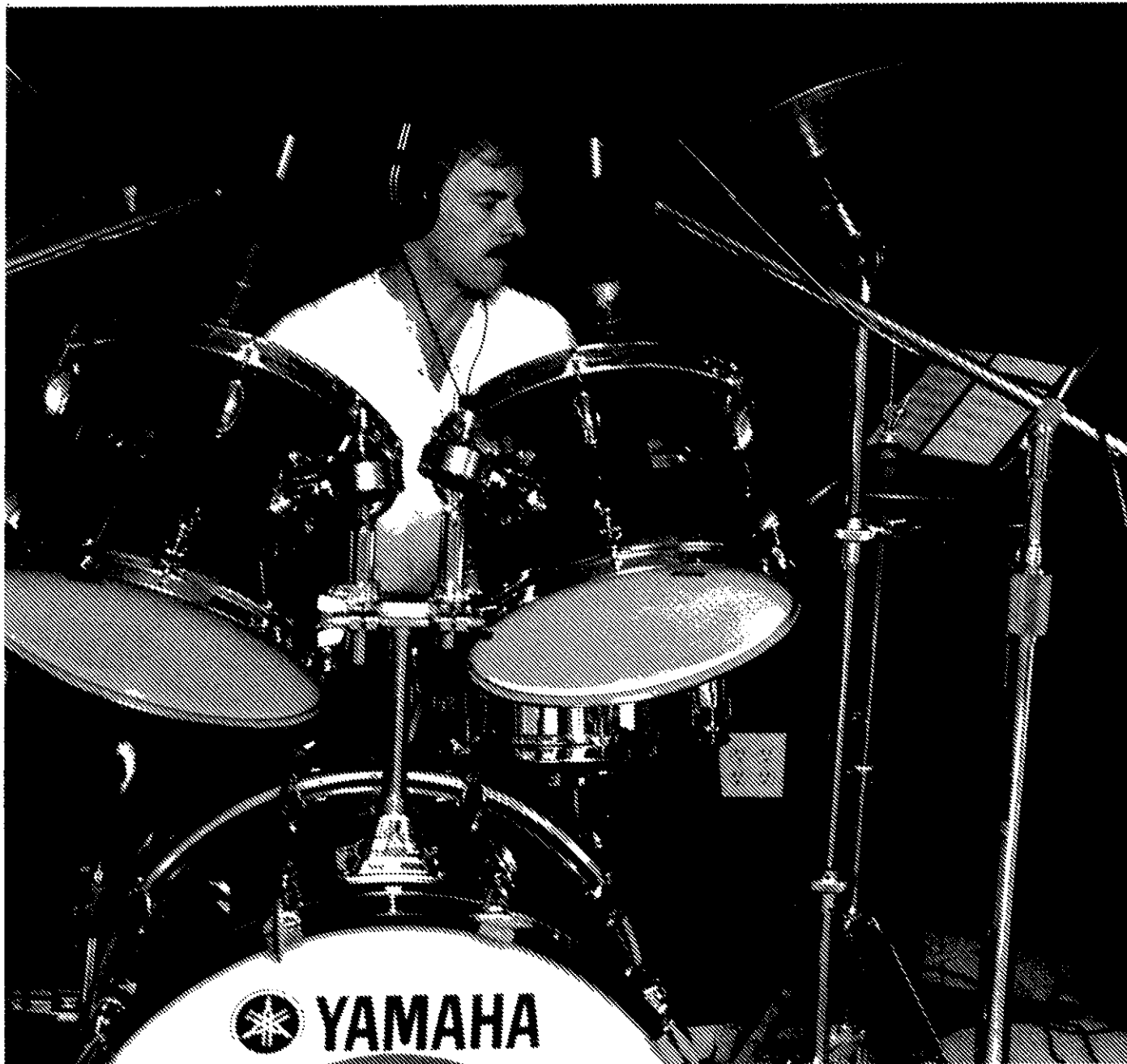
Studio & Big Band Drumming

The purpose of this book is to provide the drummer with the fundamental skills to perform in a studio orchestra, big band, show band, or small combo. The book includes concepts, ideas and philosophies concerning how to play musically with any type of ensemble.

The book contains a collection of drum parts which will provide an overview of the different drum part "formats" one might encounter. In addition, there are two compact discs designed to demonstrate common fills and setups.

Swing style, singing of figure, the "Eighth Note Rule," jazz phrasing and all of the material in Chapter 4 is demonstrated, and a practice routine is suggested. The CD's also include the ensemble passages of Chapter 5, and several complete studio and big band charts found in Chapter 6. All contemporary styles and tempos are discussed.

Ideally, the book will serve as a reference point and will prepare the player for most reading situations.



1. *Definition of Terms*

When looking at a piece of music for the first time, it is vital that the player understand *all* the musical terms being used. The following represent some of the more common terms or phrases found in contemporary music.

Figures, Kicks Accents

These are interchangeable terms, meaning "figures that the horns play."

Ex. BAND KICK, HORN ACCENT, BRASS FIGURE.

Play 8

This term is commonly used to indicate that the drummer should play 8 bars of time in the *style of the chart*. It is simply an abbreviation.



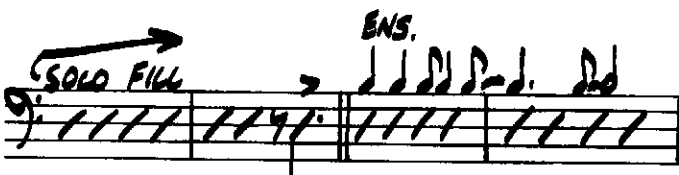
Solo

This means to play a solo (be featured) for the indicated number of beats or bars. It is usually illustrated in this fashion.



Fill

This is similar to SOLO; however, it is used more in connection with filling musically *into* a figure or *accent*.



$\text{♩} = 144$ $\text{♩} = 60$ $\text{♩} = 100$

These are tempo markings. The numeral indicates the number of beats per minute.



These are time signatures. The top number indicates how many beats in the measure and the bottom number indicates what note gets one beat.



Slash marks over a bar usually mean "beats per measure". They also can serve as another way to notate the playing of time in the style of the chart.

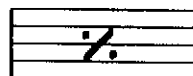
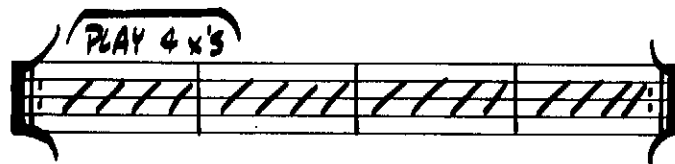
Jazz Rock

This is called a style marking and will usually be found at the beginning of a piece of music. Obviously, it tells the player what style is to be used when performing the chart.

X's

This abbreviation "X's" is used when a portion of music is to be repeated several times.

Example: 4x's or "Play 4x's" (four times)



This symbol indicates that the previous measure should be repeated.



Tacet

This term indicates that a particular section is not to be played.

Examples:

DRUMS
TAMBOURINE

(DRUMS TACET TILL BAR 5)

3X'S
DRUMS TACET 1ST X

Vamp

Keep repeating passage or rhythm until instructed or cued to move into the next section of the chart.

Example:

VAMP

ON CUE

First & Second Endings

When playing a repeated section for the first time, play the "1st" ending. When playing the same section for the second time, play the "2nd" ending.

1.

2.

PLAY TIME FOR 6 BARS

2

This symbol indicates that the previous two measures are to be repeated.

Repeat Signs (Dotted Bar Lines)

This sign indicates that all the measures located between the dotted bar lines are to be repeated.

(4) (5) (6) (7) (8)

This is a numbering system used to count the number of repeated measures.

A

FILL TIME

A B 1 2 3 4 5

This is a simple numbering method used to count the number of bars.

-3



In studio work, this marking is used to indicate the particular count on which all players should release a note.

Example: = off on three.

Da Capo (DC)

Return to the beginning of the composition.

D.S. AL

Return to the  and play until directed to the Coda .