



ABOUT THE BOOK AND AUDIO

The book and audio combination of *I've Got You Under My Skins* gives the drummer, or any musician, a chance to see and hear a great, big band drummer in action in the studio.

This book contains the actual drum parts that Irv Cottler used during the recording session. Besides giving you the opportunity to play with the band, they give you an inside look at what is actually written on the drum part. You can look at the parts while listening to how Irv has interpreted them.

Before you sit down at your drumset to play along, spend some time listening to the audio while reading the charts. Pick the first tune you want to work on, and listen to it while focusing on Irv's interpretation. The idea is not to memorize so that you can play what *he* does, but to learn from a master and then develop your own style. Notice how he ignores a brass figure in order to keep the time going or how his ride cymbal beat changes from an open  swing feel on up tunes to a tight  feel on slower tempos.

Notice how he goes from hi-hat to ride cymbal in "I've Got You Under My Skin." The switch emphasizes the swing feel of the chart. "Fly Me to the Moon" is a great example of playing less and saying more. Remember, the drummer's role is to make the band swing...solo time is later.

The more focused your listening, the more you will learn from this book and audio package. Listen to everything: How the drums are tuned, how fills behind the brass are played on different drums and cymbals than those in back of saxes or piano, etc. But most of all, listen to how Irv Cottler makes the band come to life without ever becoming overpowering. It's no wonder that Frank Sinatra wouldn't use anyone else.

Listen, play and enjoy.

ABOUT THE RECORDING SESSION

I've Got You Under My Skins was recorded live in New York City. Mentioning the fact that the session was "recorded live" may seem unnecessary, but today when so many recordings are layered track by track, when one musician may record on one day and never see another musician who "laid down" his track or another, a full, big band recorded live is a refreshing rarity.

The interaction between the musicians, soloists and arrangers on a live date often creates new ideas which result in adjustments and/or alterations in the charts while the recording session is in progress. All musicians must be very flexible and, of course, attentive so they can quickly adjust their parts.

As you listen to this recording while reading the drum parts, you will see and hear adjustments that took place on the recording date. Since these are the actual drum parts that Irv played on the date, you will see places where he wrote in comments and hear changes that he didn't bother writing in—he simply made a mental note of the changes and played. Following are some examples for you to listen and look for:

Chart 1—The Lady is a Tramp

At 23 the ensemble figures are played both times

At 33—39 the figures were left out the 2nd time

At 39 the figures were played both times

Chart 2—I'll Never Smile Again

Irv left out the 1st bars instead of playing the written ones.

At bar 14 the ensemble figures are played both times.

Irv made the sign (§) bigger so he wouldn't miss it.

Chart 3—Witchcraft

In the 2nd ending after E, the rhythm of the cue in bars 46 and 47 is wrong in Irv's part. We don't know if that was a copying mistake or if Torrie Zito, the arranger/conductor of the date, changed it.

In bars 29, 31, and 33 there is a big ensemble entrance on the "& of one" which isn't indicated on the part.

Chart 5—My Kind of Town

Notice that they slowed down (ritard) in the last bar... it's not written in the part.

Chart 6—I've Got You Under My Skin

Again Irv made the sign (§) bigger.

Chart 7—All or Nothing at All

In bars 20 & 36 there is an ensemble entrance on beat 2.

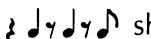
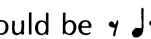
There is a copying mistake in bar 61.  should be  Irv wrote it in.

Chart 8—This Love of Mine

At bar 24 the figures are played both times.

Chart 9—I Get A Kick Out of You

At bar 57 the figures are played both times.

Chart 10—New York, NY

There were obviously changes in Torrie's mind after they read the chart down. To help start softer and build, he took out the background figures at A the first time through and added piano fills instead.

The ensemble figure, however, which says second time only is played both times.

There is a ritard in bar 68.

What does all this mean? It means a recording drummer has to be able to read, swing and know when to kick and when not to; but he or she should also be a flexible and attentive musician who must think and listen at all times. Don't be afraid to mark your part as you listen. Give yourself cues so when you start to play you will have everything going for you.

DRUMS



IRV COTTLER LADY IS A TRAMP

Arr. by Torrie Zito



(ENS.)

1. *f* 2 3 4

5 6 7 8

A (TENOR SX. SOLO 2X)

9 10 11 12

13 14 15 16

(ENS. - TACET 2X)

17 18 19 20

(ENS. PLAYS 2X)

21 22 23 24

B

25 26 27 28

29 30 31 32

DRUMS

IRV COTTLER

4

FLY ME TO THE MOON

Arr. by Torrie Zito



(TPT. Solo AD LIB.)

Musical notation for the first section of the drum part, measures 1-8. It features a treble clef, common time signature, and a series of rhythmic patterns. The first measure is marked with a hand number '1', a dynamic marking 'mf', and the instruction '(Sxs)'. Subsequent measures are marked with hand numbers 2, 3, and 4. The notation includes various note values and rests, with some notes marked with an 'x'.

Musical notation for the second section of the drum part, measures 9-16. It begins with a boxed letter 'A' and the instruction '(ENS. - TACET 2x)'. Below the staff, it is marked '(TENOR SX. Solo 2x)'. The notation shows a sequence of notes and rests, with a 'FILL' section starting at measure 16. A dynamic marking 'f' is present at the end of the section.

Musical notation for the third section of the drum part, measures 17-24. It begins with a boxed letter 'B'. The notation includes notes and rests, with a dynamic marking 'mf' at measure 20. The section concludes with measures 21-24, which are marked with hand numbers 6 and 8.