

Table of Contents

Intro/Credits

Foreword

Dedication and Thanks

Page

1	What Is Swing
2-5	A Little History
6-9	Significant Contributors
10	Palomar Ballroom
11	Astaire
12	Definition of A Swinging Drummer
13	Afro-Cuban Naningo
14	Anatomy of a Swing Feel
15	Swing Feel Triplet Interpretation
16	Hand-to-Hand Swing Feel Exercises
17	Swinging Snare Drummers of New Orleans
18	Proper Technique for the Whip Cream Roll
19	The Press or Whip Cream Roll 1
20	Whip Cream Roll 2
21	Whip Cream Rhythm Exercise
22	Triplet Roll
23	Six Stroke Roll
24-26	Swing-a-Diddle
27	Accented Swing Rhythms
28	Accents on the Up Beat
29	Rhythmic Aerobics
30	Bottom Line Is Good time
31	Triplet Time Table
32	Time Studies
33	Focused Space Studies
34	Dynamic time Exercise
35	Swing Cymbal Rhythm
36	How Velocity Affects the Ride-Cymbal Pattern
37	Swing Comping
38	Swing Shuffle
39	Swing Feel Beat Placement
40	Swing-Cymbal Pattern with 12/8 Independent Snare Rhythms
41	Time Independence
42	Cymbal/Snare/Bass Patterns
43-44	Dave Brubeck
45	The Sound of Swing Drums
46	Gene Krupa's Drum Set
47	Cymbal Sounds
48	Swing Hats
49	Hi-Hat Foot Technique

50	4/4 Swing Hi-Hat Patterns with Independent Snare Rhythms
51	The Bass Drum
52	Foot Velocity
53-54	Foot Endurance
55-56	Hand and Foot Endurance
57	Jeff Ganz/Tom LaMark
58	Kevin Axt
59	Virtuosity vs. Musicality
60	I Triple Dog Dare Ya
61	Dexterity Exercises
62	Swinging Double Sixteenths
63	Swinging Hand-to-Hand Sixteenths
64-65	Dexterity Exercises Played Hand-to-Hand
66-68	Triplet Exercise Revolving Lead
69	Coordinated Independence
70-72	Coordinated Independence Exercises
73	Mastroianni/Garrett/Musiker/Hyman
74	Dave Sporny
75-77	Greg Hopkins on Playing in the Buddy Rich Band
77	Greg Caputo's Interpretation of a Buddy Chart
78-79	Away We Go
79	Rick Stepton
80	Gordon Goodwin
81	Jeff Holmes
82	Don Baldini/Fred Radke/Donn Trenner
83	Karrin Allyson/Marshall McDonald
84	Butch Miles
85	Ed Shaughnessy
86	Kicking the Big Band
87	Big Band Set Up Analysis
88	Greg's Favorite Swing Fills
89	Emergency Love
90	Music Notation
91	Notable Swing Drummers
92	Components of a Musical Drum Solo
93	Personal Considerations for Drum Solo Structure
94-96	Swing Motives
97-98	Endurance Fun for the Featured Solo
99	"The Drums Are Too Loud"
100	Brush Playing
101	Monk Rowe/John Poole
102	Sheila Jordan
103	Role Models
104	Persistence
105	Photo Permissions

A SWINGING DRUMMER:

One who creates a swinging, propulsive beat with a soulful, rhythmic feel, contagious to musicians and audiences alike. Gregory Caputo

Let us begin with the voice.

Set your metronome at 66 b.p.m. This equals the quarter note.

For one 4/4 measure vocalize:

Da - ah Da - ah Da - ah Da - ah

1 + 2 + 3 + 4 +

This is a non-swinging 8th note feel.

Now in 12/8 vocalize this - triplets, leaving out the middle syllable:

Tri - (pl) - et Tri - (pl) - et Tri - (pl) - et Tri - (pl) - et

1 2 3 4 5 6 7 8 9 10 11 12

This is a swing feel, and accenting the last note of the triplet ("-let") will propel the beat, giving it a flowing, dynamic energy.

Note: The examples in this text are written in 4/4, 6/8 and 12/8 in order to familiarize you with time signatures of swing.

1 2 3 4

1 2 3 4 5 6

1 2 3 4 5 6 7 8 9 10 11 12

The foundations of the swing pulse originated in West Africa with influences of the Cuban culture.

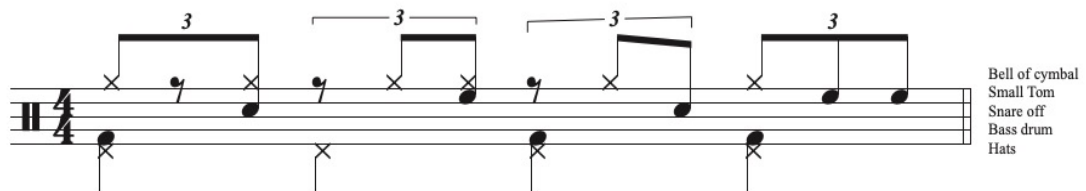
Here is the basic African Naningo swing rhythm.



African Naningo for drum set - 12/8

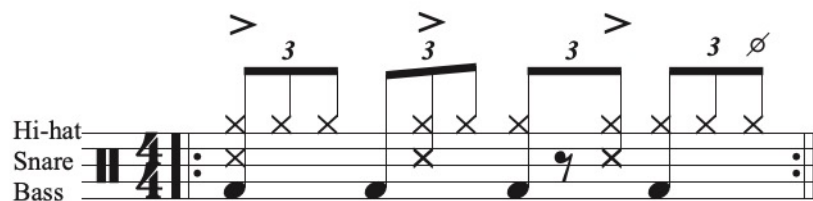


Transposed to 4/4 for drum set



The Bikutsi: From Cameroon, West Africa

♩ = 88



Anatomy of a Swing Feel:

- #1 Set your metronome at 80 b.p.m. This will be the dotted quarter note.
At each click vocalize this: TRI-PL-ET, or HAM-BUR-GER. Other scat suggestions would be da-ba-da, dee-ba-da, or did-dl-a.
Vocalize and listen for 16 clicks to get the time pulse and "feel" into your soul.
16 clicks equals 4 bars in 12/8 time. If you can feel 4 bars, you will be able to feel 8.
This times two equals 16, times two equals a 32 bar chorus.
Being able to "feel" a chorus frees you to express your solo improvisations more easily.
- #2 Next with your right hand playing the click (the dotted quarter note) at 80 b.p.m., vocalize this: TRI-PL-ET and accent the up-beat of the "ET" with your voice. This enhances the swing feel and will help infuse the triplet feel into your time pulse.
- #3 Play a triplet for every click at 80 b.p.m. with your right hand and vocalize the Afro-Cuban rhythm swing feel as indicated below.

RH VOCAL

- #4 Play the triplet for every click at 80 b.p.m. with your right hand, and play the Afro-Cuban rhythm with your left

12/8 RH PLAY

With this 12/8 TRI-PL-ET feel, the Classic Swing Rhythm inevitably SWINGS.
Vocalize triplets with "da-ba-da" or "dee-ba-da" or "did-dl-a"

Vocal

Play