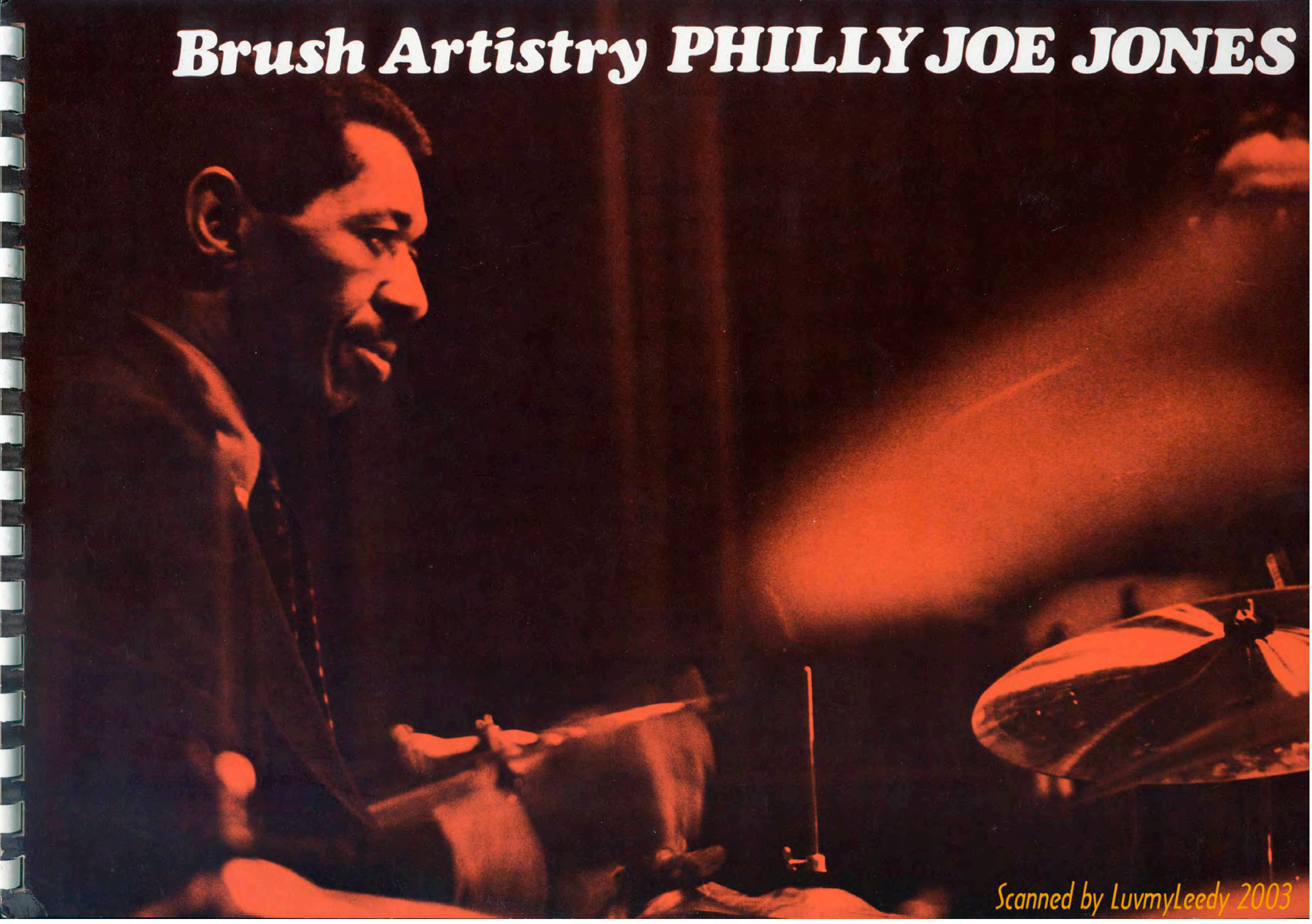


Brush Artistry PHILLY JOE JONES



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To my wonderful family

Mrs. Amelia J. Abbott (Mother)
Mrs. Geraldine Lee (Sister)
Mr. Ellis H. Jones (Brother)
Chief Warrant Officer William R. Jones (Brother)

Author's Preface

The wire brushes are an important and necessary phase of the drummer's technique, especially if you are ambitious to become an accomplished drummer. Through the years I have constantly searched for new and original ways of playing the brushes. Fortunately I had the pleasure and honour to witness some giants of brushwork. To mention a few of the late masters, Denzil Best, Sid Catlett, Dave Tough, Baby Dodds and Tiny Khan. These stalwart gentlemen of percussion impressed upon me how important brushes are, and the intricate part they play. I have been equally fortunate to have as contemporaries such experts as Kenny Clarke, Max Roach, Buddy Rich and Shelly Manne.

The Brush technique is equally important as the Stick technique, though the majority of modern drummers simply study one or two strokes for playing ballads or medium bounce music.

The time involved in perfecting your brush technique will reward you personally, increase the listening pleasure of your audience and the regard of your fellow musicians, as I have found from experience.

I recommend a brush of hard rubber, medium weight such as Premier Brushes (which don't rattle) or with loop handle such as are made by various manufacturers. They should have a fairly wide spread to improve your brush sound.

On the following pages you will find twelve interesting ways of playing and controlling wire brushes. With the exception of No.1, (the conventional stroke all drummers use) each stroke is original. After having studied Brush Artistry you will be able to demonstrate fascinating techniques with complete confidence.



Premier

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About this book...

I personally feel that this book supplies a long felt need. Having gone through the book, I recognise it to be invaluable to all drummers in the development of their brushwork – thanks to Philly Joe Jones.

ELVIN JONES

For years your friend and mine – Philly Joe Jones – has been trying to find the time to write a tutor on brushwork. He wanted to come to Europe. This he did, and whilst in England wrote this tutor.

He sent me some sample brush movements of what he had in mind. I straight away put them to work with the pupils at my Paris drum school. They were an immediate success and I eagerly looked forward to the publication of the other movements. Here they are – first-class work by a unique drummer and a close friend. I have no hesitation whatsoever in recommending this tutor to pupils and professional drummers alike.

KENNY CLARKE

Drummers have long admired the variety and quality of the brush strokes that Philly Joe Jones here passes on to all drummers – aspiring and established alike.

Many of his close friends (I being one of them) have continually asked him to set them down on paper. At last Philly has done just this, and in doing so gives us a book which I consider to be an essential part of any drummers equipment.

MAX ROACH

This book is a must for every drummers library. While there are many books for drummers to study from, so many of them say the same thing.

The work here fills a gap that has been missing for a long time.

To my knowledge there is no other book on brush technique on the market and it comes at a time when brush work seems to be a dying art. I feel that a drummer can't consider himself an accomplished performer without the ability to use his brushes as well as he does his sticks.

The book is laid out in a beautiful fashion and there can be no doubt that the author is one of the all time greats in this field.

TONY KINSEY

Explanatory Notes

All brush strokes begin at the tail of the arrow (starting point) and move towards the point. The distance between tail and point serves as a pick-up, saying AN DA (1, 2, 3, 4 AN DA) Strokes in red are to be played with the left hand (L.H.) and strokes in black, with the right hand (R.H.).

The second or return stroke is indicated by a broken arrow. The broken arrow with thick lines ■■■■■■ indicates the stroke is to be played ON the drum.

The broken arrow with thin lines - - - - - indicates the stroke is to be played OFF the drum.


Most of the diagrams indicate the arrow point as beat one and three, with the tail as two and four.

Some diagrams will have all four beats on the arrow point, indicating a *complete* circle on each beat.

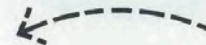
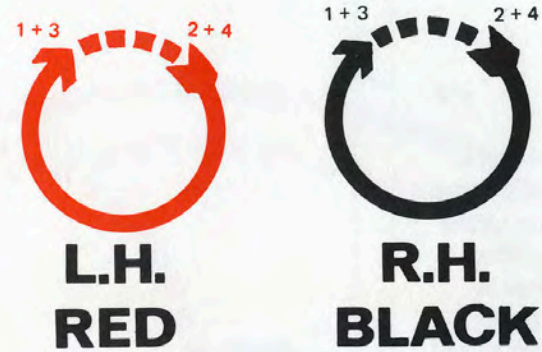
Also, you will find diagrams starting at the tail of the arrow saying AN DA while moving to point (first beat) continuing to tail (second beat) making circle to point (third beat) to tail (fourth beat).

Music notation at the bottom of diagrams indicates correct syncopation best suited for each brush stroke.

Visualize each diagram as though it were your snare drum playing surface.

When the R.H. stroke is shown , (as in diagrams 5 and 12) it is to be played on right hand side of drum in one spot. Most R.H. strokes cross over circling or sliding left hand. Some R.H. strokes are played in front of L.H. or vice versa. Use hand positions given and pay strict attention to diagram notations.

In conclusion, read diagram thoroughly before starting motion.



Conventional Stroke

INSTRUCTIONS

R.H. (Right Hand)

The conventional stroke is the same as the conventional cymbal beat (♩ ♪ ♪ ♪). Begin at the tail of the arrow using dotted eighth and sixteenth notes as pick-up, moving to the point (1st beat). Lift and return to tail (2nd beat). Repeat procedure for 3rd and 4th beats.

L.H. (Left Hand)

Circle continuously in clockwise direction, starting at tail of arrow (saying an-da) while moving towards point (1st beat). Complete circle to tail (2nd beat). Repeat procedure for 3rd and 4th beats.

NOTE

The right hand crosses over left hand with each beat. This stroke may be used for all tempos.

The diagram illustrates the conventional stroke for both hands. The left hand (L.H.) is shown as a large red circle with arrows indicating a clockwise direction. The path starts at the tail of an arrow labeled '1+3' and moves towards the point (1st beat), then returns to the tail (2nd beat). The right hand (R.H.) is shown as a dashed line path starting at the tail of an arrow labeled '2+4' and moving towards the point (1st beat), then returning to the tail (2nd beat). The labels 'AN' and 'DA' are placed along the paths. Two small photographs show a hand holding a cymbal stick, one labeled 'LEFT HAND' and one labeled 'RIGHT HAND'.

4 R.H.

4 L.H. (SLIDE)

Smooth One

INSTRUCTIONS

R.H. (Right Hand)

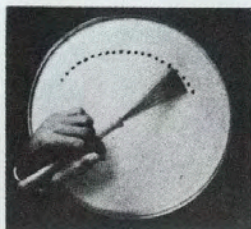
Circle clockwise continuously starting at tail (saying an da), slide to point (1st beat). Make complete circle to 2nd beat, to 3rd beat and to 4th beat.

L.H. (Left Hand)

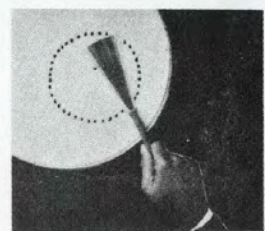
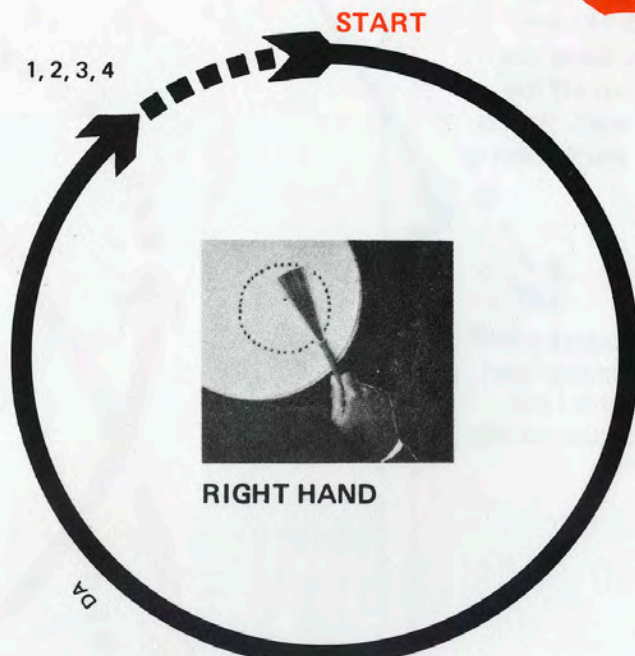
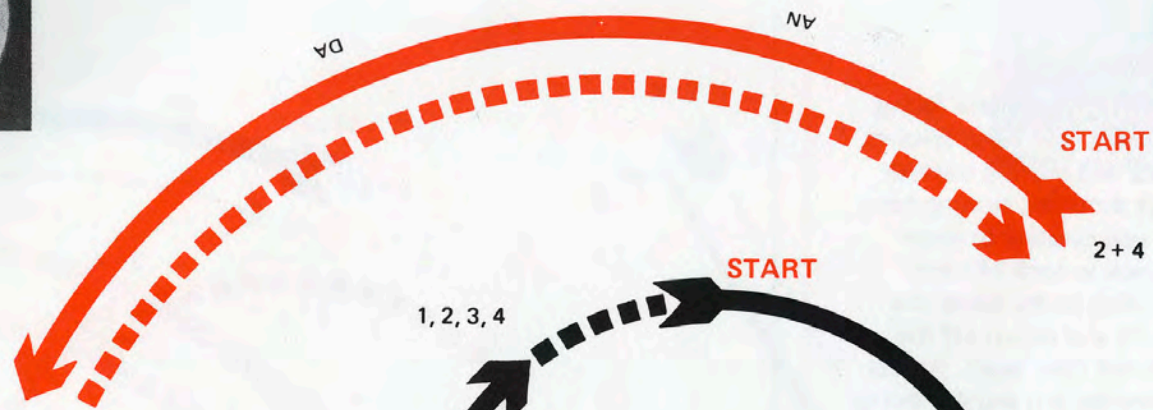
Slide continuously starting from tail(saying an da) to point (1st beat) returning to tail (2nd beat) to point (3rd beat) to tail (4th beat) moving over top of right hand in a half moon movement.

NOTE

This stroke is excellent for ballads and tempos with a light bounce. Both hands slide on drum at all times.



LEFT HAND



RIGHT HAND

Musical notation for the 'Smooth One' stroke, consisting of two staves in 4/4 time. The top staff is for the Right Hand (R.H.) and the bottom staff is for the Left Hand (L.H.).


R.H. (SLIDE): The notation shows a sequence of notes on a single staff. The first four notes are grouped under a bracket labeled 'CIRCLE'. The next four notes are grouped under another bracket labeled 'CIRCLE'. This pattern repeats for a total of eight notes.

L.H. (SLIDE): The notation shows a sequence of notes on a single staff, with one note corresponding to each note in the R.H. staff.



Trill

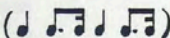
INSTRUCTIONS

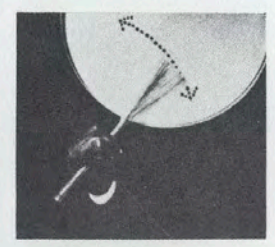
L.H. (Left Hand)

First of all practice *Sliding* triplets. Start at the tail of arrow saying, 1 trip-let, 2 trip-let, 3 trip-let, 4 trip-let (See notation 1.) Having mastered this, change the triplet to Quavers -  playing this as fast as you can. (See notation 2.)

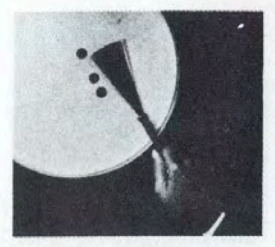
R.H. (Right Hand)

Starts with pick-up tail () to point () beats 1 and 3 returning to tail beats 2 and 4. Lift hand at each end of arrow. Do not Slide on drum surface.

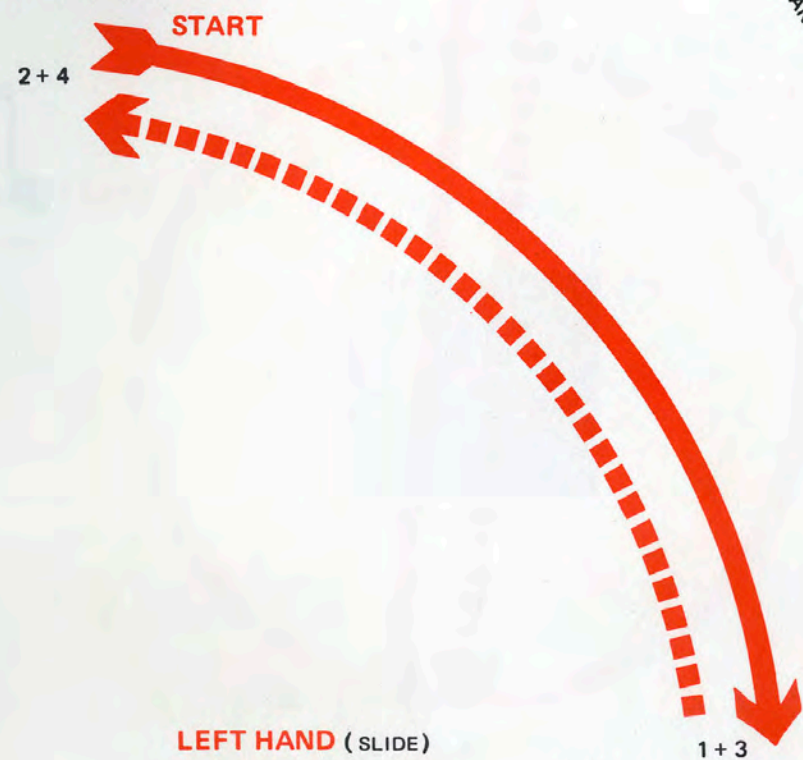
NOTE:
4/4 time () against the Quavers very fast. This stroke is excellent for ballads or fast tempos and looks superb to the audience.



LEFT HAND



RIGHT HAND



LEFT HAND (SLIDE)

1+3

RIGHT HAND (LIFT)

INSTRUCTIONS

R.H. (Right Hand)

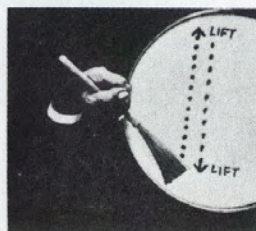
The right hand plays pick-up dotted eighth and sixteenth notes on same spot.

L.H. (Left Hand)

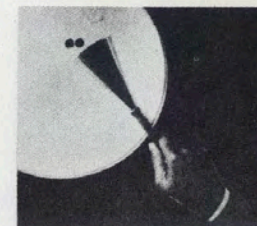
Begin at tail of the arrow (1st beat) sliding to point (2nd beat). Lift and return on 3rd beat, sliding back to 4th beat.

NOTE:

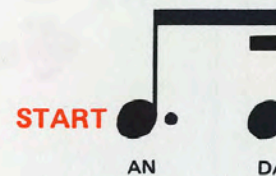
Tense stands for pretence. Excellent for very fast tempos that seem hard to play or hold.



LEFT HAND



RIGHT HAND



4 R.H.

4 L.H.

SLIDE.... UP BACK UP BACK

The Cup

INSTRUCTIONS

L.H. (Left Hand)

Start at the tail of arrow. Slide forward to point (1st beat). Lift high for 2nd beat and return on drum and slide to point (3rd beat). Lift high for 4th beat, and repeat procedure. This stroke makes a 'cup' movement.

R.H. (Right Hand)

Start at the tail saying an-da to the point (1st beat). Make a complete circle to 2nd beat. Repeat procedure for 3rd and 4th beats. Keep brush on drum continuously. See notation for timing.

NOTE:
This stroke can be used on ballads and light bounce tempos.

LEFT HAND

RIGHT HAND

START

START

1, LIFT

1, 2, 3, 4

LIFT 3, START

4/4

R.H. (SLIDE)

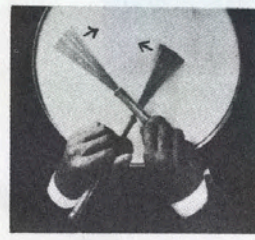
L.H. SLIDE LIFT SLIDE LIFT SLIDE LIFT

Half and Half

INSTRUCTIONS

Right and Left Hands

Both hands start in centre of drum R.H. over L.H. in X fashion at tail of both arrows. Slide both hands simultaneously in half circles. R.H. moves to the right, L.H. moves to the left, to beats 1 and 3. Return both hands to tail on beats 2 and 4. Repeat this procedure.



NOTE:
This stroke can be used for ballads and moderate tempos.

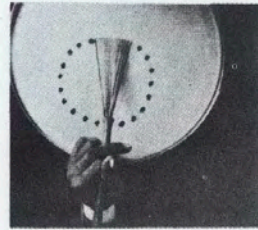
4	R.H. (SLIDE)	
4	L.H. (SLIDE)	

Eyes

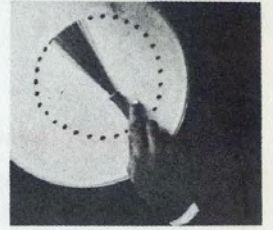
INSTRUCTIONS

Right and Left Hands

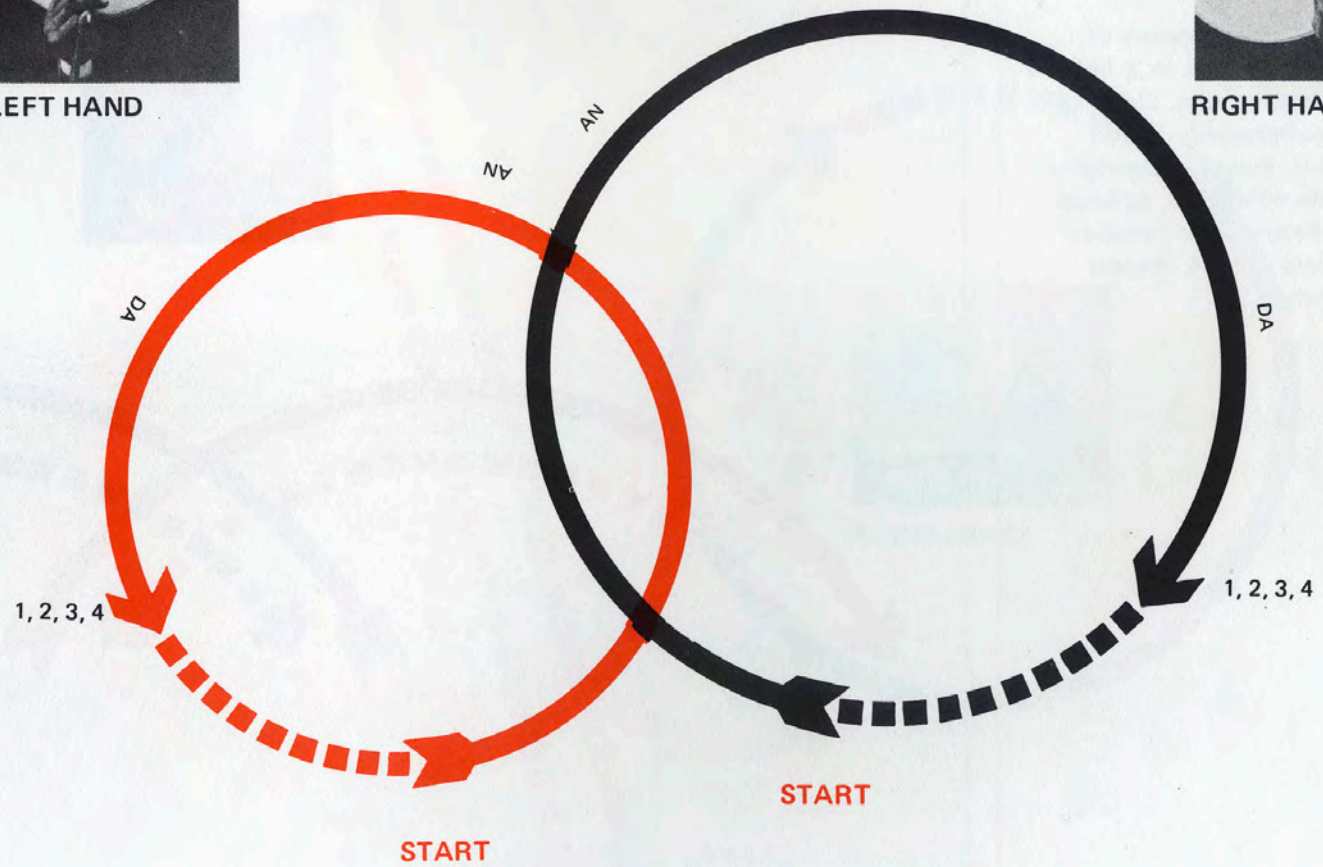
Both hands start at the tail in centre of drum making a complete circle to point (1st beat) completely circling to beats 2, 3, and 4. Right hand circling clockwise, left hand anti-clockwise keeping both hands even and passing point of each arrow simultaneously. Use hand positions as shown on diagram for best results.



LEFT HAND



RIGHT HAND



NOTE:
This stroke can be used for most tempos, except for very fast.

4	R.H. (SLIDE)	
	L.H. (SLIDE)	

Shuffling it

10

INSTRUCTIONS

L.H. (Left Hand)

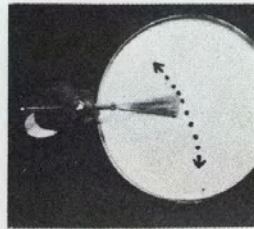
Start at the tail sliding in a large half circle to point (1st beat) sliding forward to tail (2nd beat). Repeat procedure for 3rd and 4th beats.

R.H. (Right Hand)

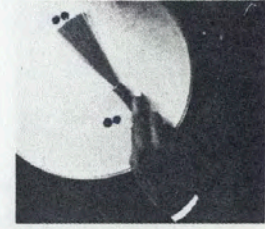
Start at pick up, then to tail of arrow (1st beat), playing dotted eighth and sixteenth notes. Lift and cross over left hand to point (2nd beat) and repeat dotted eighth and sixteenth, playing a shuffle rhythm.

NOTE:

This stroke can be used for most tempos except fast.



LEFT HAND



RIGHT HAND

LEFT HAND

RIGHT HAND

START

START

2,

1,

2,

1,

4/4

R.H.

L.H. (SLIDE)

Sweeping it

INSTRUCTIONS

L.H. (Left Hand)

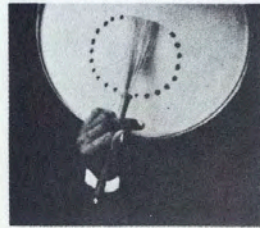
Start at the tail of arrow saying an-da to point (1st beat) and make a complete circle to point (2nd beat). Repeat to 3rd and 4th beats. Circle continuously on drum.

R.H. (Right Hand)

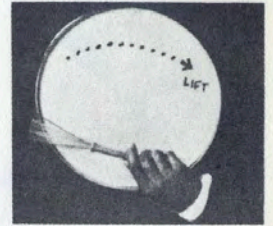
Start at the tail of the arrow (off the drum) sliding in half circle in front of L.H. to point (1st beat). Lift hand and return to tail. Slide to point (2nd beat) Repeat procedure for 3rd and 4th beats. This stroke has a sweeping effect. Each half circle is a quarter note and all 4 beats are at the point.

NOTE:

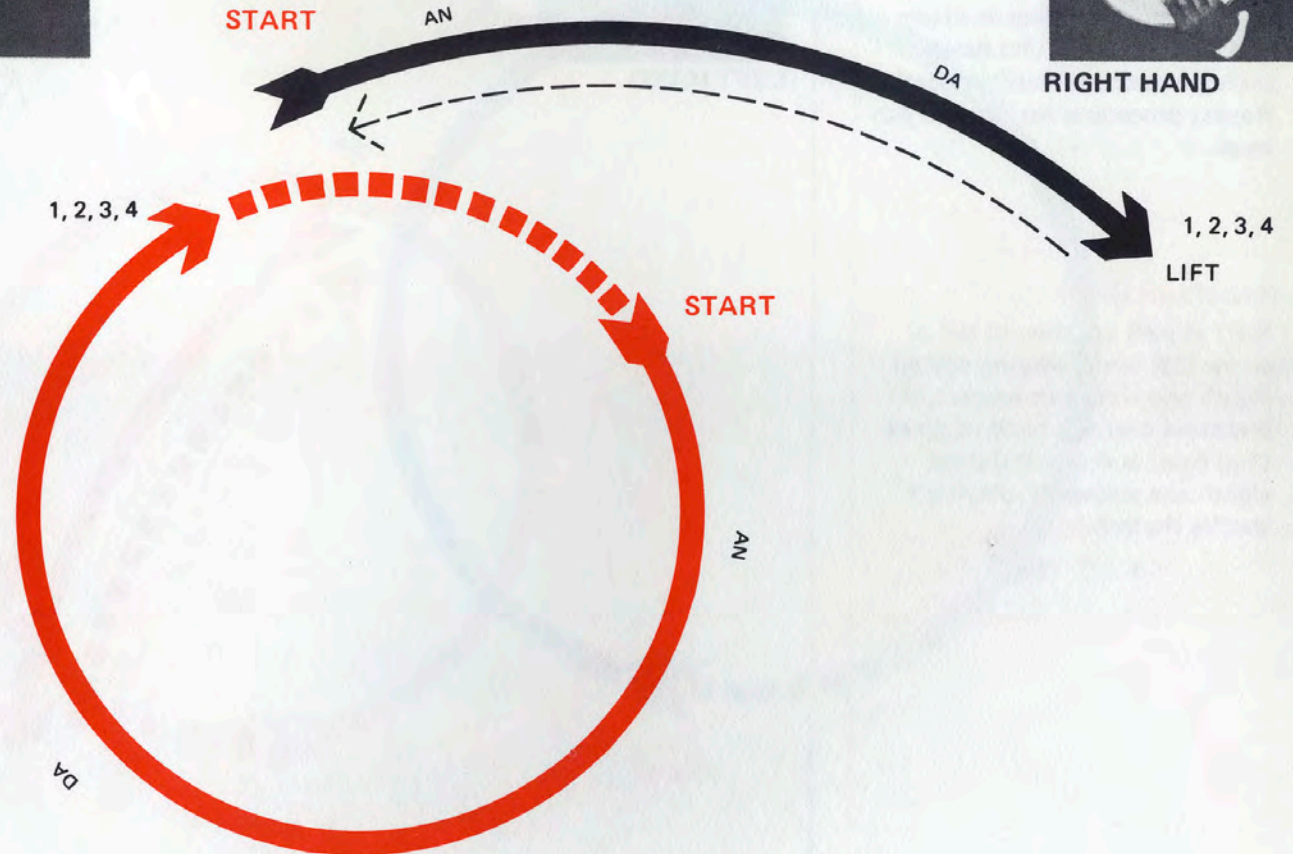
This stroke can be used for ballads and medium tempos.



LEFT HAND



RIGHT HAND



4/4 SLIDE... (SLIDE)

UP BACK UP BACK UP BACK UP BACK UP BACK UP BACK UP BACK UP BACK

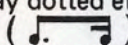
Fancy Fancy

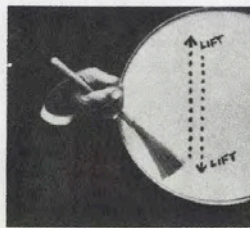
INSTRUCTIONS

L.H. (Left Hand)

Start at the tail (1st beat) and slide to the point (2nd beat) and lift, the same as in Diagram No.5 (Tense). Move forward and backwards lifting at tail and point. Follow musical notation accurately to get the correct sound.

R.H. (Right Hand)

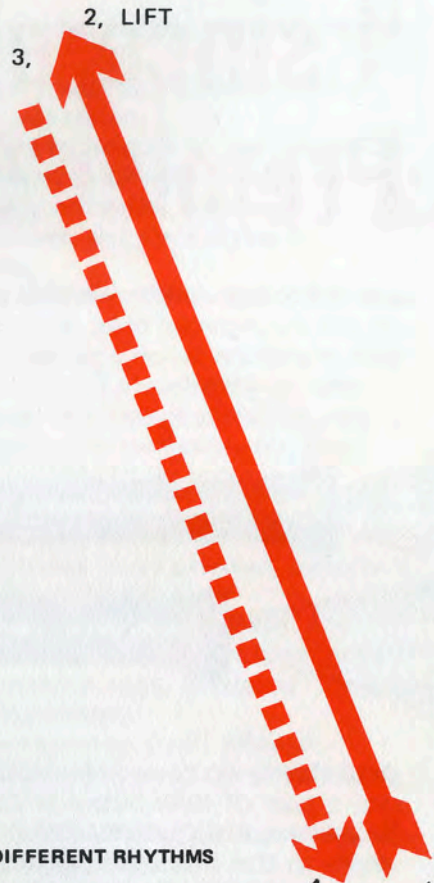
Play dotted eighth and sixteenth () in one spot on drum, the same as in Diagram No.5 (Tense). Play music notation accurately and listen to what you are playing.



LEFT HAND



RIGHT HAND



VARIATIONS TO SUGGEST DIFFERENT RHYTHMS

NOTE:
This stroke can be used for everything except very fast tempos.

Premier
1st IN PERCUSSION