

# The Complete Guide to *Playing Brushes*

**DVD**  
included

**Brush Skills for Playing Jazz and Pop Music**

by Florian Alexandru-Zorn

Foreword by Stanton Moore

## Features:

- ☒ Grooves for Jazz, Latin, Funk, Rock and Other Styles
- ☒ Exercises in Straight and Odd Time Signatures
- ☒ 26 Rudiments for Playing Brushes
- ☒ Tap Sounds
- ☒ Reading Exercises



**Alfred**  


## Foreword by Stanton Moore

There is an ancient Zen proverb that states.

*“When the student is ready the teacher will appear”.*

This maxim has proven itself true in my career many times over. In recent years I have noticed an increased interest in playing with brushes throughout the drumming community. My own curiosity has led me down many paths seeking further knowledge on the subject of brushes.

The art of brush playing is steeped in tradition and has been represented by many masters both past and present. However in order for any tradition to progress and prosper, it must be at once honored while at the same time it must advance.

What Florian has done by writing ‘The Complete Guide to Playing Brushes’ is present a series of brush strokes and ideas whose origins are based in tradition yet introduce an innovative new approach.

As I watch the demonstrations on the DVD and work through the book I see many possibilities for the future of brush playing in jazz, funk, latin and groove playing.

The examples, strokes and grooves presented here in this book are meant to help develop a foundation that will help you understand brush technique in general. This material will be the starting point of your journey toward developing your own personalized brush vocabulary, rhythms and grooves.

I’ve taken these ideas and have started to implement them into my own style of New Orleans second line and funk. You can now take these ideas and implement them into your own musical situations. Florian has laid out the possibilities, now we are only limited by our own imaginations.

### **Stanton Moore**

Drummer of ‘Stanton Moore Trio,’ ‘Garage A Trois,’ ‘Galactic,’ ‘Midnite Disturbers’ a.o.  
Author of ‘Groove Alchemy’, and Teacher of New Orleans Drumming.

## Table of Contents

Brush Description, Notation and Accents Points .....	7
Introduction .....	8
Grip .....	9

### *I. Sweeping Motions*

#### **FULL-CIRCLE MOTION**

Quarter Notes .....	13
Eighth Notes .....	18
Sixteenth Notes .....	23
Eighth-Note Hand-to-Hand Triplets .....	28
Eighth-Note Unison Triplets .....	33
Polymetric Circle Motions .....	36

#### **HALF-CIRCLE MOTION**

Quarter Notes .....	40
Eighth-Notes .....	45
Sixteenth Notes .....	50
Eighth-Note Triplets .....	55
Polymetric Circle Motions .....	60

#### **COMBINATION OF FULL-CIRCLE AND HALF-CIRCLE MOTIONS**

Quarter Notes .....	65
Eighth-Notes .....	70
Sixteenth Notes .....	75
Eighth-Note Triplets .....	80
Polymetric Motion Combinations .....	85

**LINEAR MOTION**

Quarter Notes .....	91
Eighth Notes .....	94
Sixteenth Notes .....	99
Eighth-Note Triplets .....	104
Polymetric Motions .....	109

*II. Tap Sounds*

Open Tap .....	114
Closed Tap .....	115
Chick Sound .....	116
Flex Stroke .....	117
Brush Roll .....	118
Click and Flat Sound .....	119

*III. Rudiments*

#1 The Long Roll .....	121
#2 Five Stroke Roll .....	121
#3 Seven Stroke Roll .....	121
#4 Flam .....	121
#5 Flam Accent .....	122
#6 The Flam Paradiddle .....	122
#7 The Flamacue .....	122
#8 The Ruff .....	122
#9 The Single Drag .....	123
#10 The Double Drag .....	123
#11 The Double Paradiddle .....	123
#12 The Single Ratamacue .....	123
#13 The Double Ratamacue .....	124
#14 The Triple Ratamacue .....	124
#15 The Single-Stroke Roll .....	124
#16 The Nine-Stroke Roll .....	124
#17 The Ten-Stroke Roll .....	125
#18 The Eleven-Stroke Roll .....	125
#19 The Thirteen-Stroke Roll .....	125
#20 The Fifteen-Stroke Roll .....	125

#21 The Flam Tap .....	126
#22 The Single Paradiddle .....	126
#23 The Drag Paradiddle No. 1 .....	126
#24 The Drag Paradiddle No. 2 .....	126
#25 Lesson 25 .....	127
#26 The Flam Paradiddle-Diddle .....	127

*IV. Rudiments***INTERPRETATION EXERCISES**

Ternary (Triplet Feeling – Swing – Blues) Interpretation Exercises .....	128
Binary (Straight Eighths – as Written) Exercises (Rock/Pop, Funk, Latin etc.)	130

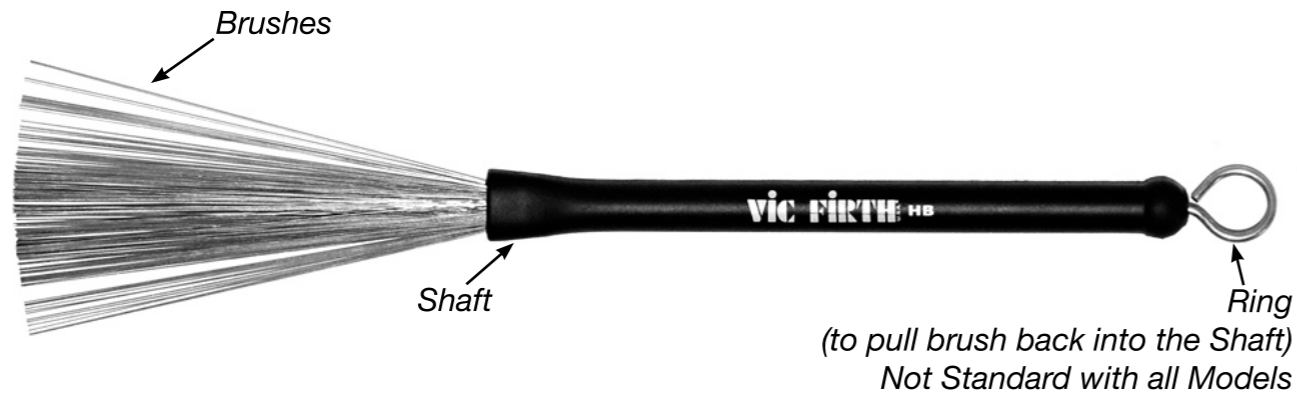
*V. Grooves*

Jazz .....	132
Eighth-Note Grooves .....	135
Sixteenth-Note Grooves .....	137
Odd Time Signatures .....	138
Drum 'n' Bass .....	140
Latin .....	141

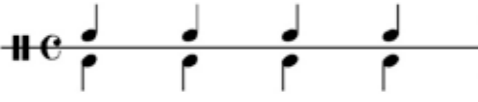
*VI. Reading Exercises*


Reading Exercises I: Quarter Notes .....	143
Reading Exercises II: Eighth Notes .....	144
Reading Exercises III: Sixteenth Notes .....	145
Reading Exercises IV: Eighth-Note Triplets .....	146

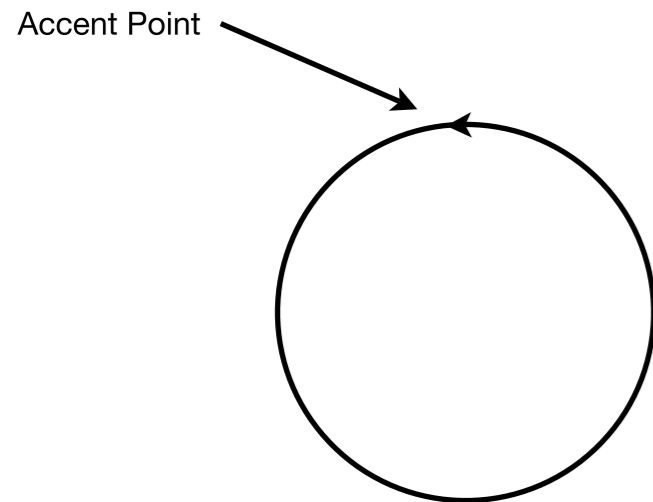
# Brush, Notation and Point of Accent Explanations



*Notation*

Right Hand 

Left Hand 



All Graphics in Gray are played with the right hand and those in **Black**, with the left hand.

# I. Sweeping Motions

Sweeping with brushes can be divided into three sweeping motions:

**Full-Circle Motion**  
**Half-Circle Motion**  
**Straight/Linear Motion**

These are the possibilities of creating accents while sweeping:

**Pressure**  
**Acceleration**  
**Pressure and Acceleration**

**Pressure:**  
The fourth (ring) finger, and the little finger press the brush to the inside of the hand and create a larger 'span' area of the brushes, so that a fuller, compacter sound results.



The ring finger and the little finger press the brush to the inside of the hand





# Full-Circle Motion



The full-circle motion is suited for slow and medium tempos. That means: The faster the tempo, the smaller the circle motion, and the radius of the circle that one plays.

In the circle motion, the brush rests on the inside of the hand, as in a cradle. The motion originates as well from the arm, as the wrist. The best comparison of the movement of the motion, is like that of the connecting rod of an old steam engine. The forearm has the function of the connecting rod, whereas the wheel has the function of the wrist. Starting position can either be at 12 o'clock, or 6 o'clock.

To strengthen the movement of the motions, practice each hand on a separate drum in the beginning, (i.e. snare drum and floor tom). When the figures are played with both hands on the snare, there is a 'crossing over' of both circle Movements, at 12 o'clock and at 6 o'clock. In this case either hand can lead above the other hand.



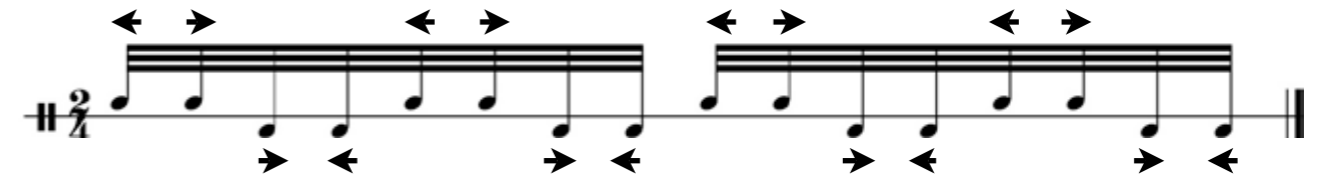
Left hand leads above right hand



Right hand leads above left hand



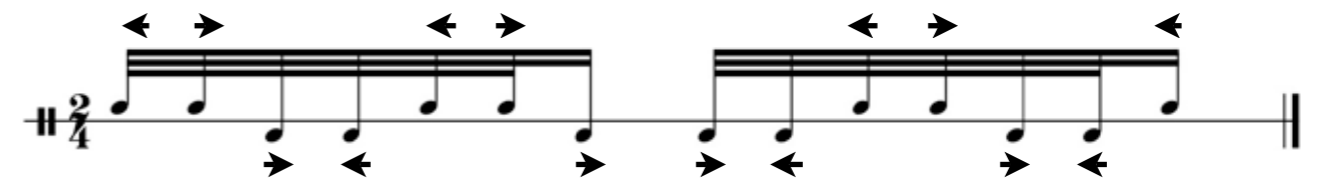
## #1 The Long Roll



## #2 The Five-Stroke Roll



## #3 The Seven-Stroke Roll



## #4 The Flam

