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**Berklee College of Music**

**Mastering the Art of the Brushes**

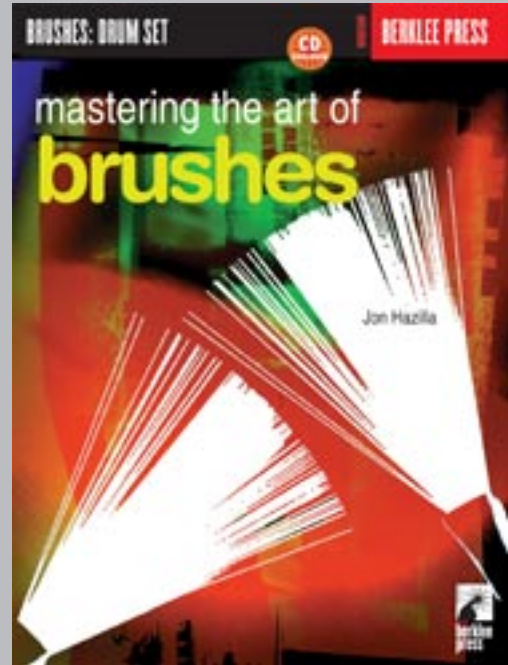
Jon Hazilla

Section One

Concepts

Click CD icons to listen to  
CD tracks from book.  
Press ESC to cancel sound.

Check out [Berkleeshares.com](http://Berkleeshares.com) for more lessons  
just like this one.



# Section Two


# Patterns

## Brush Strokes Key

### Left Hand

On drum 

Off drum 


Tap with brush on drum 

Accent Tap Rhythm with brush off drum  $f$  ▲  $mf$  ▲  $p$  ▲

### Right Hand

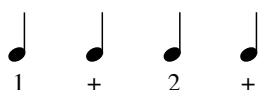
On drum 

Off drum 

Tap with brush on drum 

Accent Tap Rhythm with brush off drum  $f$  ▲  $mf$  ▲  $p$  ▲

In 4/4 count:  ; 

In cut time count: 

Note:  $f$  = forte (loud);  $mf$  = mezzo forte (medium loud);  $p$  = piano (soft)

Accents are made by depressing or pushing the brush fully into the snare head as a shading/color accent, or by keeping the tips of the brush on the snare head and giving the brush a slight tap without lifting the brush off the head. Taps are used mostly within patterns to add a soft pulse at the beginning or end of a stroke.

A clean attack tap rhythm (not part of the stroke itself) is made by lifting the entire brush off the drumhead and articulating the rhythm as indicated. The size of the triangle corresponds to the dynamic that should be played for each note.

Pay special attention to the rhythm for each pattern. This will help clarify the difference.

## Section Two

# Patterns

## Drum and Bass Play-Along Tracks

The play-along tracks with drum and bass let you hear the pattern first. This will help you capture the phrase markings, accents, and dynamics that appear in the grey box below each pattern. It will also give you room to experiment with your *own* shapes to create the same *sound* (Concept 9).

In each track, the drums play the brush pattern in a four-bar phrase(s). The bass and drums play together for the next phrase(s), then the drums drop out, allowing you to practice keeping the flow and groove in a musical context.

## Ballads

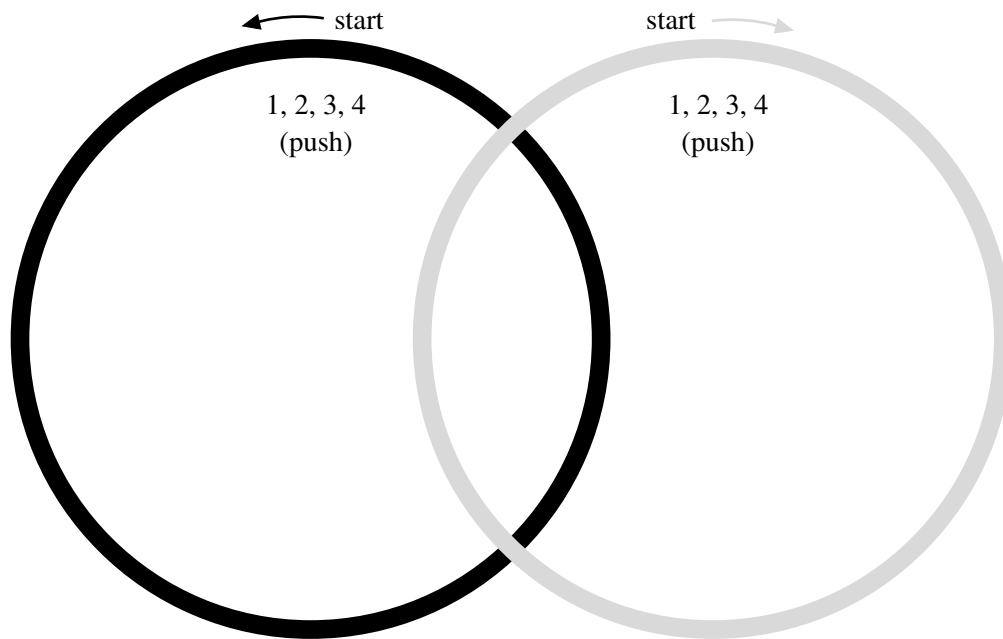
- 2 Circles
- 3 Heart Shape
- 4 Half Circles
- 5 Shoulder Stroke

# Section Two

# Patterns

2

## Circles



Rhythm:  
♩ = 40-60

$\frac{4}{4}$  | R.H. | ♩ | ♩ | ♩ | ♩ | : ||  
L.H. | ♩ | ♩ | ♩ | ♩ | : ||

### Instructions:

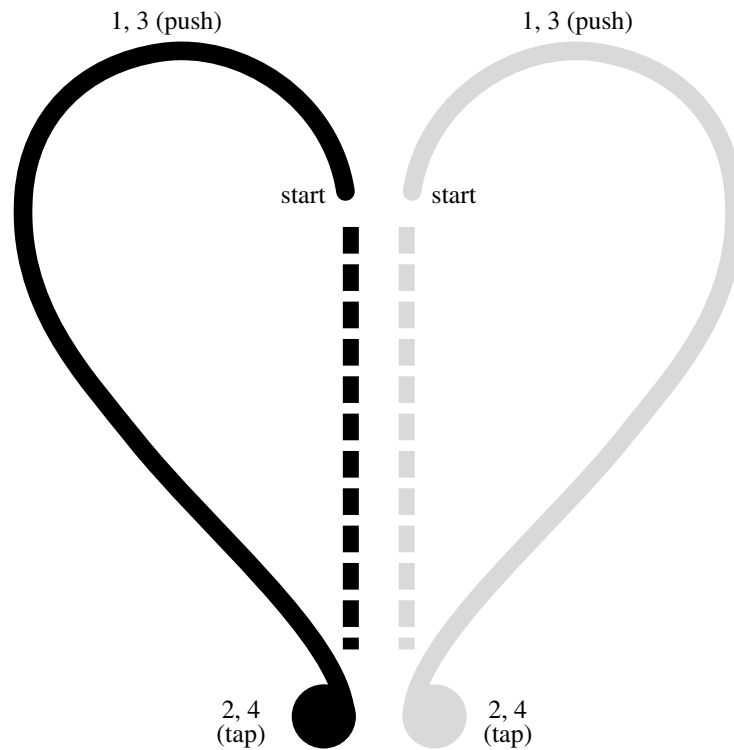
Starting at twelve o'clock, press both brushes fully into the drumhead for a quarter-note rhythm.

# Section Two

# Patterns

3

## Heart Shape



Rhythm I:  
♩ = 40-60

4/4

R.H.

L.H.

Rhythm II:  
♩ = 40-60

4/4

R.H.

L.H.

### Instructions:

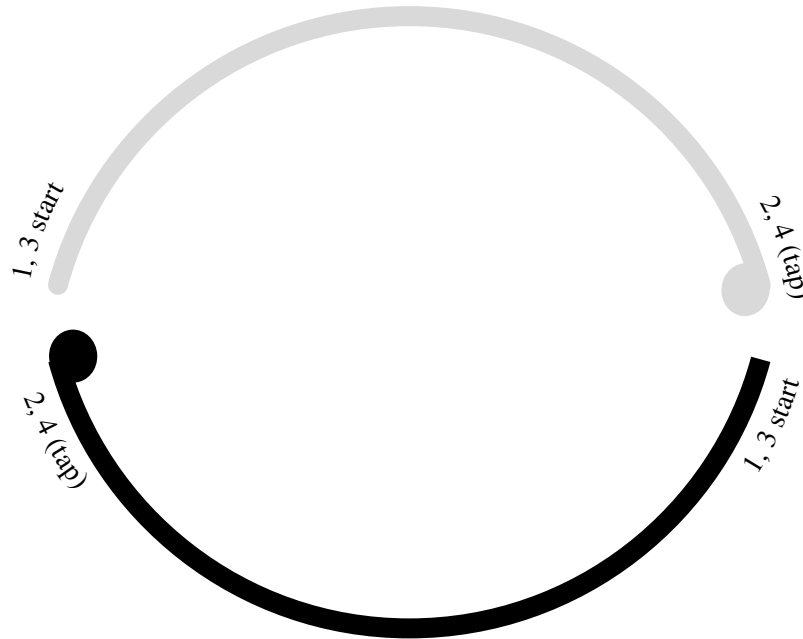
On the start, cut both hands in 45-degree angles on beats 1 and 3. On beats 2 and 4, give a slight tap with both hands.

Note: the shaded rhythm is on the recording.

# Section Two Patterns

4

## Half Circles



Rhythm I:

$\text{♩} = 40-60$

$\frac{4}{4}$  R.H.

Rhythm II:

$\text{♩} = 40-60$

$\frac{4}{4}$  R.H.

### Instructions:

There are three hand variations to practice:

1. Right hand over left hand starting position =
2. Left hand over right hand starting position =
3. Alternating every two beats; right over left, left over right =

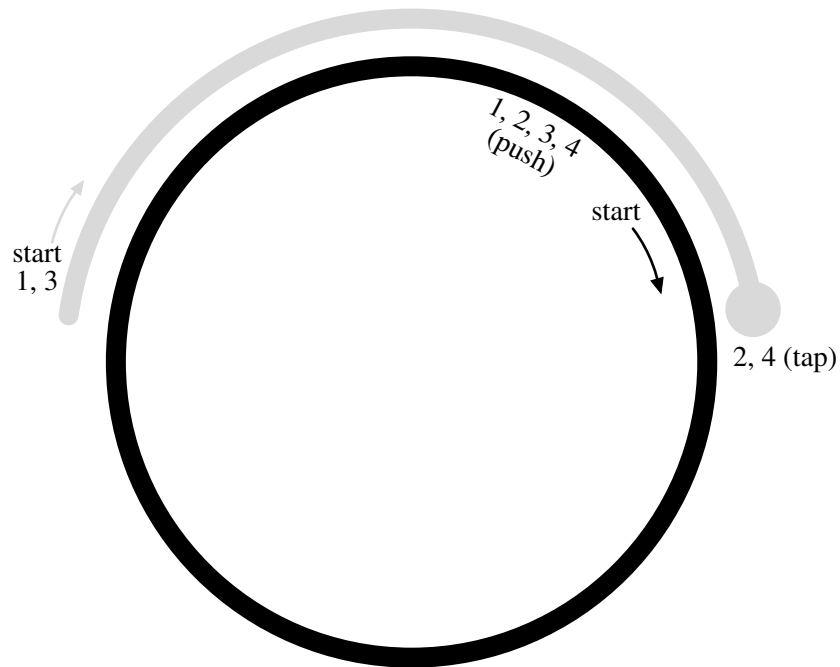
Attacks in both hands on beats 1 and 3 should not be heard. Stroke should blend into the drumhead at a 45-degree angle. Both hands lift off the drum after completing a half circle and return to the starting position for beats 3 and 4.

# Section Two

# Patterns


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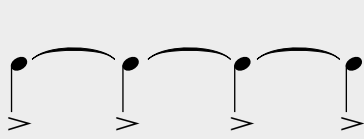
## Shoulder Stroke



Rhythm I:


$\text{♩} = 40-60$

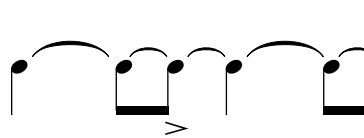
$\frac{4}{4}$  R.H. 

L.H. 

Rhythm II:

$\text{♩} = 40-60$

$\frac{4}{4}$  R.H. 

L.H. 

### Instructions:

The right hand should come in from your left shoulder and blend in at a 45-degree angle. The right hand lifts off the drum after (tap beat 2) and returns to the starting position for beat 3.

As a variation (Rhythm II), the left hand can anticipate beats 1 and 3 by an eighth note.