

# Alternate Brush Ideas

By Terry O'Mahoney

**A** GREAT BRUSH SOLO IS AN AURAL WORK OF ART. The nuances one can achieve with brushes, as well as the wide variety of articulations and overall legato timbre, simply cannot be matched by drumsticks. Listen to great brush masters like Philly Joe Jones, Shelly Manne and Ed Thigpen as they elegantly create a pulse underneath a tune and then paint a rhythmic picture when they solo—truly magnificent.

Several publications deal with the mechanics of how to play “time” with brushes, but very few deal with some of the more “colorful” (and lesser known) brush techniques used by some of the world’s best brush players to embellish their fills while playing time and their soloing.

Brushes are, by their very design, dramatically different from

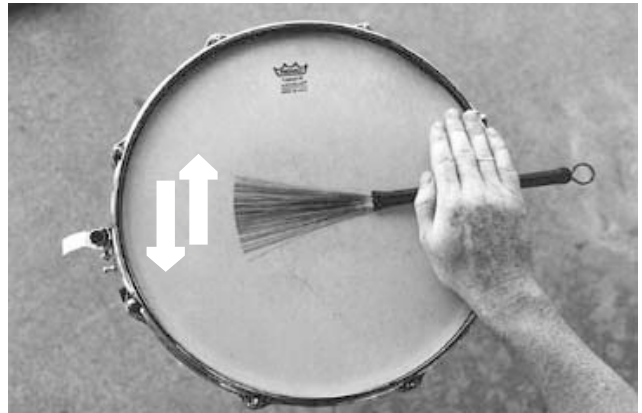
drumsticks in the way they produce sound and therefore require a different approach. Sticks utilize a vertical motion as their primary means of execution. Brushes generate sound with lateral (or horizontal) strokes across the texture of the drumhead. For this reason, one must approach soloing or playing time with brushes in a fundamentally different fashion.

After the basics of brush “time” playing have been acquired, the search for additional brush vocabulary begins. Drummers often ask about techniques that will create the characteristic “brush sound” while soloing. There are several strokes that accomplished brush players use to add variety to their fills and solos. They include the rim roll, rim buzz, trill and several other “specialty strokes” and/or patterns.

## THE RIM ROLL

The rim roll is played by resting the handle of the right brush on the rim and the drumhead, laying the palm of the right hand atop the handle and moving the brush handle back and forth (like rolling out a piece of dough into a bread stick). The sound of the brush as it “flops” back and forth produces an interesting sound. If done in tempo, the turning of the brush creates a rhythm.

A common rhythmic figure using the rim roll is notated below:



## THE RIM BUZZ

The rim buzz is played by slapping the right brush on the rim of the drum (like a stick rimshot) while keeping the ends of the brush high enough (approximately one inch) to prevent it from fully resting on the drumhead. The resulting “flutter” creates an interesting effect that can add another texture to a solo. The effect is similar to a multiple bounce, or “buzz” stroke, made with sticks, and it creates the illusion of tremendous speed.

An example of the rim buzz in a solo passage:



## THE TRILL

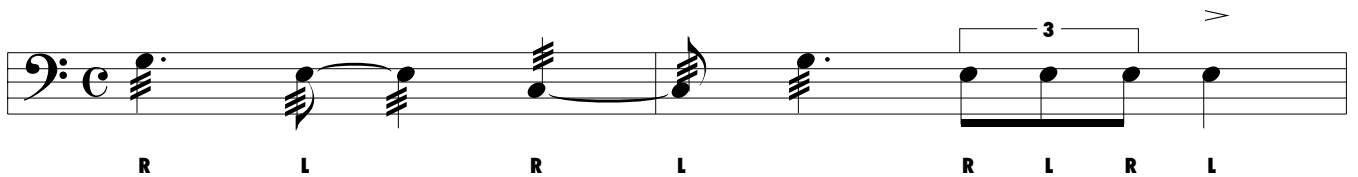
The trill is a “one-handed roll” with brushes. With the right hand using a thumbs-up grip, the brush is “shaken” back and forth across the head. It is unmetred and its speed is determined primarily by dynamic requirements (faster motion cre-

ating a louder dynamic) (see photo on left).

The trill can also be produced in the left hand by holding the thumb upright and quickly rotating the forearm (see photo on right).



An excellent way to change textures in a solo is to play the one-handed trills on different drums:



An interesting texture may also be achieved by using the trill as a sonic “pedal point” while the opposing hand solos atop it:

**Right Hand :**

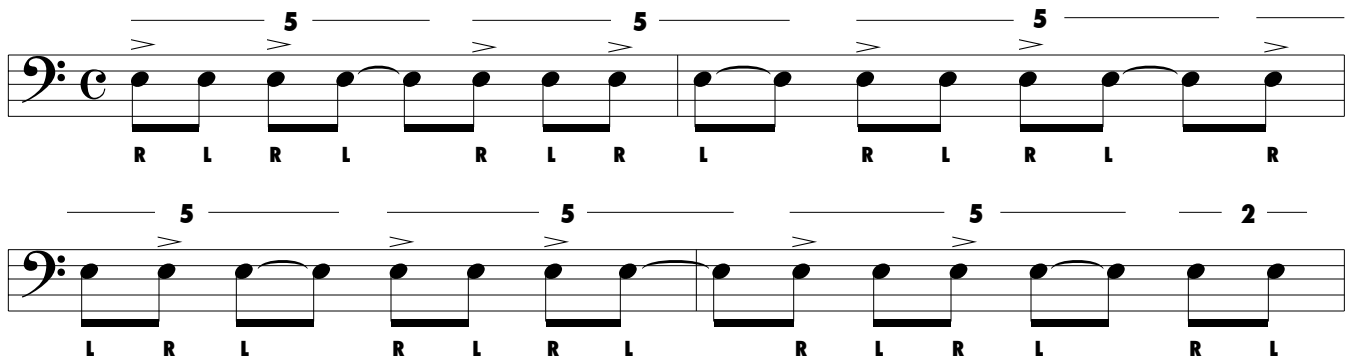


**Left Hand :**



## STACCATO/LEGATO

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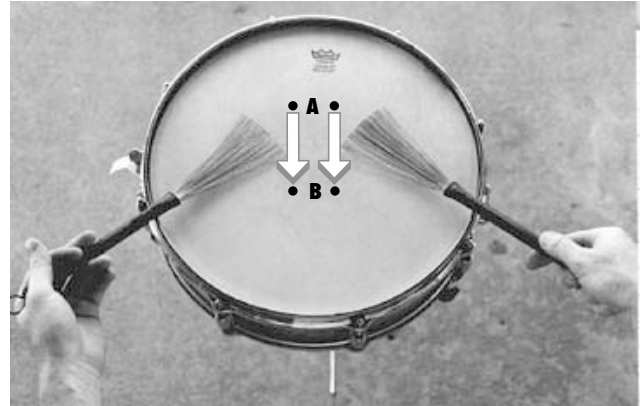
## DOUBLE STROKES

Brushes differ from sticks in another important way. When attempting to execute double strokes with sticks, additional pressure may be brought to bear on the sticks for a cleaner execution. Extreme pressure on brushes often produces the opposite of the desired effect—the brush becomes “pinned” to the head, thus stopping any bounce. Because of this important difference, care should be taken when attempting double strokes with brushes.

When playing double strokes with drumsticks, the most common approach is to play the two strokes precisely on the same spot on the drumhead. While this is very appropriate for drumsticks, an easier way is possible when using brushes.

This technique involves executing the strokes at different points on the drumhead while “pulling” the stroke toward the body. The pulling action of this stroke enables the brush to bounce more easily.

In order to execute this stroke, the right hand must utilize a French timpani grip (thumbs up) and rotate the wrist clockwise (initially landing at point A and bouncing to point B). The left hand (using traditional grip) would make a counterclockwise motion and use the index and middle finger to “pull” the brush toward the body (again, initially landing at point A and bouncing at point B). This is similar to the “whipped cream roll” technique made famous by Buddy Rich.

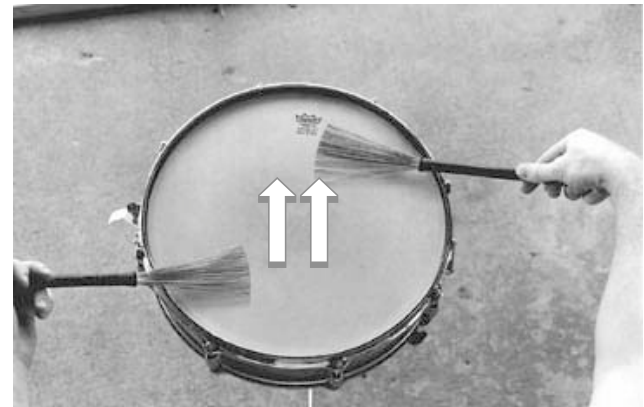


Here is a particularly useful rhythmic figure utilizing brush doubles:

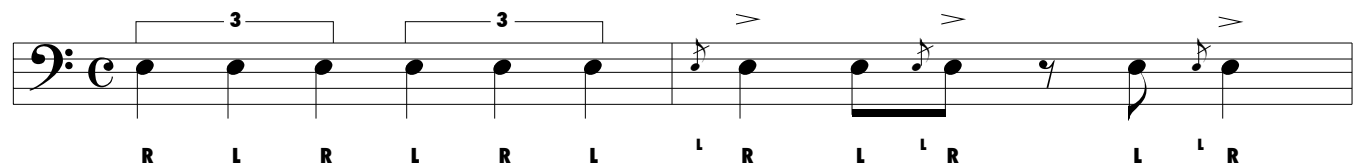


## LEGATO

Long, legato strokes may be created by “pushing” the brushes across the head, perpendicular to the player.



This technique is excellent when used for quarter-note triplets.



These techniques are unique to the brush lexicon and would enhance any drummer's vocabulary. Many of these techniques

may be used in combination and should serve as a departure point for further personal experimentation.

## VIDEOGRAPHY

Clayton Cameron—The Living Art of Brushes (DCI Video)  
 Dave Weckl—Back to Basics (DCI Video)

## DISCOGRAPHY

| Drummer         | Artist                          | CD   | Record Company |
|-----------------|---------------------------------|--|----------------|
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| Jeff Hamilton   | Jeff Hamilton Trio              | <i>It's Hamilton Time</i>                    | Lakestreet     |
| Adam Nussbaum   | Richie Beirach                  | <i>Some Other Time</i>                       | Triloka        |
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*Terry O'Mahoney received his B.M.Ed. from the University of Louisville and M.M. from the University of Miami. Professional activities include work with the Louisville Orchestra, Symphony Nova Scotia (Halifax), commercial recordings and concerts with Mose Allison, David Liebman,*

*Oliver Jones, Renee Lee, Ed Bickert and others. His articles have appeared in Percussive Notes and Modern Drummer. He is an Assistant Professor at St. Francis Xavier University in Antigonish, Nova Scotia, where he teaches orchestra percussion, jazz drumming, jazz history and other jazz-related courses. He is president of the Nova Scotia chapter of PAS and is active as a clinician and adjudicator.*

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It is difficult to develop an individual sound or voice on any instrument, and drums are no exception. Brushes offer some under-explored possibilities, and our awkwardness when playing brushes may, in fact, contribute to a more unique, individual approach to playing drums.

Brushes are not sticks, and should not be played as such. Grip, rebound (or lack of), lateral motion, and longer sustained notes (rolls and trills) played with one hand are all unique characteristics that need to be fully exploited to help develop basic brush dexterity.

In my book, *Mastering the Art of Brushes*, the ten concepts listed below are the backbone of my approach. I continually refer to them when teaching brushes, and they are the starting point for all my beginning students. These concepts are not intended to be rules, and there are exceptions and different approaches to each of the ideas. There is no single right or wrong way to play brushes; there are only consequences that will influence the desired outcome.

## TEN CONCEPTS

1. Practice all strokes using only your hands and finger tips on the drum (without brushes).
2. Traditional grip is recommended when you hold the brushes.
3. Grip the brush two inches from the wires.
4. Play the tips of the brushes.
5. Use your feet to feather the bass drum and play the hi-hat for bottom and support.
6. Experiment with counterclockwise or less-familiar motions.
7. Each hand should play a discernible rhythm unless you want color or texture.
8. Use shape to define strokes and rhythm.
9. Create variations of shape to imply the same rhythm.
10. Use the shape to imply fills, accents, and metric modulation.

To get started, begin on the snare drum with your right hand at three

# Brushistics

BY JON HAZILLA

o'clock and left hand at nine o'clock. For the most part your hands should remain at these positions throughout the exercise. The wrist, without any arm, executes the motion used. You can cover the entire drum, and beyond, with either hand and without any arm motion.

Start at the top of the drum, at 12 o'clock with your right hand sweeping slowly toward your stomach, then before reaching six o'clock start your left hand at 12 o'clock, also sweeping toward your stomach. There should be no break in sound (overlap gently). Make sure you continue your right hand toward your stomach off the drum, so it is out of the way of your left hand. As your left hand approaches six o'clock, start your right hand (over or under your left hand, it doesn't matter) sweeping it slowly back to 12 o'clock, followed by your left hand back to 12 o'clock.

I have found quarter note = 50 a great tempo at which to practice. Also, don't forget to feather the bass drum on all four beats and use a soft 2 and 4 with the hi-hat pedal (concept 5).

Using this idea with varying sticking patterns is invaluable in helping develop brush dexterity and fluid motion. George Stone's *Stick Control* is a great book for

this purpose. The only rule is that one hand remains at the top or bottom of the drum (off the drum) until it is played again. For example, with the sticking RRRL RRRL (eighth notes), the left hand starts at 12 o'clock and sweeps to six o'clock on the "and" of 2. The left hand stays there out of the way, off the drum until the "and" of 4, at which time it sweeps back to 12 o'clock. The right hand alternates direction back and forth on the repeated notes.

Beyond the ten concepts, a second approach I use with students is getting them to *not* think like a drummer. If you think differently, you will play differently. I use exercises called long tones or legatos and think about how a trumpet player or violinist might practice emphasizing breath, evenness of sound, control, and lightness of touch. These ideas can be applied to all the above exercises as well as used in performance situations.

I hope this helps with your brush dexterity, and I look forward to meeting many of you in Nashville this November!

*The ten concepts come from Mastering the Art of Brushes by Jon Hazilla. Copyright 2000. Used by permission of Berklee Press. Visit Berklee Press online at [www.berkleepress.com](http://www.berkleepress.com)*



Jon Hazilla has been on the faculty of the New England Conservatory of Music and Berklee College in Boston, Mass. for 17 years. Jon has performed with JoAnne Brakeen, James Williams, Benny Golson, Larry Coryell, Kenny Wheeler, Max Roach, Ron Carter, Ray Drummond, and many others. His sixth CD as a bandleader, *It Never Entered My Mind*, will be released in January 2005. He was the recipient of a National Endowment Award and the Robert Porter Memorial Advancement In Education Award. Jon is co-founder of Jazz On Wheels, a volunteer group that plays free concerts for inner-city children, and he maintains an active career performing and teaching in the Boston area.

PN

# Practicing Brushes

by Ed Soph

Brushes are fundamentally similar to sticks. Both are instruments of motion. Motion in time produces rhythm in time. Smooth, relaxed and flowing motion produces smooth, flowing patterns. Basically, brushes are held the same as sticks. The fingers, wrists, and forearms are relaxed and in a normal position, whether one is using traditional or matched grip. Smooth actions do not come from rigid, contorted muscles.

And brushes, like sticks, can be related to sticking patterns. However, brushes can play stickings two ways: vertically and horizontally. And it is this horizontal method of sticking which we shall examine in regard to practicing and developing our own brush patterns.

Many of us were taught the brush pattern in which one brush produces a constant sustained sound while the other brush taps a syncopated pattern or basic ride rhythm. This technique is certainly a good one. But we are limiting ourselves if it is the only technique we know. It also establishes the unfortunate precedent of relegating rhythms and accents to one over-worked hand.

The following practice ideas are based on a technique in which both hands sustain and accent. Accents are produced by pressing more of the brush fan onto the head. This produces a darker, heavier sound. When not shading, or accenting, the brushes should be played on their tips.

First, here are some duple stickings such as found in Stone's *Stick Control*.

Figure 1

Figure 2

Notice that the right hand continues to circle, without accentuation, while the left hand plays 3 & 4. Likewise, the left hand continues to circle without accentuation while the right hand plays 1 & 2.

For developing each hand separately:

Figure 3

Figure 4

Similarly, the hands can be isolated within the sticking patterns; i.e., play only the rights or the lefts of a particular sticking within a continuous motion.

These quarter note patterns should be practiced as eighths and sixteenths, too.

For triplet patterns try this:

Figure 5

Follow the same procedures as with the duple stickings. Some other triplet stickings which lend themselves to brushes:

Accent exercises may also be used for developing brush patterns.

Use the motion presented for alternate sticking of eighth-note triplets and shade the accented notes. This approach may, of course, be used with duple-note accent patterns.

Don't be afraid to experiment. Anything is possible. For further study I recommend Ed Thigpen's *The Sound of Brushes*.



Ed Soph  
editor  
Drum Set Forum



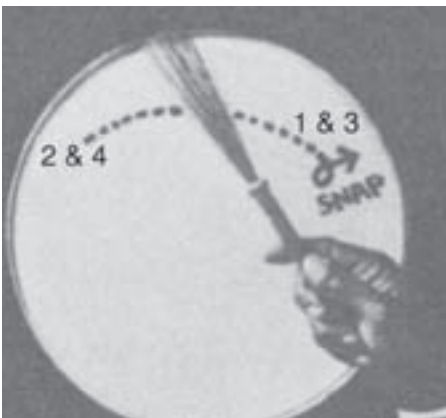
# You Got to be Pretty When You Play Brushes

BY JEFF HAMILTON

The title of this article is a quote from Philly Joe Jones, one of the premier brush artists of all time. I thought it would be more of an eye-catcher than, “My ideas on brush playing.”

There was a brush stroke used by Philly Joe that was in his book *Brush Artistry* known as “Palm Up.” Philly Joe would use his right-hand brush like he was turning on the ignition in his car. He would flick the brush wire off the head with a quick turn of his wrist to the “palm up” position, resulting in a snap.

Think of the drumhead as the face of a clock. With the right-hand palm facing up, at 3 o'clock on beat one, he would come up like he was going to comb the left side of his head with the brush. Then he would turn the right brush over as he brought it down over the left arm, using his left brush like a ramp to slide the right brush down onto the head at the 10 o'clock position on beat two. He would sweep around to 3 o'clock, snapping the brush on beat three. Then he'd repeat the process, bringing the right-hand brush over his left arm and sliding it down onto the head on beat four, then sweeping it around and snapping it on beat one.

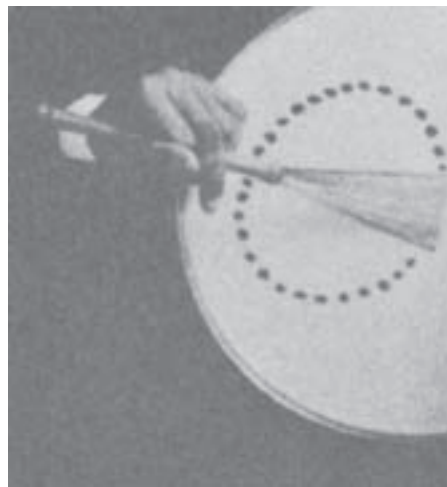


The reason for all the motion is that it didn't sound like someone “dropping a bomb” on the snare head by just dropping the brush down on beats 2 and 4. Read through the above a few times and then

give it a try at a slow tempo. You might wonder if Philly really went up that high, but he was beautiful with the brushes. I didn't go up that high, so I asked him why he did, and he said, “Cause you got to be pretty when you play the brushes.”

Philly's concept was to do what you have to do to play what you need to play, but don't be boring to watch. This comes from the school of entertainment where drummers such as “Big Sid” Catlett and Baby Dodds had to entertain the audience and dancers, not just play the drums.

Philly Joe's left hand did different things for different patterns, but for the “Palm Up” pattern, he played what I call a half-note sweep. Starting on beat one at 7 o'clock on the head, sweep to 2 o'clock for beat two, come around to 7 o'clock for beat three, and back to 2 o'clock for beat four. The hands were always opposite and they never got in each other's way.



“Papa” Jo Jones was another beautiful brush player. His hands seemed to always be up in the air, but when you hear the recordings, it sounds as if nothing was off the head. He was using a similar approach. If you aren't familiar with the early drummers I've mentioned, do your homework! There are some good books on the market; one is by Ed Thigpen, and Clayton Cameron has a brush video that

includes a couple of things from Philly Joe, keeping his ideas alive.

Brush playing was always a mainstay for the early jazz greats; it lost some favor during the rock 'n' roll era, but in recent years the use of swinging brush playing has been rejuvenated. If you are interested in jazz, don't avoid brushes. A lot of young players avoid brushes because they don't know what to do with them. There are many approaches to playing the brushes, and I will give you some insight into my thoughts on the subject.

## BRUSHES VS. STICKS

I generally use an up-and-down stroke with sticks, while my movement with the brushes is from side to side. That side-to-side brush technique has influenced my stick technique, giving my phrasing more flow.

My beginning brush playing was like that of most drummers when they get their first pair of brushes. I moved my left hand around in a sweep and played all of the rhythm patterns with my right hand. I had listened to records of Louis Armstrong, the Basie Band with Jo Jones, and other 1950s and '60s popular records that had a lot of brush playing, and I wanted to get that fat sound. Just moving my hands around didn't make it, but then I realized that I used both hands equally with the sticks when practicing the rudiments, so why not use both hands equally with the brushes? That's how I incorporated some of the rudiments into a smoother approach to the brushes. Of course, I didn't have the chops to play rudiments with brushes like I did with sticks. I would use the left hand to fill in some things, but the phrases were mostly right-hand based.

A few years later, after struggling, I got my lateral motion from watching Mel Lewis as he would kind of slash back and forth with the sticks on the cymbal, then go to the mounted tom, then go from right to left toward the smaller cymbal and to his hi-hat. He would use kind of a

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back-and-forth motion to get around the kit. That lateral stroke, as well as what he was doing with the brushes, made sense to me in terms of getting the roundness out of the phrasing that he got with the sticks. So, I found in my playing that there is more influence from the brushes to the sticks than from the sticks to the brushes.

I approach brushes and sticks as two separate instruments. It's almost like upright bass and electric bass; you have the same four strings and the same pitches, but it's a different "animal" in terms of the way you pluck them. The same goes for brushes. You need to view them as a different instrument than sticks, learn all there is to do with them, then bridge the gap between sticks and brushes. I'm not a big fan of trying to play everything with brushes that you can play with sticks, using stick technique. I am a fan of trying musical ideas that you play with sticks with the lateral concept, using brushes.

Continuing my quest for that fat brush sound, watching John Von Ohlen playing that floppy sort of "fish by the tail" right hand, like he was throwing the head of a fish at the snare drum, is when the lightbulb came on. You get the fat sound by letting the brush do the work instead

of controlling the brush. I think a lot of players over-control the brush with finger technique. You have to let it bounce; you cannot over-control it. I do the same with the sticks. Let it happen; don't *make* it happen.

In regard to lateral motion, that "side-to-side" thing is about getting motion going with your phrasing. It keeps you moving toward the next instrument you are going to play. It doesn't keep you just on the snare drum, which is what a lot of drummers fear when they start playing brushes: They think brush playing is limited to the snare. If they decide to expand their phrase and go to other parts of the drumset, their stick technique comes in, and it sounds like they are playing with sticks rather than brushes.

The lateral approach keeps you flowing around the entire kit, keeping you in motion all the time. It's visually smooth, as well. The motion between your drums and cymbals never stops. I've always taught my students never to stop in the middle of a phrase. Keep your arms and hands moving.

**MY TEACHING APPROACH**

The first time I meet with students I have them play a long double-stroke roll with sticks, then I have them do it with



BRYAN STONE

PASIC 2002 performance: The Drummers of Woody Herman

brushes. Usually it's clean enough with an up-and-down stroke that comes out kind of like sticks, although a little sloppier. Then I turn the drum on its side and have them play a double stroke with the right-hand brush, like playing the drum perpendicular to a lateral stroke coming in from the side. Getting the bounce so they can feel what the motion is like, even though they are going into the head in a "T" motion. Then I turn the drum upright and have them use the same motion to get a double bounce out of that stroke. That opens up the concept and they see how it feels and sounds. I go through the same procedure with the left-hand brush.

With the snare in the proper position I tell them to play a long roll with the brushes that their snare drum teacher never let them play! This rolling back and forth with lateral motion opens up the brush concept of getting that wide-open sound coming from the side—throwing the brush at the head from a side angle and letting it skip like a stone across water. Let it bounce across the

head twice, then pick it up, bring your wrist back up from the drum, and get ready for your next stroke. Recoil for the next. You'll play a bad long roll, but you'll get the concept!

#### EXPANDING ON THE LATERAL BRUSH STROKE

Playing brushes along with many records helped me expand the brush fundamentals. Some requirements for me are to always keep a constant sound on the head. I keep one brush on the head at all times, unless I am ending the phrase by lifting both brushes. Here are four basics to remember:

1. Don't have both brushes off the head.
2. Don't relegate the left hand to being the automatic "windshield wiper" while your right hand does all the work. It's boring, it doesn't feel good, and other musicians don't like to play with it.
3. Don't mash the brush into the head. Either get a new head or get a bigger pair of brushes that have a bigger sound.
4. Don't stop the groove of the sweep.

It shouldn't go "swish, swish, swish, swish," it should be a smooth "shaashaashaashaa" sound. No space in your quarter-note pulse from the sweep; it should be continuous. There can be a pulse, but it shouldn't stop; there should be no air between the back-and-forth windshield wiper.

If you are moving laterally with your left hand, then your right hand should also move laterally. Don't play "tick tick-a tick tick-a tick" with a right-hand overhand stroke because you are defying what you are trying to get in terms of smoothness. That pin-pointed "tick tick-a tick" isn't fat enough for the other musicians to tap into. You've got to have some width to your beat so they have something to hang onto and play with.

Despite what I said about Philly Joe's "Palm Up" technique, keeping the hands close to the head is usually better; don't make unnecessary motions. All the motion I make comes from what happens on the head. Band directors and conductors make a prep stroke, and there's a reason why the prep stroke is right in time. The same thing applies to the brush stroke, in that the preparation stroke has to be perfect in order to make the stroke come out on the drum the right way.

I start with only the snare drum, because I find if you go to the other drums too soon, you are immediately "copping out" and playing the same ideas on the toms. I prefer developing ideas on the snare; then, when you move to the other drums, you have more ideas to work with.

Following is an example of expanding your brush ideas and getting more variety and strokes into your playing. Here is the pattern:



Using the "palm up" concept, play the figure with these stickings:

1. R LLRL L RL
2. L RRL R RL

Use those as a springboard to develop even more patterns. Keep changing the stickings and keep sweeping on the head. By doing that, you have a number of ways to play this one musical idea.

Practice in front of a mirror and you will soon see how important your prep

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strokes are in achieving the concept. Also, remember to keep your hands opposite each other while you are doing this; don't "chase your tail." If your left hand is at 5 o'clock, cross the right hand over to 11 o'clock and keep moving in a circle.

I'm a "clockwise circle" guy, although I do sometimes go counter-clockwise when soloing. But I generally play time with a clockwise circle. I like to come to the middle with the left hand; you're "coming home" toward your body. I feel that counter-clockwise circles push away the beat, while clockwise circles physically bring the beat to me.

### DYNAMICS

The first night that Mel Lewis played with the Stan Kenton Orchestra, the band was burying Mel because they had been used to Stan Levy, who had a big sound. Kenton came over in front of the drums, cupped his hands around his mouth, and yelled, "Hey, Mel, can you play louder?" Mel looked back at Stan and said, "No!" Stan said, "Okay, just thought I'd ask." He went back to the piano and the band came down in volume.

I'm not saying that you should always play brushes softly and make the band adjust to your volume. You have to bring the dynamic level to your brush intensity. But if you're playing brushes on a Neal Hefti or Sammy Nestico chart, and the dynamic is supposed to be *mezzo piano* or even *mezzo forte*, but the band is playing *forte*, then the band needs to be at the correct level. A lot of youthful bands will be too loud. If the director is not in touch with what the rhythm section dynamic should be, the band will often start with loud bass and guitar amps. Get those dynamic levels down to an acoustic sound. If that is done, you can hear the brushes and the band will get down to the volume of the rhythm section.

I'm tired of hearing ballads played with sticks. Tell the other musicians to turn down their amps so they can hear the brushes, and play music based on one of the most important things in music: dynamics. Don't be afraid to dig into what the brushes have to offer in order to get the most out of your instrument.

Brushes aren't just for the snare drum. Playing brushes on a cymbal can be quite effective, although I don't particularly like to hear a brush playing time on a cymbal with rivets where you can't hear the pulse. All one hears is just a wash of

rivets, unless you are playing on the bell to get some definition. I grew up listening to Papa Jo doing that, as well as Ed Thigpen with Oscar Peterson.

There is that shifting of gears in the Oscar Peterson school of intensity where you change something from chorus to chorus to make it more intense. Example: start with brushes playing quarter notes on the snare, with hi-hat on two and four, and four beats lightly on the bass drum; second chorus, a little hiccup on the snare, an accent "bop"; third chorus, stop the sweep and go to the cymbal bell. Keep building that way until you get to the sticks playing time. Make each chorus more interesting and intense than the previous one. Do that instead of playing brushes on the first chorus and then switching to sticks and flailing away on the rest of the tune. Take six or seven choruses to build up to that point.

That's not to say that it always needs to be that way; sometimes you want to get hot right out of the "head." But know how to build gradually by playing the brush on the cymbal bell, then opening it up on the cymbal body to get a wider spread sound.

Other techniques you can use for color include scraping across the cymbal with the brush hoop, sweeping on the cymbal, using the side of the wire on the cymbal, or playing snare patterns on a non-rivet cymbal, trying to get that high "tinkling" sound. Check out all the options, then listen to what the music needs and be able to add to the music.

### A GREAT EXERCISE

I used to play brushes to an entire Basie record. Play the time and the figures with brushes, and try to keep the continuity without breaking it up. You're playing what the band is playing, while playing time so you can learn how to do that. I learned "Shiny Stockings" by playing it with brushes. Don't forget dynamics.

### EQUIPMENT

I like wire brushes; I've never cared for the sound of plastic or nylon. Also, I like rubber handles rather than wood for a little more weight and a better grip. Most drummers who use brushes with a stick handle play like they have sticks in their hands. An exception is Joe La Barbera, who plays great brushes with a wood handle. My choice is rubber handle tele-



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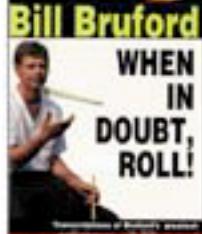
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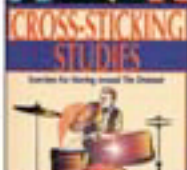
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scopic wire brushes, like my signature Regal Tip model.

Calfskin heads were perfect for me for about twenty years. But not when you get a pinhole in them or you're playing outdoors in the rain. With the development of the Remo Fiberskyn head, which feels like calfskin, we finally got a plastic head that allows you to let the brushes do the work on the head. In fact, I use Fiberskyn on every drum.

#### A PET PEEVE

Don't ever, ever, drop your brushes on the floor. You never know when you are going to have to accompany a bass solo. Or, the singer turns around and says, "Two-beat on the head-out." If the head-in was in a two-beat feel, chances are you'll take it out the same way. Nothing is worse than the drummer splashing the hi-hat for time, but you can't see the drummer because his head is under the floor tom trying to find the brushes. Keep your brushes handy at all times; keep your sticks handy at all times, too, so you can get to them at any time. You'll learn that lesson quickly if you ever get fired because a leader wants you to go to sticks and you are down on the floor trying to find them in the dark.

#### ENDING ON A POSITIVE NOTE

Following are some drummers I tell my students to listen to for great brushwork: Vernell Fournier with Ahmad Jamal and Israel Crosby; Ed Thigpen with Oscar Peterson and Ray Brown; Shelly Manne, *My Fair Lady*, with Andre Previn and Leroy Vinegar. In fact, any Shelly Manne recording with a trio or small group will have a lot of brushes, such as a series of CDs on the Contemporary label called *The Poll Winners* with Shelly, Barney Kessel and Ray Brown. Jake Hanna plays some smooth time with brushes on many Concord records. And, of course, CDs with Jo Jones as the leader of a trio.

Of all the things one can do at the drumset, playing the brushes gives me the most enjoyment. They offer so much variety, which allows you to expand your musicality. After all, the main goal is serving the music. So keep that sweep going and, as Philly Joe said, "Be pretty."

*Photos from Brush Artistry by Philly Joe Jones. Copyright © 1968 by the Premier Drum Company Limited.*

**Jeff Hamilton** attended Indiana University, where he studied with George Gaber, and he also studied with John Von Ohlen. He has performed with the New Tommy Dorsey Orchestra, Lionel Hampton, the Monty Alexander Trio, Woody Herman and the Thundering Herd, the L.A. 4, Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney, and the Ray Brown Trio. Jeff is currently touring with his own trio, the Clayton-Hamilton Jazz Orchestra, and Diana Krall. Jeff can be heard on nearly 200 recordings with such artists as Natalie Cole, Diana Krall, Milt Jackson, Rosemary Clooney, Barbra Streisand, Mel Torme, John Pizzarelli, Benny Carter, Lalo Schiffrin, George Shearing, Dr. John, Clark Terry, Gene Harris, Toshiko Akioshi, Scott Hamilton, Harry "Sweets" Edison, Keely Smith, Bill Holman, Herb Ellis, Barney Kessel and Mark Murphy. PN

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