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# ABOUT THE AUTHOR

**Anthony Stanislavski** is a drummer, educator and author from Melbourne, Australia. He prides himself on his ability to play many different styles of music and devotes himself to his craft by continuing to learn and develop as a musician. At the age of 18, Anthony joined the Australian Army Band as a percussionist and during his 7-year service, he toured Australia and overseas, performing with the likes of Guy Sebastian and Marina Prior. He studied with some of Australia's most highly regarded drum teachers including Simon Barker, Graham Morgan, Peter Blick, Dave Beck and Ronny Ferella, and has completed a Bachelor of Music Performance at the Victorian College of the Arts.

As a performer, Anthony has performed at many high profile events including the ANZAC Day Clash at the MCG, the Australian Grand Prix, the Japan Self-Defence Forces Marching Festival, and the Royal Edinburgh Military Tattoo Melbourne. He performs regularly in rock, jazz, Irish and country bands. As an educator, Anthony teaches drum kit, percussion and music theory at some of Melbourne's most prestigious schools including Caulfield Grammar School and Luther College.

Anthony's first publication *Beginner's Guide to Big Band Drumming* was released in 2019. It is a valuable tool for any teacher or student of big band drumming, removing the mystery of drum notation and interpretation in big band music.



# FOREWORD

by Darryn Farrugia

I became aware of the brushes when I was a budding young drummer—my dad played the drums and owned a pair. Some years later, when I began to take drumming seriously, I began to truly appreciate the art of brush playing through listening to recordings by Philly Joe Jones, Buddy Rich and Steve Gadd.

Mastering this art was always a mystery to me, and as a result I fumbled my way along by playing a couple of self-taught patterns. I can't imagine they sounded or felt any good, but they got me through my high school years and led me into college.

It was during this time I decided I needed some lessons to sort out this gaping hole in my playing—this was especially important to me considering my love of jazz and the drummers who laid the groundwork for this art form. But it seemed the only way to learn was by watching my teachers demonstrate patterns, which I then translated into my own clumsy diagrams. That is, up until now.

The work in this book has been thoughtfully and skilfully laid out by Anthony Stanislavski. It has been carefully practiced, notated and consolidated to form an invaluable asset to any drummer's library and vocabulary. Anthony has also devised detailed yet easy-to-understand diagrams that allow easy access to the vast array of patterns, techniques and sounds presented.

Stylistically, you'll find a large number of patterns that make up a typical jazz drummer's repertoire in addition to Latin and funk styles. There are also several play-along pieces that contextualise the patterns with accompanying drum charts and transcriptions. This is where the real fun starts and where we get to fully appreciate the inherent musicality associated with this art form.

There's a lifetime of study here—*Phrasing and Freedom with Brushes* is a great resource that encapsulates the historical significance of brush playing while allowing it to be passed on to future generations of drummers. I can only wish that this book were available to me when I was a young drummer.



# PREFACE

Early in my drumming life I asked my drum teacher if he could show me how to play with brushes. He said that he would show me two basic patterns, then I would have to figure out the rest myself. This surprised me, however it was the same response I received from many of my teachers. What I really wanted to learn was how to apply accent patterns, rudiments, soloistic ideas and more. I don't blame my teachers—what I soon realised was that there had never been a method written down for incorporating these ideas.

In the following years, through trial and error, I figured it out for myself and have now created a method for learning how to play with brushes. As a drum teacher I now consider it an obligation to pass on my method so that this art form can be taken further.

Brush notation has also been a challenge for authors due to its lateral motions. Through ideas I picked up from a few sources I have developed a system for brush notation. Give yourself some time adapting to the details in the notation. Given time, it will become natural.





# UNDERSTANDING THE NOTATION

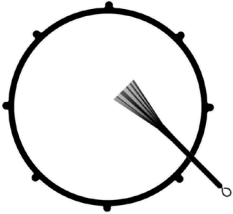
Before we get stuck into the fun stuff, there are a few things you need to know in relation to how I notate for brushes. Make sure you take the time to read through the following few pages to understand what all the funny looking hieroglyphics mean. Then play through the exercises in the next chapter—Building Blocks—to help build your understanding of the details.





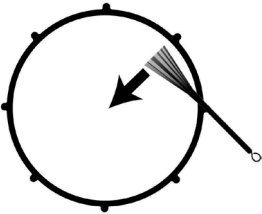
# BRUSH DIAGRAMS

Throughout this book you will see diagrams that help you understand the lateral motions—‘sweeps’—of the brushes within an exercise. These diagrams show the direction and length of the sweep across the drum.



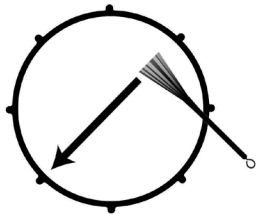
## Tap

When **no arrow** is indicated this means that the brush strikes the drum vertically, as you would with sticks.



## Half Sweep

A short arrow indicates the brush to sweep half way across the drum.



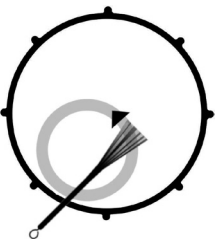
## Full Sweep

A long arrow indicates the brush to sweep the entire distance across the drum.



## Figure 8

The right brush sweeps to the right from the top and continues around the figure 8. The left brush sweeps to the left from the bottom and continues around the figure 8.



## Circular Sweep

The left brush sweeps small circles in an anti-clockwise direction.

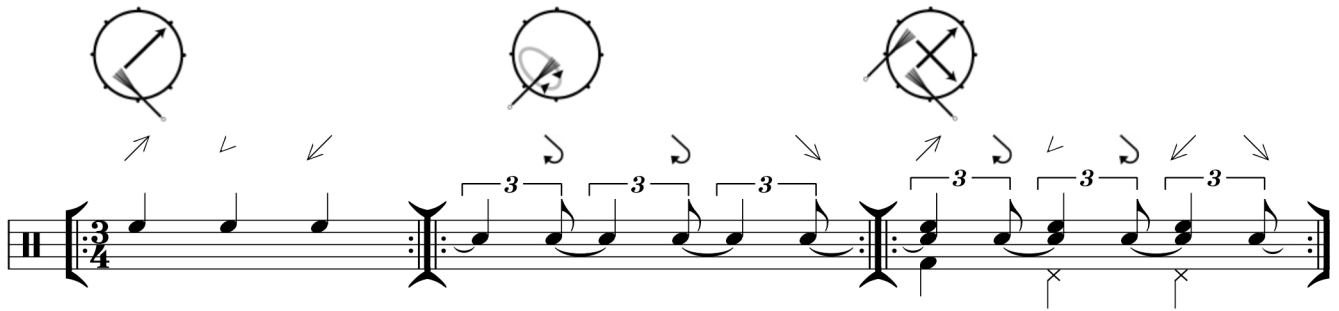
# Jazz Waltz

▶ Video 10

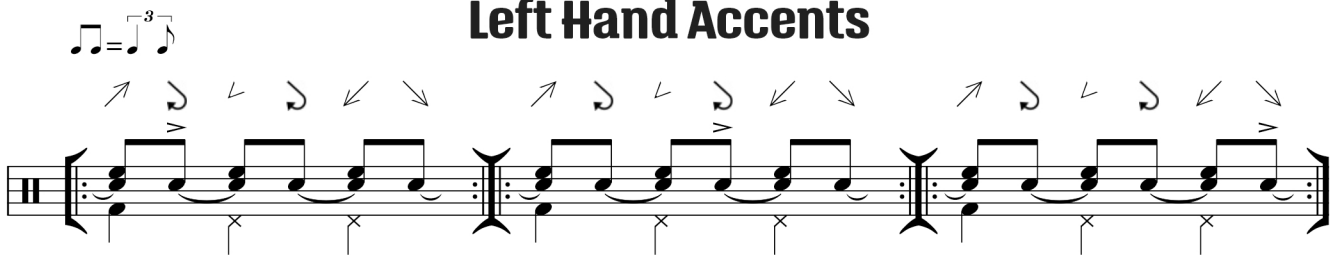
🎧 Track 8

In most 4/4 patterns the choreography flows due to the symmetrical beats. The jazz waltz can pose some challenges due to its odd number of beats per bar. However when the one and two direction shuffles are combined, it can lead to a formula to keep you out of trouble. The following choreography provides an all-purpose method for playing the jazz waltz.

## Main Pattern



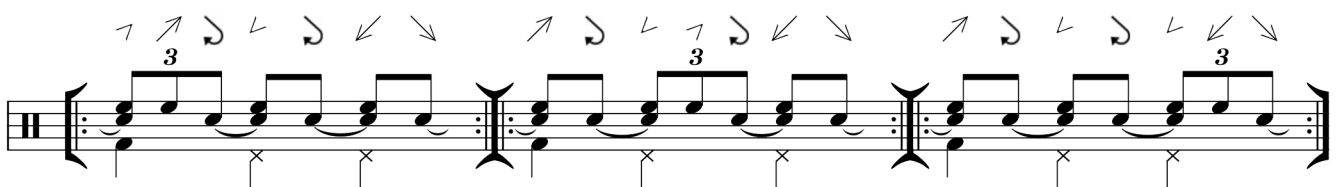
## Left Hand Accents



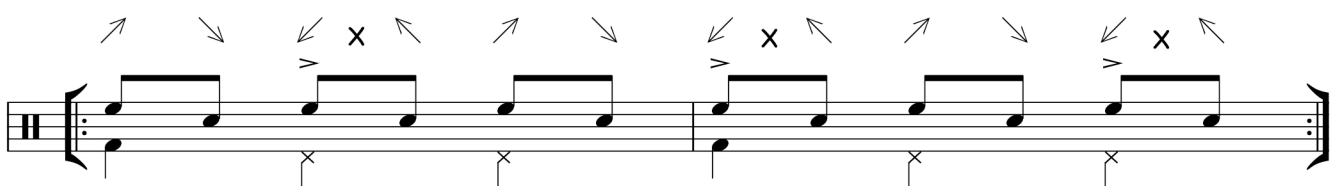
## Foot Variations



## Triplet Partial



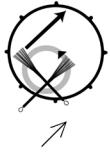
## Implied 6/4



# FUNK GROOVES

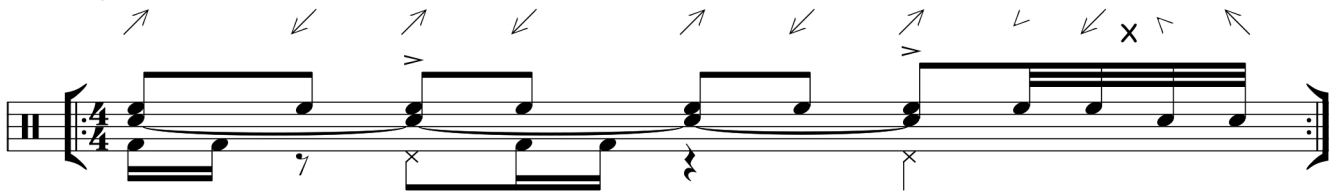
 **Video 14**

Funk drumming translates very well to the brushes as the unaccented strokes on the snare imitate the constant hi-hat rhythm in a regular groove played with sticks. This also frees up the left foot, so feel free to add the hi-hat on quarter notes, 8th notes or off-beats.

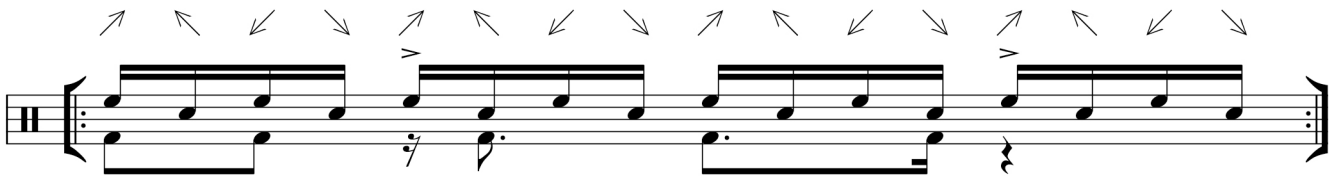


## 8th Note Hands / 16th Note Feet

 **Track 10**



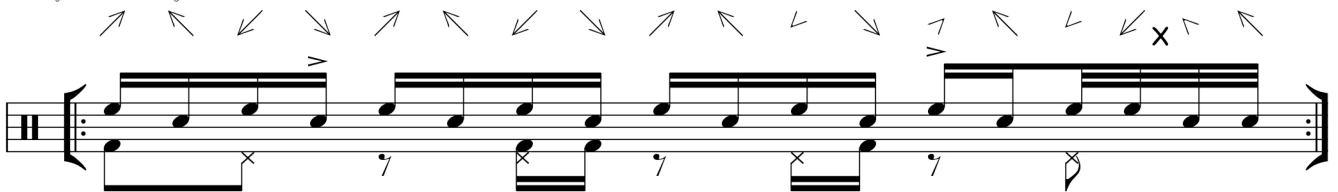
## Two Direction Funk



## Linear Beat



## Jojo Mayer-“Pleasure Control”



## Second Line

 **Track 11**

