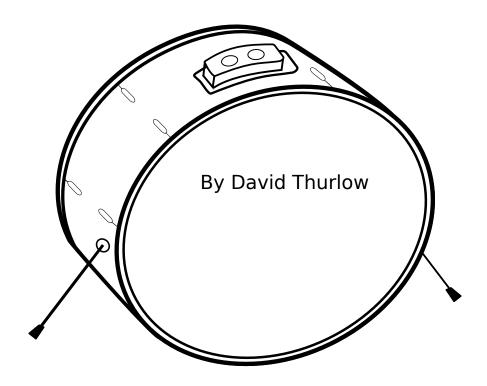
DUETS FOR DRUMERS

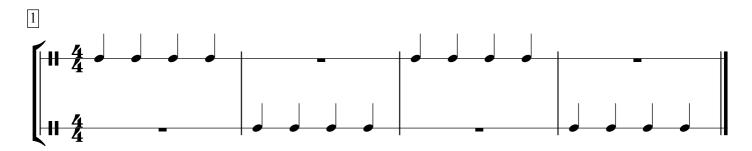
Beginner Level Duets

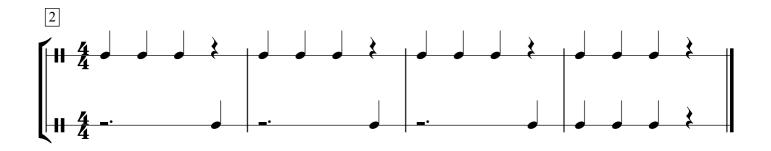


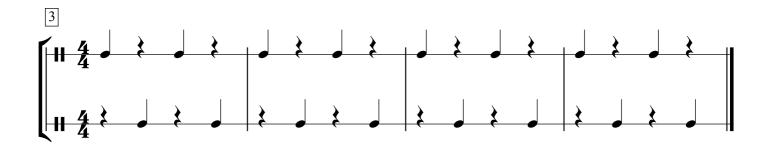
Courtesy of www.melodyshakers.com.au

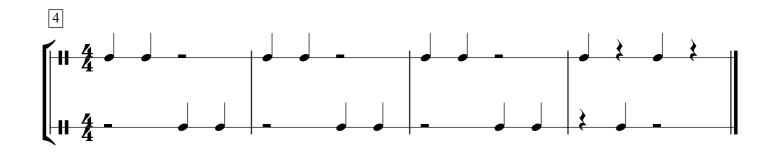


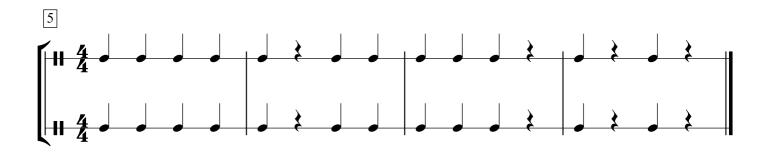
Getting Started

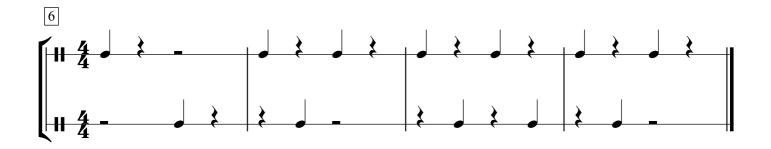


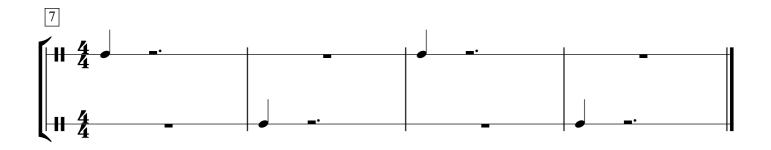


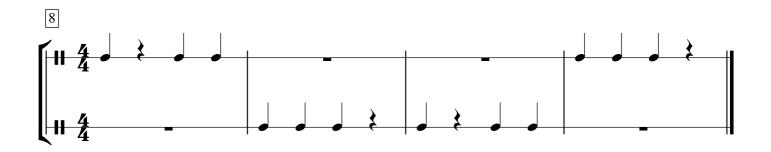




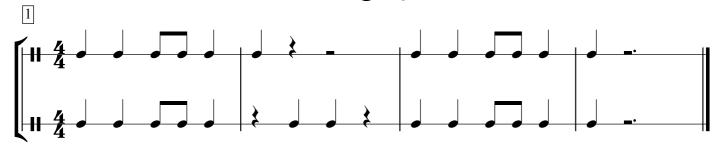


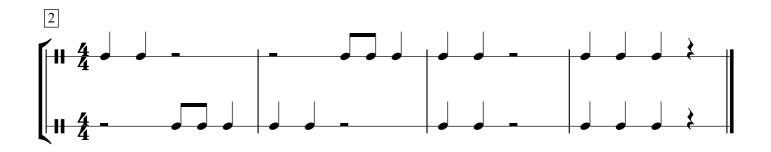


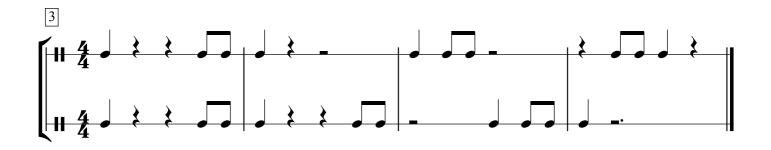


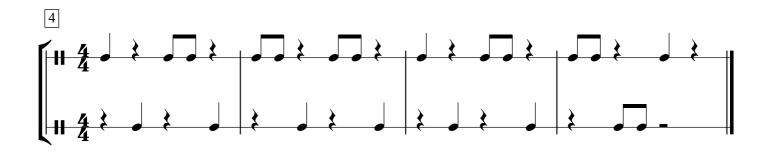


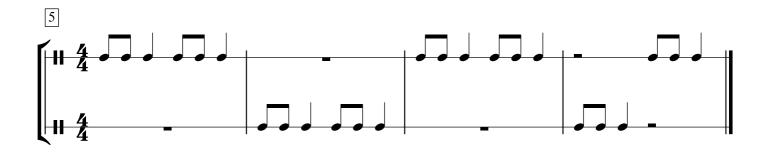
Introducing Quavers

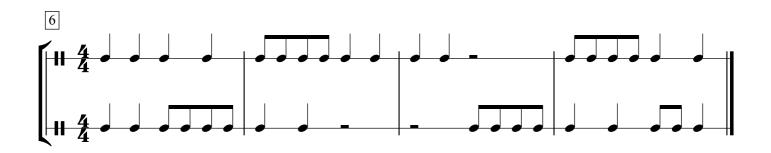


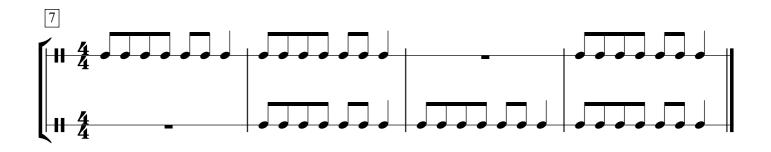


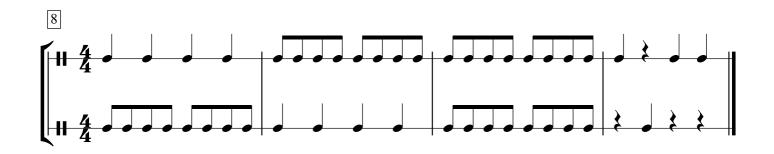












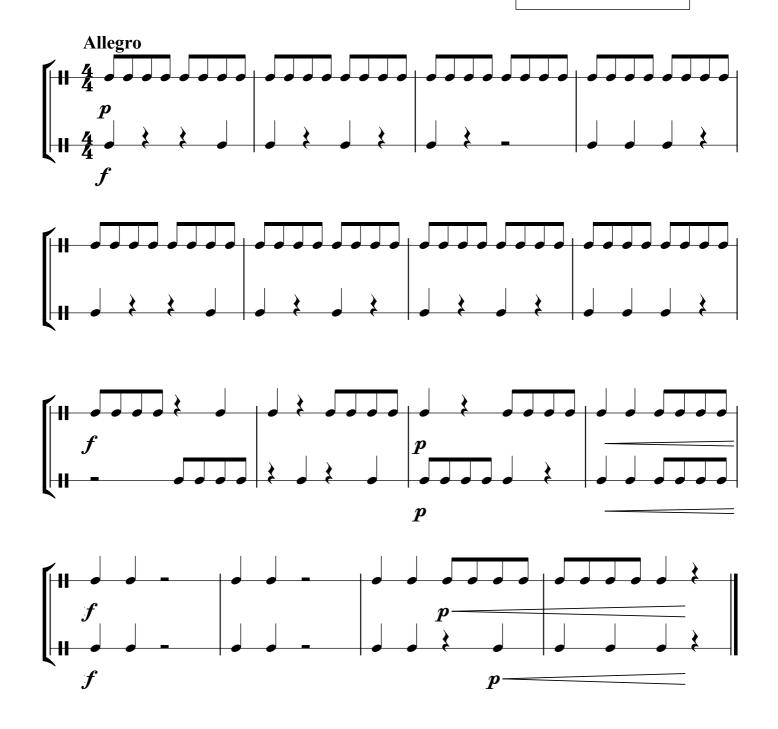
On the Road

Performance #1

Top line written for snare drum, hi-hats and similar sounding instruments

Bottom line written for floor tom, toms, bass drum and similar sounding instruments

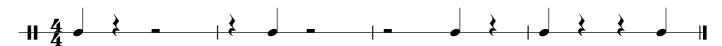
p - Soft **f** - Loud or Strong



Performance Skills

Work through these exercises to improve your performances and make them sound great

Skill No. 1 - Count



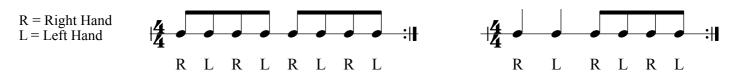
Even when playing the simplest of rhythms it is essential to count. Don't look the fool and play in the wrong spot.

Skill No. 2 - Dynamics



Playing the dynamics correctly can turn an average piece of music into a brain melting extravaganza. Make sure your f is louder than your f and your f is softer than your f

Skill No. 3 - Sticking (written for Rright handed people)



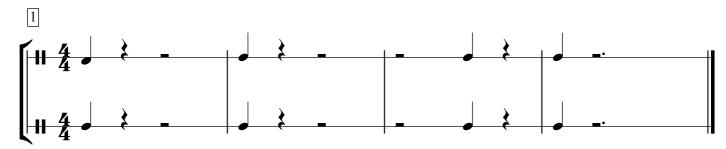
Using the correct sticking can avoid us getting all muddled up. As a general rule, if you are right handed your right hand will be used on the main beats (1,2,3,4)

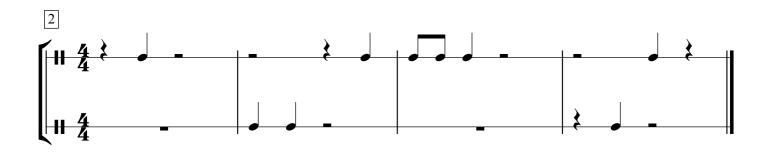
Skill No. 4 - Practise (the key to practising is doing it)

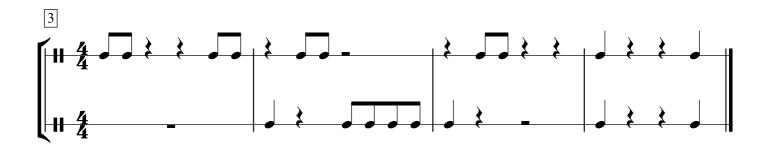
© David Thurlow

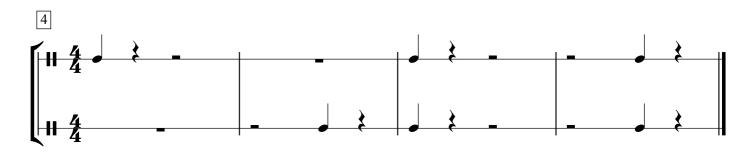
Counting Silence

Looks easy but don't get lazy. Count!









Hint: Write down the numbers of each beat and count aloud while playing

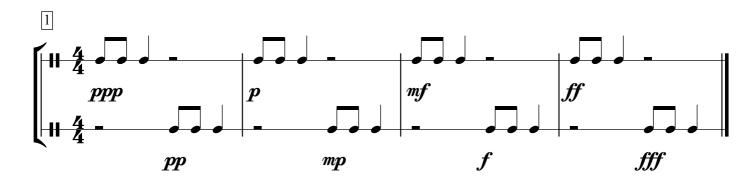
© David Thurlow

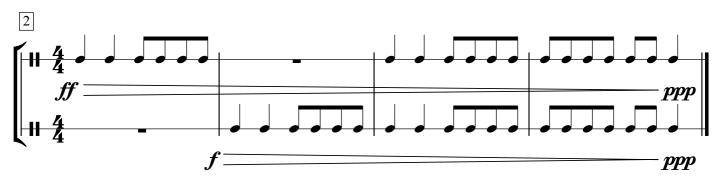


Hint: Don't look at your neighbour. They're doing something different than you

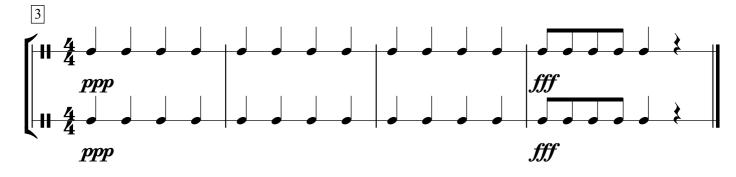
Getting Louder... Getting Softer

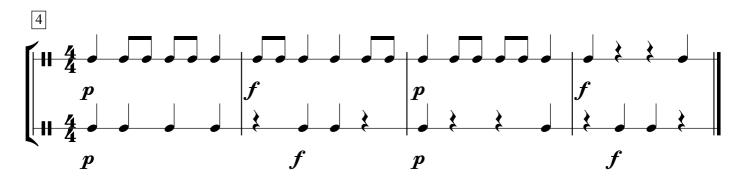
Playing the dynamics





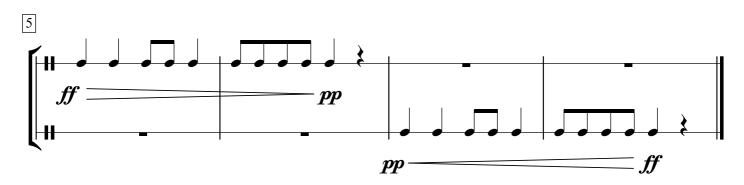
Hint: Gradually becoming softer can be tricky. Don't drop back too much too soon

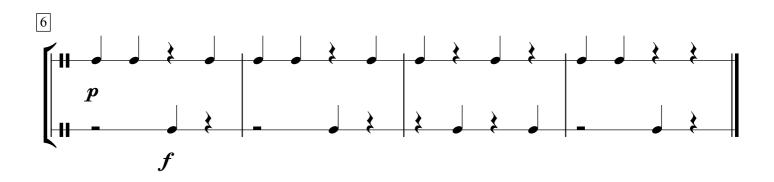


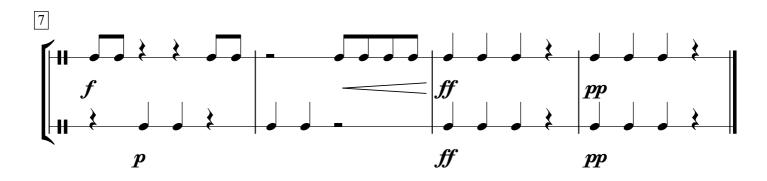


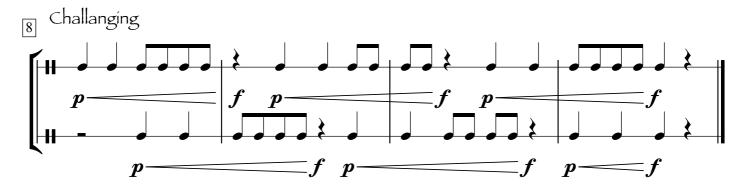
Hint: *ppp* should be about the softest you can play while *fff* should be about the loudest

Hint: Getting louder doesn't mean getting faster





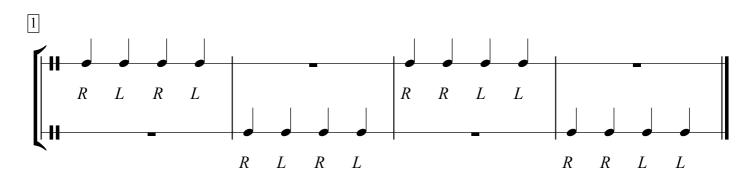


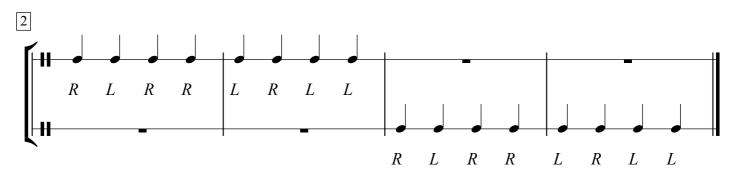


Hint: ppp should be about the softest you can play while fff should be about the loudest

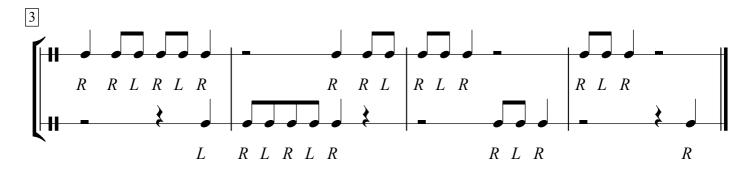
Sticking

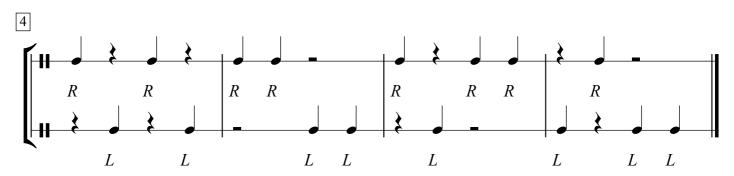
Using the right hand (and the left)



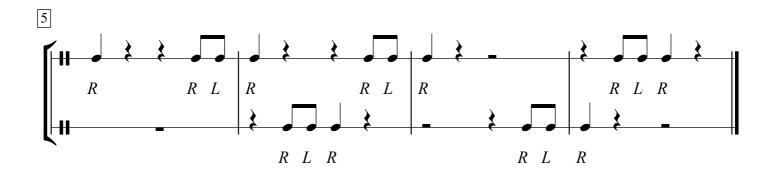


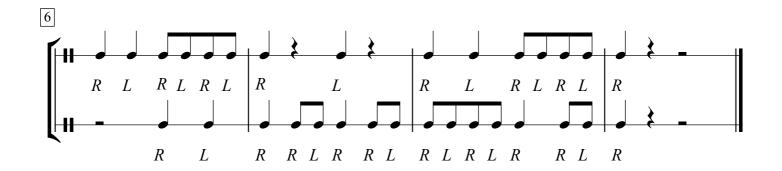
Hint: Look at the music before you play it. It's always good to know what's coming up ahead

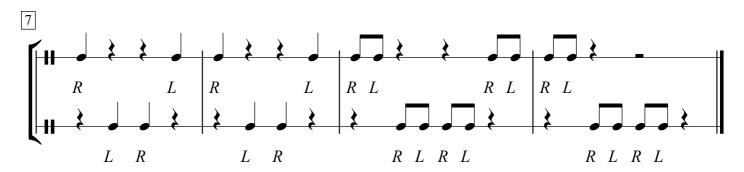




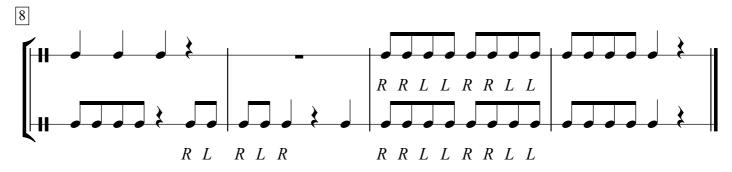
Hint: Most stickings are just a combination of single strokes, double strokes and paradiddles. If you know these rudiments well then reading the rhythms will be much easier.







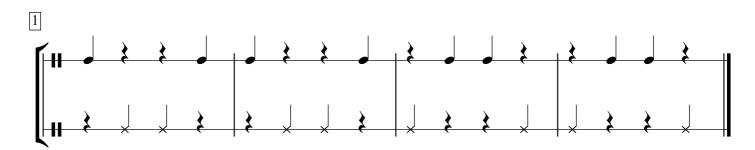
Hint: For many parts the sticking won't be giving. You'll just have to use your brain

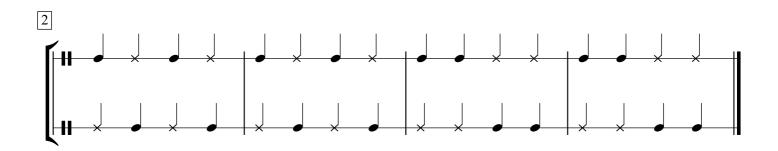


© David Thurlow

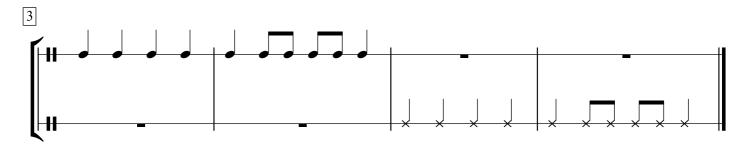
Practising

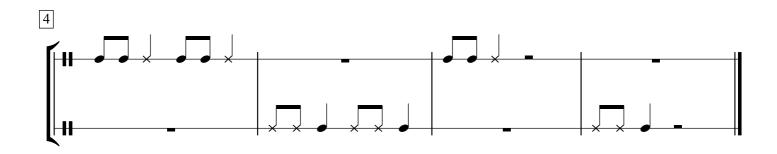
WARNING: Some of these exercises may require practising

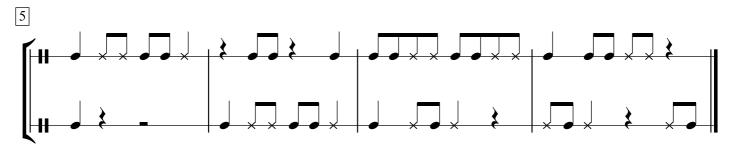




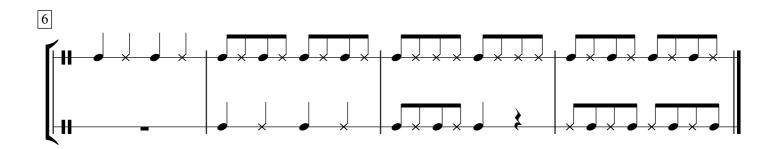
Hint: If an exercise is hard you will need to play it many times at a slow tempo.

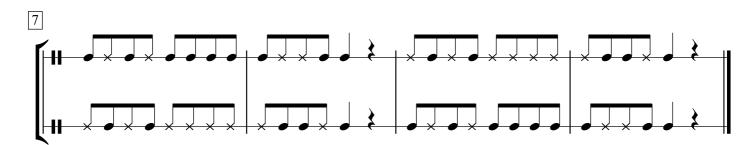




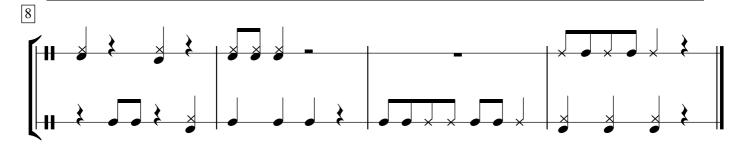


Hint: Keep repeating until you are confident that you are playing the right thing





Hint: Repeat hard parts. Repetition is the key. Repetition is doing the same thing again and again and again.



Movin' Up

Performance #2

Top line written for snare drum.

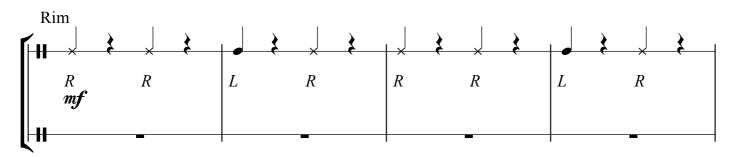
Hit the rim of the drum when you see this cross \times for a notehead

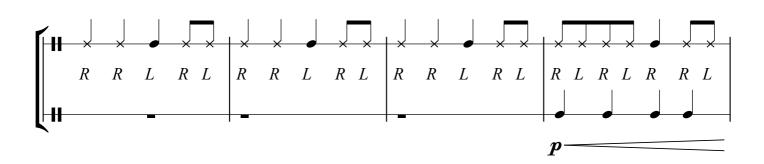
Bottom line written for floor tom, toms, bass drum and similar sounding instruments

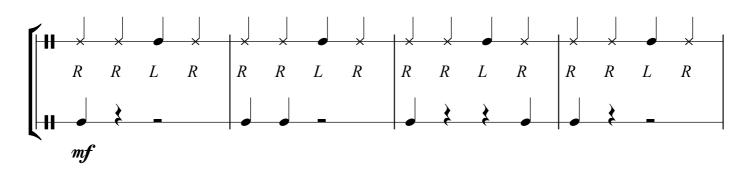
Playing Tip

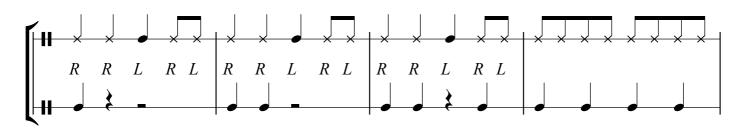
Read through the sticking before playing in order to avoid getting your sticks in a twist.

Sim. means to keep doing what you've been doing









Movin' Up Cont..

Rudiments

Flams - These are played by having one hand hit the drum shortly after the other

