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THE 31-DAYS DRUMMER PRACTICE PLAN

Oparachukwu Joshua Ayodeji

Lead Drums Instructor Hardend Drums Academy

DEDICATION

This program is dedicated with the greatest love and affection to all my students spread out around the globe.

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*Lead Drums Instructor
Hardend Drums Academy
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To: Every User

HEARTY CONGRATULATIONS

Congratulations on your purchase of The 31-Days Drummer Practice Plan Program. This book is not a Novel. It is a Program. It is a program that took two whole years to complete selection, alignment and arrangement of each chosen activity.

*To get the best from it, ensure that you approach it with an open mind; a mind open to new and creative ideas. The 31-Days Drummer Practice Plan Program is designed in such a way that you're equipped with information and only told what to do. You're not told **how you must do it**. This works to help set your mind on a task and yet unleash your own innate creativity as how to go about it.*

Admittedly, this book is unusual. Yet, it harbors in the simplest of forms, how you can strategically grow on all sides as a drummer(musician). Therefore, start from the beginning and patiently work your way to the Top. Approach each day with a new decision to accomplish each task and play through each routine.

When the exercise is given, play it through it's basic form until you can't get it wrong, then permit it to trigger another idea. Fuse and Expand the ideas as they flow. Think on how you may adapt them, improve on them, apply them and even change them altogether. It is of great importance that you permit yourself to trigger ideas in the use of this Program.

*Oparachukwu
Lead Drums Instructor
Hardend Drums Academy*

UNDERSTANDING THIS PRACTICE ROUTINE

This program is NOT designed to only spur practice or equip the students with a practice routine. It is written to help the student develop a clear vision. It is written to equip with information, help the student lock unto the purpose of Practice, aid goal setting and ultimately set passion aflame in the right direction.

The program is designed with the purpose of helping the student focus on the germane skill parts he/she needs to develop to become a total musician and drummer. It cuts down to the chase of what you as a student principally need.

Practice sessions are spread out and follow a cyclical order with focus areas repeated. The program will teach discipline, control, repetitions, attendant technique development and cause your muscle system to memorize motions. It encompasses mental skill development and the physical skills a drummer needs to develop.

Do well to enjoy it as you use it.

TWO EQUIPMENTS

Any student taking up this program needs these two equipments:

- Mental Equipments
- Physical Equipments

MENTAL EQUIPMENTS

Vivid Imagination:

The human brain cannot tell the difference between a real action and a vividly Imagined Action. This is very much evident when you for example have a nightmare or when you experience bouts of fear. The brain interprets these situations as it will in a real situation. Thus when you practice; pretend you are some better player. You can imagine you are the best Drummer in the world playing in a huge stadium with lights and cameras and an adoring crowd. Our Imagination plays such a big part in our learning and that skill must never leave us. So go right ahead and imagine as you practice and play.

The Four Levels of Learning:

The four levels of learning are truths hidden in plain sight. We ignore them but they exist. When you become aware of them, you can use them to chart and follow/monitor your progress. It will inspire you to continue to practice even when you think you are not improving.

The four levels of learning are:

- **Level One: Unconscious Incompetence:** This is the first level and it is characterized by complete Ignorance. At the level of Unconscious Incompetence, you don't know that you can't do a particular thing for the simple reason that you were probably not

aware that it even existed in the first place. A farmer in some remote village does not know that he can't operate an iPhone for the simple reason that he doesn't even know that it exists in the first place. A drummer may not know that he can't play a triple bass pedal for the simple reason that he doesn't even know what a triple pedal is. So at the first level you don't know that

- **Level Two: Conscious Incompetence:** This is the second level and it is characterized by some knowledge and some ignorance. At this level, you now know that you can't! Our farmer has seen an iPhone for the first time and he's now aware that "ol' boy I haven't seen this one before. How does it work" ? The drummer has seen a triple bass pedal and he's "wow... This is so cool". So at the second level of Learning, you now know that you can't do that particular thing.
- **Level Three: Conscious Competence:** This is the Third level of learning and it is characterized by more light and knowledge. At this level, you can now do that particular thing, but to do it, you have to think about it. The farmer now consciously and carefully swipes left on his iPhone to go check his messaging app. The drummer has to look down to the floor to switch the knob and go from double to triple bass. So basically, at the third level of learning, you now can do that particular thing but you have to think about it before you can do it.
- **Level Four: Unconscious Competence:** This is the Fourth and final level of learning. At this level, you now can do that particular thing, execute that skill and you don't even have to think about it, to do it. It has now become a part of you and it just flows out with relative ease.

IN SUMMARY: It behooves all of us to master this four processes of learning because in the course of our learning, and in our coming into new ideas, skills and ways of doing things, we will pass all it's corridors. We will then not be so easily discouraged when it appears that we are not making progress. We will know that just as we now

write with fluidity and without necessarily reciting A for Apple before we write a document... We will master the new skills in time and have them flow like our breathing.

PHYSICAL EQUIPMENTS

- **A PAIR OF Sticks**
- **A PRACTICE PAD**
- **A Note Book** to jot down ideas, keep records and track your progress.
- **A Metronome** (I recommend Drummers Metronome/Iona Voice Metronome obtainable from Google Play Store)
- **A Playlist** of Great Songs

THE METRONOME

A Metronome is a mechanical or electronic device that is used to measure fractions of equal time. It emits a sound to indicate a specific Tempo. The tempo (beats per minute-bpm) is adjustable.

The metronome has four (4) major Functions:

¶ It allows you to find an exact tempo.

For example, in the course of trying to write a song, you may use the Metronome to set a Tempo. Also in scoring a song, you may use a Metronome to determine the Tempo of the song.

¶ It acts as control for your Timing.

It guides you via its consistent and accurate ticking so that you don't rush up or slow down. For example, practicing to the click of a Metronome helps you work on and builds your internal sense of time keeping. Also in Live situations, playing alongside a loop helps keep all the musicians working as a team and on the same musical page.

¶ It shows you the level and boundaries of your technique.

Working with a Metronome will reveal the limits of your technique.

For example, you may be fine with playing single strokes at 60bpm but begin to choke up as you go up to 100bpm, then 110bpm. From your use of the Metronome, you can then deduce your single stroke limit. Your single stroke focus during your practice time would then be pushing the technique limit revealed by the Metronome.

¶ It indicates improvements which might otherwise go unnoticed.

The Metronome is to be used to track progress. For example, being able to play regular 70 bass drum singles per minute and working at bringing it up to 80 bass drum singles per minute indicates growth and an improvement.

HOW TO USE THE METRONOME

- ¶ Look up the specific exercises for the day at the Practice Outline segment.
- ¶ Calibrate/Set the metronome to a comfortable Tempo.
- ¶ Play the specific exercise through 'say' 20 times.
- ¶ Reset the metronome, making it 4 – 8 beats faster.
- ¶ Play the specific exercise another 'say' 20 times.
- ¶ Repeat step 4 and 5 again until you reach a tempo where you begin to struggle and tense up.
- ¶ Reset the metronome making it 4 – 8 beats slower and again play the exercise 'say' 20 times.
- ¶ Whenever you feel tense, repeat step 7.

Remember: the way to achieve speed and fluidity is to remain relaxed and practice precisely. Practicing when you're tense will only teach you to have to be tense to play and in the long term may cause you a lot of physical body harm.

SUMMARY OF METRONOME TECHNIQUE

The popular approach to metronome practice is to simply play along with the metronome click. There however are exercises to develop and strengthen a steady sense of rhythm, tempo, precision and a natural sensitivity to musical time.

The first step is to try to internalize a similarly precise sense of time in yourself, by playing pocket with the metronome in a relaxed fashion. Quite intriguing however is the fact that it is harder to play in the pocket with the metronome than one might expect. This is because the audible click of the metronome would actually seem to vanish when you try to hit on the click exactly.

Therefore it is prescribed that the further away you are from the metronome click, the easier it is to hear the metronome. Musicians who attempt to play in the pocket using a metronome without correct technique may soon find that it introduces a lot of tension and loads of conscious/deliberate effort into their playing. This is unnecessarily stressful.

Thus, start by learning to play consistently ahead or behind the beat, so you can develop a clear sense of "where the click is" and can then play to hit the click as well, in a relaxed way.

Many exercises can be used to help with precision of time and sensitivity to time. These exercises include but are not limited to:

- (1) Setting the metronome to go silent for a number of measures, and see if you are still in time when it comes back on again.
- (2) Setting it to go silent for increasingly longer time periods and see if you are still in time when it comes back on again.
- (3) Hum/play/recite a tune in your mind's ear, and then try to keep in time with the metronome as you do so.
- (4) Practice subdividing beats, with the metronome set to a slow tempo.

PRACTICE TIPS

- Practicing everyday at the same time(s) is most effective.
- Work on Total Concentration and Relaxation when you practice.
- Practice all material at varied Tempos and Dynamic Levels.
- Always strive to beat the mental “comfort zone”. Complacency inhibits development.
- Remember that you’re what you practice. If you practice in a sloppy fashion that’s how you will play and sound.
- Always warm-up your muscles at the beginning of each session.
- Practice with a Metronome and use Play alongs(playlist). It will help you familiarize yourself with real life situations. You can practice using a playlist as your metronome. This will stave off boredom.
- Practice using pillows.
- Record yourself.
- Practice before a Mirror and Analyse yourself in front of the mirror.
- **When you don’t feel like practicing Psych yourself up and Practice still.**

LISTEN:

Always bring something of yourself into every musical situation. Experiment with your own ideas as much as possible. Remember that Teachers, Instructors, books and this program are only guides. It is your originality and personality that make your playing unique.

Practice Plan Drummer Program

Drummer Program Level: Intermediate

Session Duration: 25 Minutes

Number of Sessions: 3

PRE-PRACTICE WARM UP

Butterfly wrists	Push-ups
Arm Swings	Knee-ups
Ankle Dorsiflexion	Finger Claps
Ankle Plantarflexion	Wrist Rotations
Ankle Supination	Squeeze a Ball

CHART TERMS EXPLAINED

Single Strokes - - R L R L R L / L R L R L R

Double Strokes - - RR LL / LL RR

Bass Drum Singles - - RF / LF (RIGHT FOOT/LEFTFOOT)

Bass Drum Doubles - -RF RF / LF LF

Triple Strokes - - RRR / LLL /// RRL / LLR /// RLR / LRL

Walkies - - RF LF / LF RF

Walkie Doubles - - RF RF / LF LF

Five Stroke Roll - - RRLLR / LLRRL

Six Stroke Roll - - RLLRRL / LRLLR /// RLLRL / LLRRL

Seven Stroke Roll - - RLLRRL / LLRLLR

Groove – Play along to a song and no matter how juicy the song is, refuse to play a fill and just play 2 and 4 on the snare. NO FILLS!!

Performance - - Imagine you are in a stadium, there's an adoring crowd and you're the closing performance. Do here what you creatively will.

Paradiddle - - RLRR / LRLL

Double Paradiddle - - RLRLRR / LRLRLL

Triple Paradiddle - - RLRLRLRR / LRLRLRLL

Sheet Music – Study/Play a piece from sheet music.

Endurance - - Carry out some aerobic exercise like taking a long walk, Jogging, Cycling, Swimming etc, that can raise your heart rate and cumulatively give you staying power behind a kit for long gigs.

Drum Videos - - Watch ACTIVELY your mentor drummers and or musicians. Take a clip, watch it, then cut out the volume and see what you can grasp. Write down this observations.

Nine Stroke Roll - - RRLLRRLLR / LLRRLLRRL

Triple Bass Drum Strokes - - RF RF RF / LF LF LF

8th note Subdivisions - - 1 - & - 2 - & - 3 - & - 4 - &.

16th note Subdivisions - - 1-e-&-ah-2-e-&-ah-3-e-&-ah-4-e-&-ah

Flat Flams - - Both limbs (hands or Feet OR hands and feet) play the specific exercise at the same time without a flam.

Paradiddle-diddle - - RLRLL / LRLLRR

Inverted Paradiddle - - LLRL / RRLR

Score a Song - - Listen to a song carefully and try to reproduce it as much as you can.

Heel -Toe Hi-Hat Technique - - Operate the hihat with the left foot, alternating from the heel of the foot to the toes and back and forth.

5/8, 7/8, 9/8, 12/8, 13/8, - - Use a Metronome to play in these times.

Flam -- ^LR / ^RL

Flam Tap -- ^LR _ R / ^RL _ L

Flam Accent -- ^LR L R / ^RL R L

Flamacue -- ^LR L R L ^LR / ^RL R L R ^RL

Flam Paradiddle -- ^LR L R R / ^RL R L L

Flam Paradiddle- diddle -- ^LR L R R L L / ^RL R L L R R

Shuffle Rudiment -- R L R B L R (B-means both hands in a flat flam).

Linear Patterns -- R-K _ L-K (R=right hand; L=left hand; K=kick).

Control Rudiment -- R L R B L R B L / L R L B R L B R (B-means both hands in a flat flam)

Pata-fla-fla -- ^LR L ^RL / ^RL R L ^LR

The Drag - - ^{LL}R / ^{RR}L

Over Bossanova - - While playing doubles on the bass with your right foot, and singles(quarter note) on the Hi hat with your left foot simultaneously (in a triplet or Bossanova fashion...), Play the specific hand exercise described on here and others that you may come up with while keeping the bossanova groove going on your feet. Thus you're playing a bossa nova pattern on your feet and traditional rudiments via your hands.

OUTLINED PRACTICE

DAY 1	Single Stroke Roll	Double Stroke Roll	Bass Drum Singles
DAY 2	Triple Strokes	Bass Drum Doubles	Walkies
DAY 3	Five Stroke Roll	Six Stroke Roll	Six Stroke Roll
DAY 4	Walkie Doubles	Groove	Performance
DAY 5	Seven Stroke Roll	Paradiddle	Sheet Music
DAY 6	Endurance	Double Paradiddle	Drum Videos

DAY 7	Nine Stroke Roll	Bass Singles & Bass Doubles	Single Strokes & Double Strokes
DAY 8	Triple Strokes & Single Strokes	Six Stroke Roll & Five Stroke Roll	Performance
DAY 9	Paradiddle & Double Paradiddle	Triple Bass Drum Strokes	Drum Videos
DAY 10	8 th note Singles Subdivision	8 th note Flat Flam Subdivision	8 th note Bass Strokes Subdivision
DAY 11	Aerobics / Endurance Activity	16 th note Singles subdivision	16 th note Flat Flam subdivisions
DAY 12	8 th note Flat flam Hands and Bass Subdivisions	16 th note Bass Subdivision	16 th note Flat flam Subdivisions of hands & Bass
DAY 13	Paradiddle-diddle	Inverted Paradiddle	Listen and score a song

PRACTICING FOR DIRECT APPLICATION

How do I Apply Rudiments...? This is a fundamental and re-occurring question for a lot of drummers. The truth however is that there are many ways from which one may choose to begin to approach practicing for direct application.

One of the Methods which I use, endorse and teach (primarily because I created it in my personal practice space), is what I would be teaching to you.

Here is how it goes :

FIRST: Leave out the Metronome. Select the rudiment/sticking pattern of your choice and work with it independent of the metronome, time or music. Your focus at this point should NOT be on getting it in time just yet. Your focus should instead be on getting the technique in place. You should work on getting your muscles to memorize the motions, watching that each stroke is an actual stroke by itself. You should check that the stick rebounds and the successive stroke resumes well, that the stick height is uniform, and that the volume of your strokes are uniform.

SECOND: Now, take out the Metronome. Play the rudiment/pattern motions using a metronome and work on getting it in time and properly phrasing the rudiments/patterns. (see the guide on how to use the metronome)

THIRD: After working extensively with the metronome and moving well past your comfort zone, get out Songs you're familiar with and use a selected Song as a time keeping device while you practice your rudiments over the top. This means that the song only serves as a metronome while you play the exercise. Do this with the selected song until the song and rudiment begin to feel like one unit.

NOW: play through the groove of the song as the drummer on the track does and apply your rudiments/fills where the drummer on the track plays fills.

YOU: then need to get out another song, and let it serve a time keeping function while you again practice the rudiments in the time and feel of the song alone.

AGAIN: play through the groove of the song and apply your rudiments where the drummer on the track does a fill.

REPEAT: this process using different songs but the same rudiment, until it begins to flow with uninhibited and relative ease from your limbs.

Now, isn't it obvious why I teach and endorse this method? It's simply because it's all encompassing. It would teach you to groove. It will teach you discipline. It would teach you patience. It will teach you endurance. It will teach you to fill responsibly too. It will unleash your creativity and equip you for teaching too. It's a total package.

NOTE: Differing types of songs would give you differing ranges of possibilities. Thus you may adapt and adjust as you deem musically necessarily. If the fill on the track lasts for a shorter period than your fill, you may choose to execute your fills in other passages of the song such as the vamp, the verse, chorus etc. Also, feel free to repeat songs and change songs as you wish, but your focus should not change from getting the fill to flow with relative ease from your limbs.

DAY 14	Heel-toe Hihat Independence	5/8 Odd-time	7/8 Odd-time
DAY 15	13/8 Odd-time	9/8 Odd-time	Groove
DAY 16	Triple Paradiddle	Bass Doubles	Drum videos
DAY 17	Flam & Flam Tap	Bass Singles	Performance
DAY 18	Flam Accent	Flamacue	Score a song
DAY 19	Heel-Toe Hi-hat Independence	12/8 Odd time	9/8 & 12/8 odd time

DAY 20	Paradiddle & Inverted Paradiddle	Heel-Toe Hihat Independence & Bass Doubles	Flam Tap & Flam Accent
DAY 21	Flamacue & Flam Accent	Flam Accent & Inverted Paradiddle	Flamacue & Paradiddle
DAY22	Triple Strokes	8 th note Bass Subdivisions of Hands & Bass Drum	Drum Videos
DAY 23	16 th note Bass Subdivisions	16 th note Flat Flams Subdivisions of Hands & Bass	Shuffle Rudiment
DAY 24	Single Strokes Linear Patterns between Hands & Feet	The Control Rudiment	Double Strokes Linear Patterns between Hands & Feet
DAY 25	Pata-Fla-Fla	The Drag & The Drag Tap	Score a song
DAY 26	Triple Bass Drum Strokes	Heel-Toe Hihat Independence & Bass singles & Doubles.	Flam – Paradiddle

UNDERSTANDING GROOVE

How do I work on my Groove? In studying the question of Groove, I can tell you that there's really no definition for the word Groove(...that's all encompassing at least).

Groove can only be accurately described not defined and after reading this powerful and informative section on groove, you would henceforth always know when your music doesn't have it.

When you make music, your music is said to have a groove when it has and creates a propulsive rhythmic "feel". A groove is born out of a consistently and persistently repeated pattern. The best and the most solid of grooves, is created principally by the interaction of the musicians.

If there's one important characteristic of a groove it is that ***A solid Groove causes MOTION.***

MOTION?

Yes. The concept of a groove is to induce a rhythmic feel. This rhythmic feel is born by the intuitive sense of a cycle in motion, created by the musicians. The way to understand and immediately see this is really simple.

Consider this:

Imagine that you are listening to a song via earpieces that has a very solid groove. You will naturally bob your head to the groove...(as you're doing now.... this is motion), tap your foot to the groove of the song...(motion), tap your desk or dashboard...(motion), clap along...(motion), or ultimately dance or sway your body (motion). This is just on the part of the listeners.

On the part of the performing musicians, a solid groove lays the foundation from which and on which the musicians can take the music just anywhere. The pianist for example will receive the inspiration to run that beautiful scale through the keys...(motion). The bass player would naturally be bopping his head and slapping the 'ell out of that bass guitar delivering crazy bass lines. The drummer would be all smiles and feel confident enough to execute that super responsible drum fill...(motion).

The above illustration sufficiently shows that if there's a single most important characteristic of Groove, it is that it causes motion.

Now, upon successfully describing groove, we need to talk about how to develop a sense of it because another reality is that ability to create and keep a solid groove is an ART. It can be learnt.

HOW TO DEVELOP YOUR SENSE OF GROOVE

CHANGE YOUR PLAYLIST BANK:

What this means is that you would need to tweak your listening sources and include a lot of groovy songs in them. It is not rocket science that what you listen to the most, greatly influences you and your style. Thus it follows that you really should change your songs repertoire and include songs with excellent musicianship. Playing alongside these songs will teach you to hold grooves more.

USE PATTERNS:

You would need a Metronome for this one (you may count out loud if your internal clock is very well tuned). Music is fundamentally made up of recurring pattern of beats with the 4/4 pattern being the most common. Begin improving your ability to lay a steady groove with this time signature. Make sure you're able to *feel* where the pattern starts and where it ends. Practice to lay down a steady groove for 3-4 minutes then change to another steady groove, playing it for another short interval using this guide of mine...

- Choose/Select/Create Four steady drum groove patterns.
- Number them as G1, G2, G3, and G4.
- Play all the patterns individually for 3-4 minutes each.
- Then loop patterns into themselves in groups of two and three.
- Finally, play through all Four of the patterns.

Keep working with this template of mine till sticking with grooves become second nature.

COUNT OUT LOUD:

I know you think maybe it is belittling but it will help you dramatically and immensely if you learn to count out loud while practicing.

Your ability to stay in time and your general practice progress will take an actual forward leap for the best. It is guaranteed. For performances when you probably can't count out loud, count the quarter notes in your head. It will help you keep the time and stay with the "feel" of the song. When you can feel the pulse of the song, it is natural that you will then be able to play to it and around it.

THE RHYTHM DANCE:

The rhythm dance is you playing the drums and counting rhythmically in your head, tapping your foot, swaying, nodding your head or even moving your whole body. When you're behind the kit, the rhythm dance will help you feel the music and play accurate time on stage. You must however start the rhythm dance from your practice space. It is a skill and it will not just suddenly jump on you on stage. It is a skill. You must develop it.

JAM WITH OTHERS:

As much as possible, try to play with other musicians outside of your everyday experience. Learning to play with other musicians is a very vital skill that will help you learn to play with a good feel and a better groove. Playing with others (especially those better than you musically) can be both fun and a great learning experience. Playing with others who are musically higher and or better, sets your mind to being technically accurate, correct and perfect. It will teach you to play something that fits in with what other musicians are playing, and to think about the role each musician is playing. Seek out and cultivate the habit of playing with other musicians.

PLAY POCKET:

What is Pocket? Very simply, when the groove is as intense as possible, when the drummer lays a groove that *"is very solid and has a great feel"*, the drummer is referred to informally as *"keeping it in the pocket"* or being *in the pocket*. When the drummer maintains this feel for an extended period of time never wavering or straying, this is informally referred to as a *"deep pocket"*.

NB: When you play to songs during your practice time, avoid bursting into a chop spree, or straying from the music. You should learn to consciously abide with the groove of the song. This is how grooving becomes your second nature. Always remember that you will be hired to groove not chop in any music band. You are presently hired and paid to groove not chop in any music band. Always remember this.

DAY 27	Flam-Paradiddle-diddle	Paradiddle <u>Over</u> Bossanova Bass & Hihat groove	Double Strokes Over Bossanova Bass & Hihat groove
DAY 28	Drum Videos	Groove	Performance
DAY 29	Triple Strokes Over Bossanova Bass & Hihat groove	Sheet Music	Single Linear patterns between Hands & feet
DAY 30	Endurance	Score a Song	Double Linear patterns between Hands & feet
DAY 31	Pata-Fla-fla & The Drag	The Drag Tap & Flam- Paradiddle	Flam Paradiddle- diddle

THE SIX (6) IRREFUTABLE LAWS OF PRACTICE

I set out in the year 2014/2015 to completely push myself and see how much I could really do. Not that I was free or had any spare time since I was very well engaged in various ways, but I set a goal to record **One Thousand Hours of Practice in a single year**. I began with putting in 4 hours daily, then my commitments in other facets increased, so I could only do 3 hours, then finally I could only squeeze 2 hours each day.

In the end, I successfully recorded One Thousand hours a little over One year. The lessons I learnt in putting this practice time in, is voluminous. To say I discovered a lot would be a gross understatement.

Amongst some of the things I discovered is something I called the **Six Irrefutable Laws of Practice**.

Pay attention as I share all Six laws with you on here:

THE LAW OF ATTENTION TO DETAIL

The Law of attention to detail holds and states that: **A Skill will be executed/performed in detail, directly proportional to the detail threshold level that it was practiced/studied.**

WHAT DOES THIS REALLY MEAN? It means that during your practice time and when you practice any particular thing(easy or complex), devote more time and focus to getting the core details and basics first. Don't rush it. Instead take great care to master the minute details that lead up to the main skill. For example, in practicing single strokes, devote more attention to what technique(wrist/fingers) serves you the most and when. Seek to control stick height and volume, the rebound of the sticks and work with differing tempos. It is mastering this kind of minute details that will eventually make the great exhibition and musical stunts, look easy and be

easy to execute. Thus it is the details that you practice or don't practice that sell you or trip you every single time.

In developing any viable skill, FOCUS ON THE BASICS for that's where excellence lies.

THE LAW OF FRUSTRATION

The Law of Frustration holds and states that: **The continued experience of frustration, cum lack in progress in any physical or mental activity, section/sector or phase of activity, is an Indication that you're doing something wrong.**

WHAT DOES THIS REALLY MEAN? It means that in the course of your practicing, and in pushing your comfort zones, you may and surely will find yourself frustrated at various points. It may look like you're not making any progress or that you are not cut out for this. You may even consider backing off or quitting entirely. You should know however that this phase of learning is a constant and actually is how the body naturally responds when we as humans are doing something the wrong way, but still want to get it right. Frustration is supposed to teach you to stop and reevaluate process and procedure.

Thus, whenever you experience frustration in any sphere of practicing, take a break, consider acquiring more knowledge about it and do a reevaluation of process and or technique.

THE LAW OF ACCUMULATION

The Law of Accumulation holds and states that: **Every great musical, or artistic achievement and or improvement is an accumulation of hundreds of unnoticed small efforts, unnoticed exertions and unnoticed minute sacrifices...in small unnoticed fractions.**

WHAT DOES THIS REALLY MEAN? It means that a high level of skill proficiency and its attendant excellence, are results of small fractions of continued skill exertions(practices), that may often have taken place outside of public speculation. Take for example Weight Lifting. When you work out and lift weights to increase your muscle strength and capacity, it takes about 6 weeks of continuous training before you may see any major or serious improvements. During those six weeks, you're not showing off... You're building. In the same light, when you practice, go in with the understanding that what you're practicing today, is part of a small fraction that may necessarily not be for today. So even if you don't get it today or you're only able to cross a small milestone, be glad, because all practicing eventually obey the law of accumulation and then you will reap the result of your accumulated practicing.

THE LAW OF FORCED EFFICIENCY

The Law of Forced Efficiency holds and states that: **Comfort zones inhibit progress and that it is only by stretching yourself and your skill, that you may really discover what you and your skill are really capable of.**

WHAT DOES THIS REALLY MEAN? It means that staying put within your comfort zone will birth complacency, which in turn will inhibit your forward

motion and progress. When you practice, make sure to shed off old skin. Practice with the future version of you in mind. Force yourself to keep pushing your limits during practice, because there really are no limits except the limits you acknowledge. If for example you are given to only practicing your hands, begin to work on including your feet. Then insist and push yourself to play independent patterns between limbs. If you are given to some genres of music because that's what you're familiar with, that's a comfort zone. Get out of that zone and begin immediately to study and work on other genres of music.

THE LAW OF PLANNING & GOAL SETTING

The Law of Planning & Goal Setting holds and states that: **Every minute spent in planning any practice activity (and ultimately practice times), saves ten minutes of practice loss, conserves energy resources and ultimately maximizes output and efficiency.**

WHAT DOES THIS REALLY MEAN? It means that you should always have a practice plan and a practice goal. Simply never jump into practice without knowing what it is you would be doing exactly. Hitting the Drums(or pads) without a possessing of clear direction is simply physical activity. It is only when there's a plan and goal that it is called practice. It is only when something tangible is being worked on and or developed that it is called practice. Creating a system of things to work on during practice saves you time and energy by concentrating your efforts. Hitting the Drums without a goal dissipates your energy and achieves little or nothing in the end.

It is a good thing that you already have The 31-Days Drummer Practice Plan PDF to guide and inspire you.

THE LAW OF CONTINUOUS PRACTICE

The Law of Continuous Practicing holds and states that: **If any skill or group of skills were to be repeated in a continuous way, the time required to perform the skill will reduce significantly, in proportion to the frequency of repeats, causing the efficiency and output of the skill to increase.**

WHAT DOES THIS REALLY MEAN? It means that the more you practice something, no matter its difficulty level, the easier it becomes the next time you want to do it. It also means that the more you practice something, the faster you will be able to do it next time. Take for example your ability to walk on two legs. You first started with trying out walking by holding onto things. But you didn't stop. You continued. Now you don't just walk, you actually run and I can only imagine your speed if your life depended on it. So understand practicing and maximize the Law of continuous practice.

USE THIS FREE CHARTS TO RECORD YOUR PRACTICE PROGRESS

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