

# Drums & Percussion — Workbook

This workbook turns the course into a daily practice habit. Each section pairs with a course module and gives you drills, trackers, and checklists to measure real progress at the pad and the kit. Print it, fill it in by hand, or use the editable templates, and revisit your tempo logs weekly to see how far your hands and time have come.

## Setup, Grip, and Your First Strokes

Lock in your kit setup, matched grip, and a relaxed rebounding stroke before adding any patterns.

### Exercise: Rebound and Stroke-Height Audit

On a practice pad, drop each stick from eye height and let it bounce back on its own for 30 seconds per hand. Then play eight full strokes, eight down strokes, eight taps, and eight up strokes, listening for even tone and the correct stick height.

- Does the stick rebound freely on its own, or are you forcing it back up?  
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- Which of the four stroke heights is hardest to control, and on which hand?  
\_\_\_\_\_
- Does your weaker hand sound quieter or land later than your strong hand?  
\_\_\_\_\_

### Worksheet: Kit and Throne Setup Log

Fill this in once when you set up, then recheck at the start of each session for a week to build a consistent, tension-free position.

Date  
\_\_\_\_\_

Stick model and size (e.g. Vic Firth 5A)  
\_\_\_\_\_

Throne height set so thighs slope down (Y/N)  
\_\_\_\_\_

Centred over the snare, weight on balls of feet (Y/N)  
\_\_\_\_\_

Grip used (matched American / German / French)  
\_\_\_\_\_

Any hand, wrist, or back tension noticed and the fix applied  
\_\_\_\_\_  
\_\_\_\_\_

### Checklist: First-Week Foundation Checklist

- Named every voice of the kit and its role in a groove
- Chose an appropriate stick and rejected any warped ones
- Set the throne so thighs slope slightly down from the hips
- Built the fulcrum between thumb and index finger with relaxed back fingers
- Played a full stroke that rebounds to its start height with even tone

## Rudiments and Reading Rhythm

Grow the four core rudiments cleanly on a metronome and learn to read and count rhythmic notation.

### Exercise: Rudiment Tempo Ladder

Cycle through singles, doubles, paradiddles, and flams for two minutes each on a pad. Start each at a tempo you can play perfectly, raise it by 5 bpm only when clean, then bring it back down. Record the fastest clean tempo for each.

- At what tempo does each rudiment start to sound uneven or rushed?

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• On the double stroke roll, is the second note a controlled bounce or a forced second hit?

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• Is the accent landing on the first note of each paradiddle group?

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### Exercise: Count-and-Clap Reading Drill

Take a one-bar rhythm in 4/4 mixing quarter, eighth, and sixteenth notes. Count it aloud (one e and a, two e and a) and clap it before playing it on the snare. Repeat with a new bar each day.

- Can you count the bar aloud accurately before you play it?

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• Which note value or rest trips you up most when reading?

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• Does the played rhythm match the click, or do you drift on the sixteenths?

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### Worksheet: Rudiment Progress Tracker

Log each rudiment and its cleanest tempo so you can watch your hands improve week over week.  
Rudiment (single / double / paradiddle / flam)

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Cleanest tempo in bpm

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Played evenly with both hands matched (Y/N)

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Played around the toms as a fill (Y/N)

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Notes on which hand needs work

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### Checklist: Hands and Reading Checklist

- Played single strokes with both hands sounding identical
- Played a double stroke roll using a controlled bounce on the second note
- Played a single paradiddle accenting the first note of each group
- Played a clean flam as one thick sound rather than two hits
- Read and counted a one-bar rhythm of quarter, eighth, and sixteenth notes

## Grooves: Rock, Funk, and Shuffle

Build the rock, funk, and shuffle grooves with steady time and clean limb coordination.

### Exercise: Layer-the-Groove Build-Up

Build the basic rock beat one limb at a time at 70 bpm: hi-hat eighths, then snare on two and four, then bass on one and three. Once locked, hold the full groove for eight bars without stopping, then raise the tempo.

- Does the hi-hat sit exactly on the click so the two sounds merge?

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- Can you add each limb without the others falling apart?

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- Are you rushing or dragging when you reach eight bars?

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### Exercise: Pocket and Ghost-Note Hold

Play a two-bar funk groove with sixteenth-note hi-hat, loud backbeats on two and four, whisper-quiet ghost notes between them, and a syncopated bass drum. Loop it for five straight minutes at 65 bpm, focusing only on feel.

- Are the ghost notes quiet enough to feel rather than clearly hear?

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- Does the syncopated bass drum stay locked to the click?

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- Does the groove feel good and danceable when you loop it, or stiff?

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### Worksheet: Groove Tempo and Feel Log

Track each groove, its cleanest tempo, and whether the feel held up so you can see your time and pocket improve.

Groove (rock / funk / blues shuffle)

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Cleanest tempo in bpm

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Held eight bars without stopping (Y/N)

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Straight or swung feel

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Notes on timing, pocket, or coordination

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### Checklist: Groove Skills Checklist

- Played the basic rock beat with hi-hat, snare, and bass locked together
- Kept steady time against a metronome for eight bars
- Added ghost notes and a syncopated bass drum for a funk feel
- Counted triplets and dropped the middle note to create a shuffle
- Switched cleanly between a straight rock beat and a blues shuffle

## Fills, Dynamics, and Electronic Drums

Place fills that land on beat one, control dynamics musically, and set up and record your kit.

### Exercise: Four-Bar Fill Loop

Play three bars of a rock groove, then fill the fourth bar with sixteenth singles moving snare, high tom, mid tom, floor tom, and crash with the bass on beat one. Loop the four-bar phrase, counting aloud through the fill the whole time.

- Do you land exactly on beat one, or arrive early or late?

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- Are you still counting the subdivision out loud during the fill?

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- Does the crash and bass drum hit cleanly together on beat one?

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### Exercise: Verse-to-Chorus Dynamics Run

Play a quiet verse groove on a closed hi-hat with ghost notes, then lift into a louder chorus by moving to the ride and hitting harder, marked by a crash on beat one. Record it and listen back for the contrast.

- Is there a clear, audible difference in volume between verse and chorus?

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- Does moving from hi-hat to ride feel smooth and in time?

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- Where could you leave more space to serve the song?

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### Worksheet: Kit Setup and Recording Log

Capture your tuning, electronic kit, and recording settings so your sound and workflow stay consistent.

Date

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Kit type (acoustic / electronic)

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Tuning notes or electronic kit preset used

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Metronome tempo (bpm)

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Recording method (phone / USB into Audacity or GarageBand)

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What to refine next after listening back

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### Checklist: Performance and Recording Checklist

- Played a four-bar fill that resolved cleanly on beat one
- Marked the start of a section with a crash on beat one
- Created a clear dynamic lift from verse to chorus
- Tuned an acoustic head evenly or set up an electronic kit with mesh pads
- Recorded a one-minute piece and identified one thing to improve

## Your Action Plan

1. Set up the throne and kit, then check posture and grip at the start of every session
2. Warm up daily on a practice pad with singles, doubles, paradiddles, and flams, two minutes each to a metronome
3. Practise the four stroke heights so you can play loud accents and whisper-quiet ghost notes on command
4. Count and clap one new written rhythm a day, then play it on the snare against the click
5. Build the basic rock beat one limb at a time at 70 bpm and hold it for eight bars without stopping
6. Add ghost notes and a syncopated bass drum, then loop a funk groove for five minutes focusing on pocket
7. Count triplets and drop the middle note to lock in the blues shuffle, switching between straight and swung
8. Loop a four-bar phrase with a fill on bar four, counting aloud so you land exactly on beat one
9. Play along to recordings of songs you love, copying the drummer including where they hold back
10. Record the same groove every week into Audacity or GarageBand and compare clips to track your time and feel









