**Stock Exercises**
2014 Cascades Drum & Bugle Corps Percussion

**Individual Practice Method**
- Use a mirror, a metronome, a matched pair of sticks, and a practice pad or a drum.
- Organize your practice time similar to how an ensemble rehearses: Repetition, Correction, and Execution.
- Consistently refine techniques described in the technique manual.
- Strictly follow *All The Black On The Page*, e.g., rhythms, dynamics, stickings, tempos, etc.
- Be patient enough to be critical of yourself during consecutive repetitions, but be careful to not become passive and stagnant through long sessions of unfocused playing. Always practice with a focused, effective, and efficient method.

**Musical Definitions**

**Stickings:**
- **R** = Accented Right Hand, **L** = Accented Left Hand
- **r & l** = Right and Left at p/3", notes during a crescendo or decrescendo, and special instructions, e.g., variations of an exercise.
- Two note heads together on the same stem without a sticking is a **Doublestop**.
- Stickings inform how we play the notes, but do not effect the integrity of the musical statement. **Strive for evenness of sound between the hands at all times, and do not let the stickings alter the rhythmic interpretation.**

**Strokes**
- **V** = Velocity/Legato Strokes: Using velocity and rebound, the bead of the stick starts and returns to the same dynamic height. Velocity strokes at p/3" are commonly referred to as taps, or notes being played at tap height.
- **C** = Control/Down Strokes: After initiating velocity, the rebound is controlled lower than the initial dynamic height. As a result of the controlled rebound, the bead of the stick will start at a high dynamic height and end at a lower dynamic height.
- **U** = Upstrokes: Velocity strokes played at tap height, then artificially rebounded, using wrist turn, to a higher dynamic. The bead will start at a low dynamic height and end at a higher dynamic height.

**Dynamics**

- The written dynamic within a phrase only refers to the height of the accented notes. The following example demonstrates how we interpret written dynamics in a musical phrase:

```
> R r L r L r R L r L r R L r R L r R L r R L
f
```

Dynamic heights would be interpreted as:

```
> R r L r L r R L r L r R L r R L r R L r R L
f
```

**Crescendos & Decrescendos...**

```
P
```

...would be interpreted as...

```
P
```

**Musical Notation**

- **Snare**

```
Accented Unaccented Forte Staccato Muteback Back Flapback Rattle Drumstick #2 back #2 back #1 back #1 back
```

- **Tenors**

```
1 2 3 4 Spock Slant Muffle Neighbor's_Drum Crossovers
```

- **Basses**

```
1 2 3 4 5 Union Rim
```

*Tenors and Basses also refer to some of the Snare notation.*
Exercises

Bucks

16th Note Timing

Duple 4-2-1

Triple 4-2-1

Double Beat

Triple Beat

Stockholm