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 technqiue manual.
- Strictly follow "**All The Black On The Page**", e.g., rhthyms, 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 pratice 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 articfially rebounded, using wrist turn, to a higher dynamic. The bead will start at a low dynamic height and end at a higher dynamic height.
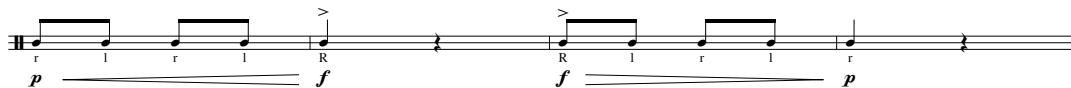
Dynamics

- T**he 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:

Dynamic heights would be interpreted as:

- **Crescendos & Decrescendos...**

...would be interpreted as...

Musical Notation
- **Snare***

- **Tenors**

- **Basses**

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

Exercises

Bucks

- Dynamics: *p, mp, mf, f, ff*
- BPM: 60 - 200

16th Note Timing

Play 3x Total

- Dynamics: *p, mp, mf, f, ff*
- BPM: 60 - 200

Duple 4-2-1

Play 3x Total

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 60 - 170

Triple 4-2-1

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 80 - 200

Double Beat

- Dynamics: *p, mp, mf, f, ff*
- BPM: 70 - 160

Triple Beat

- Dynamics: *p, mp, mf, f, ff*
- BPM: 70 - 160

Stockholm

- Dynamics: *p, mp, mf, f, ff, Decrescendo then Crescendo every 2 measures*
- BPM: 60 - 170

Basic Rolls

- Dynamics: *p, mp, mf, f, ff*
- Accent Dynamics in Variations: *mp, mf, f, ff*
- BPM: 60 - 200

Variations
- Buzzes - RH or LH Diddles - Open Rolls (as written)
- Tap Rolls - Tap Drags - Tap 5's

Para-Builder

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 80 - 200

Paradiddle Diddle Builder

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 80 - 200

Padata Builder

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 80 - 200

Flams Accents

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 80 - 200

Flam Taps

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 60 - 150

Flam Inverts

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 60 - 150

Swisses

- Accent Dynamics: *mp, mf, f, ff*
- BPM: 80 - 200

Hertas

- Accent Dynamics: *p, mp, mf, f, ff*
- BPM: 80 - 200