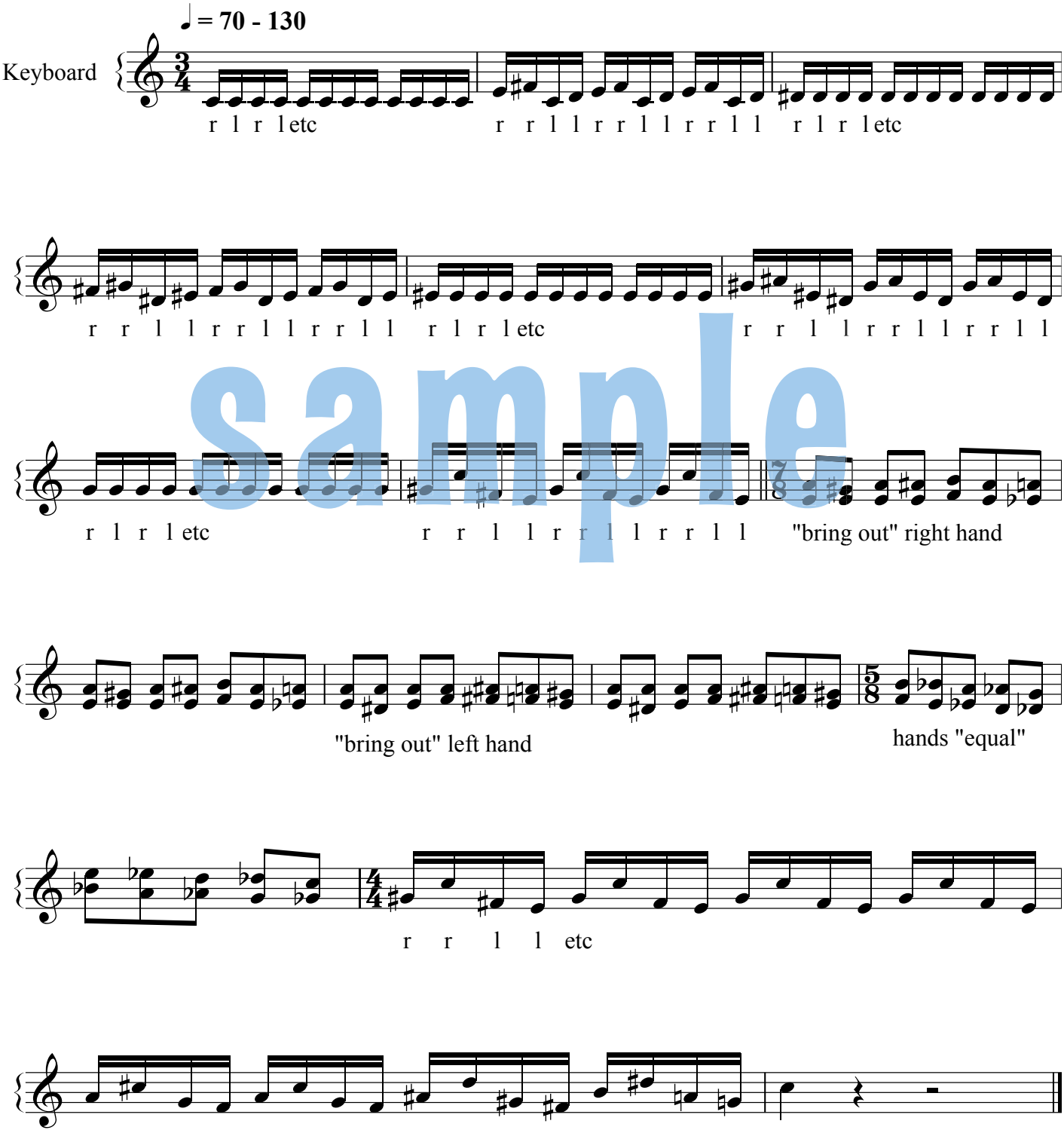
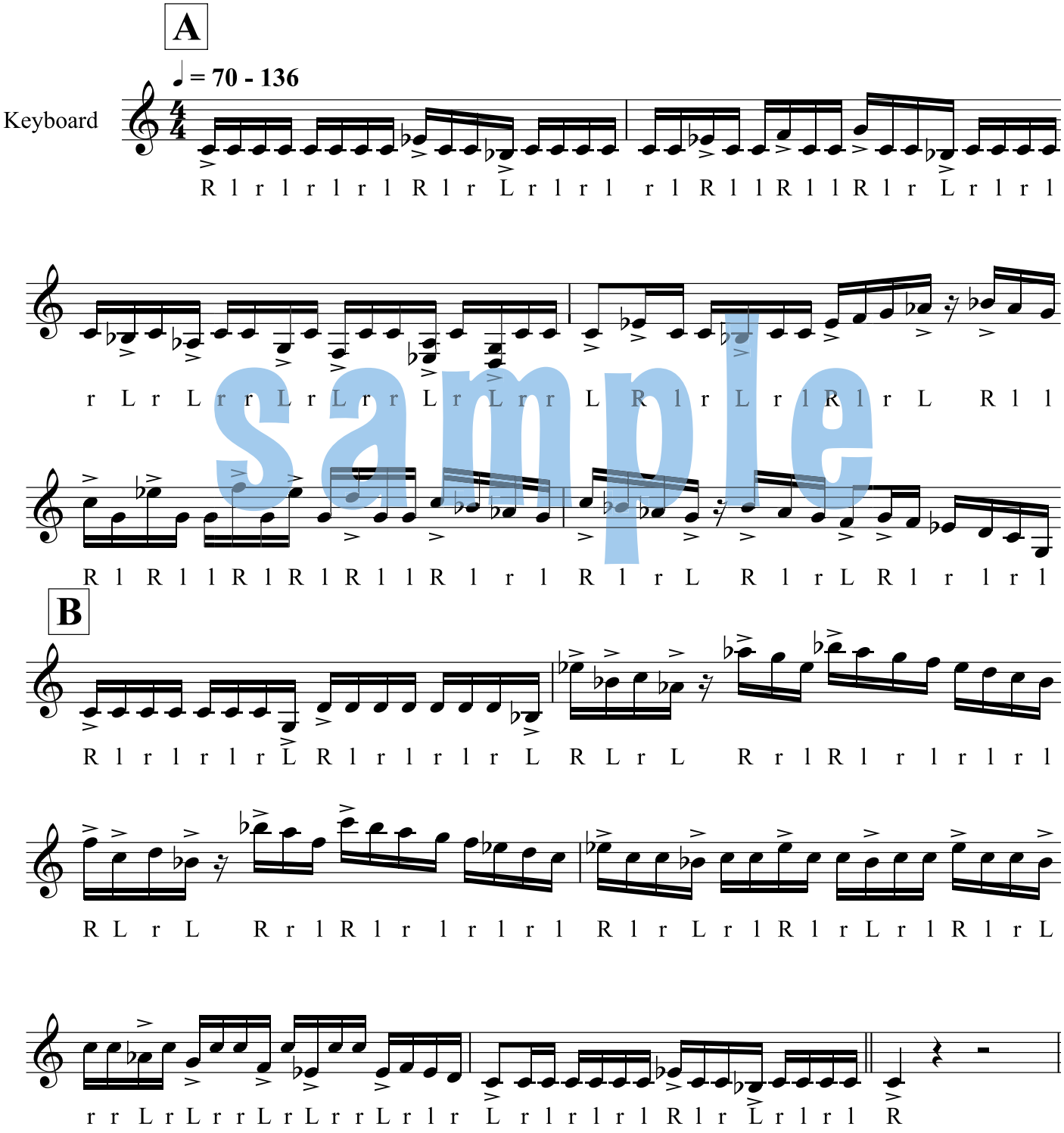
Stick Control

This exercise focuses on many "real world" issues. First, it focuses on getting a good double-stroke, but notice that the double strokes are always on two different pitches. This stroke is a necessity (look at ragtime music or *Porgy and Bess*, for example). Make sure you hear no difference in rhythm between the alternating bars and the double-stroke bars. Keeping a relaxed legato stroke throughout will help with this. The next stick control issue is in the $^{7}/_{8}$ section. Here you must "bring out" or raise the dynamic of each hand. You can accomplish this by firming up the fulcrum and playing a faster stroke or by simply raising the stroke height of that hand. Either way, you need to avoid flams.



Yak-scents

This exercise combines the ideas of the two previous exercises. If you focus on achieving consistent sounding unaccented notes and play with accurate rhythms, this exercise will groove! There are two other fun ways of playing this exercise. Split your group in half. Have half of them play sections A, A, A, B and have the other half play sections A, B, A, A. Next try it in a round. Have the first group start the exercise as is, then the second group starts at the beginning when the first group gets to bar 3. This is a great listening exercise and a great way to check rhythmic accuracy.

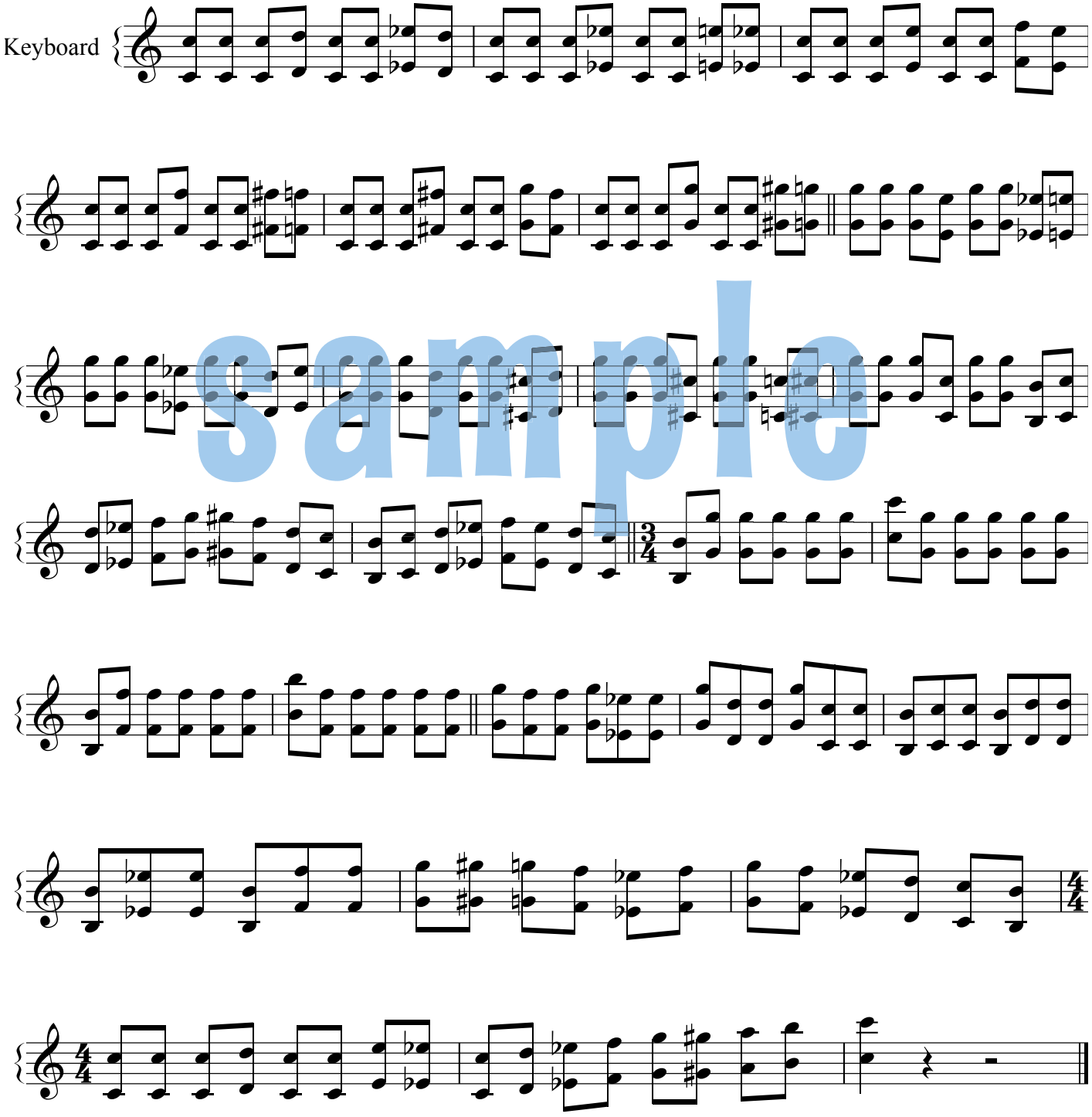


Octave Jumps

This is an accuracy exercise. Whenever accuracy is the goal, you must play slow enough to not only strike the correct pitches, but to train your muscles to memorize these paths. The more often you play the correct notes, even under tempo, the more likely you are to succeed when the tempo increases. As with Summertime, this exercise does not need to be played in other keys.

♩ = 65 - 152

Keyboard



Arpeggios

This exercise is a study of chord inversions (the same chord tones in every possible order). This page only illustrates four keys, but you should ideally play through all of the keys (chromatically, as indicated). You can also experiment with any chord quality (major, minor, diminished, etc).