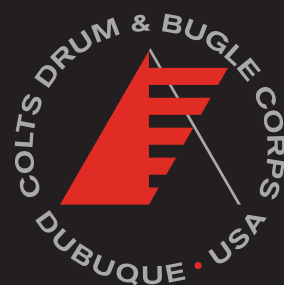


COLTS

BATTERY TENORS
BOOK SNARE
BASS DRUM

SNARE
TENORS
BASS



Thank you for auditioning with The Colts Drum & Bugle Corps. We look forward to seeing you showcase your talents and strengths through the technique packet and beyond. We stress the need to read and understand all technical descriptions as well as have all music memorized as a part of your preparation. We will strive to have a very strong, and educational audition process. The people who are the most prepared as well as those who improve the most will be asked back until the ensemble is finalized.

In general, you will need to be:

Mature

Musically Competent

Technically Proficient

Teachable/Humble

Physically fit

Able to afford the time, and financial commitments

Make Music, Not Noise:

In our activity, it is simple to forget that what we're trying to do is play music, competitively, at the highest level. It is also simple to get too wrapped up in technique or the latest rudiment combo etc. Although we will be looking for people with chops and a high level of understanding, we need competent musicians. Rhythmic accuracy and control are the building blocks to achieving our goals, but a mature, musical ear is at least as important. The more dialed in your ears are, the more you can blend, balance and play clean. Listening to a diverse palette of music will help this process. Step out of your comfort zone and listen to some new music. Find some music you can chop out to that is not what you normally listen to.

Chops:

This is a Drum & Bugle Corps. You must have chops (technical strength/proficiency) to withstand the rigors of our daily rehearsals. Your chops are your personal contribution to the ensemble. The stronger your foundation, the more you contribute to the ensemble. Chops may be built by practicing physically demanding music, with correct technique, for long periods of time. Your chops and your rhythmic foundation cannot be built in a day. It is a long, continual process.

We Need Thinkers:

Playing well will take a very high level of concentration to achieve consistently. Just like your chops, your concentration level can not be built over a short period of time. It is a continual growth that also needs to be practiced. It starts with small things. How many reps can you get through before you break, re-grip, or make a mistake? Always be trying to push your mental limit as well as your physical limit. Being able to think at a very high level, for a long period of time will get you through those long rehearsal days. It will also make your mind more limber in the sense that you will handle changes better and quicker. With all of this, be careful as well, to not get constipation from concentration. You can think too hard, which will also cause you to falter. Be mindful on both ends. Don't be caught not thinking, while not allowing yourself to make it any harder than it is by thinking too much.

Please let us know if you have any questions! We are excited to meet you.

Josh Nelson, Colts Percussion Caption Head, joshnelsonmusic@yahoo.com

General Battery Approach

As you play, try to stay completely relaxed from your waist up. We need to play with the top half of our body, while the bottom half gets us where we need to go. A high level of chops, gained by using accurate technique, allows you to play relaxed. When you play, you should also try to breathe comfortably and naturally. Never hold your breath for any amount of time as it is not needed and robs your muscles of oxygen. By learning to breathe naturally while playing, you will achieve a more relaxed, healthy sound that can be easily repeated.

Grip:

You will need a “closed” hand that is relaxed. The term closed refers to the look of your hands. Your hands begin with all fingers on the stick with out gripping too tightly. Gripping tightly will not let the stick/mallet “speak” and resonate in your hand. It can also cause injury by absorbing too much of the implement’s vibrations while giving you a thin, choked off sound. A proper, relaxed grip, will give you a full sound that is easy to control and make music with. At first, the fingers are used in tandem with the wrist, working only to allow the stick to “breathe” in your hand while not obstructing any bounce or flow needed. They are used more and more as dexterity is required for diddle passages and/or single strokes that are very fast. As you add the use of your fingers, always be mindful that each stroke is initiated from the wrist and aided by the fingers, not the other way around. You need to use your large muscle groupings (wrist/forearm) before you begin to use your small muscle groupings (fingers/muscles in the back of your hand).

Stroke:

All strokes are initiated from the wrist. The use of forearm or fingers is an addition to your natural wrist stroke. The wrist turn will raise/lower the stick/mallet leading with the bead/head. Never the other way around as that will cause a whip motion. All music that is 3-12 inches is played with only wrist strokes. With that, the forearm and fingers will “give” a little to ensure a relaxed sensation but are never initiating the stroke. The fingers in combination with the wrist will conquer the faster passages together. Forearm may be added at extreme tempos to push a roll or wrist stroke, but the initiation still begins with the wrist and the bead/head of the stick/mallet. At 15 inches, there is the addition of forearm to the normal wrist stroke. This adds weight to the higher height while using more meat to move the stick. Visual volume will be approached the same way. Visual volume is when we play over 15 inches. After the stick reaches a 90 degree angle in relation to the drum head (15 inch stroke), it stops turning and we add a slight bit of forearm. Then we add more arm, still initiating with the wrists, while our arms go up and out a little for our visual volume moments. All of this in an effort to make us look big when we play big. Our technique will already make us sound big. While using a proper stroke, do not stop the stick if not needed. When needed, do so with the least amount of tension possible.

Long Stokes VS Short Stokes:

When one hand has longer to prep, it will take longer to travel to the same height. The stroke will move slower, but be in motion the whole time. Examples would be the downbeat accents of paradiddles. After each hand plays the “low single” (2nd note of paradiddle) it has 2 beats with the opposite hand before it plays again. The hand that plays the next accent will move slower and have more weight to it. That way we keep our flow going, and have some extra power left over for a strong, definitive accent. Short strokes are more the idea of diddles where you will keep your wrist close to the drum, as it has to play something almost immediately. A good example would be the hand that plays the “diddles” in a pud-da-da. The hand that’s down, playing the two notes in succession will have short strokes as it has 2 notes for every 1 note of the other hand. Again, all of this is to keep our flow and bounce constant as much as possible. There should be no unnatural or unneeded “freezing” of the stick if at all possible.

Legato VS Marcato:

In marching percussion, a legato stroke is all bounce. You let the stick bounce back to you like a basketball. But, like a basketball, you have to push with enough force to bring the ball back up to your hand. Not enough, and the ball will not reach your hand. Too much, and the ball flies away out of control. The same concept is used here. A marcato stroke is where we stop the stick, or do not let it bounce. The initiation of this stroke is exactly the same as the legato stroke. We use the back of the hand to absorb the bounce, and stop it. This takes practice to do well. You have to stop the stick, while still having a relaxed grip and allow the stick to breathe/resonate. If you don’t keep a relaxed grip in this process, you will choke off the sound, and possibly hurt your hands.

Confidence:

Your performance must be authentic. At the high levels we strive to achieve, you can not fake it. It is important that you play with a high level of authority, confidence and intention. Everything you play must be intentional, not an accident so that you can be 100% in command of what you’re doing. This does not mean put on a mean face and act tough. As a confident player, you will exude an aura of calmness and relaxation that will feel good to both you as a player, and the listener. You should also appear committed to what you’re doing. Never give anything less than your best. Be careful to not give 110%. This is overflowing and will cause you to over-hype, play heights too high, and probably rush through easier passages. True confidence is a very powerful thing, but like everything else, can only be truly attained through diligent preparation.

Heights

We use heights to dictate dynamics. It is easy to get used to once you break down each height and how it feels.

When we say inches, we are referring to how many inches (roughly, not with a ruler) away from the drum head the tip of a stick or mallet is. The idea is to think more about the angle in relation to the drum head than the inches away from the head. It gets everyone playing the same dynamic right away with little to no effort. Also, a height may be referred to as happy or sad. Happy means that you can be generous with your heights. Sad means that you should play just a shade below what's specified. The stroke is always the same, that's why heights dictate the dynamics.

1.5 inches = piano marking.

3 inches = mezzo piano. The stick will be parallel to the drum head.

6 inches = mezzo forte.

9 inches = forte. At this point the stick should make a 45 degree angle between the drum head and the stick.

12 inches = fortissimo. At this point the stick should make a 90 degree angle between the drum head and the stick. Arm may be involved at this height unless the musical passage is too fast. Anything beyond this will be specified at that time but will be what we call visual volume. The stick will never reach an angle higher than 90 degrees, in relation to the drum head. Any extra height after this will be with our arms that will go up, and out slightly. All of this in an effort to make us look big when we play big. Our technique will already make us sound big.

At each height, an accent will be played at the next (higher) height unless specified otherwise.

This should give you a great reference to start. Something you should do when you receive your show part is sit down as a section. Try to collectively decide what height things will be played at per dynamic marking(s). That way you are setting yourself up for success. You are already playing together, and fairly uniformed. When things change, it will also be easier since everyone is already on the same page. All heights should be very deliberate and intentional. If you're unsure on a height, ask your section leader first, as the whole section may need a reminder, or clarifier.

Snare Grip

Right Hand:

Your fulcrum should be at the back third of the stick. We use a 3 finger fulcrum. Faster diddle passages call for more pulling in the index finger. Where most other music we will use index/middle finger together for most of the work. The ring finger and pinky come along for the ride, but they don't do as much work as the other two fingers. There should be no gap between your thumb and index finger. The crease they create should be at a 45 degree angle in relation to the drum head. We utilize strengths from both German and French grip this way. The thumb will run along the side of the stick with all of it touching. The thumb never leaves the stick. The stick should be angled two fingers above the rim. The forearm and stick will create a perfect 90 degree angle, forming a straight line from head to thumb and thumb to elbow.

Left Hand:

The left hand stick will rest in the fleshy/webbed area between the thumb and palm. We will apply only enough pressure here to ensure a consistent grip and the connection of the stick's motion to the wrist's turn. From here, with the fingers we will make a "C" shape. Through this, the thumb will connect to the index finger at the last knuckle joint of the index finger. The stick will then rest on the ring finger's cuticle (where the skin meets the fingernail). Your ring finger and pinky need to stay together and work together as much as possible. When they come apart, it causes unneeded/unwanted tension in the back of the hand. The angle of the stick, while at the set position, will sit so that there is a straight line formed from the thumb to the elbow.

Set Position:

Our heads will rest directly in the center of the drumhead, 1/2 inch apart and 1/2 off the head. The sticks will create a downward/pointing angle by resting at two fingers width above the top rim. However, as a general rule you should think of your set position as "Keep it low and close to the drum." From your view, with the heads in the center and together, you will see your sticks forming an arrow that points directly forward. Establishing a good, strong set position is an extremely important first step to approaching the drum correctly and consistently.

Quads

Home Base:

The sticks in playing position over drums 1 and 2, is what we call "home base." After everything we play, the sticks return to home base. No matter which drum the last note of an exercise or phrase ends on, the hands will immediately go back to drum 1 and 2 as if the sticks had just come out. This, just like every other part of our approach, should be controlled and relaxed.

Quad Zones:

Your beads need to be together on drums one and two, $\frac{1}{2}$ inch away from each other, and $\frac{1}{2}$ inch off of the drumhead. The beads should be centered about an inch and a half away from the bearing edge. When playing on drums 3 or 4 the beads will have slight separation of about 2 inches. Be sure to maintain the same distance from the head and bearing edge. When "sweeping" at faster tempos we use alternate playing zones. These zones are as close to each other as possible on two adjacent drums without getting too close to the bearing edge. Train your ears to hear and understand the differences in sound between the correct and incorrect zones.

Grip:

Your fulcrum should be at the back third of the stick. We use a 3 finger fulcrum. Faster diddle passages call for more pulling in the index finger. Where most other music we will use index/middle finger together for most of the work. The ring finger and pinky come along for the ride, but they don't do as much work as the other two fingers. There should be no gap between your thumb and index finger. The crease they create should be at a 67.5 degree angle in relation to the drum head. We utilize strengths from both German and French grip this way, but look to French grip to help us look better moving around the drums. The thumb will run along the side of the stick with all of it touching. The thumb never leaves the stick. The stick should be angled two fingers above the rim.

Bass Drum

Playing Position:

Approach the drum with your arms relaxed at your sides. From this relaxed position, raise your forearm until it is parallel with the ground. If the middle finger were extended, it would follow the same parallel line. This is how we define the axis that the primary motion of our stroke rotates upon. We set the height of our drums based on where each individual's playing position places the head of the mallet. We use a 3-point fulcrum. The middle finger is the longest finger and provides more leverage as well as a great deal of support to the first finger in regards to weight and control. The grip needs to be secure while remaining as relaxed as possible.

The Stroke:

The initial motion is a rotation of the forearm. The forearm turns out from the drum head and snaps back with a relaxed, weighted stroke. As the primary motion is achieved, it is important not to inhibit natural secondary motion in the arm or fingers. Realized that the muscles in your hand are connected to the larger muscles of your arm. Due to this, rotation of the wrist and forearm causes slight movement of the larger muscles around the forearm and elbow. This movement should not be inhibited, nor artificially produced in any way. It should instead be allowed to occur naturally as a by-product of the primary stroke. Any attempt to augment or distort the mallet's natural motion will result in a curved pathway and a thin quality of sound.

The Audition:

Be prepared to play all of the music both unison and split. It is unlikely that you will play only one drum for the whole weekend, so be familiar with all of the parts. The ability to handle changes, and show your level of preparation(s), will improve your audition experience and ultimate result. Learning, or at least being familiar with the snare part to an exercise will also help in knowing the feel of the exercise. You will have a better sense of what you're playing with, and sometimes against. Be prepared to play both unisons and splits.

Colts Drum & Bugle Corps Visual Audition Criteria

Anyone auditioning for a brass or battery performance position will be evaluated in the following visual areas:

- Desire and ability to learn and implement the Colts marching style and methodology. This will include forwards and backwards march, slides, crab step, and change of direction. We will be using these skills at tempos between 100 – 220 beats per minute.
- Demonstration of body control with and without equipment.
- Understanding of dance and movement principles, as well as terminology.
- Demonstration of the ability to hold interval and understanding of form responsibility and their priorities

Please be aware the visual staff will be evaluating potential members based on the understanding you have just learned the Colts “style” of marching. We will be looking for your ability to learn, retain, and implement this technique during the visual training block(s). Your ability to take in new instructions and execute directions will weigh heaviest in our evaluations.

PHYSICAL FITNESS

World class drum corps participation is an intensive, physically and mentally demanding activity. A critical factor in becoming a top performer in a world class drum and bugle corps is being physically fit and prepared to handle the exertion level necessary for success. Ability to demonstrate and develop strength and endurance in upper and lower body work, as well as utilization of good form and technique, is given significant consideration in the audition process.

Jack Borland, Colts Visual Caption Head
Borland.jack@gmail.com

8's Variations

2020 Colts

1

$\text{♩} = 160$

Snare

Quadz

Basses

f

f

Prepare Unison also

R R R ...

L L L ...

R R R ...

L L L ...

R R R ...

L L L ...

5

R R R ...

L L L ...

R R R ...

L L L ...

R R R ...

L L L ...

R L R L R

10

2

R R R ...

L L L ...

R R R ...

L L L ...

R R R R R

L L L L L

R L

2
14 **3**

Exercise 3, measures 14-17. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The first staff contains the following notes and fingerings: Measure 14: R R R ...; Measure 15: L L L ...; Measure 16: L L L ...; Measure 17: L L L

4
18

Exercise 4, measures 18-21. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The first staff contains the following notes and fingerings: Measure 18: R r R ...; Measure 19: L I L ...; Measure 20: L I L ...; Measure 21: L I L

22 **5**

Exercise 5, measures 22-25. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The first staff contains the following notes and fingerings: Measure 22: R r R ...; Measure 23: L I L ...; Measure 24: L I L ...; Measure 25: R.

7/8 Grid

2020 Colts

♩ = 120

♩ = ♩

Snares

Quadz

Basses

r alt

R L

L R

R R

L L

R L

L R

R R

L L

R L

L R

R R

L L

6

R L

L R

R R

L L

R

R L

L R

R R

L L

R

R L

L R

R R

L L

R

Be prepared to put imbelishments on RH or LH groupings of 3's or 4's.

Also be prepared to place different imbelishments on the first half and second half.

Be prepared to mark time with the quarter note in 2/4 time and half note in 7/8 time.

2020 Colts

Beat

2020 Colts

♩. = 160

12/8

Snares

12/8

Qaudz

12/8

Basses

f

R R R ...

R R R ...

R R R ...

R

5

L L L ...

L L L ...

L L L ...

L

9

R r r ...

R r r ...

R ... R L

13

L I I ...

L I I ...

R ... R L R

Double You

2020 Colts

♩ = 180

Snares

6/4

R alt
ff

R

mf

L R L R L

R

Quads

6/4

R alt
ff

R

mf

L R L R L

R

Basses

6/4

R alt
ff

R

mf

5

R alt
ff

R L R L

mf

R alt
ff

R L R L

mf

R
ff

mf

8

11

R L r L r r L

R L r L r r L

16

Musical score for measures 16-19. The score is written for three staves. The top staff contains rhythmic notation with accents and fingerings, and the bottom two staves contain similar notation. The notation is as follows:

Measure	Staff 1	Staff 2	Staff 3
16	L RIIRIR	L RIIRIR	R LrrLrrL
17	L RIIRIR	L RIIRIR	R LrrLrrL
18	L RIIRIR	L RIIRIR	R LrrLrrL
19	RIIRIRIRIRIR	RIIRIRIRIRIR	R r

20

Musical score for measures 20-23. The score is written for three staves. The notation is as follows:

Measure	Staff 1	Staff 2	Staff 3
20	LrrLrrLrrLrrL LI	Rr LI Rr LrrLrrLrrLrr	LI Rr LI RIIRIRIRIRI
21	LrrLrrLrrLrrL LI	Rr LI Rr LrrLrrLrrLrr	LI Rr LI RIIRIRIRIRI
22	LrrLrrLrrLrrL LI	Rr LI Rr LrrLrrLrrLrr	LI Rr LI RIIRIRIRIRI
23	LrrLrrLrrLrrL LI	Rr LI Rr LrrLrrLrrLrr	R

24

Musical score for measures 24-27. The score is written for three staves. The notation is as follows:

Measure	Staff 1	Staff 2	Staff 3
24	R R	R R R	R L R L
25	R R	R R R	R L R L
26	R R	R R R	R L R L
27	R	R	R

Warmz

2020 Colts

♩ = 90

A

Snares

mf

ff

Qaudz

mf

ff

Basses

mf

ff

8

B

mp

mp

mp

mp

15

f

mp

21

C

f

f

f

f

Flam Axe

2020 Colts

♩ = 132

Snares

12/8

f R r r ... L l l ...

Quads

12/8

f R r r ... L l l ...

Basses

12/8

f R r r ... l l l ...

3

R L R L R L R L r R r ...

R L R L R L R L r r r ...

R r r ...

5

l l l ... R L R L R r L l R r L l R r L l R

l l l ... R L R L R L l R r L l R r L l R

L l l ...

Quadz Knowledge

2020 Colts

♩ = 120

West Side

Quadz



6

East Side



11

West Side



13



16

East Side



18



21

Flow



25



29



33



Bass Drum Timing

2020 Colts

1



6



12

2



17



23

3



28



34

4

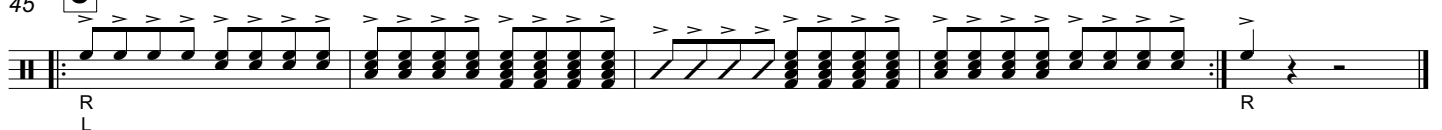


39



45

5



R
L

R