



COLTS BATTERY BOOK TENORS



2019

COLTS DRUM & BUGLE CORPS
DUBUQUE • USA

Thank you for your interest in the 2019 Colts Percussion Section! The purpose of the audition is to assess your **Ability** and **Attitude** while providing an enjoyable and educational environment for everyone attending.

This is an exciting time as we look to continue our recent successes and move forward toward even higher levels of musicianship and performance. It will take a highly motivated individual, fueled by maturity, integrity, and discipline, to perform as a member of the Colts. This said, we welcome your audition!

We are all familiar with the product drum and bugle corps offers, but it is the process that brings it all to light. Logistical information for the camps will soon be released. A more detailed explanation of technique for each section will be given at camp. The posted exercises should be the focus of your preparation for the audition camps. They are basic in nature and are designed to focus on fundamentals. More complex exercises and arrangements, as well as more detailed technique language, will be layered in over the course of the winter and spring camps.

The primary goals of the camps are to orient you to the standards, techniques, and approaches we employ, and secondly to evaluate skill sets. Each of you will be assessed individually and given constructive feedback. Please familiarize yourself with the exercises and the language used to supplement them. We place a great deal of emphasis on the musical/visual relationship and you will be held accountable for physical preparedness.

Any questions you may have concerning the audition process or specific questions about the packet are always welcome.

Please contact, Benjamin Pyles - b.t.pyles@gmail.com

The Program

The following program is to serve as a guide for your reference when practicing by yourself or within an ensemble setting. Many of the concepts will be further defined verbally at the first few camps and reinforced throughout the season. Following these guidelines will ensure you are preparing correctly. Please remember it is your responsibility to see that these concepts are followed and implemented.

Technique

In anticipation of highly demanding visual responsibilities, it is imperative that we practice with proper posture to ensure proper balance and muscle development.

1. Posture

- A strong back and upright posture.
- Swell the chest and push it forward.
- Shoulders pulled back.
- Chin is parallel with the eyes focused straight ahead.
- Facial expression should project confidence and focus.

2. General Guidelines for Establishing and Maintaining Proper Grip

- Hands are relaxed, allowing the use of the smaller muscles for finesse.
- Proper fulcrum must be maintained at all times.
- Fingers will remain on the stick, supporting the quality of sound.

3. Strokes

For the most part, we employ only two strokes: a Legato Stroke and a Staccato Stroke. The terms Legato and Staccato are borrowed terms and do not carry the same definitions as when used for phrasing and interpretation. We will use these terms to determine rebound and height definition.

Legato Stroke

- The stick will rebound to previous extension point.
- It is a relaxed stroke.
- It is a smooth motion; the tip of the stick never stops.
- Fingers are relaxed but remain on the stick for support and control.
- Upstroke is generated by the rebound if applicable.

Staccato Stroke

- ❑ Is a legato stroke until **AFTER** it has hit the instrument.
- ❑ Fingers applying pressure to the stick will prevent rebound and will leave stick in a position to place inner-beat passages.
- ❑ Pressure should be applied only after the stick has hit the head, avoiding the choking of the tone of the stick or mallet. These strokes can be further defined as Accents, Taps, and Grace Notes.

Musical Standards

1. To eliminate dynamic ambiguity player to player, we use a system of heights to define dynamic levels:

- ***ppp*** - **½"**
- ***pp*** - **1"**
- ***p*** - **3"**
- ***mp*** - **6"**
- ***mf*** - **9"**
- ***f*** - **12"**
- ***ff*** - **15"**
- ***fff*** - **18"**

Accent to tap relationships will be defined with this system whereby f/p = accents at 12" and taps at 3". Tap height should be assumed to be 3".

2. Rhythmic Interpretation The highest degree of integrity must be maintained when playing rhythms in relation to established tempos. Double-beats, or diddles, will be interpreted in the most strict way, exactly doubling the rhythm of the check pattern while not compromising the volume and quality of the second note. All rhythms must be maintained within the height structure.

3. Correct Tempos must be known and followed when practicing.

4. Reading skills are essential and should be exercised often.

5. Quality of Sound All of the concepts under Technique and Musical Standards will come together to create our Quality of Sound, the very nature of what we do: Presenting our musical thoughts with a mature/full sound through every rhythm, dynamic, and tempo.

4 Levels of Listening

1. Listening to your own sound production and adherence to the musical standards, appropriate tone and timing.
 2. Listening to your own segment, again adhering to the musical standards.
 3. Listening to the percussion ensemble with regards to timing, clarity, dynamics, balance and blend.
 4. Listening to the entire ensemble, incorporating the above listening responsibilities to enhance the full ensemble's timing, balance and blend, rhythmic interpretation, expression, range of dynamics, and phrasing.
- The progression of listening responsibilities above parallels our training path. We will focus our development on the individual at the first few camps and eventually broaden the player's responsibilities with respect to awareness.

Proper Practicing

Developing the Physical and Mental Tools for Success

"Amateurs practice until they get it right...Professionals practice until they can't get it wrong..."

1. Approach

- Relaxed.
- Maintain posture, technique.
- Play passages slowly for accuracy and then increase tempo.
- Memorize all rehearsal letters/ numbers along with music.
- Coordinate feet with ALL music!

2. Tools

- Everyone** should own and use a metronome.
- Everyone** should own and use a practice pad - one that closely simulates the rebound of a drum head.
- Everyone** should own a good pair of Sticks and Mallets.
- Practice in front of a mirror for immediate feedback.
- Video your practice sessions for more feedback.
- Practice with friends.
- Your own ears! Work toward strong recognition skills of your own playing and your sound within the ensemble.

3. Mental

The mental process may be the hardest to attain and requires the same, if not higher, level of finesse as the physical process. Rehearsal requires a very high level of concentration for long periods of time. The level of achievement we reach is the result of many repetitions, each of which counts toward our development. We should be working to heighten our awareness and level of focus.

4. Physical

Our approach to physical training must include not only the muscles necessary for playing our instrument, but also the muscles necessary for performing in a visually demanding activity. This would include all aspects of aerobic and strength training. Members have been referred to as athletic musicians or musical athletes. These labels have merit! And we must train appropriately! Full-body fitness is a must, especially core abdominal/lower-back/oblique/and leg muscles that are so crucial to marching!

Rehearsal

Rehearse rehearsing well. Remember that. Like strong technique, intense rehearsing over long periods of time takes practice. There is no substitute for strong will, and it never comes naturally. Practice with a purpose no matter whether you are alone, or with the entire drum corps. The group most prepared will succeed every time.

Attendance

The punishment for missing rehearsals is a percussion ensemble that misses out on reaching its full potential. As the season is long, we understand problems with unforeseen occurrences, and we are always willing to work to get around these, but excellence is a sacrifice. Commitment and responsibility play a major role in the member's role. If a situation arises, please communicate, and follow the corps protocol.

Etiquette

Understand that there are many ways to achieve excellence in performance. Please keep an open mind and be respectful of your surroundings. Once rehearsal has started, refrain from making statements or requests, but limit yourself to asking questions to staff or the member leaders. We are happy to help everyone reach their full potential, and we'd like to keep the channel between educator and student as clean and efficient as possible.

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 72 – 160 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

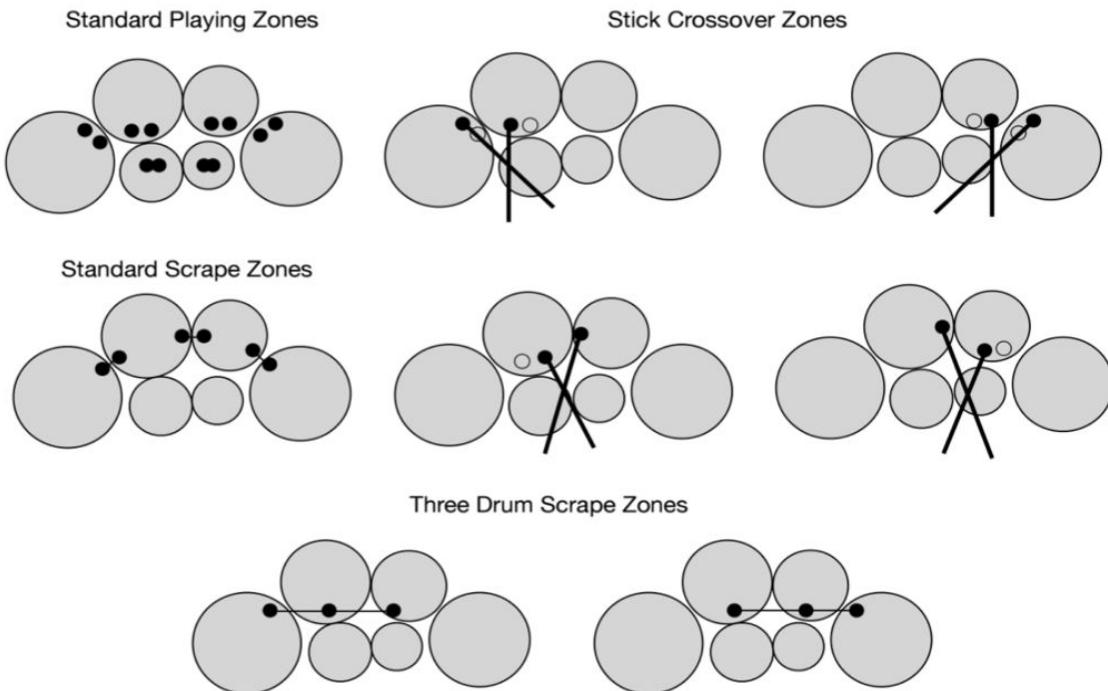
Please be aware the visual staff will be evaluating potential members based on the understanding you have just learned the Colts “style” of marching. We will be looking for your ability to learn, retain, and implement this technique during the visual training block(s). Your ability to take in new instructions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

Tenor Specifics

- ❑ The “home” base is RH over Drum 1 and LH over Drum 2. This is where your hands will rest when not playing and should always be returned to in spaces or rests.
- ❑ Our basic technique revolves around the “Three Points of Alignment.” These are:
 - The elbow, fulcrum, and bead of the stick.
- ❑ We aim to keep these in alignment for unification of around technique as well as maintaining of the **Y-axis** (vertical) technique when adding motions on the **X-axis** (horizontal).
- ❑ There are three main X-axis motions you will need to master:
 - Pivot, Extension and Retraction.
 - ❑ Pivoting side to side from the elbows controls the motions near home base.
 - ❑ Extension is moving the forearm and wrist forward away from the body which allows motions reaching across to the opposite side of the drums.
 - ❑ Retraction is the opposite of Extension which allows you to move back towards home base as well as in towards the spock drums.
 - In general, the wrist and lift of the forearm will control the Y- axis and will match the motions the other sections employ.
- ❑ When playing crossovers, avoid bending the wrist to “poke” at the drumhead.
- ❑ The crossovers will either be a stick on stick crossover or wrist on wrist crossover depending on how many drums the crossover covers.



Flow Arounds

Percussion

Pattern 1

7 8 13 8

3 Pattern 2

13 8 15 8

4 r 1 ... l r ... 15 8

5 Pattern 3

15 8 19 8

6

19 8

7 Pattern 4

19 8 25 8

8

9 Pattern 5

25 8 4

10

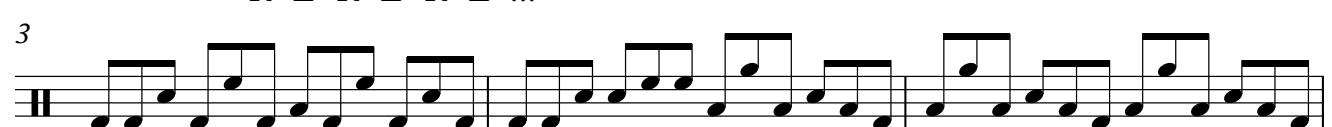
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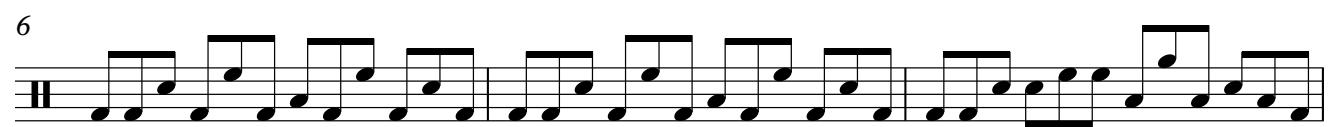
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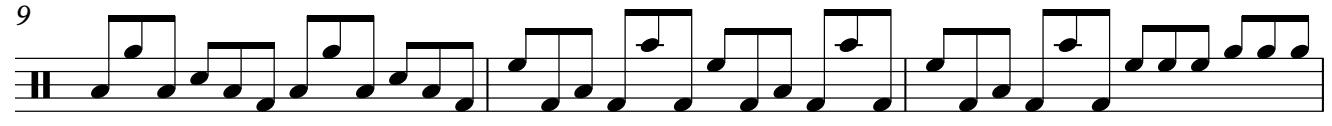
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Singles

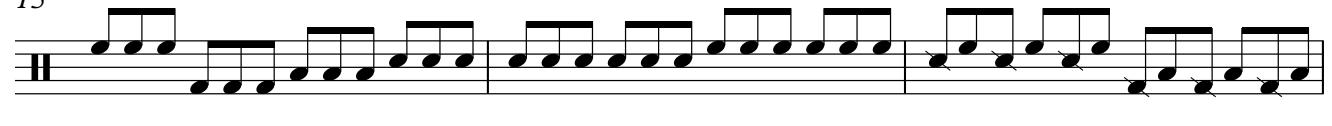
Marching Tenor Drums  **R L R L R L ...**

T. D. 

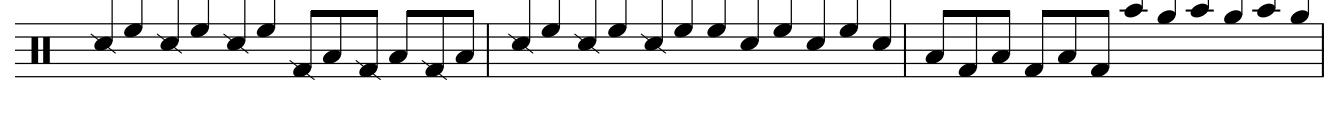
T. D. 

T. D. 

T. D. 

T. D. 

T. D. 

T. D. 

T. D. 
R R L

2

27

T. D.

R L R

30 Neighbor's Drum

T. D.

R R L R L R

32

T. D.

35

T. D.

38

T. D.

41

T. D.

43 Neighbor's drum 4

T. D.

Basic Exercises

8 - 8 - 16

R L → R L → R L → R L → R L → R L → R → -

16th Note Timing

2's - 2x

1's - 4x

Triplet Timing

2's

1's - 4x

Stick Control

Variations: (Triplet & 8th Note)

1. Flat at all dynamic ranges.
 - 2 flat 3" - 2 crec. / 2 flat 12" - 2 decrec. / 4 flat 3" - 4 crec. (mirror on repeat)
 3. 2 flat 12" - 2 decrec. / 2 flat 3" - 2 decrec. / 4 flat 12" - 4 decrec. (mirror on repeat)

Short-Short-Long

8th Note / Short-Short-Long

Sticking Variations:

- 1. Natural Sticking - RH lead
 - 2. Natural Sticking - LH lead
 - 3. "Poole" Sticking - written sticking

16th Note Grid - Accent Shift

2'S - 2X

1's - 4x

Triplet - Accent Shift

Fivelet Grid - Downbeat Shift

Sambasic

J = 104

Buzzes

Snare

R I r L r I R i R i R i r L r i
mp/p

Tenor

R I r L r I R i R i R i R i r L r i

Bass

R I r L R i R L R i r L R i r L

Tap Buzzes

5

Tap Pyramid

9

The musical score consists of four staves of music. The top staff features eighth-note patterns with dynamic markings *p*, >, and *r* →. The second staff contains sixteenth-note patterns with dynamic markings *p*, >, and *r* →. The third staff has eighth-note patterns with dynamic markings *p*, >, and *r* →. The bottom staff shows sixteenth-note patterns with dynamic markings > and *r* →.

13

18

23

A musical score for three staves. The top staff has a tempo of 160 BPM and consists of 16 sixteenth-note groups. The middle staff has a tempo of 120 BPM and also consists of 16 sixteenth-note groups. The bottom staff has a tempo of 80 BPM and consists of 16 eighth-note groups. The score includes various performance markings such as accents, grace notes, and dynamic changes.

27

Preps

27

The first section of the sheet music consists of four staves of musical notation. Each staff begins with a sharp sign (F#) and a common time signature. The notation includes various note heads (solid black, hollow white, and diagonal slash) and rests, with arrows indicating specific performance techniques. Below each staff, a series of letters (R or L) and vertical strokes (|) serve as fingerings. The first staff starts with R, followed by a vertical stroke, then R, R, R, R, R, R, R. The second staff starts with L, followed by a vertical stroke, then L, L, L, L, L, L, L. The third staff starts with R, followed by a vertical stroke, then R, R, R, R, R, R, R. The fourth staff starts with L, followed by a vertical stroke, then L, L, L, L, L, L, L.

31

The first section of the sheet music consists of six staves of musical notation. Each staff has a corresponding letter pattern written below it, indicating specific notes or rhythms to be played. The patterns are as follows:

- Staff 1: R r L I I R r L I R r r L I R r
- Staff 2: L I R r r L I R r L I I R r r L I
- Staff 3: R r L I I R r r r L I I R r r L I I
- Staff 4: L I R r r L I R r L I I R r L I I
- Staff 5: R r r L I I R r r r L I I R r r L I I
- Staff 6: L I I R r r L I I I R r r L I I

Eights

35

39

Threes / Flow

A musical score for drums on three staves. The top two staves are for a snare drum, each with four measures. The first measure has four strokes (R) with rests (L). The second measure has three strokes (RRL). The third measure has four strokes (RRLR). The fourth measure has four strokes (RRRL). The bottom staff is for a bass drum, showing a continuous eighth-note pattern throughout all four measures.

The image shows a single page of sheet music for a musical instrument, likely a keyboard or harpsichord. The page is numbered 51 at the top left. The music consists of six staves, each with a different note value (eighth notes, sixteenth notes, etc.) and a unique rhythmic pattern. Above the notes, there are various letter markings such as L, I, II, III, R, and some with accents or dots. Some notes have small 'x' marks below them. The notation is dense and requires careful reading.

Bounce

The image shows page 59 of a drum sheet music book. It consists of four staves of musical notation, each with a corresponding letter pattern below it. The top two staves begin with a bass drum note followed by sixteenth-note patterns. The bottom two staves begin with eighth-note patterns. The letter patterns are: R r L I I R r L I R r r L I R r (top left), L I R r r L I R r L I I R r L I (top right), R r L I I R r L I R r r L I R r (bottom left), L I R r r L I R r L I I R r L I (bottom right). The bottom staff concludes with a single eighth note.

Big!

Hand drumming notation for measures 55-60. The notation shows two staves of sixteenth-note patterns with corresponding hand motions (L/R) above each note. Measure 55: L R L R L, R L R L R. Measure 56: L R L R L, R L R L R. Measure 57: L R L. Measure 58: L R L. Measure 59: L R L R L R L. Measure 60: R L R L R. Measure 61: R R L. Measures 62-63: > > > 6 6.

68 Quick Accents

A page of musical notation for a single instrument, likely a marimba or xylophone, featuring four staves of music. The notation includes various note heads (solid, hollow, cross), stems (upward, downward, horizontal), and rests. The first staff consists of six measures of eighth-note patterns. The second staff consists of four measures of eighth-note patterns. The third staff consists of four measures of eighth-note patterns. The fourth staff consists of four measures of eighth-note patterns.

72 Moeller

R... L...

R... L...

76

R... L...

R... L...

80

This image shows a page of musical notation for a snare drum, likely from a drumming method book. It consists of six staves of 16th-note patterns. The notation includes various performance markings such as accents (>), grace marks (^), and dynamic markings (R L ...). The patterns transition through different rhythmic groupings and coordination points, demonstrating complex coordination and timing. The notation is designed to help drummers develop their technical skills and musicality.

84

Drum score for measures 84-87. The score consists of two staves. The top staff is labeled "R..." and the bottom staff is labeled "L...". Both staves feature a continuous pattern of sixteenth-note strokes. Measure 84: Both staves play a steady eighth-note pattern. Measures 85-87: Both staves play a steady eighth-note pattern.

88

Drum score for measures 88-91. The score consists of two staves. The top staff is labeled "R..." and the bottom staff is labeled "L...". Both staves feature a continuous pattern of sixteenth-note strokes. Measure 88: Both staves play a steady eighth-note pattern. Measures 89-91: Both staves play a steady eighth-note pattern.

92

Drum score for measures 92-95. The score consists of two staves. The top staff is labeled "R..." and the bottom staff is labeled "L...". Both staves feature a continuous pattern of sixteenth-note strokes. Measure 92: Both staves play a steady eighth-note pattern. Measures 93-95: Both staves play a steady eighth-note pattern.

98

Drum score for measures 98-101. The score consists of two staves. The top staff is labeled "R..." and the bottom staff is labeled "L...". Both staves feature a continuous pattern of sixteenth-note strokes. Measure 98: Both staves play a steady eighth-note pattern. Measures 99-101: Both staves play a steady eighth-note pattern.

101

Buzzes/Fade Out

Drum score for measures 101-104. The score consists of two staves. The top staff is labeled "R..." and the bottom staff is labeled "L...". The score includes a section titled "Buzzes/Fade Out". Measure 101: Both staves play a steady eighth-note pattern. Measures 102-103: Both staves play a steady eighth-note pattern. Measures 104: Both staves play a steady eighth-note pattern. The score includes a dynamic marking "pp" at the end of measure 104.

$\text{J} = 70 - 130$

Tug Chiffon

A handwritten musical score for a single melodic line, likely for a wind instrument. The score consists of four systems of music, each starting with a common time signature (C) and transitioning to a different time signature: 2/4, 3/4, 3/4, and 2/4 respectively. The notation includes vertical stems with dots indicating pitch, horizontal strokes for dynamics, and vertical bar lines. The letter 'R' is placed under some stems, and the number '3' is written next to several vertical bar lines. The first system ends with a double bar line and a repeat sign, followed by a section labeled '4X'.

A handwritten musical score for a single melodic line, continuing from the previous page. It features four systems of music, each starting with a common time signature (C) and transitioning to a different time signature: 4/4, 3/4, 3/4, and 2/4 respectively. The notation includes vertical stems with dots, horizontal strokes for dynamics, and vertical bar lines. The letter 'R' is placed under some stems, and the number '3' is written next to several vertical bar lines.

Odd Variations

Downbeat Flow

J = 90 - 112

Count Down

J = 90 - 112

Sheet music for Snare Drum (Sn) showing measures 5-7. The music is in common time (indicated by 'C'). The staff consists of six horizontal lines. The notes are represented by vertical stems pointing upwards. The first measure (5) starts with a note on the top line, followed by a note on the bottom line, then a note on the middle line, and so on. The second measure (6) follows a similar pattern. The third measure (7) begins with a note on the top line, followed by a note on the bottom line, then a note on the middle line, and so on. The notes are grouped into measures by vertical bar lines. The tempo is indicated as 150 BPM.

Dotted Flow

J = 140 - 160

67

1

$J=104$

Hand Speed

Snare

Tenor

Bass Dr

Bass

Drum

Snare

Tenors

Bass Dr

Bass

Drum

Snare

mp → ***f***

Tenors

mp → ***f***

Bass Dr

f

p ↘ ***f***

p ↘ ***f***

f

mp ↘ ***f***

mp ↘ ***f***

mf ↘ ***f***

ELLEN

J = 120

J = 120

A

Bass

Tenor

Snare

Audition Excerpt

Pyles / Harmsen

A $J = 180$

Snares

Tenors

Bass Drums

Cymbals

Sn

Tn

BD

Cym

1 2 3 4 5 6 7 8

B