



**COLTS
BRASS/TRUMPET
BOOK**





Welcome to the 2017 Colts! We hope this is the first step in a life changing journey and we are honored you chose to take that step with us. In this packet you will find everything you need to prepare for the audition process for the Colts brass section. Over the course of the next few months we will be evaluating your potential to be a member of our world class brass section. We encourage you to be open and be yourself through this process. We are an educational family here and not just a competitive world class drum & bugle corps. We are auditioning people, not just brass players.

All of the exercises and methods below will be used not just to evaluate, but also develop your tone production, intonation, flexibility, articulation, and musicianship. As you work through these exercises, take care to focus on the explanations given before each one. The goal isn't learning notes, but developing sound and creating music.

- 1. Breath, Sing, Buzz**
- 2. Long tones and flow studies**
- 3. Lip Slurs**
- 4. Articulation**
- 5. Scales & Fingers**
- 6. Chord building and Chorals**
- 7. Audition Etudes**
- 8. Individual Evaluation**

More exercises will be added as needed throughout the course of the season in order to tailor the skill set of the ensemble, as well as the skill needed in the 2017 competitive program.

If you have any questions, please email me at millerchad78@gmail.com.
See you at camp!
Chad Miller
Colts Brass Caption Head

1. Breath, Sing, Buzz

Breathing is an essential part of playing any wind instrument. It is for this reason that a significant amount of focus and time will be spent on breathing.

ANATOMY AND APPLICATION

The anatomical definition of moving air to play a brass instrument is a sequence of forced inspiration and expiration, which is breathing in and out with more than natural exertion. Doctors and biologists have noted four main sets of muscles involved in this process: the diaphragm, the abdominals, the external intercostals, and the internal intercostals. The last two sets are probably unfamiliar to you – they help to expand and contract the ribcage when deep breaths are taken in or blown out. However, movement of these muscles is largely reflexive and is best exercised by thinking about keeping the chest cavity open and relaxed. Attempts to flex the intercostal muscles in breathing tend to lead to tension in the shoulders and neck, which is counterproductive. The real workhorses of breathing are the abdominals and the diaphragm. Contrary to what many musicians have been told, when the diaphragm contracts, it moves down and pulls air into the lungs by making more space for them to expand at the bottom of the chest cavity. This is visible by having an expanding abdomen or belly upon taking a deep relaxed breath. However, the diaphragm, once contracted, cannot push air out. A combination of several abdominal muscles serve to push up on the diaphragm, forcing it back into the bottom of the chest cavity and exerting pressure on the lungs. This provides the air stream that can be manipulated by the brass player to create a relaxed sound.

Tension outside of the intentional movement of the diaphragm and abdominals (and the unintentional, reflexive movement of the intercostals) must be avoided at all costs, and it is for this reason relaxed breathing, or “sighing,” is the best place to start. Inhale with a deep, relaxed sigh and then immediately exhale, allowing the natural elasticity of the chest cavity to push the air out of the lungs. Make sure to maintain a HO vowel shaping in the mouth as you inhale to allow for the least amount of resistance possible. The air should be in constant motion, never allowing it to stop on either end. This then leads to a relaxed foundation for more exerted breathing. Gradually use the abdominal muscles to push harder on the relaxed diaphragm, causing air to more rapidly exit the lungs and enter the instrument. Manipulation of this abdominal push allows for the maintenance of air speed and flow and provides for a constant, full tone. Properly isolated, this movement of the diaphragm and abdominal muscles keeps all breathing tension at the bottom of the chest cavity, as far away from the airway and instrument as possible.

SINGING/ARTICULATION

Singing is the primary component for any musician achieving true musicianship. Not only is it the most direct connection to the ear, but as brass players, it allows a more natural approach to articulation and tone production. Overthinking when working on pedagogical details is a constant danger, and paralysis from over analysis can take place. It is for this reason that focusing on singing correct syllables and vowels, as well as pitch and dynamics, can be the best course of action. For articulations, there are a variety of choices that are considered correct, and can be adjusted to the specific individual or situation.

“Tonguing is 5% consonant and 95% vowel.” -Adolph Herseth

We need to be cautious not to allow the tongue to hamper tone quality. This is why we want to think more vowel than consonant. tAH, tU, tO, or dAH, dU, dO are all acceptable; however, in order to create a light and unified section sound we will use dAH to start. Exceptions will be addressed by section staff. The closed off ee or rr must be avoided at all costs. Again, in order to avoid improper approaches, we must think of articulating like singing or speaking. Try having a conversation by only using dAH. If done correctly it should feel as natural as speaking. Notice the natural tendency to add inflection and direction to the phrase. The tongue should also move in a natural way. The addition of pitch and duration evolves this conversational concept into singing. All exercises will be sung, buzzed, and then played on the instrument.

BUZZING

Buzzing on the mouthpiece is an essential part of playing a brass instrument. You should think of the instrument like a mouthpiece with a long tube coming out of it. When buzzing on the mouthpiece minimal pressure should be used, and a slightly “foggy” sound should be achieved. Play all passages on the mouthpiece as naturally as possible with the same approach as when you sing or speak, making sure to keep motion minimal. Start with a siren making sure to keep motion minimal and sound smooth and unimpeded as you slide up and back down through your range.

2. Long Tones & Flow Studies

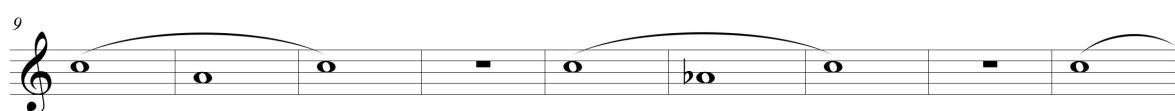
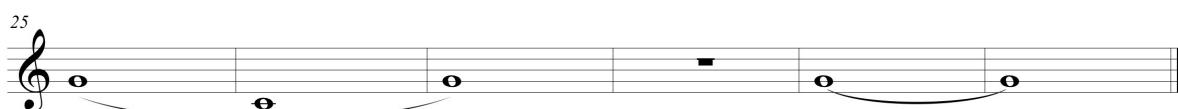
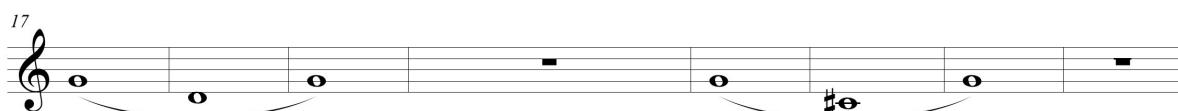
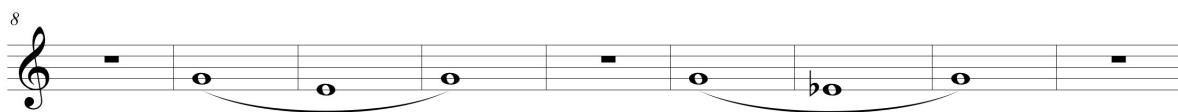
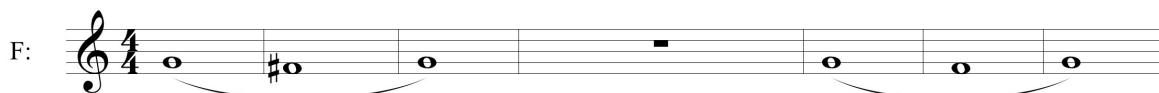
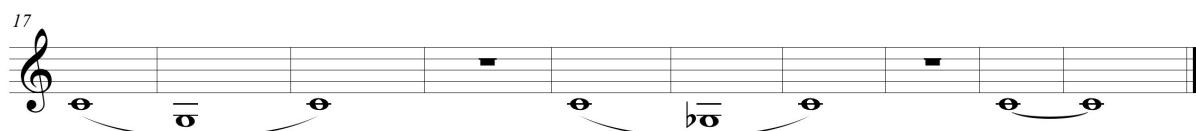
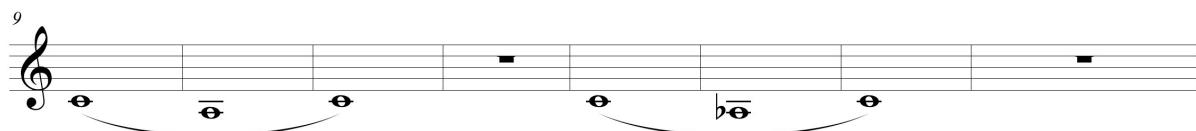
LONG TONES

The following will be sung, buzzed, and then played on the instrument. The use of a drone, or high/low sustain will be implemented in order to allow for a tuning fundamental to each interval. Be sure to maintain a steady, straight tone through the note change. Make sure your tone is constant through each valve combination, making sure to compensate for the stuffiness and tuning tendencies of certain pitches.

Trumpet-Mello

Long Tones

Remington



FLOW STUDIES

Understanding the constancy of air and buzz throughout the range of the instrument is vital in a seamless sound across the instrument's range, as well as proper musical phrasing. We will be using the following studies from Vincent Cichowicz as flow and phrasing exercises. Again, all will be sung, buzzed, and then played. The goal is to hear the pitches and allow the subconscious mind to drive the mechanics of playing the horn.

The image displays six horizontal musical staves, each consisting of five lines and four spaces. All staves begin with a treble clef and a key signature of one sharp (F#). The time signature is 4/4 for all staves. Each staff concludes with a single sharp symbol (F#) and a vertical bar line. The first staff contains a single eighth note followed by a sixteenth note with a sharp sign, then a quarter note, another quarter note, and finally a half note ending on a sharp sign. The second staff adds a quarter note after the first quarter note. The third staff adds a half note after the first quarter note. The fourth staff adds a half note after the second quarter note. The fifth staff adds a half note after the third quarter note. The sixth staff adds a half note after the fourth quarter note. Each staff features a smooth, flowing black line above the notes, starting at the beginning of the staff and ending at the sharp sign. The notes are primarily eighth and sixteenth notes, with quarter and half notes interspersed.

3. Lip Slurs

LIP SLURS

Just as with the long tones, all lip slurs will be sung, buzzed, and then played on the instrument, also utilizing the high/low sustain at times to provide a tuning foundation and sonority balance. Be very cautious not to cheat the breaks, keep the air steady, the head still, and simply hear the pitches and realize them through the horn. Slurs will be played in each valve combination down to the 1&2 combination chromatically and then back up.

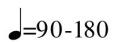
The image shows three staves of musical notation. Each staff begins with a quarter note followed by a half note, then a quarter note, then a half note. A slur arch spans across the first four notes. The fifth note is a dotted half note, and the sixth note is a quarter note with a fermata. The first two staves end with a double bar line, while the third staff ends with a single bar line.

Faster lip slurs will be used to develop more flexibility on the instrument.

The image shows two staves of musical notation. The first staff consists of eighth-note patterns: a pair of eighth notes followed by a pair of sixteenth notes, then another pair of eighth notes followed by a pair of sixteenth notes, and so on. The second staff begins with a eighth-note pattern (two pairs of eighth notes), followed by a sixteenth-note pattern (one pair of sixteenth notes followed by a pair of eighth notes), then a eighth-note pattern, and finally a sixteenth-note pattern (one pair of sixteenth notes followed by a pair of eighth notes). Both staves end with a double bar line.

4. Articulation Exercises

The goal of the articulation exercise is to apply the fundamental consonant and vowel shaping to the instrument. This exercise will be played using all types of articulation, including, staccato, legato, marcato, accented, and any combination of these. Prepare all forms of articulations and pay close attention to your instructor on which is being used at any given moment.

 = 90-180

4



6



11



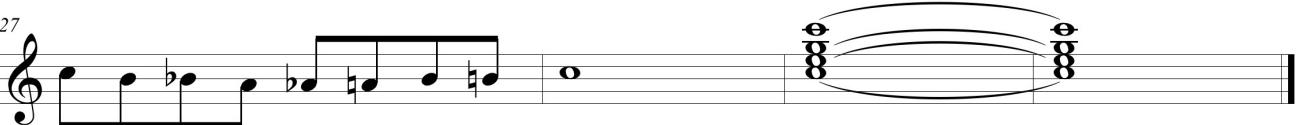
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22



27



5. Scales and Fingers

FINGERS

Chromatic scales, major scales, as well as exercises like the Clarke studies, will be used to improve and maintain finger dexterity. All exercises will be performed with a variety of articulations in order to align the tongue with the valves. Work slowly at first, working for a machine like approach in the finger motion. Start slowly and work these at a variety of tempos from 70-150+ BPM.

C

A musical staff in G major (one sharp) and common time (4/4). It consists of eight measures of eighth-note patterns. The first seven measures show a repeating pattern of two groups of four notes each, followed by a single note. The eighth measure ends with a dash, indicating it should be repeated or continued.

4

F

A musical staff in A major (two sharps) and common time (4/4). It consists of eight measures of eighth-note patterns. The first seven measures show a repeating pattern of two groups of four notes each, followed by a single note. The eighth measure ends with a dash, indicating it should be repeated or continued.

4

Bb

A musical staff in A major (two sharps) and common time (4/4). It consists of eight measures of eighth-note patterns. The first seven measures show a repeating pattern of two groups of four notes each, followed by a single note. The eighth measure ends with a dash, indicating it should be repeated or continued.

4

Eb

A musical staff in D major (one sharp) and common time (4/4). It consists of eight measures of eighth-note patterns. The first seven measures show a repeating pattern of two groups of four notes each, followed by a single note. The eighth measure ends with a dash, indicating it should be repeated or continued.

4

6. Chord Building and Chorals

Intervals and chord building will be used in everything we do. Understanding the adjustments that need to be made to achieve just temperament tuning, as well as proper harmonic balance, will be essential for allowing the overtone series to resonate properly. The chart below is a starting point to understanding just intonation. Eventually the ear must guide the player to make the proper adjustments.

Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number

Maj min dim Aug

Maj w/ add 6 min w/ add 6 dim w/ add b6 dom 7

Maj 7 min min 7 dom 7 #5 dim 7

min 7 b5 dom 7 b5 min Maj7 Maj 7 #5

dim Maj7 dom 7 w/ add 9 dom 7 w/ add b9 Maj 7 w/ add 9

Rewritten by Jeffrey Anderson

F Progression

Chad Miller

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Mellophone

Baritone (B.C.) 1

Baritone (B.C.) 2

Euphonium

Tuba

Bach Choral

J.S. Bach

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Trumpet in B♭ 1, Trumpet in B♭ 2, Mellophone, Baritone (B.C.), Euphonium, Tuba, B♭ Tpt. 1, B♭ Tpt. 2, Mello., Bar., Euph., and Tuba. The score is written in 4/4 time and uses a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings. The staves are separated by vertical bar lines, and the overall structure suggests a choral or ensemble piece.

7. Audition Etudes

LYRICAL

Work towards producing a vocal like quality on the passage below. Pitch, as well as tone and phrasing, should be achieved through singing, then buzzing, then playing. Make sure to create a seamless sense of phrasing.

Lyrical

Bordogni

Allegro $\text{♩} = 96$

The musical score for 'Lyrical' by Bordogni is a piece for solo instrument (likely woodwind) in 4/4 time. The key signature is common C. The tempo is Allegro (♩ = 96). The score is divided into four staves:

- Staff 1:** Starts with a dynamic **p**. The melody consists of eighth-note pairs followed by quarter notes and sixteenth-note patterns.
- Staff 2:** Measures 6-10. The melody continues with eighth-note pairs and sixteenth-note patterns, with some grace notes and slurs.
- Staff 3:** Measures 11-15. The melody becomes more complex with sixteenth-note patterns and grace notes.
- Staff 4:** Measures 16-19. The melody concludes with eighth-note pairs and a final fermata.

TECHNICAL

Work towards creating a light and buoyant approach, making sure to start this passage slowly at first, then working towards an allegro tempo. Clean and mechanical fingers are key on the sixteenth notes, as well as an effortless approach to the upper register.

Rossini

Rossini

Allegro

The musical score consists of four staves of music for a single instrument, likely a violin or similar bowed string instrument. The music is in common time and starts in C major (indicated by a 'C' on the staff). The first measure begins with a dynamic 'p' (pianissimo) and features sixteenth-note patterns. The second measure continues with sixteenth-note patterns. The third measure begins with a dynamic 'f' (fortissimo) and also features sixteenth-note patterns. The fourth measure begins with a dynamic 'leggiero' (light and airy) and features sixteenth-note patterns. The fifth measure begins with a dynamic 'f' (fortissimo) and features sixteenth-note patterns. The sixth measure concludes with a dynamic 'f' (fortissimo) and features sixteenth-note patterns. The score is written on five-line staves with various dynamics and performance instructions.

Lead Trumpet Excerpt

Keep articulations light and buoyant working towards correct stylistic approach. This audition excerpt is only for members interested in auditioning for lead trumpet.

Magnificat

Bach

The musical score consists of three staves of music for trumpet. Staff 1 starts with a dynamic *f* and a tempo of $\text{♩}=105$. Staff 2 begins at measure 6. Staff 3 begins at measure 11. The music features various note heads, stems, and rests, with some notes having vertical dashes through them. Measures 11 and 12 include slurs and grace notes.

8. Individual Evaluation

Auditions can be an intimidating process, and we very much understand this. We strive to provide a positive experience for all who attend our camps. You will be given detailed feedback from our staff on ways in which you can improve as a player. Your evaluation will be a culmination of many elements...

- The brass staff will be evaluating your playing ability, including tone production, range, intonation, articulation, and general musicianship. The included etudes are meant to display each one of these elements. Make sure to work on displaying all of these to the best of your ability. If there is a segment of a piece you feel additionally demonstrates your ability, then you may play it in addition to the included excerpts.
- The individual audition is just a start, however, the main focus will be to see how each individual can contribute their technical and musical abilities to the ensemble. Much care will be taken by staff to hear how individuals are able to fit inside the sound of a section. It is also for this reason that not only will you be performing a lyrical and technical etude as an individual, but will also be asked to play the Bach Choral above with a small ensemble.
- You will be evaluated on your movement ability as well, so come prepared to move and play.
- Above all else, your ability to take instruction, and desire to learn and improve, will be taken into account. We are not just looking for players; we are looking for driven and passionate students. You will be given multiple opportunities to display this throughout the audition process.