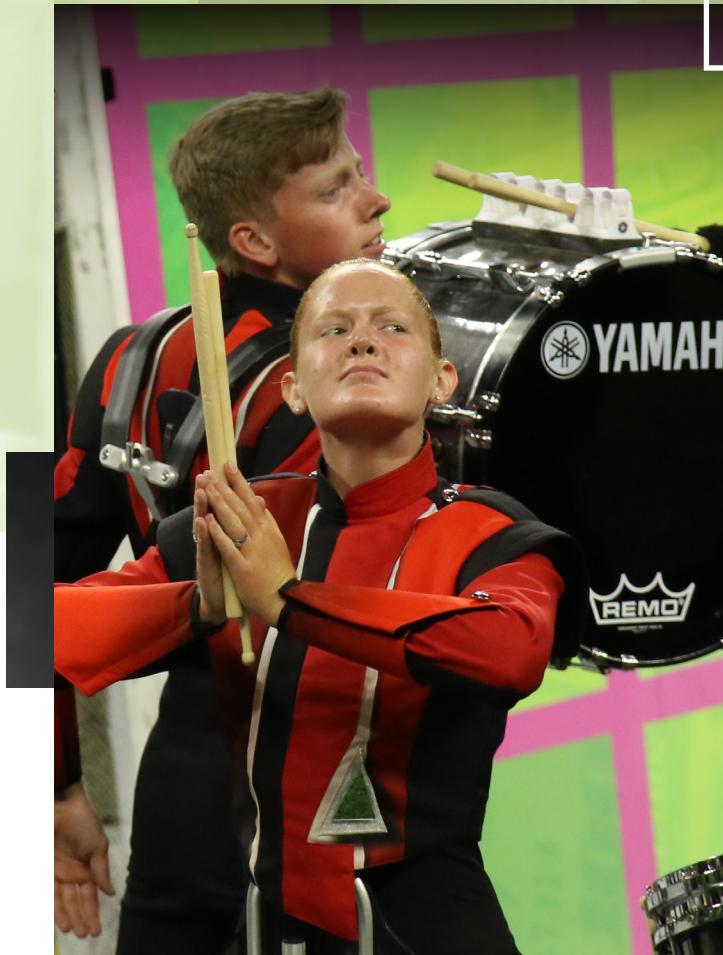




COLTS BATTERY BOOK BASS



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.

Bass Drum Technique

(As Described by Benjy Braude)

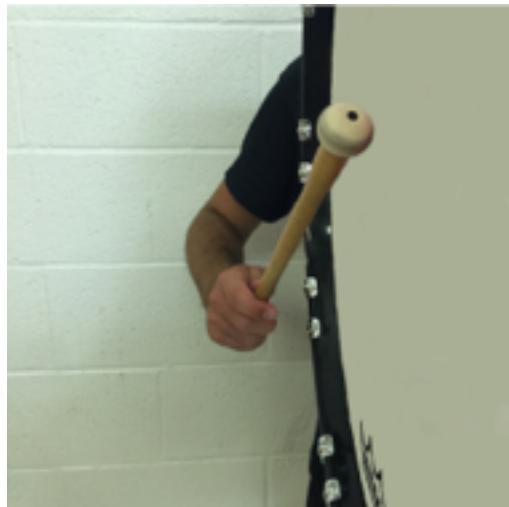
The Hand

The mallet should rest in your hand as relaxed as possible, forming a “cradle” more so than a “grip.” A three-point fulcrum is created between the thumb, index, and middle fingers to engage both the front and back of the hand in each stroke. The mallet should be held as close to the bottom as possible to ensure that the implement’s potential weight is being maximized, in turn getting the most possible sound from the drum.



Playing Position

The felt of the mallet should be set approximately $\frac{1}{2}$ " away from the center of the head, with the mallet slightly turned inward towards the drum. The elbow, arm, and hand will all be held close to the rim, yet far enough outside of the drum so as to provide leverage to the wrist. To create the appropriate wrist angle, the top of the forearm should be parallel to the ground, and the mallet should be angled such that it creates approximately a 40° angle between the mallet and the forearm. The relation between the elbow and the side of the body will vary depending the person and drum size, but the upper arm should hang as naturally as possible, with no tension in the shoulders, arm, hand, or fingers. This will be referred to as “set position” or “point A.”

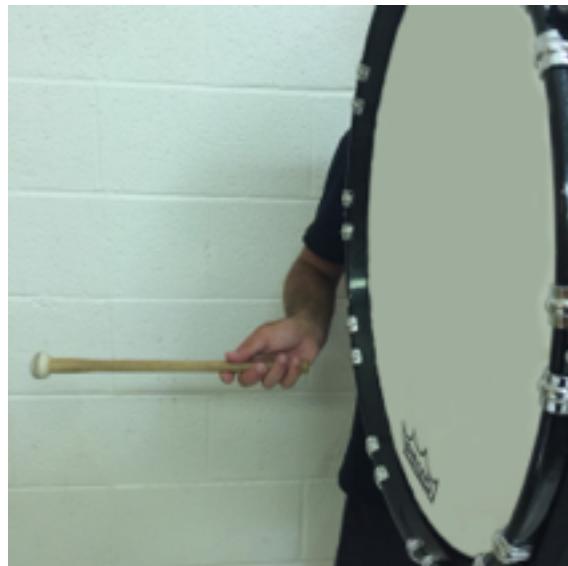


Stroke

As is the case with a flat drum, the wrist should be used to initiate every stroke, with the felt moving first to lead the mallet away from and into the head. The wrist should move in a “breaking” motion, similar to knocking on a door or dribbling a ball, rather than “rotating” as if to turn a doorknob. If at any point during the stroke the thumb nail is not visible, that is the result of *rotating* the wrist rather than *breaking* it.

The felt of the mallet should move in a single straight pathway from point A (set position) to point B (the designated height). Any deviations from that pathway will result in an unfavorable swiping motion. When holding the mallet at full extension, both the shaft of the mallet and your forearm should be parallel to the ground, with the mallet shaft perpendicular to the head. If you were to look in a mirror, the felt of the mallet would eclipse both the shaft and your hand, blocking them from view.

To obtain maximum sound quality, a “light touch” on the mallet and a relaxed hand should be maintained at all times, while still maximizing contact between the skin and the implement.



Basic Exercises

8 - 8 - 16

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

16th Note Timing 4's

2'S - 2X

1's - 4x

Triplet Timing

2's

1's - 4x

Stick Control

A musical staff showing a continuous sequence of eighth-note patterns. The first six measures show a repeating pattern of B-B-B-B-L-L-L-L. The next six measures show a repeating pattern of R-R-R-R-L-L-L-L. The final six measures show a repeating pattern of P-P-P-P-L-L-L-L.

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

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

2's - 2x

1's - 4x

Triplet - Accent Shift

Fivelet Grid - Downbeat Shift

8's Split

Bass

The musical notation consists of two staves of music for the bass instrument. Both staves are in common time (indicated by a '4' below the staff). The key signature is one sharp (F#). The first staff begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, and so on. The second staff follows a similar pattern. The notes are grouped by vertical bar lines, and each group contains two eighth notes followed by one sixteenth note.

Sambasic

J = 104

Buzzes

Snare

Tenor

Bass

5

Tap Buzzes

1

1

Tap Pyramid

13

18

Snare

mp/p

R I r L r I R I r I R I r L r I | R I r L r I R I r I R I r L r I | R I R I r L r L r L r I R I R I | R I R I r L r L r L r I R I R I

Tenor

R I r L r I R I r I R I r L r I | R I r L r I R I r I R I r L r I | R I R I r L r L r L r I R I R I | R I R I r L r L r L r I R I R I

Bass

R I r L R I r L R I r L R I r L | R I r L R L L R L R L R | R I r L R L r L R I r L R L | R I r L R L r L R I r L R L

Tap Buzzes

5

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

mf/p

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

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

3

A horizontal drum score for five measures. The score consists of three staves. The top staff has two rows of sixteenth-note patterns. The middle staff has two rows of sixteenth-note patterns. The bottom staff has two rows of sixteenth-note patterns. Measure 1 starts with a bass drum (B) followed by a snare drum (S). Measures 2 through 5 start with a bass drum (B) followed by a snare drum (S). Measures 3 through 5 include a hi-hat (H) pattern.

A musical score page featuring six staves of music for a single instrument, likely a woodwind or brass. The page is numbered '18' at the top left. The music consists of six measures. The first measure contains six eighth-note pairs. The second measure contains six eighth-note pairs. The third measure contains six eighth-note pairs. The fourth measure contains six eighth-note pairs. The fifth measure contains six eighth-note pairs. The sixth measure contains six eighth-note pairs. Measure 1 has a dynamic 'r' above it. Measure 2 has a dynamic 'r' above it. Measure 6 has dynamics 'g' and '>' above it.

Preps

Threes / Flow

A musical score for drums on three staves. The top two staves are for the right and left hands, each featuring a series of sixteenth-note patterns with grace notes. The bottom staff is for the bass drum, showing a continuous eighth-note pattern. Measures are divided by vertical bar lines.

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

Big!

L R L R L R L R L R L R L R L R L R L R L R L

L R L R L R L R L R L R L L R L

R R L —

Quick Accents

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

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

Moeller

72

R... L... R... L...

76

R... L... R... L...

80

R L... R L... R L...

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.

A handwritten musical score for a single melodic line, continuing from the previous page. It consists of 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 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.

Odd Variations

Downbeat Flow

J = 90 - 112

Count Down

J = 90 - 112

The image shows a single page of sheet music for the snare drum (Sn). The music is in 2/4 time and consists of a continuous pattern of eighth-note strokes. The tempo is marked as 120 BPM. Various performance instructions are included, such as 'v' for volume, 'R' for ride cymbal, and 'L' for left hand. The score is written on four staves, each with a different dynamic or instruction above it.

Dotted Flow

J = 140 - 160

5

Sn
H 2
R

$J=104$

Hand Speed

Snare

Tenor

Bass Dr

Bass

Drum

Snare

Tenors

Bass Dr

Bass

Drum

ELLEN

J = 120

J = 120

A

Bass

Tenor

Snare

