

# COLTS BRASS BOOK BARITONE

2019



## **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.



Welcome to the 2019 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. Articulations**
- 5. Scales & Fingers**
- 6. Chord building and Chorales**
- 7. 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 2019 competitive program.

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

## 1. Breath, Sing, Buzz

### **BREATHING**

The key to good brass playing is air. At the Colts, we use the Breathing Gym system to not only increase the amount of air we put into the horns, but also improve and enhance the way we intake air into our bodies. Through a daily series of different stretches, exercises and flow studies, we will work to decrease resistance during the inhale while working to engage the breathing muscles better. Maximizing this resistance-free breathing will allow the flow of air into the horns on the exhale to be bigger and freer.

More Air→ More Vibration→ More Sound

### **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.

For double tonguing we alternate a tAH and kAH. It is best to start slow here focusing on the annunciation of the kAH, making sure it matches the tAH.

### **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.

### Long Tones

Baritone/Euph

Remington



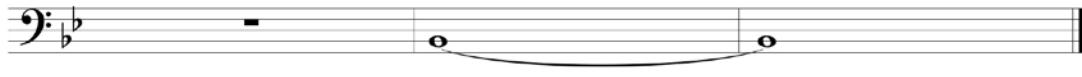
8



16



24



F:



8



16



24



A musical staff starting with a bass clef, followed by a key signature of two flats, and a time signature of common time (indicated by a '4'). The staff has five horizontal lines and four spaces. There is a curved brace above the first three notes.

A musical score showing measures 8 through 10 of a bass clef staff. The staff begins with a bass clef, a key signature of one flat, and a 'C' time signature. Measure 8 starts with a rest followed by three notes: a low 'E', a 'D', and another 'E'. Measure 9 starts with a rest followed by a 'D', a 'C', and another 'D'. Measure 10 starts with a rest followed by a 'C', a 'B-flat', and another 'C'. A long horizontal brace spans across all three measures.

A musical staff for bass clef, starting with a bass clef and a key signature of one flat. It features a series of notes and rests: a rest, followed by two open circles (notes), a solid circle (note), another rest, and finally two more open circles.

# 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.

A musical staff in bass clef, one flat key signature, and 4/4 time. The staff begins with a bass clef, followed by a key signature indicator (a small circle with a vertical line) and a 'b' (flat), then a '4' for 4/4 time. The staff ends with a double bar line.

A musical score for bassoon, page 1, measures 1-10. The key signature is B-flat major (two flats). The time signature is common time (4/4). The bassoon plays eighth-note patterns primarily consisting of B-flat, A, and G notes. Measure 10 ends with a double bar line.

A musical score for bassoon or cello. The key signature is B-flat major (two flats). The time signature is common time (4/4). The melody starts with two eighth-note pairs (D, E) with accents, followed by two eighth-note pairs (F, G), then a quarter note (G), another quarter note (F), a half note (E), a quarter note (D), a quarter note (C), and finally a half note (B). The notes are accented with vertical strokes.

Musical score for the first section of the piece. The key signature is B-flat major (two flats). The time signature is common time (4/4). The bass clef is used. The melody consists of eighth-note pairs connected by a single curved line. The notes are: B-flat, D, B-flat, D, E, F, G, A, B-flat, C, D, E, F, G, A, B-flat, D.

A musical score for bassoon, page 1. The score begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The first measure contains ten notes: a half note followed by a series of eighth notes. The first two eighth notes are sharp, while the remaining eight are natural. The measure ends with a double bar line.

### **3. Lip Slurs**

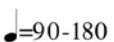
#### **LIP SLURS**

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.

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

## 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

1

2

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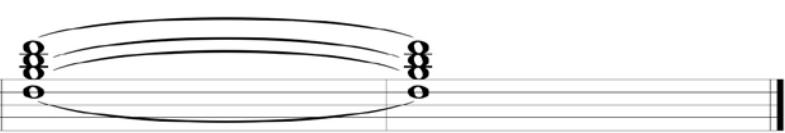
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## 5. Scales and Fingers

### 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



F



Bb



Eb



## 6. Chord Building and Chorales

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 in common time (indicated by '4') and uses a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are present above the staff lines.

Trumpet in B♭ 1

Trumpet in B♭ 2

Mellophone

Baritone (B.C.)

Euphonium

Tuba

B♭ Tpt. 1

B♭ Tpt. 2

Mello.

Bar.

Euph.

Tuba

## **7. 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. If you do poorly on one section, don't let that get you down. You will have plenty of other opportunities to impress us. Your evaluation will be a culmination of many elements...

- The brass staff will be evaluating many elements of your playing ability, including tone production, range, intonation, articulation, and general musicianship. The included exercises provide an opportunity for you to demonstrate these elements. Make sure to work on displaying each of them to the best of your ability; however, we do expect each potential member to have different strengths and weaknesses.
- That said, the individual audition is just the beginning. 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.
- You will also 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.

### **Evaluation:**

#### **Ear Training:**

Here you will be evaluated on your ability to hear, match, and buzz a melody. This will allow us to rate your pitch accuracy, but it is not a major determining factor in securing a spot. You will be given a simple melody to sing and then buzz on the mouthpiece.

#### **Slurs:**

You will be expected to play all of the lip slur exercises included in the packet. Make sure to take a smooth and consistent approach to each one. You may also be asked to play one or more of the flow studies, so make sure all of these are prepared to the best of your ability.

#### **Articulations:**

You will be evaluated on the following articulations. The segments below include the trumpet/mello, baritone, and tuba staves. Please pick the staff appropriate to your instrument. All articulation exercises will start at 140 bpm but will go through the valve combinations to 1&2 and back up. The staff may ask for faster tempos as well.

## SINGLE NOTE STACCATO

The following exercise will test your ability to maintain a steady and consistent staccato approach.

$\text{♩}=140$

A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. All staves are in common time (indicated by a '4'). The first two measures show eighth-note patterns: the top staff has eighth notes on the first four beats, and the middle staff has eighth notes on the first five beats. The third measure shows eighth-note patterns: the top staff has eighth notes on the first three beats, and the middle staff has eighth notes on the first four beats. The fourth measure shows eighth-note patterns: the top staff has eighth notes on the first two beats, and the middle staff has eighth notes on the first three beats. The fifth measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first two beats. The sixth measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first beat followed by a rest. The seventh measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first beat followed by a rest. The eighth measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first beat followed by a rest.

## MULTIPLE NOTE STACCATO

This exercise will test your ability to play the appropriate staccato while adding the responsibility of finger motion. Continue down through the chromatic series to the 1&2 combination and back up.

$\text{♩}=140$

A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. All staves are in common time (indicated by a '4'). The first two measures show eighth-note patterns: the top staff has eighth notes on the first four beats, and the middle staff has eighth notes on the first five beats. The third measure shows eighth-note patterns: the top staff has eighth notes on the first three beats, and the middle staff has eighth notes on the first four beats. The fourth measure shows eighth-note patterns: the top staff has eighth notes on the first two beats, and the middle staff has eighth notes on the first three beats. The fifth measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first two beats. The sixth measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first beat followed by a rest. The seventh measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first beat followed by a rest. The eighth measure shows eighth-note patterns: the top staff has eighth notes on the first beat, and the middle staff has eighth notes on the first beat followed by a rest.

## DOUBLE TONGUING

The following exercises will evaluate your ability to double tongue. Use tAH kAH for the syllables. Do your best to maintain a consistent and clear approach throughout the exercise. Do your best here, but keep in mind this is mostly to give us a gauge of where everyone stands on this skill.

### Single Note:

Musical notation for single note double tonguing. The tempo is marked as  $\text{♩}=140$ . The notation consists of three staves: Treble, Bass, and Bass. Each staff contains a series of notes and rests. The notes are grouped by vertical bar lines. In each group, the first note is followed by a rest, then a note, then another rest, and so on. The notes are eighth notes in the treble staff and quarter notes in the bass staff. The rests are sixteenth notes. The pattern repeats across the staves.

### Multiple Notes:

Musical notation for multiple note double tonguing. The tempo is marked as  $\text{♩}=140$ . The notation consists of three staves: Treble, Bass, and Bass. Each staff contains a series of notes and rests. The notes are grouped by vertical bar lines. In each group, the first note is followed by a rest, then a note, then another rest, and so on. The notes are eighth notes in the treble staff and quarter notes in the bass staff. The rests are sixteenth notes. The pattern repeats across the staves.

## LYRICAL PLAYING

In the next etude we are looking for tone and musicality. Feel free to allow your natural musicianship to shine, but remember to take a good technical approach to your lyrical playing as well. This etude is to be played at 104 bpm.

The image shows three staves of musical notation for bassoon, starting with measure 6 and ending with measure 13. The music is in 4/4 time with a key signature of one sharp. Measure 6: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 7: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 8: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 9: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 10: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 11: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 12: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measure 13: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest. Measures 14-15: Bassoon plays eighth-note pairs (B, A), (D, C), (B, A), (D, C) followed by a rest.