

# COLTS

BRASS BOOK TRUMPET

TRUMPET





Welcome to the 2020 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 Colts brass section and audition process. 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 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 to 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 about learning notes, but developing sound and creating music.

- 1. Breathe, 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 to tailor the skillset of the ensemble, as well as the skillsets needed in the 2020 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. Breathe, 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 slowly 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 stiffness and tuning tendencies of certain pitches.

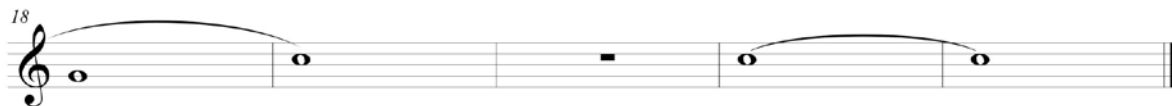
### FLOW STUDIES

Trumpet-Mello

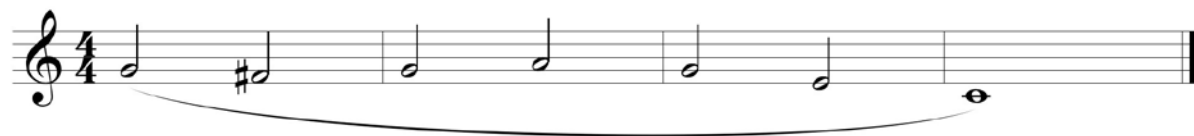
## Long Tones

Remington

The musical score is written for Trumpet-Mello in 4/4 time. It consists of two main sections: Bb and F. Each section contains three staves of music, with measures 9, 17, and 25 marked at the beginning of the second, third, and fourth staves respectively. The Bb section starts with a Bb note on the first staff, followed by a half note on the second staff, and a half note on the third staff. The F section starts with an F note on the first staff, followed by a half note on the second staff, and a half note on the third staff. The notes are connected by slurs, indicating a continuous flow. The key signature for the Bb section is Bb major, and for the F section, it is F major. The time signature is 4/4.



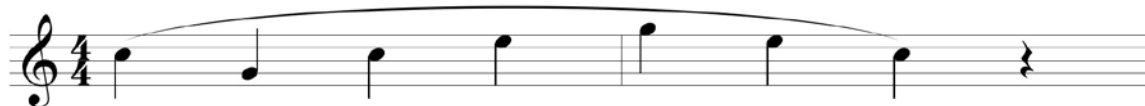
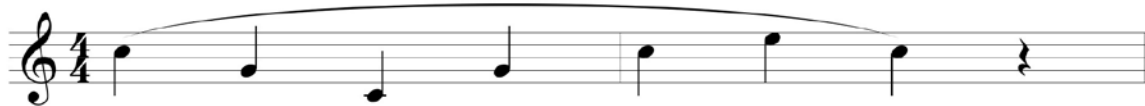
Understanding the constancy of air and buzz throughout the range of the instrument is vital in a seamless sound across the instrument's range, as well as proper musical phrasing. We will be using the following studies from Vincent Cichowicz as flow and phrasing exercises. Again, all will be sung, buzzed,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



### 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. Allow for the tongue to rise gently as you slur into the upper tessitura. 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.

$\text{♩} = 90-180$

The musical score consists of six staves of music in 4/4 time. The tempo is indicated as  $\text{♩} = 90-180$ . The key signature has one flat (B-flat). The exercises include various articulations such as staccato, legato, marcato, and accented notes. The score is divided into measures, with measure numbers 6, 11, 16, 22, and 27 marked at the beginning of their respective staves. The final measure (28) features a long, sustained note with a fermata.

6

11

16

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.





## 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

# Colt 45

Chad Miller

$\text{♩} = 90$

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trumpet 3 in B $\flat$

Mellophone in F

Baritone 1

Baritone 2

Euphonium

Tuba

# BACH CHORALE

J.S. Bach

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Mellophone

Baritone (B.C.)

Euphonium

Tuba

7

B $\flat$  Tpt. 1

B $\flat$  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 staff will also want to hear tempos as fast as 190 bpm.

## SINGLE NOTE STACCATO

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



## 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.



## 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. If you do well you will also be asked to play the triple tonguing example in the supplements section.

### Single Note:



### Multiple Notes:



## 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.



## Supplemental Exercises:

All exercises are played down to the 1&2 combination and back up.

### Lip Slurs-

The first exercise is in 4/4 time with a tempo of 120. It consists of two measures: the first measure contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4; the second measure contains a quarter note G4, an eighth note F#4, a quarter note E4, and an eighth note D4. A slur is placed over the entire phrase. The second exercise is also in 4/4 time with a tempo of 120. It consists of two measures: the first measure contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4; the second measure contains a quarter note G4, an eighth note F#4, a quarter note E4, and an eighth note D4. A slur is placed over the entire phrase. The third exercise is in 4/4 time with a tempo of 90. It consists of two measures: the first measure contains a quarter rest, an eighth rest, and a quarter note G4; the second measure contains a quarter note A4, an eighth note B4, a quarter note C5, and an eighth note B4. A slur is placed over the entire phrase. The fourth exercise is in 4/4 time with a tempo of 90. It consists of two measures: the first measure contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4; the second measure contains a quarter note G4, an eighth note F#4, a quarter note E4, and an eighth note D4. A slur is placed over the entire phrase.

### Triple Tonguing-

Use tah kah tah tah or tah tah kah tah

The exercise is in 4/4 time with a tempo of 140. It consists of two measures: the first measure contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4; the second measure contains a quarter note G4, an eighth note F#4, a quarter note E4, and an eighth note D4. A slur is placed over the entire phrase. The exercise is marked with a '3' above the first measure and a '3' below the second measure, indicating triple tonguing.



## **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.

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