



# **GOLDEN EMPIRE**

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## **DRUM & BUGLE CORPS**

**Golden Empire Drum & Bugle Corps**  
**2020 Trumpet Audition Packet**

Dear Applicant,

Congratulations on taking your first step towards being a part of the **Golden Empire Drum & Bugle Corps!** I'm **very excited** that you want to join the corps, and I hope your audition experience is one that is informative, challenging, and ultimately positive!

What this packet IS:

The following audition packet will provide you with some **preliminary info** and/or **exercises** that will help you prepare for the workshop/auditions that will take place soon. Some of these exercises will be used all season, and others may only be used as supplemental material. You should **become familiar with the material** but be ready for additional info at the workshop.

What this packet is NOT:

This packet is **not a comprehensive collection** of the technique program you will be learning this season. We will supplement this with more **advanced exercises** and of course a wealth of practical **hands-on training** throughout the season. We don't expect you to be able to perform this material perfectly at auditions. Drum corps is all about **working hard** to be the best we can be...and that is an ongoing process.

Next steps:

- Fill out the interest form at [geperformingarts.org/join](http://geperformingarts.org/join) if you haven't already.
- Download & review the audition packet below for your section and start to prepare for auditions.
- Register for camp at [geperformingarts.org/register](http://geperformingarts.org/register)
- Check [geperformingarts.org](http://geperformingarts.org) for additional info, FAQs, and any updates.
- Prepare to bring your audition fee to camp.
- Attend camp ready to learn, work hard, and have fun!

Thanks again for taking the first step towards a **challenging** and **rewarding** experience! I look forward to meeting you in person at auditions. If you have any questions at all please contact me personally at [theasley@geperformingarts.org](mailto:theasley@geperformingarts.org) or call 661-395-4083.

Sincerely,



Tim Heasley – Director, Golden Empire Drum & Bugle Corps

## Brass Staff Letter

Dear Brass Applicant,

Welcome! On behalf of the brass staff, I'd like to thank you for your interest in becoming a member of the 2020 Golden Empire hornline. This packet contains the 2020 audition music, as well as an overview of our rehearsal expectations and technique program.

Drum and bugle corps is a very challenging and incredibly rewarding experience. We want you to know that it is our priority to help you develop into a stronger musician, artist, and person during your time with us. There are many expectations and responsibilities that will be placed upon you as a member of the hornline. Your determination to meet those challenges will be the foundation of our success.

Please review all of the information in this packet and familiarize yourself with the technique program and warm up exercises. We will be going over this information at our first camps to establish our uniform brass ensemble sound.

We will be communicating with all prospective members through our facebook interest group. If you still have questions after reviewing this packet please do not hesitate to ask.

We are honored to have the opportunity to work with you and are excited to begin the adventure that will be Golden Empire 2020.

Sincerely,

Natalie M. Salvatierra  
Brass Caption Head

## **The Audition**

Your audition will take place throughout the duration of the camp weekend. Please remember that in addition to your musical and visual skills, you are also being evaluated on your attitude, focus, self-discipline, and physical fitness.

### **Individual Auditions**

Your individual music audition will start with a brief interview with a member of our staff. We will then ask you to perform:

- Etude #1
- Etude #2
- 2 note lip slur with box drill.

(Check the music for visual instructions. Tempo = 132)

You will receive feedback from the brass staff and be notified of your results at the end of camp.

### **Instruments**

Golden Empire uses Jupiter Quantum Mk II marching brass as well as XO Professional trumpets. If you would like to audition on your own instrument, you may bring that to camp. Marching brass instruments must be used for the moving and playing portion of the audition.

#### **Tips to prepare for the individual audition:**

- Record yourself often
- Practice with a metronome
- Practice for your audition by performing for friends, family, or teachers. Get comfortable playing in front of an audience
- Remember to aim your bell away from the staff member(s) listening to you as you play
- Be sure to ask questions if you are confused about anything you are being asked to perform

## Rehearsal Materials

Golden Empire hornline members are responsible for having the following materials at **ALL** rehearsals:

- **This packet:** Please have this packet with you at all rehearsals.
- **Three ring binder:** This contains all music handouts in organized clear sheet protectors. Any information you could possibly need should be in this binder.
- **Water jug:** Each member is required to have a **RED** water jug no smaller than 1 gallon. These jugs must be present at all rehearsals.
- **Black Gloves:** These must be worn when handling a corps owned instrument. It is important that your gloves remain in good condition and are replaced as necessary. Gloves that are dirty or contain holes are never acceptable.
- **Pencils:** Every member must have a pencil at all times. Notes should be taken at every rehearsal.. **Write EVERYTHING down!**
- **Black towel:** The black towel is used to protect your instrument when placed on hard surfaces, especially when rehearsing outdoors.
- **Tuner/ Metronome:** Every person is required to have a tuner, metronome, or tuner- metronome combo. You may also use the Tonal Energy app on a cell phone.
- **Breathing tube:** A ½ in. PVC ball valve. This will be used for breathing exercises. This item can be purchased at most hardware stores. Please clean this tube regularly with soap and warm water.
- **Balloons:** 9-12 inch party balloons. Any color. You will need at least 10.
- **Backpack:** All items should be carried in a sturdy backpack.

## Rehearsal Attire

- **Clothing:** Clothing must allow for full range of motion and engagement in athletic activity. Be prepared for physical training and/or movement at all rehearsals.
- **Hat:** This will be worn when rehearsing outdoors. Hats are required to provide sun protection for your head and face. Hats will be removed indoors.
- **Running Shoes / Cross trainers:** Movement will occur at all rehearsals and therefore athletic footwear is required at all times. Open-toed shoes are never acceptable.
- **Sunglasses:** Eye protection is highly recommended for outdoor rehearsals.
- **Sun protection:** We highly recommend using some form of sunscreen for your skin and specifically for your lips.

## Mouthpieces

In order to achieve the most uniform section sounds, we have recommended specific mouthpieces for the brass team. You are responsible for bringing your own mouthpiece to all rehearsals once a contract is earned. You are NOT required to purchase a new mouthpiece for auditions.

Trumpet: Hammond 5ML /Bach 3C or 4ML /Bach 1-1/2C

Mellophone: Hammond 5mp or 6mp

Baritone: Hammond 12ML/ Schilke 51

Euphonium: Hammond 12XL / Schilke 51D

Tuba: Hammond 30XL / Conn Helleberg

## **Listening skills:**

As a performer in the brass ensemble you will have many listening responsibilities to ensure our collective success.

- Individual (listen to your own sound)
- Trio (listen to and blend with the people immediately around you)
- Section and Ensemble (Listen for balance, shape, style, blend, and timbre.)

## **Breathing:**

Proper breathing is essential for the success of the brass ensemble. We incorporate breathing exercises and patterns into our daily routine. To maintain a consistent approach, we keep the following in mind at all times:

- Take a full breath whenever possible
- Air **NEVER** stops. It is always moving either in or out
- Exhale and release stale air as often as you can
- Air should be warm, dark, and relaxed.
- Air should fill the bottom quadrants first
- Breathe down and out and then fill up

## **Air Speed:**

There is a difference in the speed of air based on the range that is being played. The speed of the air motivates the speed of the vibration that is created:

- Faster air for higher notes
- Slower air for lower notes

## **Air Volume:**

While we always aim to support our sound with our air, there is a difference in the amount of air flowing into the horn when the player changes volumes:

- More air volume for louder dynamics / Less air volume for softer dynamics

## **Stagger Breathing:**

Stagger breathing is a technique that is used to create a wall of consistent and balanced sound. The basic rules of stagger breathing are:

- When you breathe, take a full breath
- The breath must be in time
- When you breathe, leave a note out rather than playing a partial note value
- Sneak in and sneak out of the sound texture
- Never breathe on a barline
- Never breathe between phrases
- Do not breathe at the same time as the other members of your trio
- If you have assigned breathing counts, you **must** use them

## **Releases:**

The mechanism to release a note is initiated by reversing the direction of the air. A clear and resonant ensemble release can be achieved through the simple act of breathing together.

- Breathe in through the corners of the embouchure to release
- Maintain your air speed all the way to the breath
- **Stay relaxed!** Avoid tension in the embouchure or throat

## **Rehearsal movement and posture:**

- Maintain a lifted posture and hold your horn correctly whenever you play
- To perform a step out, take two steps in any direction and then two steps back to the original position and mark time.
- Marking time is an active process. Always prioritize the timing of your feet
- Perform all body movement / horn manuals
- Again, you will be expected to **hold your instrument correctly at all times**. This may require a certain amount of physical conditioning which should occur on your own time. **Always look great, Always sound great.**



**Articulation:** It is vital that we all commit to a uniform method of articulation. This definition must remain the same even while volume, tempo, or range are pushed to extremes.

- Proper air support must be present in order to clearly articulate a note
- Start every note with a “**dAH**” sound
- Strike at the point where the gums meet the upper front teeth

### Articulation / Style Chart



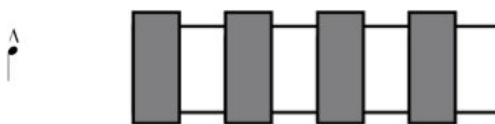
Tenuto (connected) - There is no decay and the notes touch.  
“Full duration, full tone.”



Staccato (detached) - There is no decay and the tone length is 1/2 the value of the note.  
“Equal tone, equal space”.



Accented (emphasis) - The beginning of the note is slightly louder, there is a slight decay, and the notes touch. “**D**ah”



Marcato (rooftop accent) - The beginning of the note is slightly louder, there is no decay, and the tone length is 1/2 the value of the note.  
“Louder tone, equal space”.

## **Health and Fitness:**

### **This activity is physically demanding.**

You should be making every effort to be as physically prepared and healthy as possible. We encourage you to evaluate your habits including your diet and physical conditioning program to make sure you are setting yourself up for the highest levels of success.

Injury prevention begins with an excellent off-season conditioning program. You will need to increase your cardiovascular endurance, flexibility, and total body strength. Don't wait. Start Now. Keep a record of what you do and monitor your progress. You will be expected to perform at a high level as both a musician and an athlete. Train accordingly.

### **Assignments between camps:**

Once you receive a contract, you will be expected to complete weekly check-in assignments through our online facebook group. These assignments will include videos of various exercises or responding to questions that will help you get to know the other members of the section.

### **Other considerations:**

- We **want** you to be successful and have an amazing drum corps experience. Every task, assignment, definition, or correction that you are given is meant to help achieve that goal.
- Be a good teammate.
- Be tolerant with others and strict with yourself. Focus on holding yourself to the highest possible standard at all times.
- Be prepared. Know what you are required to have, know, and do before every rehearsal.
- Respond to feedback and do your best to immediately implement any required adjustments or corrections.
- Have a great time! Drum corps is a life changing experience. We will work hard, learn a lot, and have fun doing it.

# Golden Empire 2020

## Trumpet/ Mellophone Audition

### Etude #1: #5 Allegro from 24 Vocalises - Marco Bordogni

*mp* *f* *p*

13 *mf*

### Etude #2: Adapted from Elementary Study #83 - Herbert L. Clarke

$\text{♩} = 120$

*mf* *f* *mf* *f* *p*

36 *mf*

51 *f* *ff*

### 2 Note Lip Slur with Box Drill

$\text{♩} = 132$

59 Forward 8 Right 8 (forward slide) Back 8 Left 8 (backward slide)

67 Forward 8 Left 8 (forward slide) Back 8 Right 8 (backward slide) Hold

# B♭ Trumpet



## Brass technique program

All exercises go down  
3 half steps and back up

5 Count Air / Tones

Musical notation for a 5-count air exercise. It starts with a whole note on the staff, followed by a measure with a slur over it containing the words 'In', 'Out', and 'In'. This is followed by a double bar line and the text '8 Count Air / Tones', which is followed by a whole note on the staff.

9 Count Air / Tones

Musical notation for a 9-count air exercise. It starts with a whole note on the staff, followed by a measure with a slur over it containing the text '13 Count Air / Tones'. This is followed by a double bar line and another measure with a slur over it containing the text '17 Count Air / Tones', followed by a whole note on the staff.

2 Note Lip Slur

3 Note Lip Slur

4 Note Lip Slur

Musical notation for three lip slur exercises. The first is a 2-note slur (quarter notes), the second is a 3-note slur (quarter notes), and the third is a 4-note slur (quarter notes). Each exercise is followed by a double bar line and a quarter rest.

Quarters Low

Eighths Low

Musical notation for two exercises. The first is 'Quarters Low', showing a slur over four quarter notes on a low staff. The second is 'Eighths Low', showing a slur over eight eighth notes on a low staff. Both are followed by a double bar line and a quarter rest.

Quarters High

Eighths High

Musical notation for two exercises. The first is 'Quarters High', showing a slur over four quarter notes on a high staff with a flat symbol (b) under the second note. The second is 'Eighths High', showing a slur over eight eighth notes on a high staff with a flat symbol (b) under the second note. Both are followed by a double bar line and a quarter rest.

Zorro

Musical notation for a 'Zorro' exercise, which is a long, continuous slur over a series of quarter notes across the staff.

Octave Slur

Velocity Lip Slur

Musical notation for two exercises. The first is 'Octave Slur', showing a slur over notes that span an octave. The second is 'Velocity Lip Slur', showing a slur over notes that change in velocity (indicated by hairpins) across an octave. Both are followed by a double bar line and a quarter rest.

8 Staccato Eighth Notes

Double Tongue 1

Double Tongue 2

Musical notation for three exercises. The first is '8 Staccato Eighth Notes', showing eight eighth notes with stems pointing down. The second is 'Double Tongue 1', showing a pair of eighth notes with stems pointing down. The third is 'Double Tongue 2', showing another pair of eighth notes with stems pointing down. Each exercise is followed by a double bar line and a quarter rest.

Chromatic "Spatula"

Musical notation for the piece "Chromatic Spatula". It consists of two staves of music in 4/4 time. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. The melody is characterized by chromatic runs and triplets. Measure numbers 3, 6, 9, and 10 are indicated below the notes.

Velocity Scale

Musical notation for the "Velocity Scale" exercise. It consists of seven staves of music in 4/4 time, each starting with a measure number (1, 4, 7, 10, 13, 16, 19). Each staff contains a continuous eighth-note scale. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#) across the staves. The exercise concludes with a whole note chord in the final measure of the seventh staff.

Flow Studies: A

Vincent Cichowicz

Musical staff for Flow Studies: A, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur over the notes.

Flow Studies: B

Musical staff for Flow Studies: B, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur over the notes.

Flow Studies: C

Musical staff for Flow Studies: C, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur over the notes.

Flow Studies: D

Musical staff for Flow Studies: D, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur over the notes.

Flow Studies: E

Musical staff for Flow Studies: E, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a long slur over the notes.

Stamp 1.

First line of Stamp 1, featuring a treble clef, a key signature of one sharp (F#), and a 13/4 time signature. It includes vocalizations: "dah", "eee ah", "ooo", and "Ah".

Second line of Stamp 1, continuing the melodic line with a long slur over the notes.

Buzzing 1

Musical staff for Buzzing 1, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a long slur over the notes.

Buzz-Sing Major

Buzz - Sing Minor

Musical staff for Buzz-Sing Major and Buzz-Sing Minor, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a long slur over the notes.

10 F Remington

Bb Remington

Remington Chords

Stagger Breathing

*f* *p* *f* *p*

Members will be numbered 1, 2, or 3.  
 You will breathe using the proper  
 stagger breathing technique on your assigned count.

Ensemble Stagger Breathing

1 2 3 1 2 3 1 2

Articulation Series

Tuning sequence