



**Trumpet Audition Packet**

Dear Applicant,

Congratulations on taking your first step towards being a part of the **Golden Empire Drum & Bugle Corps** from Bakersfield College! 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 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.

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 **additional training** throughout the season. We don't expect you to be able to perform this material perfectly when you audition. 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.
- Review this packet and start to prepare for auditions.
- Check [geperformingarts.org](http://geperformingarts.org) and our social media channels for updates.
- Be 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 soon. If you have any questions at all please contact me personally at [theasley@geperformingarts.org](mailto:theasley@geperformingarts.org) for more info.

Sincerely,



Tim Heasley  
Director of Marching Arts Ensembles  
Bakersfield College

# 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 Golden Empire hornline. This packet contains an introduction to our technique program as well as an outline of our rehearsal expectations and procedures.

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 rehearsals to establish our uniform brass ensemble sound.

We will be communicating with all prospective members through the BAND app. 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 we are excited to return to the field to begin our next adventure!

Sincerely,

Nat M. Salvatierra  
Brass Caption Head

## Workshops

Our season will begin with a series of workshops designed to give you an overview of what it's like to be a member of Golden Empire. We will teach you about our approach to brass playing and take some time to get to know you. During these workshops, we will teach you the exercises that will be used in our audition process.

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. Throughout the workshops, we will identify things you can work on and see where your strengths are.

## Auditions:

All applicants will need to complete an individual audition. You may meet this requirement by attending our workshops or by submitting a video.

### Video Audition Instructions:

**Express interest.** You'll need to be in our system before you submit your video. Fill out the [interest form](#) if you haven't already.

**Record and upload** your video to [YouTube](#). Be sure the video is not listed as "private".

**Submit a link to your video.** Follow the instructions on the BAND app to send your video to the Brass Caption Head.

If you are filming a video audition please make sure that the staff can see your full body and instrument.

Please begin with a short introduction including your:

- Name
- Previous experience (school, alternate instruments, dance, sports, etc. )
- An interesting fact about you

Perform the following exercises:

- Exercise #1: Articulation Series (Tempo=96)
- Exercise #2: F Remington (Tempo=96)
- 2 note lip slur with box drill. ( Tempo = 132)

## Instruments

Golden Empire uses Jupiter Quantum Mk II marching brass as well as XO Professional trumpets. Marching brass instruments must be used for the moving and playing portion of the audition.







# 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.
- **Backpack:** All items should be carried in a sturdy backpack.
- **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 1/2 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.
- **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.

\*\*Not needed for workshops



## Rehearsal Attire

- **Clothing:** Clothing must allow for a 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 **NOT** required to purchase a new mouthpiece to audition. The mouthpieces in **bold** are what we recommend for new brass musicians. Our baritones accept both large and small shank mouthpieces. Our euphoniums accept large shank mouthpieces only.

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

Mellophone: **Hammond 5mp** or **6mp**, **Yamaha 14f4**

Baritone: Hammond 12ML/ **Schilke 51D**

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



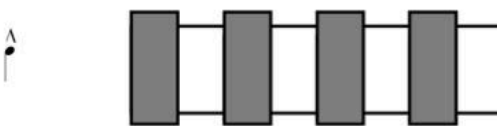
Tenuto (connected) - There is no decay and the notes touch.  
“Full duration, full tone.”



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. “Dah”



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 on the BAND app. 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 of 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.

# B $\flat$ Trumpet

# Golden Empire

## 2025 Brass Technique Packet

All exercises go down 3 half steps and back up

5 Count Air / Tones      In      Out      In      8 Count Air / Tones

This block contains four measures of music. The first measure is a whole note with a slur above it, labeled '5 Count Air / Tones'. The second measure is a whole rest, labeled 'In'. The third measure is a whole rest, labeled 'Out'. The fourth measure is a whole note with a slur above it, labeled 'In'. The fifth measure is a whole note with a slur above it, labeled '8 Count Air / Tones'. The sixth measure is a whole rest. The seventh measure is a whole note with a slur above it. The eighth measure is a whole rest. The piece ends with a double bar line.

9 Count Air / Tones      13 Count Air / Tones      17 Count Air / Tones

This block contains three measures of music. The first measure is a whole note with a slur above it, labeled '9 Count Air / Tones'. The second measure is a whole rest, labeled '13 Count Air / Tones'. The third measure is a whole note with a slur above it, labeled '17 Count Air / Tones'. The piece ends with a double bar line.

2 Note Lip Slur      3 Note Lip Slur      4 Note Lip Slur

This block contains three measures of music. The first measure is a half note with a slur above it, labeled '2 Note Lip Slur'. The second measure is a half note with a slur above it, labeled '3 Note Lip Slur'. The third measure is a half note with a slur above it, labeled '4 Note Lip Slur'. The piece ends with a double bar line.

Quarters Low      Eighths Low

This block contains two measures of music. The first measure is a half note with a slur above it, labeled 'Quarters Low'. The second measure is a half note with a slur above it, labeled 'Eighths Low'. The piece ends with a double bar line.

Quarters High      Eighths High

This block contains two measures of music. The first measure is a half note with a slur above it, labeled 'Quarters High'. The second measure is a half note with a slur above it, labeled 'Eighths High'. The piece ends with a double bar line.

Zorro      Octave Slur

This block contains two measures of music. The first measure is a half note with a slur above it, labeled 'Zorro'. The second measure is a half note with a slur above it, labeled 'Octave Slur'. The piece ends with a double bar line.

Velocity Lip Slur

This block contains one measure of music. The first measure is a half note with a slur above it, labeled 'Velocity Lip Slur'. The piece ends with a double bar line.

8 Staccato Eighth Notes      Double Tongue 1      Double Tongue 2

This block contains three measures of music. The first measure is a half note with a slur above it, labeled '8 Staccato Eighth Notes'. The second measure is a half note with a slur above it, labeled 'Double Tongue 1'. The third measure is a half note with a slur above it, labeled 'Double Tongue 2'. The piece ends with a double bar line.

Triple Tongue 1

This block contains one measure of music. The first measure is a half note with a slur above it, labeled 'Triple Tongue 1'. The piece ends with a double bar line.

Chromatic "Spatula"

Musical staff for Chromatic "Spatula" measures 1-4. The staff is in 4/4 time. Measures 1 and 2 contain eighth-note triplets with a '3' above them. Measure 3 contains a dotted quarter note followed by a quarter rest. Measure 4 contains eighth-note triplets with a '3' below them.

Musical staff for Chromatic "Spatula" measures 5-8. Measure 5 contains eighth-note triplets with a '3' above them. Measure 6 contains eighth-note triplets with a '3' below them. Measure 7 contains eighth-note triplets with a '3' above them. Measure 8 contains a dotted quarter note followed by a quarter rest.

Musical staff for Chromatic "Spatula" measures 9-12. Measure 9 contains eighth-note triplets with a '3' above them. Measure 10 contains eighth-note triplets with a '3' below them. Measure 11 contains eighth-note triplets with a '3' above them. Measure 12 contains a dotted quarter note followed by a quarter rest and a double bar line.

F Remington

Musical staff for F Remington. The staff is in 4/4 time. It consists of seven measures of eighth notes beamed in pairs, with a fermata over the final note of the seventh measure.

Bb Remington

Musical staff for Bb Remington. The staff is in 4/4 time. It consists of five measures of eighth notes beamed in pairs, with a fermata over the final note of the fifth measure.

Stagger Breathing

Musical staff for Stagger Breathing. The staff is in 4/4 time. It consists of two measures of a single note with a fermata. The first measure is marked with a forte (*f*) dynamic and the second with a piano (*p*) dynamic. A horizontal line connects the two notes, with a double bar line in the middle.

Articulation Series

Musical staff for Articulation Series. The staff is in 4/4 time. It consists of seven measures of eighth notes beamed in pairs. The first two measures have a fermata over the final note. The third and fourth measures have accents (>) over the notes. The fifth and sixth measures have accents (>) over the notes. The seventh measure has accents (^) over the notes and a fermata over the final note.

Tuning sequence

Musical staff for Tuning sequence. The staff is in 4/4 time. It consists of seven measures of eighth notes beamed in pairs. The first two measures have a fermata over the final note. The third and fourth measures have a fermata over the final note. The fifth and sixth measures have a fermata over the final note. The seventh measure has a fermata over the final note.