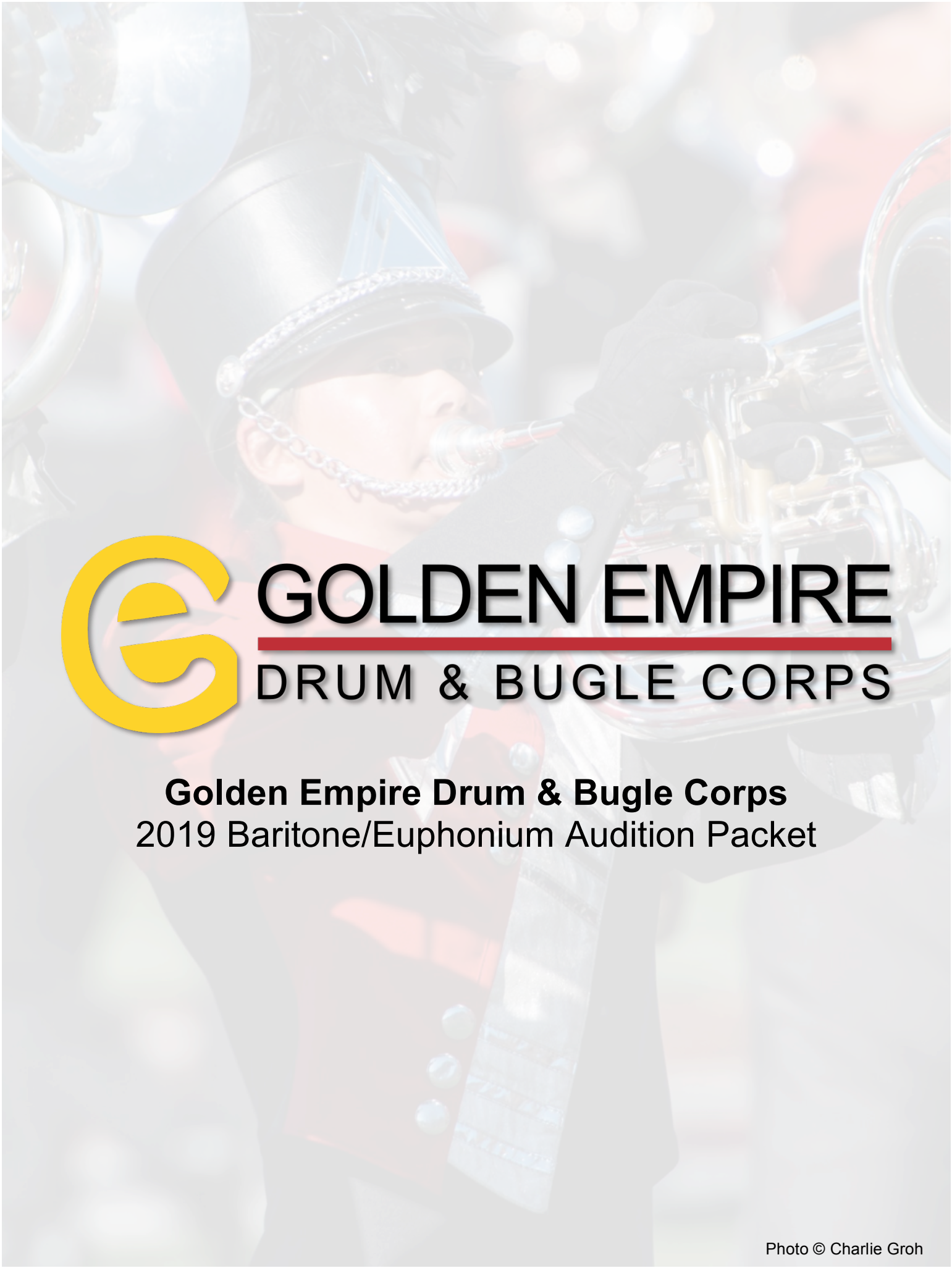


GOLDEN EMPIRE
DRUM & BUGLE CORPS

Golden Empire Drum & Bugle Corps

2019 Baritone/Euphonium Audition Packet

Photo © Charlie Groh

GOLDEN EMPIRE
DRUM & BUGLE CORPS

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 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
- Check 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 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 2019 Golden Empire hornline. This packet contains the 2019 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 groups. 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 excited to begin the adventure that will be Golden Empire 2019.

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 audition will start with a brief discussion with a member of our staff. We will then ask you to perform:

1. Etude #1 (Kopprasch)
2. Etude #2 (Lyrical - varies by instrument)
3. Box drill while playing 2 note lip slur. (An example of this will be posted on our facebook interest group before camp)

   Forward 8
   Right 8 (forward slide)
   Back 8
   Left 8 (back slide)
   Forward 8
   Left 8 (forward slide)
   Back 8
   Right 8 (Back slide)

Practice notes:

We will be evaluating your technique, tone, timing, and phrasing. Record yourself often and listen for these things in your practice sessions. Practice with a metronome.

"It is a rough road that leads to the heights of greatness." - Seneca

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.

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.
- **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.

"Luck is what happens when preparation meets opportunity." - Seneca

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

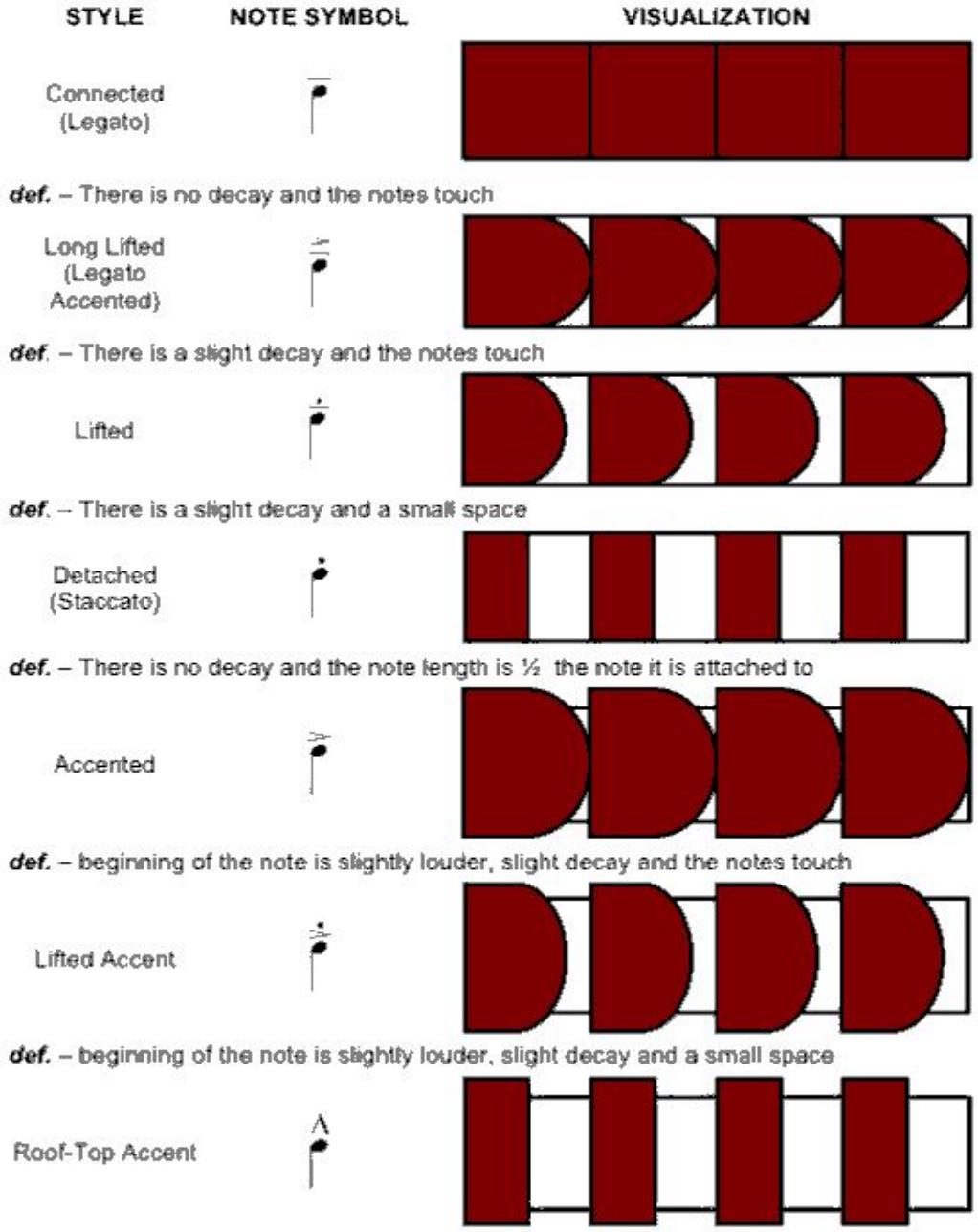
Stagger Breathing: Stagger breathing is a technique that is used to create a wall of consistent and balanced sound. The basic rules of stagger breathing are:

- 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.

"Nothing in this world is worth having or worth doing unless it means effort, pain, difficulty."
-Theodore Roosevelt

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.



"It's the little details that are vital. Little things make big things happen."

-John Wooden

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.**

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. 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.

Other considerations:

- All tasks should be performed quickly, quietly, and efficiently.
- Move with a purpose.
- 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.

"First say to yourself what you would be; then do what you have to do." - Epictetus

Baritone / Euphonium

GOLDEN EMPIRE
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All exercises go down
3 half steps and back up

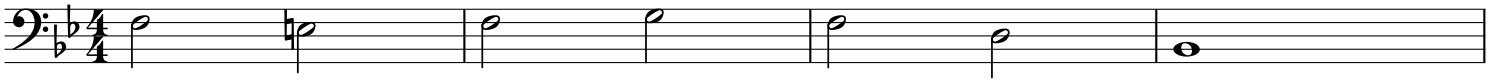
Brass technique program

GOLDEN EMPIRE
DRUM & BUGLE CORPS

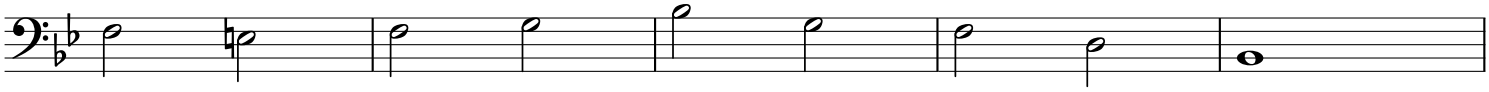
Brass Supplemental Studies

Flow Studies: A

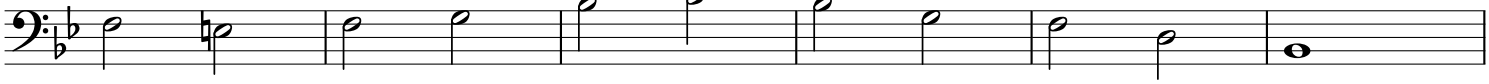
Vincent Cichowicz



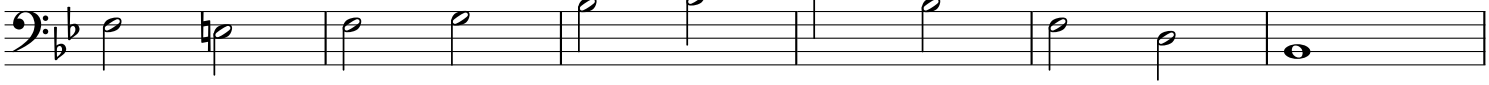
Flow Studies: B



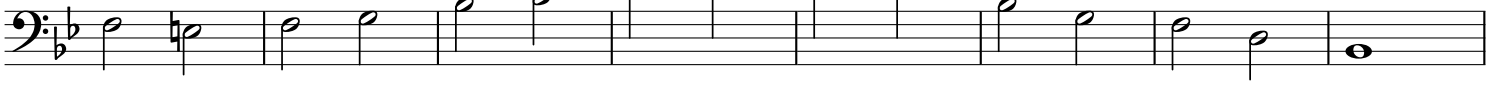
Flow Studies: C



Flow Studies: D



Flow Studies: E



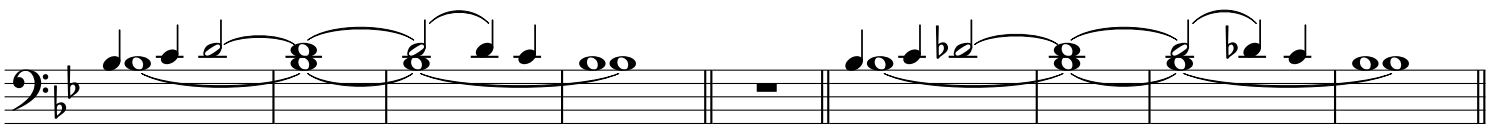
Stamp 1.

4

Buzzing 1

Buzz-Sing Major

Buzz - Sing Minor



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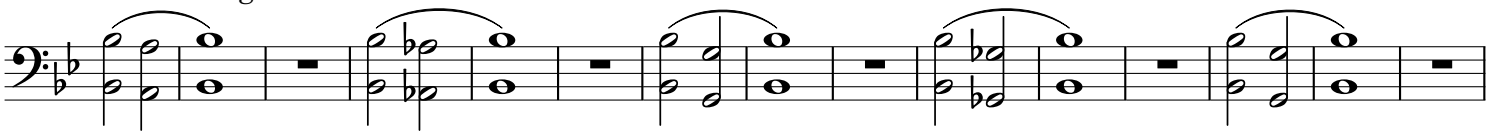
F Remington

25

Bb Remington



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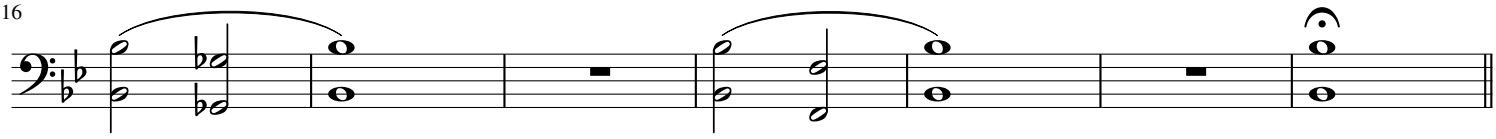
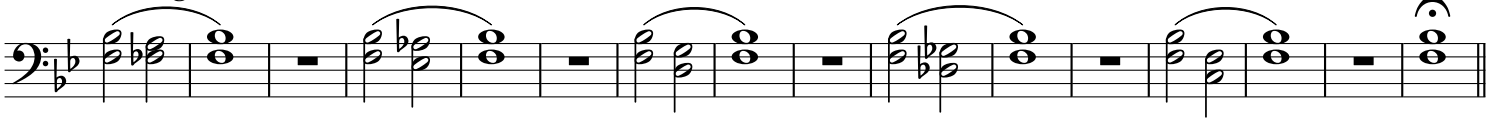
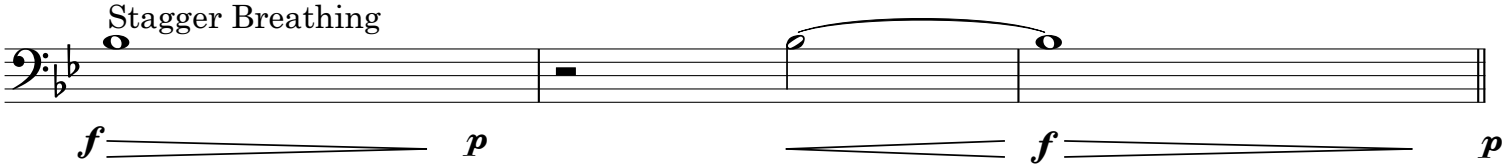


Remington Chords

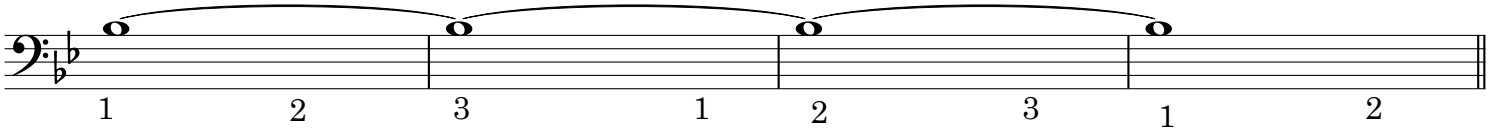


Stagger Breathing

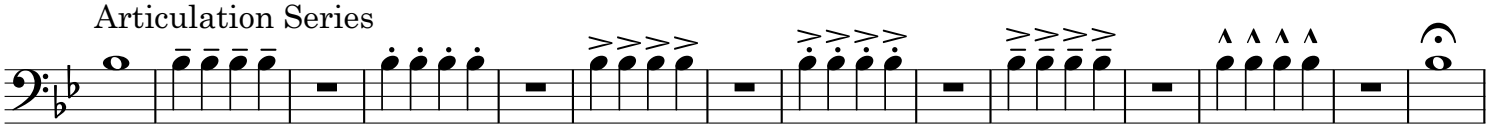


Members will be numbered 1, 2, or 3.
You will breathe using the proper
stagger breathing technique on your assigned count.

Ensemble Stagger Breathing



Articulation Series



Tuning sequence

Bari / Euph

Golden Empire Brass

Audition Etudes

♩ = 70

From Sixty Selected Studies, #14, Georg Kopprasch

From Twenty-One Vocalises #2 by Marco Bordogni

♩ = 90

Golden Empire 2019 Visual Technique Primer

This section of the packet will be giving a cursory introduction to the visual themes and ideas you will be working on at Golden Empire. We will go over concepts such as:

- General Theory and Approach to Visual Mastery
- Basic Horn Positions/Upper Body Responsibilities
- Marching Technique/Lower Body Responsibilities

Note that each topic will be expanded upon throughout the course of your training. Please be sure to connect each new idea learned to these fundamental ideas to build a complete working knowledge of your visual responsibilities.

General Theory and Approach to Visual Mastery

In general when moving across the field, we want to portray **strength** and **mastery**. More specifically we want to move with deliberate, well supported motion, while at the same time not showing any difficulty in doing so.

Body lines should be **fully extended**, and there should be a sense of **fluidity** in moving from point A to point B, without any extra unnecessary tension.

We must also show a sense of **consistency**, making each move just as important as the last. Every move should feel on purpose, with energy persisting through and beyond its completion.

Most visual concepts taught will fall under these categories, but also be prepared for that character to shift and change for certain special scenarios such as body work or character movement.

Basic Horn Positions/Upper Body Responsibilities

The upper body should always be in mind while marching and playing, as it becomes very difficult to properly play with poor posture.

Your feet, hips, shoulders, and head should always be in alignment. That is, you should be able to draw a straight line from your feet to your head when marching and playing normally. The tendency will be to have your shoulders behind your hips as you compensate for the weight of the horn. To compensate this, the lower back and abs should be engaged to support your spine.

To avoid interference with playing, the shoulder and neck muscles should always be relaxed.

-Pistol/Standby-

- Default position when you're not playing/moving.
- Lead pipe straight up and down with pointer finger in pinky ring.
- Tall posture, open chest.

-Attention/Set-

- Level elbows, straight wrists.
- Mouthpiece eye level.
- Fingertips on valve caps.

-Playing Position-

- Body in line (not leaning back).
- Level elbows.
- Horn 5 degrees above level.
- Open right hand, should be enough to fit tennis ball. Left hand around valve casing.
- Fingers on top of valve caps.
- Right thumb on first valve casing (not wrapped around lead pipe).
- Relaxed shoulders and neck.
- Engaged abs and lower back.

Special attention must be paid to the body posture and horn carriage, as bad habits can be VERY difficult to break. Good habits will benefit playing and marching greatly.

Those with heavier instruments must devote time to holding the horn outside of normal practice to develop muscle strength and endurance.

<u>Marching Technique/Lower Body Responsibilities</u>

This season at Golden Empire, we will continue using the straight leg technique that we used starting in 2018. The big defining factors of this technique are straight legs and low heels on the crossing counts, and the center of body being in between the feet at all times.

-Forwards Marching-

Downbeat:

- Front toe up.
- Back Heel off the ground.
- Legs straight, feet parallel.

Upbeat (Crossing Count):

- Moving leg hovering slightly.
- Low heels, straight legs.
- Front foot rolls to heel.

-Backwards Marching-

Downbeat:

- On platforms.
- Heels low to ground.

Upbeat:

- Still on platforms, low heels.
- Move from the hip, pushing away.

-Toe Down Forwards-

- Used in jazz running.
- Big toe makes contact first.
- Roll down from the toe to the ball of the foot, then to the heel. (toe-ball-heel)
- Feet turned out.
- During the upbeat feet pass through first position, straight legs, low heels.
- Push through the back leg, extend through the front leg.