

Guardians Hornline 2023 Information Packet

Mellophone



Guardians Drum and Bugle Corps

www.guardiansdbc.org

brass@guardiansdbc.org

Table of Contents

Welcome letter	1
Membership Requirements	2
Audition Recommendations	3
Required Materials for Rehearsal	5
Arc/Circle Setup	7
Air & Breathing Techniques	8
Technique Packet Layout	12
Technique Packet	13
Audition Instructions & Tips	21
Audition Rubric	22
Audition Etudes	23
Old 100 th Chorale	24

Before your first camp, please print and assemble your packet in sheet protectors kept in a black 3 ring binder. Pay attention to the layout of pages found on page 12.

Dear Guardian hornline candidate,

It is with great pleasure that we welcome you to the Guardians Drum and Bugle Corps. This packet is full of important information about the Guardians Brass Technique Program and includes all of the necessary ensemble exercises and audition materials. Read this information carefully and prepare the material to the best of your ability before coming to camp.

There are many expectations and responsibilities that accompany being a member of the Guardians hornline. The greatest contribution one can make to the Guardians hornline is the willingness to sacrifice self-interest for the benefit of the group. The successful Guardians member internalizes and is accountable for some basic expectations:

1. A respect for the people that surround you
2. A trust in both the staff and members
3. A dedicated effort towards everything you do
4. A desire to work hard
5. A commitment to excellence

These expectations, when rehearsed daily, can become part of a successful formula that leads towards your membership in the Guardians and can be applicable to the rest of your day-to-day life.

As you look at both yourself and this upcoming drum corps season, make and keep promises and goals to both yourself and others. Ask yourself, *“What do I want to get out of this experience?”* At the end of every rehearsal, ask yourself, *“What more could I have done to move better, play better, and make a bigger difference? Am I doing whatever it takes to become the best that I can be?”*

If you internalize this approach to not just drum corps but your personal life, you will excel at whatever you choose to do. Excellence is a choice and based on the individual. **You have to be undeniably great if you want recognition for your hard work.**

Once again, welcome. It is a pleasure to have you here and we look forward to teaching you everyday.

Sincerely,

The Guardians Brass Staff

Here is a statement that has been heard many times:

"There is no way I could be chosen for any drum corps, I am just not good enough."

Our number one rule in this brass section is to not be afraid. Many talented individuals fail to audition every year because they don't believe themselves to be enough. Every position in every section is open every year; past members will re-audition. The following are the requirements for becoming a member of the Guardians Brass Section:

ATTITUDE: As with any team sport, chemistry is very important towards success: the same is true for the Guardians Brass Section. Our brass section will be full of students who will do whatever it takes to make the brass section great. It will be incredibly fun to be a part of this brass section as long as 100% of the members work as hard as they possibly can, are extremely positive, and support both the staff, and more importantly, each other.

MUSICALITY: Your abilities on your instrument and your marching ability are very important in the selection process. It is equally important to see your development and improvement from camp to camp. This criterion is set and judged by our instructional staff. You may first be asked to play one or two exercises from this packet, so be sure to familiarize yourself with all exercises in this packet. NOTE: We would like for you to mark time as you play these exercises.

ATTENDANCE: All brass members MUST bring their personal calendar to all camps. Staff members will go over your calendars at each camp and help sort out any conflicts or give advice to all students during the busy times in their schedules. Attendance is required at all rehearsals and performances. Occasionally, school and family conflicts may arise. In order for an absence to be "excused" it must be communicated at least one week in advance to your section instructors. Please cc brass@guardiansdbc.org on any emails related to attendance.

*Members displaying a pattern of no-call no-show absences to camps will be removed from the brass ensemble roster

HEALTH: Being healthy is very important in drum corps. You must be physically capable of withstanding the requirements of rehearsals, performances and travel. If you have any questions about the physical requirements of the program, please contact visual@guardiansdbc.org

FEES / TUITION: Your account status will have a direct impact on your membership in the corps. Without fees and tuition, we would not be able to operate as a drum corps.

- It is ESSENTIAL that you keep your finances up to date if you expect to march! -

Always be mindful of your account, and never be afraid to contact the Guardians administration if you have questions. Always get problems out in the open early rather than deal with them later. To do so will allow you more time to assess the situation and figure out a solution.

Audition Recommendations

BE PREPARED

- Preparation is the key to success. The more you prepare yourself, the better you will play at your audition
- Find a practice routine that works for you (consistent times, exercises, etc) that works for you and stick to it. If this habit continues through winter camps you will be amazed with your growth as a musician
- Play for as many people as possible. Private instructors, band directors, and peers are all great people to play for. Their suggestions and criticisms can also be incredibly beneficial.
- Your biggest and best critic will always be yourself. Record yourself and make notes – the recorder never lies!
- Your audition music does not need to be memorized. However, we will always encourage you to go above and beyond what is asked of you.

DEALING WITH NERVOUSNESS

- Being nervous is NORMAL. Once you understand that, it becomes easier to deal with nervousness. “Fighting” nervousness can bring about negative effects and tension. Instead, strive to “embrace” nervous feelings and focus that energy in a positive way.
- Breathe. Let go of your emotions and begin with deep breaths.
- Whenever possible, “practice” dealing with your nervous feelings by placing yourself in high-pressure situations. Play in front of as many people as possible and record yourself frequently: give yourself only one chance to perform for the recorder and see what kind of results you produce.
- Always “visualize” yourself playing at your very best ability.
- It is likely that you will play something in your audition that will not go quite the way you would have liked. The manner in which you deal with those mistakes can be just as impressive as if you had played your piece perfectly. **ALWAYS keep going, DO NOT apologize for your audition, and NEVER give excuses.**

THE AUDITION ROOM

- Before you enter the audition room, be certain that: 1) your instrument is in good working condition and 2) you have all paperwork, including your personal calendar with you.
- Face your bell off to the side of the people listening to you.
- Always ask questions if you do not understand something.
- Play at your highest ability.
- Once you are finished playing, there will be a short conversation between you and various members of the brass staff. If you have any further questions, please feel free to ask at this time.
- Before you leave the end of camp you will be given a rating: I = Outstanding audition – you will be offered a spot in the hornline; II = Very good audition – your chances of being in the brass section are good if you improve in a few key areas; III = You will have to make significant improvements before you will be considered as a candidate for the brass ensemble.

Finally, the brass staff would like to stress that the audition process does NOT end after the audition camp. Final decisions for the Guardian Brass Section will start being made at the February Camp. Preparation, improvement, attitude, attendance, section ranking, marching ability, finances, and physical condition will be the determining factors for awarding a spot in the group.

REQUIRED MATERIALS FOR REHEARSAL

Brass Ensemble members are responsible for having the following materials at ALL rehearsals:

BLACK THREE RING BINDER: This contains all music handouts in organized clear sheet protectors.

PENCIL: Every brass ensemble member must have a pencil at all times. Notes should be taken at every rehearsal, especially when rehearsing with the arrangers. Write EVERYTHING down! It is recommended that you have several extras in your backpack at all times.

GLOVES: These must be worn when handling a corps owned instrument. You will go through many pairs of gloves during the season. 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.

BLACK TOWEL: Your Guardians instrument is in one of three places at all times: in your hand, placed in the line on the ground, or in its case. The black towel is used to protect your instrument when placed on hard surfaces, especially when rehearsing outdoors. High brass and baritones will use a smaller towel the size of a dish towel, tubas should use a bath towel.

MOUTHPIECE: We give you a few choices for a mouthpiece per section. You may use another mouthpiece during audition camps and wait to buy it until you are offered a contract. If you wish to use another mouthpiece, choices will be evaluated by staff on an individual basis.

Mouthpiece choices:

- Trumpet: between Bach 1C - 5C (or equivalent size)
- Mellophone: Conn Mello 6, Hammond 6 MP
- Baritone (large shank): 5G, Hammond 12L
- Tuba: PT50, Conn Helleberg

HAT OR VISOR TO COVER YOUR FACE: This will be worn when rehearsing outdoors, including visual rehearsal. Hats are required to shade your face, your eyes, and your chops. Hats are optional indoors.

SUNSCREEN: This is required for all members when rehearsing outside. Even if you “don’t burn” and/or have dark skin, prolonged UV exposure can have negative effects that will not appear until you are older. Getting a base tan and stopping sunscreen application is a MYTH. We do not want you to develop melanoma when you are older! (Sunscreen is not required for indoor rehearsals)

TENNIS SHOES/TRAINERS: Movement will occur at all rehearsals and therefore tennis shoes are required at all times. Sandals, shower shoes, flip-flops, etc. are never acceptable.

CLOTHING: You must wear clothing that will allow you to perform excessive movement such as sweats, shorts, t-shirts, etc. NO JEANS!!! Again, movement will occur at all rehearsals.

TUNER/METRONOME: Every person is required to have a tuner and metronome. Phones are acceptable to use for this purpose, though you may not use your phone for personal purposes during rehearsal. The recommended tuner/metronome app is Tonal Energy – it is WELL worth the app price.

WATER JUG: Each brass ensemble member is required to have a water jug (**no smaller than 1 gallon**) beginning at move-in in June. These jugs must be present at all rehearsals.

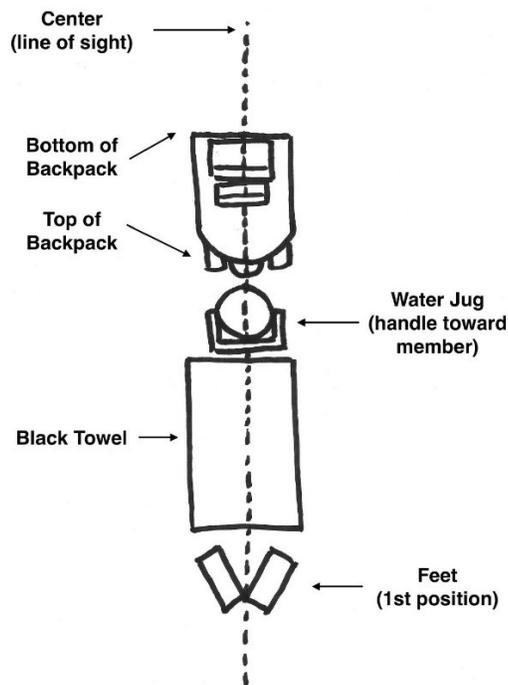
Other materials to consider having in your backpack:

- Trash bags (to cover your backpack when it rains)
- Gallon Ziploc bag (to cover your phone/wallet when it rains)
- Chapstick
- Carabiners (attach to a strap on your backpack to hold your water jug as you walk)
- Bug spray
- Extra rehearsal gloves
- Extra pencils
- Other personal items

ARC/CIRCLE SETUP

Process for setting an arc or circle:

1. Stand in first position, do not set any materials down yet. We will wait to set down materials until the arc/circle is set. This prevents slowdowns from having to pick up materials to move. Instrument is in the right hand, water jug is in the left hand
2. Keep adjusting spacing until an instructor or marching leadership member instructs you to put your materials down.
3. When materials are put down, take a big step forward and set the water jug down, staying there to make sure the spacing is consistent between member's water jugs. Once the water jug spacing is consistent you will set the rest of your materials
4. Set the rest of your materials down as shown below. Make sure they are all in line to the center.
5. Go to "low" position and wait for instructions



Materials should be placed in the above order, aligned with the conductor of the arc or circle through the feet. The backpack should at the minimum contain:

- your music notebook (required for visual rehearsals as well)
- your dotbook (required for music rehearsals as well)
- pencil
- tuner/metronome or phone (if using an app)
- breathing tube
- sunscreen

AIR & BREATHING TECHNIQUES

A state of relaxation is a very important aspect of great ensemble brass playing. Students enter a rehearsal in various states-of-mind. It is imperative that we formulate a common physical and emotional point of reference when we begin a rehearsal. Physical stretches are very important in the process of relaxing the body. One method is to roll the head forward, left, back, right, and then in reverse. This will help assure that the neck muscles are loose and will not impede the flow of the air in the breathing process. A variation of this exercise would be to roll the shoulders forward and back, and then pull them straight up (as if trying to touch the ears). Hold them in that position for approximately 3 seconds and allow them to drop. Arm circles and upper body stretches are also excellent exercises to relax the body before playing. After several repetitions the player should feel more relaxed and can then begin the breathing process.

Great breath control is an important key toward playing a wind instrument well. There are many components involved with taking a proper breath, and many books and articles have been written on this particular subject. To achieve clarity through simplicity, we prefer to keep the following concepts in mind while playing:

- To achieve maximum breath control, breathe deeply into the lungs. The lower back, abdomen, and ribs all expand outwards. Lastly, the chest should expand after the capacity of the lower torso is reached. One should inhale to the point where the body feels relaxed and full of air. Never try to take in too much air and go towards a state where the body is tense
- To maintain a state of relaxation, the shoulders and the upper back must not be tense so that the breathing passage is never constricted while inhaling or exhaling. Keep the throat relaxed so there is no resistance or audible friction. The only sound accompanying the inhale should be a very soft "hoe."
- Air NEVER stops while playing. Air is either going in or out. Be careful not to "cap" the breath. Capping occurs when the air is stopped after inhalation. Visualize the lungs as a giant bellows that is constantly expanding and contracting.
- During exhalation there should be a feeling of total release in the upper body. The air should have a warm, engulfing sound and texture. An exhalation should never be forced. As the air is released through the horn, it should reflect the timbre of that particular instrument. Exhale to the point where your body reaches a state that is similar to when you are resting. Never try to squeeze out the last bit of air in the lungs. Simply take a fresh full inhale when you feel you are about halfway towards being out of air. Maintaining a constant in & out sensation will result in stronger air-support that will produce a beautiful tone and stable pitch.
- Releases should be approached through the initiation of a short inhalation. The tongue or a contraction of the throat and jaw should never be used to release a note. Simply stopping the air on a predetermined count will create a defined release. A uniform timing of the breath will ensure uniform timing of the release throughout the entire ensemble.

Stagger Breathing: To create a seamless sound, we utilize a technique called stagger breathing. By staggering the points of breathing throughout the ensemble we can create an impenetrable wall of air or tone.

The basic rules of stagger breathing are:

- Never breathe on a bar line
- Never breathe between phrases
- When you take a breath, take a full breath
- When you breathe, leave notes out rather than playing a partial note value (except long tones)
- Do not breathe when the person next to you takes a breath
- Sneak in and sneak out (to sneak out, get softer before you breathe and when coming back in, start softer and crescendo back to the ensemble's defined volume)

Air and valve: Exhaling through the instrument will be a large part of our technique program to develop a relaxed and supported sound. The air sound allows you and the staff to gauge the level of tension and direction in your air. Always strive to create a deep, dark, focused air sound. On low brass instruments, we should hardly hear the air at all. While playing on air, the embouchure should not be set. Your air will run out more quickly than when you play.

Air pattern: when we use air with no instrument or mouthpiece. The embouchure SHOULD be set for this technique. The air stream should be powerful and focused, with a tall yet narrow aperture (the opening in the lips through which the air moves). The air stream should be consistently directed during register changes – to check this, hold your hand 6-9 inches from your face, and notice if the air moves across your hand. The air stream typically tends to shift downward as you go higher. Work to keep it concentrated in the same area of your hand. If the air is warm on your hand, you likely have too large of an aperture.

ARTICULATION

Articulation is the very beginning of a note, almost always started with the tongue except in certain rare circumstances where an air attack may be preferable.

- Tonguing should be crisp, consistent, precise, and clear
- All standard brass articulations are variants on the T sound (sounds like D, N, and L are all voiced consonants, meaning they cannot be pronounced without the vocal cords vibrating)
 - Tubas typically articulate using a "th" sound (like in the word **thump**), where the tongue strikes the back/bottom of the top front teeth.
- Articulation must be approached with a concept of sound in mind and matched across the section and ensemble

There are three parts of the airflow system to produce sound in brass playing in our philosophy. Bear in mind that some of these are conceptualizations that differ slightly from physiology. As always, the most important factor is **your tone** – *does what you hear from your bell match the conceptual sound in your head?*

1. The lungs

- This is the source of air from the body. Abdominal muscles control the volume of air as well as the initial velocity behind the air

2. The vowel shape

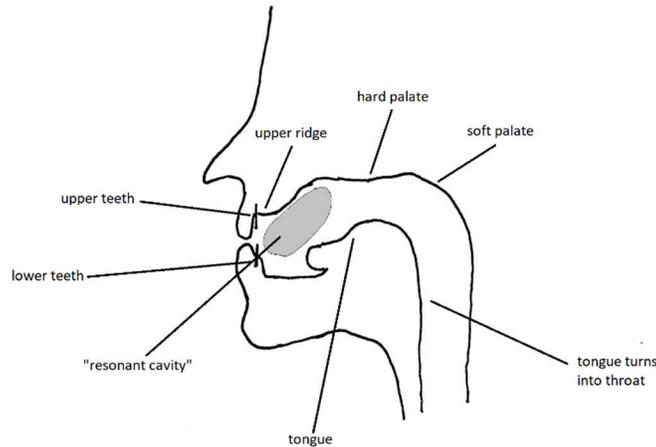
- The shape of the tongue and the jaw
- The vowel shape will change between registers, as the tongue manipulates the air stream to change speed and focus the air. When the range is higher, the tongue arches to focus in the air and increase the speed in conjunction with the abdominal muscles (like a thumb over a garden hose)
- Volume increases coincide with a lowering of the tongue to allow more airflow without increasing speed
- It is important to maintain the vowel shape before and after articulation so as to not alter the tone and create diphthongs (two vowels in a single syllable). Diphthongs occur most often following articulations, when the tongue does not return to the correct vowel shape quickly
- *For a fascinating demonstration of the manipulation of vowel shape and articulation across registers and volumes, look up the video of Sarah Willis (a hornist in the Berlin Philharmonic) playing different exercises while in a MRI machine.*

Youtube keywords: (MRI) Chamber Music with Sarah Willis,

<https://www.youtube.com/watch?v=MWcOwgWsPHA>

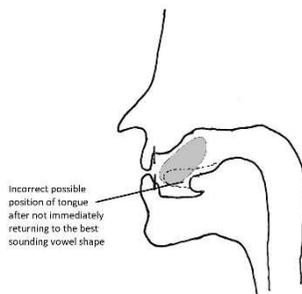
3. The lips

- Almost every brass player makes a sound through the vibrations of their UPPER lip. The upper lip should be free to vibrate in the mouthpiece. Do not dampen the vibrations by pressing the mouthpiece on the upper lip or pressing the lips together tightly
- The aperture (opening in the lips) should be focused in, with the center of the top lip soft. In general, the aperture size focuses inward in the upper register and relaxes in the lower register
- The portions of the lip to the sides of the aperture should be firm so as not to allow air to escape. Corners should be firm across registers – the change occurs when the aperture size change occurs



This is a basic diagram to display vowel shape. Notice the “**resonant cavity**” at the front of the mouth – we want to keep space here as we play by moving the tongue slightly back. This is a visualization of an open vowel shape. As you play into the higher register, the arch of the tongue will rise up toward the roof of the mouth as you maintain an amount of space for the resonant cavity**

***As you go higher, the tongue will travel into the resonant cavity area. However, there will be space maintained at the front of the mouth – this diagram is helpful as a **conceptual** visualization of the inside of the mouth. Check out Sarah Willis’ MRI horn video! You’ll notice she keeps a relatively open “resonant cavity” in the front of her mouth, even as she plays in high ranges*

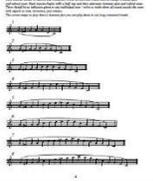


Visualization of articulation diphthongs (two vowels in a single syllable). Diphthongs occur most often following articulations, when the tongue does not return to the correct vowel shape quickly. Notice the dotted line, showing a tongue position that is too far forward and down, cutting into our “resonant cavity.”

Often a musician’s tone is unclear following an articulation because the tongue does not immediately return back to the ideal vowel shape for that note**

***Remember that the diagram above is a conceptual visualization of the inside of the mouth. The vowel shape will change depending on register and volume.*

Please orient the pages of the technique packet in the following order in your notebook, with the text pages (odd numbers) on the left and the exercises (even numbers) on the right of your packet. The text pages will give you information on what the focus of each exercise is.

<p>Exercise 1</p> <p>1. Focus on the first two notes of the exercise.</p> <p>2. Focus on the last two notes of the exercise.</p> <p>3. Focus on the first four notes of the exercise.</p> <p>4. Focus on the last four notes of the exercise.</p> <p>5. Focus on the first six notes of the exercise.</p> <p>6. Focus on the last six notes of the exercise.</p> <p>7. Focus on the first eight notes of the exercise.</p> <p>8. Focus on the last eight notes of the exercise.</p> <p>9. Focus on the first ten notes of the exercise.</p> <p>10. Focus on the last ten notes of the exercise.</p>	<p>Exercise 1</p> 
<p>Exercise 2</p> <p>1. Focus on the first two notes of the exercise.</p> <p>2. Focus on the last two notes of the exercise.</p> <p>3. Focus on the first four notes of the exercise.</p> <p>4. Focus on the last four notes of the exercise.</p> <p>5. Focus on the first six notes of the exercise.</p> <p>6. Focus on the last six notes of the exercise.</p> <p>7. Focus on the first eight notes of the exercise.</p> <p>8. Focus on the last eight notes of the exercise.</p> <p>9. Focus on the first ten notes of the exercise.</p> <p>10. Focus on the last ten notes of the exercise.</p>	<p>Exercise 2</p> 
<p>Exercise 3</p> <p>1. Focus on the first two notes of the exercise.</p> <p>2. Focus on the last two notes of the exercise.</p> <p>3. Focus on the first four notes of the exercise.</p> <p>4. Focus on the last four notes of the exercise.</p> <p>5. Focus on the first six notes of the exercise.</p> <p>6. Focus on the last six notes of the exercise.</p> <p>7. Focus on the first eight notes of the exercise.</p> <p>8. Focus on the last eight notes of the exercise.</p> <p>9. Focus on the first ten notes of the exercise.</p> <p>10. Focus on the last ten notes of the exercise.</p>	<p>Exercise 3</p> 
<p>Exercise 4</p> <p>1. Focus on the first two notes of the exercise.</p> <p>2. Focus on the last two notes of the exercise.</p> <p>3. Focus on the first four notes of the exercise.</p> <p>4. Focus on the last four notes of the exercise.</p> <p>5. Focus on the first six notes of the exercise.</p> <p>6. Focus on the last six notes of the exercise.</p> <p>7. Focus on the first eight notes of the exercise.</p> <p>8. Focus on the last eight notes of the exercise.</p> <p>9. Focus on the first ten notes of the exercise.</p> <p>10. Focus on the last ten notes of the exercise.</p>	<p>Exercise 4</p>  <p>Attenuation Visualization Key</p> <p>Expansive </p> <p>Neutral </p> <p>Contractive </p>

No exercise we will play works on only one skill. For each of the following exercises there is a list of rationales for why that exercise is in our musical program. These reasons are definitely not all encompassing, but include some of the main reasons why we will use them. I have omitted reasons such as “timing” or “tone” because those are skills we will work on during every exercise. Each exercise will be played in a variety of ways throughout the season.

8 count Remington

Why this exercise?

- To hear the descending intervals (m2, M2, m3, etc)
- To match middle notes to F (especially concert C and Cb)
- To change notes smoothly and immediately
- To play the phrases into the rests (almost like a slight crescendo)
- To line up the release with the left foot

7 Count Tones

Why this exercise?

- To take a full and relaxed 1 count breath
- To hear the diatonic scale intervals
- To play the phrases into the rests (almost like a slight crescendo)
- To line up the release with the right foot

Full Value

Why This exercise?

- To play the phrases into the rests (almost like a slight crescendo)
- To play full value notes of various lengths
- To line up the feet with releases

Volume Control Crescendo/Diminuendo

***This exercise will eventually be performed at expanded dynamic ranges*

Why this exercise?

- To match ensemble dynamic energy and tone
- To achieve a consistent basis for softer and louder dynamic ranges
- To achieve even and metered dynamic changes

Cichowicz Flow Studies

Why this exercise?

- To promote even sound without distortion across all registers
- To compare valved notes to open notes in sound and resonance

Tips to practice these exercises:

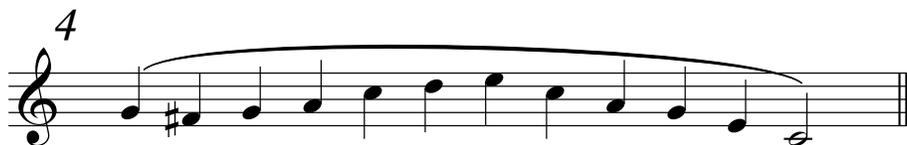
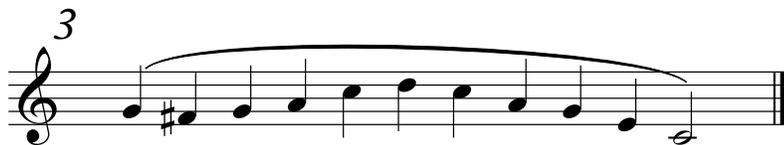
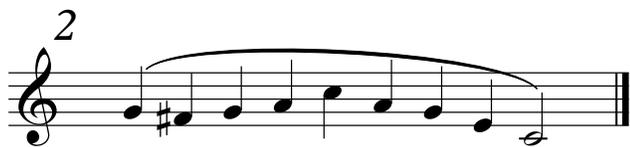
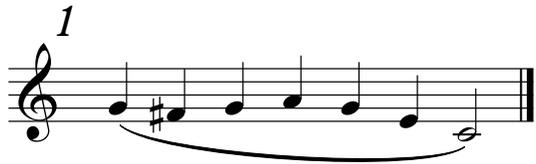
- Play the first concert G with the same sound and volume as the Fs surrounding it
- Don't neglect the sound and resonance of the low Bb
- You don't have to play these exercises with a metronome – try playing them at whatever speed you can play each exercise in one breath
- As you go higher in the range, strive for an open and free vibration in your upper lip to produce a full resonant sound free of tension
- Let the air FLOW

Trumpet/Mellophone

Cichowicz Flow Studies

Each exercise should be smooth and connected. Focus on and even sound with no bumps between open and valved notes. Each exercise begins with a half step and then alternates between open and valved notes. There should be no inflection given to any individual note - strive to make them all sound exactly the same with regards to tone, resonance, and volume.

The correct tempo to play these is however fast you can play them in one long connected breath.



Pitch Bend Down/Up

***Pitch bends up are considerable more difficult than pitch bends down. Do not let this discourage you!*

Why these exercises?

- Pitch bends allow wind musicians to gain more control in their embouchures which is crucial for tuning and pitch control
- Pitch bends open up your tone and promote resonance by helping you find the center of your horn
- This exercise forces a scrambling of the tone and pitch which must be declared in the whole notes

To extend this exercise:

- Play phrases going down as low as possible (e.g., A-Ab, Ab-G, G-Gb, etc)
- Extend the interval past half steps to whole steps or minor thirds

Flexibility Exercises

Why these exercises?

- To achieve an open and consistent sound across registers with minimal pressure on your upper lip
- To improve pitch center and accuracy between partials, particularly when partials are skipped
- To focus on a consistent and direct air stream when more valves are pressed down (it is very important to play down to the 1-2-3 combination)

Mellophone

Pitch Bend Down

pitch bend _____

pitch bend _____

pitch bend _____

This section contains three staves of musical notation. The first staff shows a sequence of eighth notes descending from G4 to B3, with a 'pitch bend' line above it. The second staff shows a sequence of eighth notes ascending from B3 to G4, with a 'pitch bend' line above it. The third staff shows a sequence of eighth notes ascending from B3 to G4, with a 'pitch bend' line above it.

Pitch Bend Up

This exercise should be out of time

pitch bend _____

pitch bend _____

pitch bend _____

This section contains three staves of musical notation. The first staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it. The second staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it. The third staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it.

All flexibility exercises will go through the series (0-2-1-12-23-13-123) and end after the last phrase on a low Bb

Flexibility 1

This staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it.

Flexibility 2

This staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it.

Flexibility 3

This staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it.

Flexibility 4

This staff shows a sequence of notes: G4, Bb4, G4, with a 'pitch bend' line above it.

Articulation exercises will be incorporated into multiple exercises throughout our technique program.

Articulation Matching

Why this exercise?

- To define an ensemble concept of articulation
- To improve clarity to our note starts and ends
- To match the beginning of legato to the crisp starts of staccato, and the length of accents to the fullness of legato
- To promote consistency of articulation across various note values

Playing into rests

Why this exercise?

- To focus on the ends of phrases to end with a full sound leading into rests
- To focus on energy through measures

Mellophone

Articulation Matching

Four staves of musical notation in treble clef, 2/4 time. The first staff shows quarter notes with various articulation marks: a horizontal line above, a vertical line below, and a wedge below. The second staff shows eighth notes with similar marks. The third staff shows eighth notes in groups of four, each group marked with a '3' above and a wedge below. The fourth staff shows sixteenth notes with similar marks.

Articulation Visualization Key

Legato		
Accent		
Staccato		

Playing Into Rests

Two staves of musical notation in treble clef, 2/4 time. The first staff shows a quarter note followed by a quarter rest, then a half note, then a quarter note followed by a quarter rest, and finally a half note. The second staff shows a quarter note followed by a quarter rest, then a half note, then a quarter note followed by a quarter rest, and finally a half note.

AUDITION INSTRUCTIONS & TIPS

Be prepared to play the audition etudes at your first camp you attend. Typically, brass staff will pull you out during visual block to do your audition. You will be given about 3-5 minutes to warmup before you perform, so plan to have a short warmup routine that will get you in playing shape in that time. Please look at the attached rubric carefully and think about how you will fare in each category as you prepare.

Some general tips:

- Mark time with whatever style you are comfortable with, but have confident and clear timing
- Practice with a metronome
- You may play the excerpts on a concert instrument if you do not have a marching instrument available (e.g., french horn, concert tuba/euphonium, trombone)
- Watch the following videos of professionals playing the etudes for an idea of style, phrasing, and tone. If the links are not working through pdf or print, the title of the video and the channel are provided.
 - Six Studies in English Folksong, No V: She Borrowed Some of Her Mother's Gold
 - https://www.youtube.com/watch?v=EM3l2Is8Q04&ab_channel=DavidZerkel-Topic
 - Title: *6 Studies in English Folk Songs (arr. M. Wagner) : No. 5. She borrowed some of her mothers gold*
 - Channel: *David Zerkel*
 - Steeplechase
 - https://www.youtube.com/watch?v=3rNas9dtB4c&ab_channel=EuphoniuminthetimeofCOVID
 - Title: *Steeplechase by James Curnow.*
 - Channel: *Euphonium in the time of Covid*

Name _____

E-mail _____

Age _____

School _____

PLEASE CIRCLE YOUR INSTRUMENT

TRUMPET

MELLOPHONE

BARITONE

TUBA

Excellent

Average

Poor

Posture:	1	2	3	4	5
Breathing:	1	2	3	4	5
Tone Quality:	1	2	3	4	5
Range:	1	2	3	4	5
Style:	1	2	3	4	5
Articulation:	1	2	3	4	5
Flexibility:	1	2	3	4	5
Musicality:	1	2	3	4	5
Feet:	1	2	3	4	5
Notes:	1	2	3	4	5
Rhythms:	1	2	3	4	5

Overall Comments:

Member Rating: I .5 II .5 III

Receiving a I means that you will most likely be offered a spot in the Guardians hornline, assuming that you are visually proficient as well. Receiving a II means that you are doing many or some things well, but need to improve in some key areas. Receiving a III does NOT mean you are cut. Many students who receive IIIs in their first audition work hard between camps and show improvement, ultimately earning a spot in the hornline. We value work ethic and improvement!

Mark time is required for both etudes

V

Six Studies in English Folksong

Ralph Vaughan Williams

Andante tranquillo (♩=80)

breathes — *p* 1 L L R R 2 L R L R 3 L R L R 4 L R L R 5 L R L R 6 L R L R

7 L R L R 8 L R L R 9 L R L R 10 L R L R 11 L R L R 12 L R L R 13 L R L R 14 L R

Steeplechase

James Curnow

Fast, with dash (♩=120 or the highest tempo you can play cleanly)

breathes *f* 1 L R 1 L R 2 L R 3 L R 4 L R

5 L R 6 L R 7 L R 8 L R 9 L R

10 *p* L R 11 *f* L R 12 *p* L R 13 *f* L R 14 *f* L R 15 L

Chromatic Scale (no mark time)

Optional lead trumpet: play up to highest personal range

Mellophone 1 (alto)

Old 100th

Guardians 2021

arr. Phil Wingfield

Unison Melody

1 2 3 4 5 6

Musical staff for Unison Melody, measures 1-6. The staff is in 4/4 time and treble clef. It begins with a whole rest in measure 1. Measures 2-6 contain a melodic line with a slur over measures 2-4 and another slur over measures 5-6. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

7 8 9 10 11 12 13

Musical staff for Unison Melody, measures 7-13. The staff is in 4/4 time and treble clef. It begins with a whole rest in measure 7. Measures 8-13 contain a melodic line with a slur over measures 8-10 and another slur over measures 11-13. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Harmony

0 1 2 3 4 5 6

Musical staff for Harmony, measures 0-6. The staff is in 4/4 time and treble clef. It begins with a whole rest in measure 0. Measures 1-6 contain a harmonic line with a slur over measures 1-4 and another slur over measures 5-6. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

7 8 9 10 11 12 13

Musical staff for Harmony, measures 7-13. The staff is in 4/4 time and treble clef. It begins with a whole rest in measure 7. Measures 8-13 contain a harmonic line with a slur over measures 8-10 and another slur over measures 11-13. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

