Thank you for your interest in 7th Regiment Drum and Bugle Corps. This booklet includes our basic technique program as well as audition material. Please read everything in the packet carefully and prepare all of the required material to the best of your ability!

First and foremost, we wish to provide an educational experience in brass pedagogy and the drum corps experience. Secondly, we will evaluate your performance in rehearsal and the individual audition. After your audition, you will receive feedback from the staff on your performance and we will outline your standing with the corps. You will fall into one of three categories:

1. We will offer you a contract. This means if you fulfill the obligations detailed in the contract, you will become a member of the 2023 7th Regiment Brass line

2. We will offer you a call-back. This means that we need to see you again in person to make a final decision. If you fall into this category, we are looking for growth in the areas of music and/or visual performance.

3. You will not receive a call-back or contract.

Video auditions are an option if you are unable to attend any of the audition camp dates. Please check our website for the up to date video audition deadlines at www.seventhregiment.org/audition/

Auditions can be stressful. Do not let your nerves stop you from auditioning. The brass staff is eager to get to know you and help you develop as a musician.

If you have any questions regarding the brass program or the audition process, please contact our Brass Caption Manager at brass@7thregiment.org
7TH REGIMENT 2023 AUDITION PACKET

WHAT TO BRING TO THE AUDITION

☐ Instrument
  ● If you are using a personal instrument, bring your mouthpiece
  ● If you intend to borrow a corps instrument, please bring your own mouthpiece. Corps baritones require large shank mouthpieces. We have a limited number of corps instruments and mouth pieces.

☐ Marching cotton gloves (Black or White)
☐ Audition packet in a white 1.5 inch binder
☐ A water bottle, a one gallon water jug is recommended to ensure hydration
☐ Athletic clothing including running shoes and socks, no jeans
☐ A wire music stand if you have one
☐ A pencil
☐ A backpack

GENERAL GUIDE FOR DRUM CORPS PREPARATION

● Plan enough time to prepare the required material prior to camp.
● Stand during your practice sessions. The majority of the time we will be standing in rehearsal. Get comfortable playing under the proper poster and horn carriage.
● Always use a metronome while in your practice sessions.
● Begin practicing new material down tempo.
● There is no need to memorize your music at this time.
● Get lots of rest and hydrate before the audition weekend.
● Be sure to ask questions. Everyone is here to help you be successful.
MUSIC AUDITION MATERIALS

The audition process entails two separate auditions, a music and visual portion. This section will outline the music materials and process. You can find these music requirements further along in the audition packet.

You will be evaluated in the following areas: tone quality, flexibility, articulation, accuracy, and phrasing. Please prepare the following audition materials to the best of your ability.

TRUMPET/MELLOPHONE

- Concert Bb, F, and Eb major scales, two octaves when possible
- Bb chromatic scale, two octaves if possible
- Flexibility A,B and C
- Lyrical Etude - Prelude and Pantomime
- Optional Uppersplit - Canterbury

Any prospective member who is not a brass player or is a beginning brass player should prepare a music selection that displays your technique and musicianship on your primary instrument. Please also prepare the required scales listed above on your instrument.

Video auditions will include all of the music audition materials as well as the visual video audition materials listed below. All music videos must be recorded with the performer standing so that their torso, head, and instrument are all visible and with an audible metronome. If auditioning on a non-brass instrument, please prepare and perform the visual materials on your primary instrument.
FUNDAMENTAL IDEAS

BREATHING
We begin every brass rehearsal with breathing, therefore we must have a unified approach. Breathe together, play together. The air must be constantly flowing, always IN or OUT with a smooth connection between the two. We must support our air will efficiency and optimal speed to achieve the desired results. Breathe together, Play together.

SINGING
We do copious amounts of singing alongside our brass playing. Singing promotes audiation of pitches and relative internal pitch. We sing with a good tone and forward resonance in the mask of the face. We will gain pitch precision through our singing and translate it to our brass playing.

BUZZING
Buzzing on the mouthpiece needs to be supported by the previous fundamentals. Good quality and supported air and control from our internal pitch. We aim for a relaxed buzz point where the lips vibrate from the least amount of pressure possible. The lips wrap around our quality airstream to create our efficient buzz down the center of the mouthpiece shank.

RELEASES
As we’ve previously established, air must be constantly flowing, always IN or OUT. Releasing notes is simply done by reversing the air. Our aim is to achieve a clean right edge to the note while promoting full resonance. Do not taper towards the end of our phrases.
LONG TONES

Long tones or sustained pitch are the building blocks to our brass playing. Our goal is to create a dark tone quality, steady air, and clear articulation and releases. DO NOT let the note taper when approaching the release point.

9 Count Tones

7 Count Tones

5 Count Tones
REMINGTONS

Remingtons are an extension to long tones, only now with the additive intervals. Our goal with these exercises is smooth transition through the intervals continuing with good dark tone quality.

Descending

[Musical notation image]

Ascending

[Musical notation image]
FLOW STUDIES
As we build off of Long Tones and Remingtons, we introduce Flow Studies. The goal of this exercise is to expand our range with a good established tone and connectivity throughout each parcial of the horn.
IN THE BLEAK MIDWINTER

TRUMPET

MELLOPHONE
As we delve into the extended dynamic range, we need to maintain control of tone, quality, and pitch precision.
MUSIC AUDITION MATERIAL

FLEXIBILITY EXERCISES

- Be prepared to play all three options. Then choose the exercise and a tempo that best represents your playing ability
- Play the exercise down the valve series and back up
  - (i.e. open, 2, 1, 1&2, 1, 2, open)

TRUMPET/MELLOPHONE

TRUMPET/MELLOPHONE ETUDES

Prelude and Pantomime - Allen Vizzutti (ASCAP)
Canterbury - James L. Hosay (ASCAP)

\[ \text{Rubato} \] mp

\[ \text{mf} \]

Technical Etude

\[ \text{f} \] mp
VISUAL AUDITION MATERIALS

You will be evaluated on your visual performance throughout the entire camp weekend. The formal audition will take place during the visual-focused portion of the camp where you will be evaluated in group exercises taught during the audition weekend.

Be familiar with the following terms and definitions:

**BASICS OF MARCHING TECHNIQUE**

Our technique program is “straight leg” marching; that is, we strive for the longest line between our hip and ankle bones while marching. Allowing the leg to bend at the knee shortens that line. The following are basic definitions for those who are unfamiliar with our technique:

- We stand in first position. With your heels together you will turn your feet outward 45 degrees. This turnout will come from the hips. Make sure your knees are in line with your middle toe.
- Horn Carriage: Check in with the veteran members of the corps on the specifics of how to carry your horn. When at playing position (or carry) create a wide triangle with your forearms and horn.
- Forward March: articulate each beat with the back of your heel as you move forward and generate the longest possible leg line on the crossing counts.
- Backwards March: articulate each beat with the platform of your foot keeping your heel low to the ground as you move backward and generate the longest possible leg line on the crossing counts.
● Crossing Counts: The point at which your ankle bones are right next to each other while marching. This should happen on the ‘& count’ when marching in a duple (4/4) meter.
● 5 Points of Alignment: generate uniform posture by keeping your
  1. Ears
  2. Shoulders
  3. Hips
  4. Knees stacked vertically from your,
  5. Ankle bones.

REHEARSAL COMMANDS
● SET: members will quickly bring their equipment and bodies into the defined performance position ready to execute the rep’s instructions.
  ○ Most repetitions (reps) will begin with an 8-count count-off.
● CHECK: at the end of the rep, while staying in the ‘SET’ position, members check the shape and/or how close they are to their ‘dot’
● ADJUST: after ‘CHECK’ and while staying in the ‘SET’ position, members move into the shape/dot if needed.
● LOW: members will bring their instruments and bodies to the defined stand-by position, awaiting feedback and/or further instruction.
VIDEO AUDITIONS

Perform both exercises. They may be a part of the same video. Please see ‘Music Audition Materials’ for details on auditioning on a non-brass instrument.

Exercise #1: Perform the figure-8 exercise with your instrument at carry with an audible metronome at 120 BPM.

Exercise #2: Perform the figure-8 exercise with your instrument at playing position while playing the long tone exercise below with an audible metronome at 120 BPM. Please have the camera record you from the audience’s perspective.

THE FIGURE 8

- The figure 8 contains two sets of box drill for a total of 9 moving phrases.
- Assuming the top of the diagram is the audience, perform all sets without stopping facing the audience (camera).
- Sets 2 & 6 should be performed as a forward slide (forward march while facing the audience).
- Sets 4 & 8 should be performed as a backward slide (backward march while facing the audience).
- Each set is 8 counts
  - After Set 9, you will halt for an additional 8 counts
If you have any questions about the visual audition or visual program please contact the Visual caption manager at visual@7thregiment.org.