

7TH REGIMENT

Drum & Bugle Corps

Brass Packet

2024 Edition

Welcome to the 7th Regiment!

Hello, and thank you for your interest in the 7th Regiment 2024 cast. We are excited and honored to be part of your marching arts and pageantry journey. We acknowledge that performers come to 7R with varied marching arts experiences. We aren't looking for the perfect demonstration of marching technique or musicianship when you walk in the door: the visual and music educational teams will teach you all of the skills necessary for you to excel as a performing arts cast member. Here are a few guidelines, learning objectives, and familiar terms that you can expect to encounter during your audition with the 7th Regiment.

AUDITION TIPS

- Keep in mind that the entire camp is an audition. We are looking for individuals with a strong work ethic, positive attitude, and willingness to try new things
- Before arriving at camp, make sure your horn is working properly and all paperwork is completed
- Accept and embrace your nerves, they are a natural part of the audition process
- Practice performing in front of friends, family, or instructors prior to attending auditions
- During the audition, move on from mistakes and never apologize for your performance. Mistakes happen and recovery is taken into consideration when evaluating prospective cast members
- Keep an open mind. You may be asked to move and rehearse in ways that are unfamiliar. Your educational staff is here to support you as you navigate new performance styles.

WHAT TO BRING TO THE AUDITION CAMP

For Rehearsal:

- A marching instrument, mouthpiece, and valve oil
- A printed copy of the audition packet
- Gloves (i.e. cotton, short-neck or wrist length marching band gloves)
- A one-gallon water jug
- A three-ring hardcover binder with clear plastic sheet protectors
- Athletic sneakers and clothing
- A wire music stand
- A pencil
- Your primary instrument if you are a beginning brass player

For the Rest of Camp:

- Medical consent form (if not already submitted through online registration) Those who do not provide a completed Medical Consent Form will not be permitted to participate in camp.
- Registration Fee (if not already submitted through online registration)
- Shower soap and toiletries
- Shower sandals
- Sleeping gear (i.e. sleeping bag, pillow, floor mat, air mattress)
- Inhaler or necessary medications noted on your medical consent form
- Any other necessary clothing

VISUAL AUDITION MATERIALS

Auditioning for the 7th Regiment brass section includes a musical and visual assessment. The visual staff is not assessing your existing movement skills: your visual assessment will primarily focus on your approach to new information as you learn it in real time. Thus, **it is critically important that you attend in-person camps as frequently as you can.** All information about our approach to marching and movement will be communicated *during* our winter camp season. The visual staff looks forward to working with you and learning about your marching and moving goals. Please review our assessment rubric below and direct any questions to visual@7thregiment.org.

Marching and Movement

The 7th Regiment visual program is built on three major tenants:

Performance quality.

Cast members will navigate a variety of theatrical roles throughout our program. The visual educational team provides the starting point for performers to develop as actors, movers, and marchers: your overall growth as a cast member is in your hands.

Adaptability and consistency.

Marching arts rehearsal and performance environments can sometimes be overwhelming. We strive to make 7th Regiment a minimally stressful (and maximally fulfilling) experience for cast members. Your flexibility and consistent approach will be appreciated.

Pulse articulation and embodiment of meter.

7th Regiment uses a blend of marching and movement. These varied responsibilities require us to approach rehearsal as musicians, dancers, and musicians who dance. As we build an awareness of how individuals fit within the visual ensemble, we ask that you train your focus on reliable, consistent sources of time using your eyes and ears.

Visual Caption Learning Objectives

By the end of the season, cast members will be able to:

- (1) **Confidently self-advocate**, by consistently practicing asking for assistance from leaders, educational and/or administrative staff members, and from their fellow cast members
- (2) **Move beautifully** with an expanded repertoire of marching and movement styles, including contemporary and modern dance supplemented with traditional roll-through (or “straight leg”) marching technique
- (3) **Feel empowered** and connected with their body, with attention toward building a life-long relationship with movement
- (4) **Act as leaders** and ambassadors of the marching arts, and especially the 7th Regiment
- (5) **Set sustainable personal goals** by taking ownership of their learning and personal responsibility to the collective ensemble

Visual Rehearsal Buzzwords

Presence - default to a strong, poised posture

Standby - standing on dot/in arc with your instrument in hand, feet together

Minus One - rewind one count

Set - Horns up in minus one

Check/Adjust - check=look around and take in information, adjust=physically move to correct errors

Air and Valve - perform the visual phrase while putting air through your instrument

Singing - perform the visual phrase while singing

HABT - rolling through the center of the foot, heel/arch/ball/toe

Crossing count - shape of the foot on the upbeat, or halfway through a step

Place - toe-down placement that splits the change between the old and new pathway

The visual educational staff is delighted to have the opportunity to work with you. If you have any questions, please contact the visual staff. Good luck, and we'll see you soon!

Sara Bowden (they/them/theirs), *7th Regiment Visual Caption Manager*
visual@7thregiment.org

Visual Evaluation Rubric

| Criterion | Developing <i>Cast member is unfamiliar with their responsibilities and/or cast member is early in their learning process</i> | Emerging <i>Cast member demonstrates training and achieves their responsibilities sometimes or usually</i> | Outstanding <i>Cast member is consistent, expressive, comfortable with their responsibilities, and effortlessly achieves their responsibilities always</i> |
|---|---|--|--|
| Performance Quality <ul style="list-style-type: none"> Visibly concentrates Understands recovery Sustains stamina through extended phrases | | | |
| Adaptability and Consistency <ul style="list-style-type: none"> Navigates environmental challenges (e.g., spatial relationship to other cast members, non-ideal timing environments) Commits to the ensemble's standard, refined technique | | | |
| Pulse articulation and Embodiment of meter <ul style="list-style-type: none"> Clearly understands the start, middle, and end of a phrase Finds expressive articulations of pulse comfortable and maintains pulse through movement and marching alike | | | |

MUSIC AUDITION MATERIALS

The 7th Regiment Hornline is made up of musicians from a variety of musical backgrounds. During your audition camp, you will be evaluated on musicianship as well as how you receive and apply feedback from staff. The following areas will be a focus of the audition: tone quality, flexibility, articulation, rhythmic and pitch accuracy, and phrasing.

If your primary instrument is a brass instrument, please prepare the following audition materials to the best of your ability:

- Concert Bb, F, and Eb major scales, two octaves when possible
- Bb chromatic scale, two octaves when possible
- Flexibility A, B, or C
- Both the lyrical and technical etudes
- Optional: If you are a trumpet or mellophone player and would like to audition for a lead role, prepare the range extension excerpt

Woodwind players or percussionists who would like to learn a brass instrument are welcome to audition at 7th Regiment. In order for the brass staff to get a sense of your skill on your primary instrument, any prospective member who is a beginning brass player must bring their primary instrument to their audition and prepare the following materials to the best of their ability:

Primary Instrument:

- Concert Bb, F, and Eb major scales, two octaves when possible
- Bb chromatic scale, two octaves when possible
- A 24-40 measure audition piece of their choosing

Preferred Brass Instrument:

- Concert Bb Scale
- Flexibility A, B, or C
- M. 1-9 of the lyrical etude
- M. 1-5 of the technical etude

Thank you for your interest in joining the 7th Regiment Hornline! If you have any questions about the audition process or material, please contact the brass staff. See you in December!

Rachel Rubino (she, her, hers), *7th Regiment Brass Caption Manager*
brass@7thregiment.org

VIDEO AUDITIONS

Video auditions are only required if you are unable to attend the audition camp. It is strongly recommended that you attend the audition camp as positions in 7th Regiment will not be guaranteed by video audition alone.

For the brass component of your video audition, all video auditions have the same repertoire requirements as in person auditions. Please choose one of the three scales, Concert Bb, Eb, or F. All videos must be recorded with the performer standing so that their torso, head, and instrument are all visible. Contact brass@7thregiment.org with any questions.

For the visual component of your video audition, please use [this video](#) as a reference to complete the move and play component of your audition. The video contains instructions for moving and playing along with the flexibility exercises in this packet (choose A, B, or C) at **100 BPM**. This is all you need to submit for your visual audition. Contact visual@7thregiment.org with any questions.

Video Link: <https://www.youtube.com/watch?v=cdGtUlG2esQ>

If you have any questions regarding the brass program or the audition process, please contact Rachel Rubino at brass@7thregiment.org or Sara Bowden at visual@7thregiment.org.

We look forward to seeing you this Winter!

FLEXIBILITY EXERCISES

Prepare one of the three options. Choose the exercise that best represents your playing ability. Play the exercise down and back up the valve series; open, 2, 1, 12, 1, 2, open. Strive for a constant airstream, smooth note changes, and a consistent sound in all registers. You may perform at a tempo at which you will be successful.

Trumpet/Mellophone

Three musical staves labeled A, B, and C, each in treble clef. Each staff contains four measures of music. Option A features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third. Option B features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third. Option C features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third.

Baritone

Three musical staves labeled A, B, and C, each in bass clef. Each staff contains four measures of music. Option A features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third. Option B features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third. Option C features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third.

Tuba

Three musical staves labeled A, B, and C, each in bass clef. Each staff contains four measures of music. Option A features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third. Option B features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third. Option C features a descending eighth-note scale in the first measure, a half-note scale in the second, and a descending eighth-note scale in the third.

TRUMPET/MELLOPHONE ETUDES

Lyrical Etude

Andantino (♩ = 90)

This musical score is for a Lyrical Etude in 3/4 time, marked Andantino with a tempo of 90 beats per minute. The key signature has one sharp (F#). The piece consists of three staves of music. The first staff begins with a piano (*p*) dynamic and features a long, flowing melodic line with several slurs. The second staff continues this melodic development. The third staff concludes the piece with a forte (*f*) dynamic, marked by a double bar line and a repeat sign.

Technical Etude

♩ = 96

This musical score is for a Technical Etude in common time (C), marked with a tempo of 96 beats per minute. The key signature has one sharp (F#). The piece consists of three staves of music. The first staff features a series of eighth-note patterns with dynamics of mezzo-forte (*mf*), forte (*f*), and mezzo-piano (*mp*). The second staff continues with eighth-note patterns, including a mezzo-forte (*mf*) section and a forte (*f*) section. The third staff concludes with a mezzo-piano (*mp*) section and a final forte (*f*) note before the double bar line.

TRUMPET/MELLOPHONE ETUDES CONTINUED

Range Extension Excerpt

FANFARE RECAPITULATION

159 Andante, ♩ = 70

ff

165

169

The musical score is written for Trumpet/Mellophone. It begins with a 4-measure excerpt starting at measure 159, marked 'Andante, ♩ = 70' and 'ff'. The key signature has one flat (B-flat) and the time signature is 4/4. The second staff continues from measure 165. The third staff continues from measure 169, featuring slurs and accents. The score ends with a double bar line.

BARITONE ETUDES

Lyrical Etude

Andantino (♩ = 90)

The Lyrical Etude is written in bass clef, 3/4 time, with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with a long slur. The second staff continues the melody, marked with a 9 above the first measure. The third staff concludes the piece with a forte (*f*) dynamic, indicated by a double line under the staff and a final fermata on a whole note.

Technical Etude

♩ = 96

The Technical Etude is written in bass clef, common time (C), with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and features a complex rhythmic pattern with slurs and accents. The second staff continues the technical exercise, marked with a 4 above the first measure, and includes a crescendo leading to a forte (*f*) dynamic. The third staff concludes the piece, marked with a 7 above the first measure, and includes a mezzo-piano (*mp*) dynamic and a final fermata on a whole note.

TUBA ETUDES

Lyrical Etude

Andantino (♩ = 90)

9

14

p

f

Technical Etude

♩ = 96

4

7

mf

f

mp

mf

f

mp

f