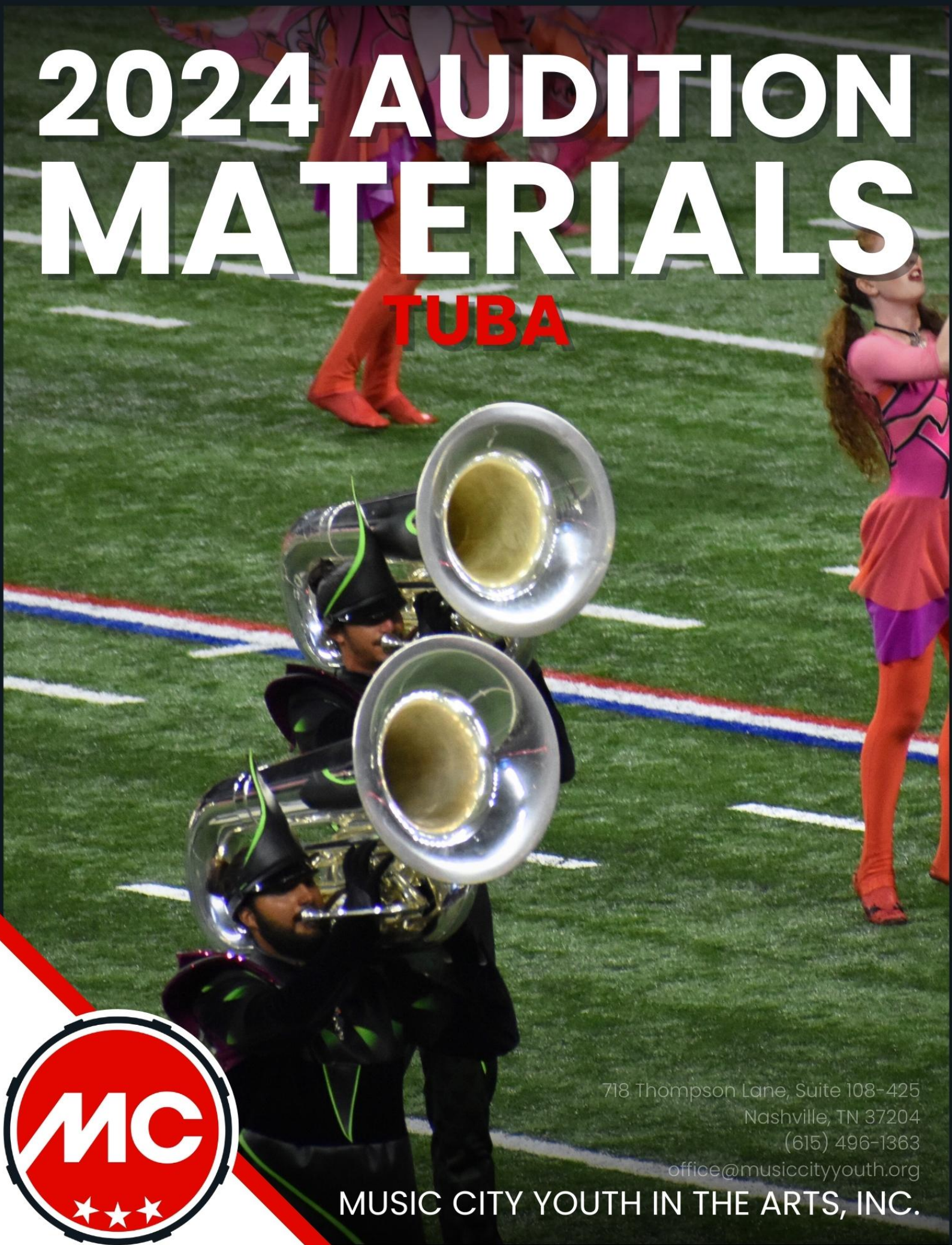
# 2024 AUDITION MATERIALS

## TUBA



718 Thompson Lane, Suite 108-425
Nashville, TN 37204
(615) 496-1363
office@musiccityyouth.org

MUSIC CITY YOUTH IN THE ARTS, INC.

## CONGRATULATIONS AND WELCOME!

By downloading this packet, you have taken the first step in a journey that could change your life. The drum corps activity continues to provide young people with a unique experience unlike other performing arts activities. Drum corps asks us to be the best versions of ourselves in pursuit of a common goal: connecting with others through performance. You will spend each day this summer training and improving your 11- minute show with more than 150 fellow performers, building lifelong friendships. No matter the path you choose in life, this activity will provide you with tools and leadership skills you can use beyond your time as a performer.

The mission and purpose of Music City Youth in the Arts shall be to provide experiential education in music and visual performance arts to young people through an immersive program emphasizing camaraderie, fitness, and leadership development. Music City Drum Corps is a youth performing arts organization based in Nashville, TN that participates in World Class competition in Drum Corps International. We are committed to providing a safe, educational, and growth-centered experience for our membership.

Whether you have aspirations to perform with Music City in 2024, or just want to see what drum corps is like, we sincerely thank you for joining us!

## 2024 AUDITION DATES

**DECEMBER 8-10 | NASHVILLE, TN**

**JANUARY 12-14 | CALL BACK AUDITIONS | NASHVILLE, TN**

## CONTACT US

### ADMINISTRATION & MEMBERSHIP

**CHAZ BLEDSOE, CORPS DIRECTOR**

chaz.bledsoe@musiccityyouth.org

office@musiccityyouth.org

### BRASS

**Tom Lukowicz, Brass Caption Head**

brass@musiccitydrumcorps.org

### VISUAL

**Jacob Taylor, Visual Caption Head**

visual@musiccitydrumcorps.org

## 2024 Music City Brass Audition Materials

Congratulations on taking your first step to becoming a member of the 2024 Music City Brass section. Enclosed you will find information to prepare for the December and January audition camps.

Your audition will consist of 3 segments:

- Brass Performance
- Visual Performance
- Playing and Moving

During the December camp, the staff will provide you with an initial evaluation of your current abilities and what specifics to work on to prepare you for the January camp. During the January camp, we will evaluate your progress on the exercises and your skill level relative to the other prospective members. We are not only looking for talented musicians and marchers, but we are interested in members that show the ability to listen to instructions, process the information, and apply and retain the information quickly.

The entire staff wishes you the best of luck in your preparation for your Music City audition. Record yourself (visually and musically), what do you hear and see? Is every detail accounted for in YOUR performance? The more you are able to recognize and fix yourself, the more successful your audition will be during the camps.

Tom Lukowicz
Brass Caption Head

Music City

The **Brass Performance** aspect of your audition will consist of the following:

- Both tone quality exercises (while marking time)
- Both lip slur exercises (while marking time)
- Finger Dexterity - Clarke 4 - Db
- Stamp Staccato Control
    - Low Bb, Db, and F

If you would like to be considered for a lead part assignment, please also prepare:

- Finger Dexterity - Clarke 4 - Bb
- Stamp Staccato - upper octave Bb

The **Visual Performance** part of your audition will consist of the following:

- Physical wellness and strength evaluated within rehearsal and PT
- A movement excerpt provided by video
- X Drill at tempos of 120 and 180 (Please utilize our technique as described later in this packet)

The **Playing and Moving** portion of the audition will consist of the following:

- “Tone Quality Exercise #1” while marching straight down the floor.
    - You should be prepared to move and play this exercise moving: Forward, left forward slide, right forward slide, and backwards.
    - The tempos will be 80, 120, and 160 BPM for the entire exercise
- “Lip Slur #1” with the “Plus Drill Exercise”
    - The tempos will be 80, 120, and 160 BPM for the entire exercise

## Strength and Mobility

*"Strength does not come from what you can do. It comes from overcoming the things you once thought you could not." ~ Rikki Rogers*

The first cornerstone of the MCDC visual program is physical strength and mobility. It is best for you to read through and familiarize yourself with our PT packet. In order to perform and more importantly practice at the highest level you must be strong and flexible enough to be successful and enjoy a full day of rehearsal. It is imperative that you learn and practice the MCDC Physical warm up daily. We have supplemented this section with rehearsal necessities, that because of their frequency of use in rehearsal have great importance.

## Movement

*"To dance is to be out of yourself. Larger, more beautiful, more powerful… This is power, it is glory on earth and it is yours for the taking." ~ Agnes De Mille*

The second cornerstone of the MCDC Visual Program is movement training and will be the basis for how we move, dance, and march. This will include posture, breath, upper and lower body dynamic qualities and vocabulary, kinesthetic awareness and use of space, energy, character, emotion, commitment, communication and confidence.

## Marching

*"A goal is created three times. First as a mental picture. Second, when written down to add clarity and dimension. And third, when you take action towards its achievement." ~ Gary Blair*

The third cornerstone to the MCDC visual program is marching. In general, marching is very simply repetitive choreography. Finding uniformity and facilitating a great musical experience is the ultimate goal. Our marching

technique is developed to minimize impact to the musician, maximize control, confidence and clarity, all while looking strong, natural, and simple.

- Forward March
    - Initiation - We will DEFAULT to a full count initiation at all tempos (some exceptions will be made in the show for slower tempo step offs)
        - Moving into the step-off
            - Count 7 - “Squeeze” prepare the weight and engage the legs (This should be discreet but when viewing the legs should be noticeable)
            - Count 8 - “Push” weight should begin to move forward
            - Count “&” of 8 - “Flex” actively bring the toes and platform to the shin while driving the heel forward and keeping it low

    - Weight Distribution
        - Weight centered and presence forward on the downbeat
        - 50% of your weight should transfer immediately with the articulation of the front foot
        - The other 50% should very quickly transfer as the back foot peels of the ground
        - Often we may say weight forward so the shoulders, ribcage, and hips stay aligned and in between the heels as they travel.

    - Foot Articulation
        - On the down beat we will articulate with the back center edge of
        the heel, the leg and ankle flexed with the toes as far from the ground as possible
        - As the back foot comes off the ground the ankle relaxes slightly before driving to the flex on the “&” count where the ankle is actively engaged through to the next down beat
        - As each foot travels we desire the heels to stay as low as possible, not lifting up and away from the ground but instead floating just millimeters from the grass.

- This will minimize the impact and residual jolt across the entire body and limit bouncing as out height does not change.

- Leg shape
  - A natural but controlled leg shape is desired. As the back leg moves toward the “&” count the knee is relaxed and the back foot slightly peels off the ground (A conscious effort should be made to keep the knee bend from being dramatic) and is important to note we do not want to roll through too far on the foot to create excessive knee bend
  - Once all the weight has been transferred from the back leg to the front leg, the back heel should drive down toward the ground and forward
  - At the “&” count both legs should be side by side and in parallel, if we took a picture on the “&” count, what was the front foot should be flat on the ground the trailing leg’s foot should be flexed with the heel close to the ground without touching. Both legs should be straight but not locked.

- Ski Track
  - “Ski Track” or “Tracking” is how we refer to the orientation of your feet. It is easiest to imagine a large ski on each foot. This exaggerates the orientation of your feet.
  - Marching in ski track means both feet are parallel and facing the direction of travel
  - While in ski track it is important the skis do not cross or overlap. Things like tight roping (putting one foot directly in front of the other), turning out (toes pointing away from each other so the back of the skis overlap), pigeon toed (toes pointing toward each other so the front of the skis overlap) should be avoided.
  - To avoid redundancy this applies to backward march and toe Down

- Closing
  - When Closing out of a forward march the final full size step will

be done toe down using a tendu based motion point the ankle and articulating with the platform of the foot.

■ Both legs should remain straight

■ The foot will also land turned out 45 degrees from your center Line

■ Once weight has arrived in the landing foot it will naturally release the heel to the ground arriving at 80/20

- You should avoid arriving into the close high and plopping down on the close

■ The final leg should maintain time and energy closing to the placed foot arriving turned out and avoiding any height/level change with the platform leading and the heel trailing to arrive at 80/20

- It is important not to fall or relax into the heels on the close - standing/holding should be active not passive.

- Backward March

  ○ Initiation - We will DEFAULT to a full count initiation at all tempos (some exceptions will be made in the show for slower tempo step offs)

  ■ Moving into the step-off

  - Count 7 - "Squeeze" prepare the weight and engage the legs (This should be discreet but when viewing the legs should be noticeable)
  - Count 8 - "Push" weight should begin to move backward
  - Count "&" of 8 - "Flex" actively bring the toes and platform to the shin while driving the heel backward and keeping it low

  ○ Weight Distribution

  ■ Weight centered and presence forward on the downbeat

  ■ 50% of your weight should transfer immediately with the articulation of the back foot

  ■ The other 50% should very quickly transfer as the front foot flexes off the ground

        - Often we may say weight forward so the shoulders, ribcage, and hips stay aligned and in between the heels as they travel.

- Foot Articulation
    - On the downbeat articulate with the full platform of the foot. You should concentrate on landing closer to the arch than the toes without the heel touching the ground. The heel should be about an inch away from the ground.
    - The downbeat should feel like a precise striking motion of the platform into the ground as opposed to a passive fall and catch feeling. This will allow us to maintain time and control.
    - As we “push” the ankle should move from a flexed position to a pointed position
    - Once the weight is transferred the front foot will flex and swing Through.
    - 90% of our travel backwards and weight transfer is derived from the use of the ankle and strength of the foot

- Leg Shape
    - The legs should remain straight and engaged at all times
    - We are looking for the legs to stay extended, with the heels close to the ground and hips pushed as far from the ground as possible

- Closing
    - When Closing out of a backward march the final full size step will be done toe down using a tendu based motion point the ankle and articulating with the platform of the foot.
    - Both legs should remain straight
    - The foot will also land turned out 45 degrees from your center Line
    - Once weight has arrived in the landing foot it will naturally release the heel to the ground arriving at 80/20
        - You should avoid arriving into the close high and plopping down on the close

■ The final leg should maintain time and energy closing to the placed foot arriving turned out and avoiding any height/level change with the platform leading and the heel trailing to arrive at 80/20

● It is important not to fall or relax into the heels on the close - standing/holding should be active not passive.

**Ex. Asterisk Drill in 4s**

● Asterisk Drill is comprised of two exercises Plus Drill and X Drill (We will primarily use Plus Drill)

● Plus Drill is as it sounds tracing a + on the ground we will default to 8 to 5

○ The Drill is done in sets of 4 and when applicable the toes should face AWAY from the center of +

○ Forward for 4

○ Backward for 4

○ Backward for 4

○ Forward for 4

○ Left (Forward March) for 4

○ Back to Center (Backward March) for 4

○ Right (Forward March) for 4

○ Back to Center (Backward March) for 4

● X Drill is as it sounds tracing an X on the ground

○ The Drill is done in sets of 4 and travels on 45's we will default to 8 to 5

○ Forward left 45 for 4

○ Back to Center for 4

○ Back right 45 for 4

○ Back to Center for 4

○ Forward Right 45 for 4

○ Back to Center for 4

○ Backward Left 45 for 4

○ Back to Center for 4

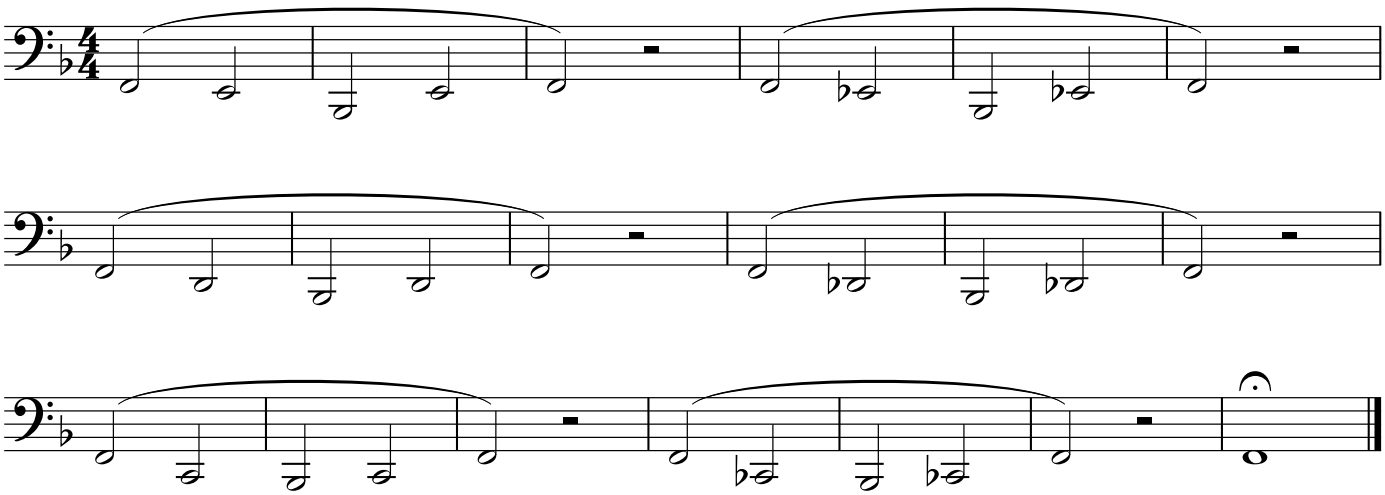
Tuba

# 2024 Audition Materials

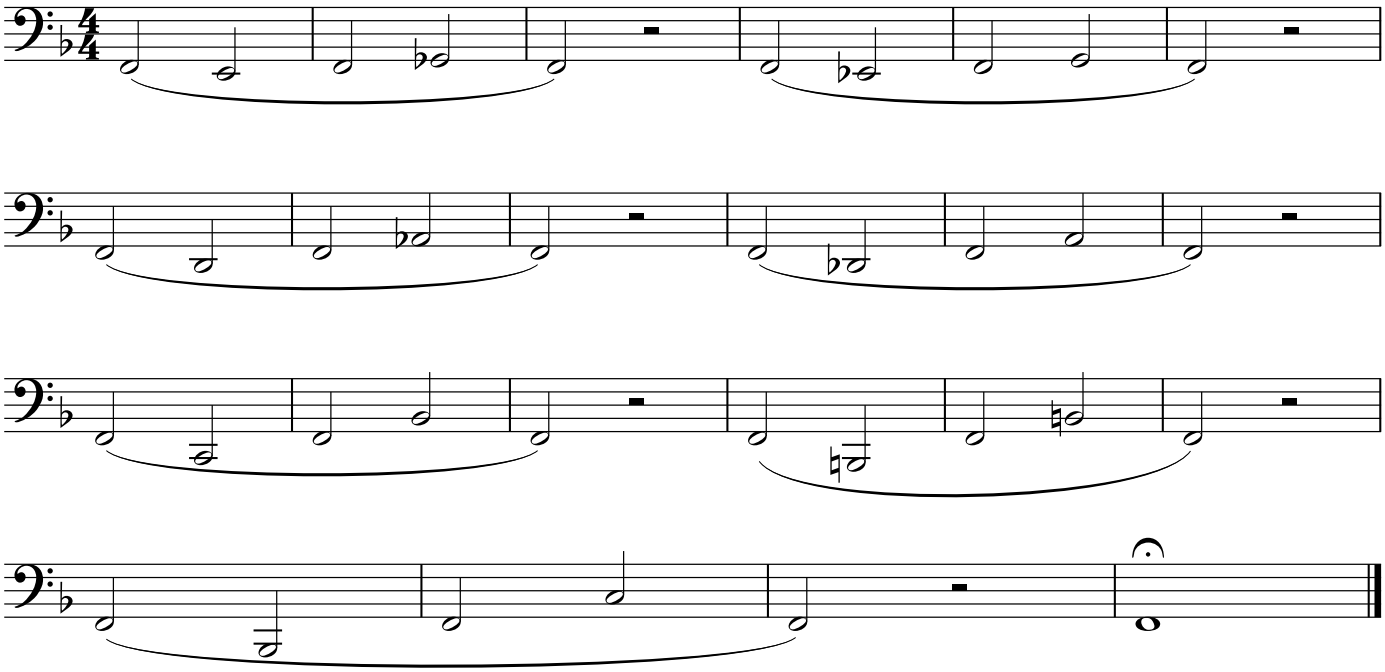
**Even Tone Quality Exercises**

The following two exercises are designed to see how even and smooth of a tone quality you can produce when moving between open and valved combinations. Ideally, there should be no change in tone quality between any of the notes. The should be prepared at 80, 120, and 160 BPM, while marking time. Be sure to coordinate the timing of your foot-fall with the note exchanges.

Tone Quality 1



Tone Quality 2

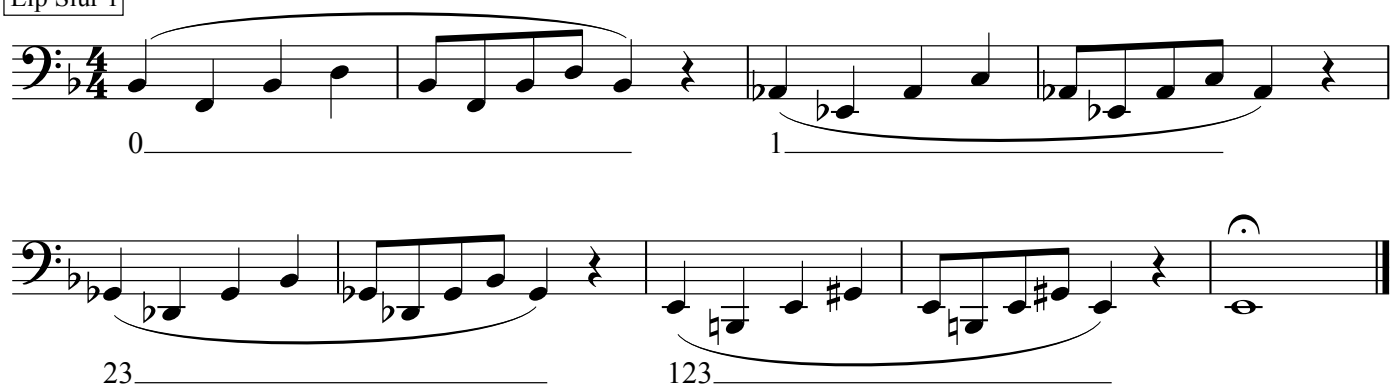


**Lip Slur Exercises**

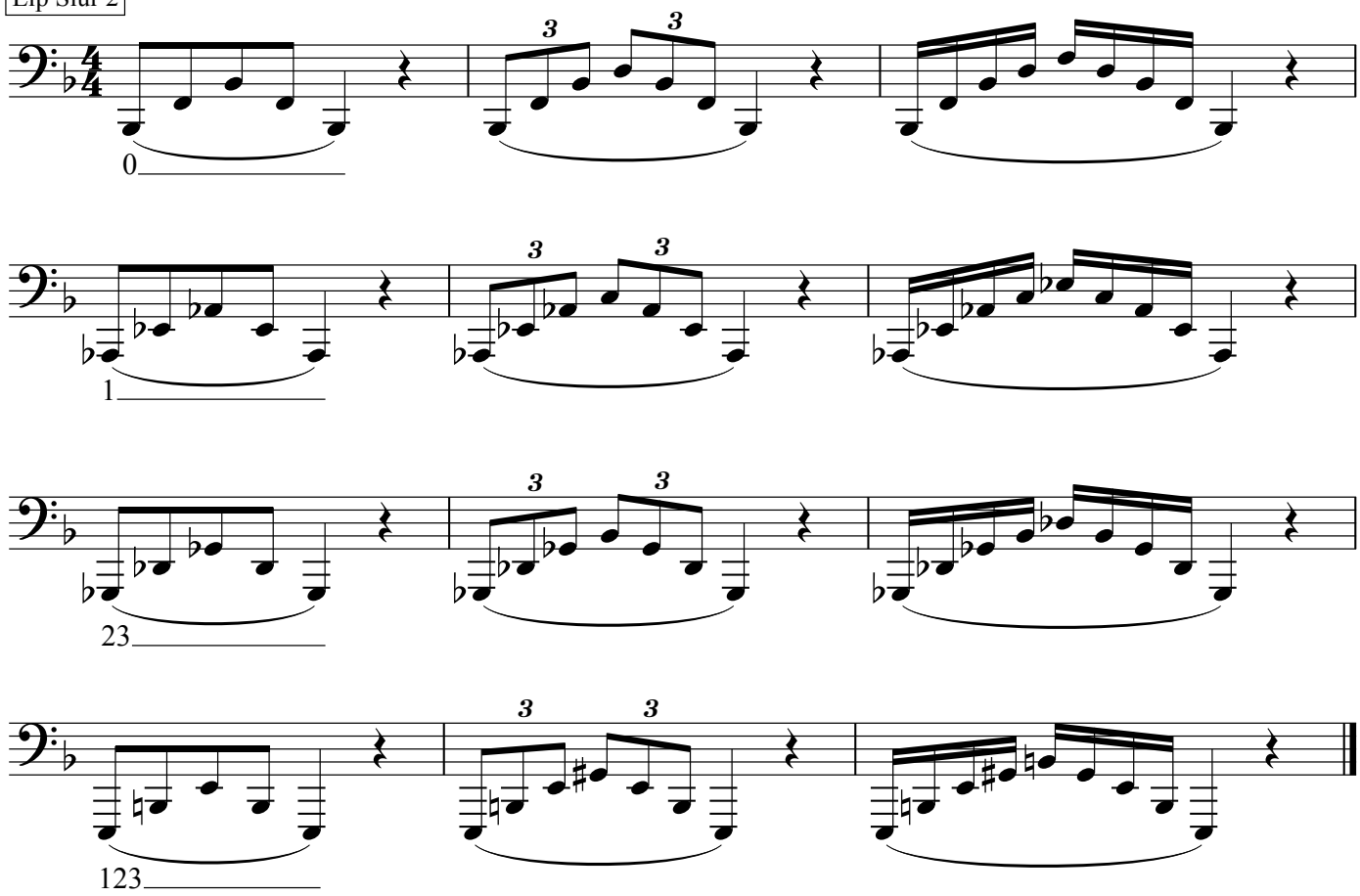
The next two exercises are designed to see how even and smooth of a lip slur you can produce. Please note that valve combinations under each exercise. By descending through the exercise by whole-steps, you should become more aware of areas to work on in your individual practice. When listening back to you recordings, pay close attention to how the "back" of a note moves the "front" of the next note. Each note exchange should be smooth and conneted without a "pop," or conversely, a slight "scoop" at the front.

Prepare at 100 BPM.

Lip Slur 1




Lip Slur 2

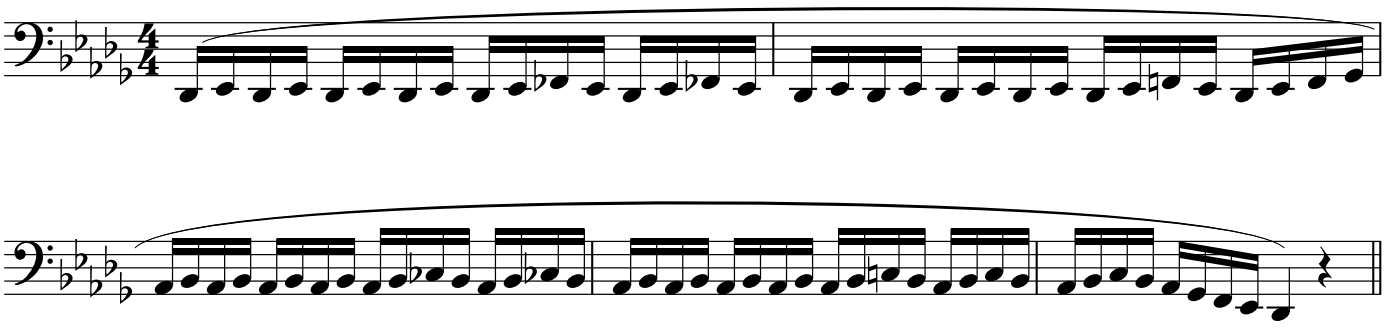


**Finger Dexterity Exercises**

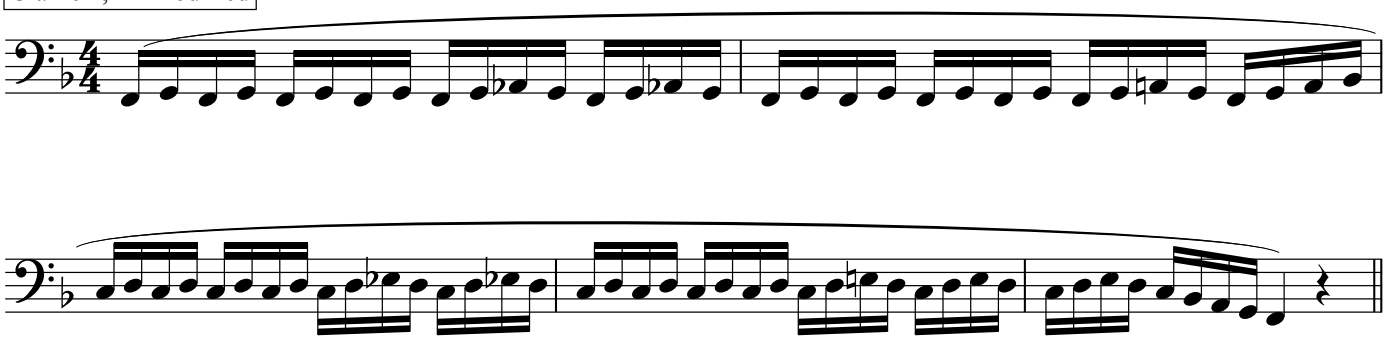
The next set of exercises are designed to see how smooth of slur you can produce through valve exchanges. We are listening for even tempo in the fingers, and a smooth resonant sound through each 16th note. Remember that during the slur, the buzz must change, do not simply blow one, unchanging air column because it is marked "slurred."

Prepare at 60 BPM

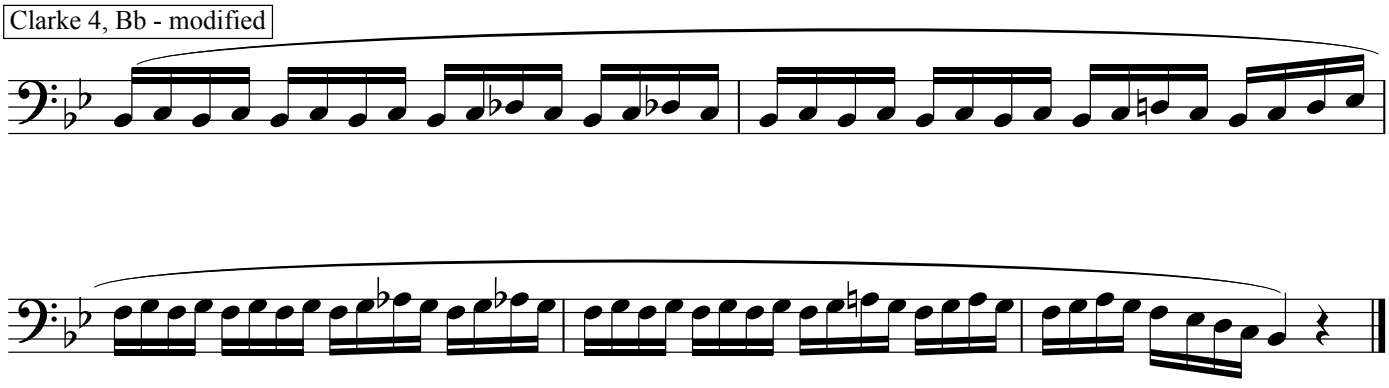
Clarke 4, Db - modified



Clarke 4, F - modified



Clarke 4, Bb - modified

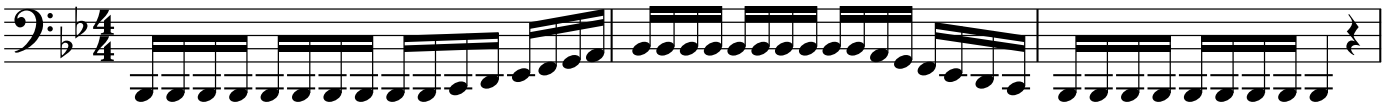


**Tongue Clarity and Finger Coordination**

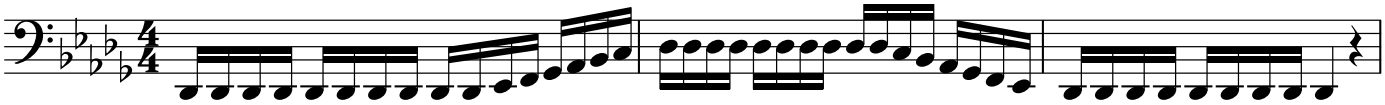
The next set of exercises are designed to see how your tongue can produce cloans of each repetitive note. During the first two beats, pay close attention to the pitch level of each note and ensure they are exactly the same. On beats 3 and 4, maintain the same style of articulation, note shape, and pitch stability as you do on beats 1 and 2. You can practice beats 3 and 4 for finger timing by slurring the passage. Pay close attention not only to the valve downstroke, but also the upstroke. In other words, are your fingers getting out of the way for the next note.

Prepare at 80 BPM and as fast as you can cleanly play.

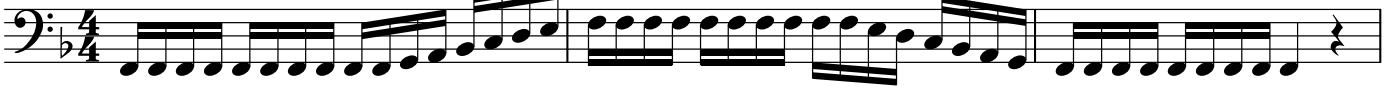
Stamp Staccato Control - Bb



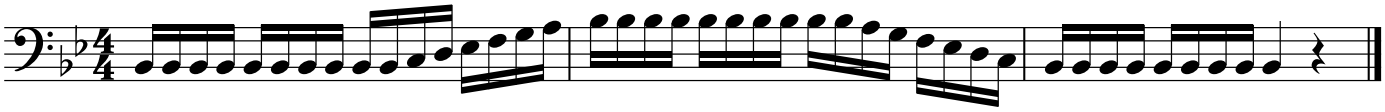
Stamp Staccato Control - Db



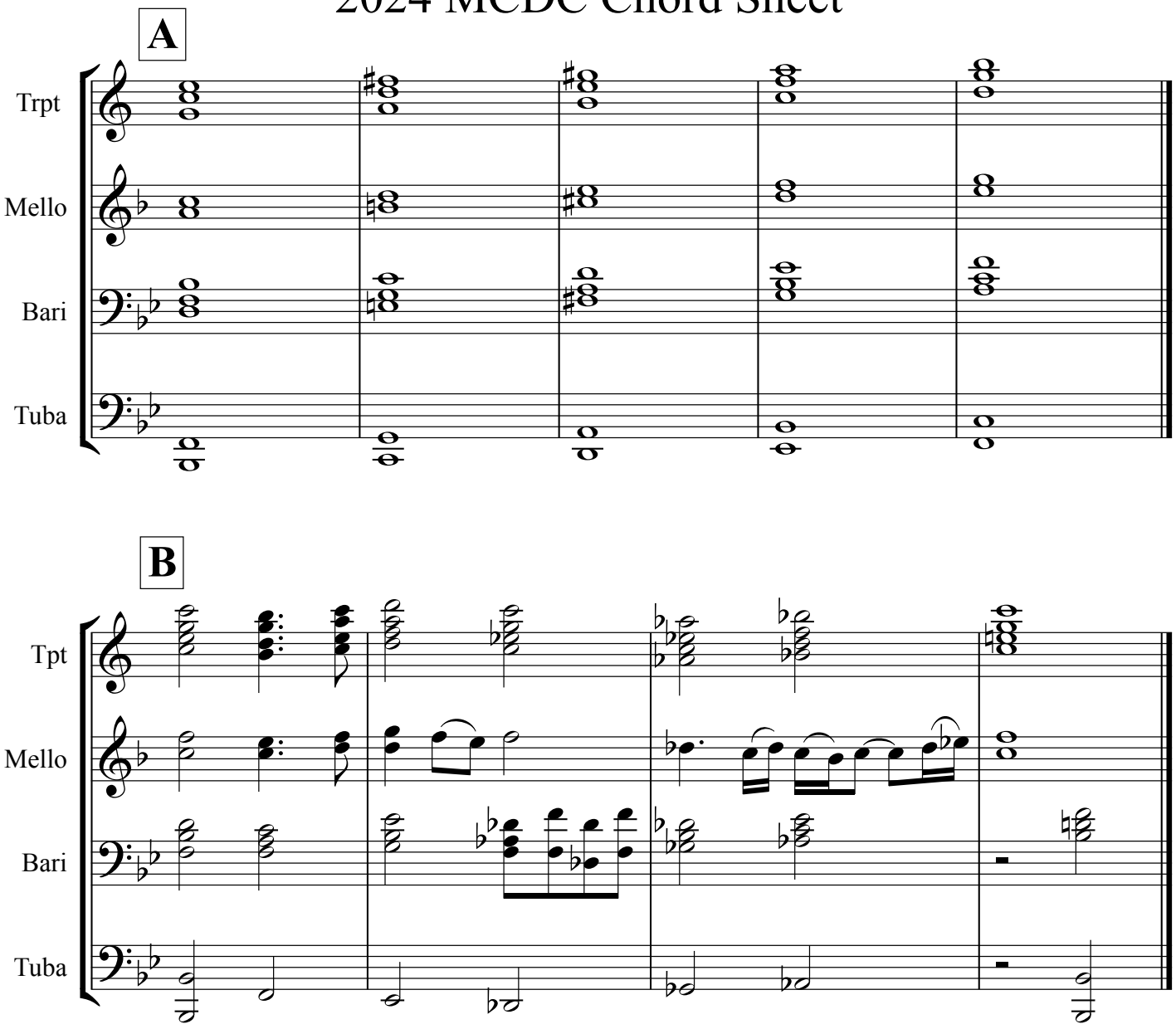
Stamp Staccato Control - F



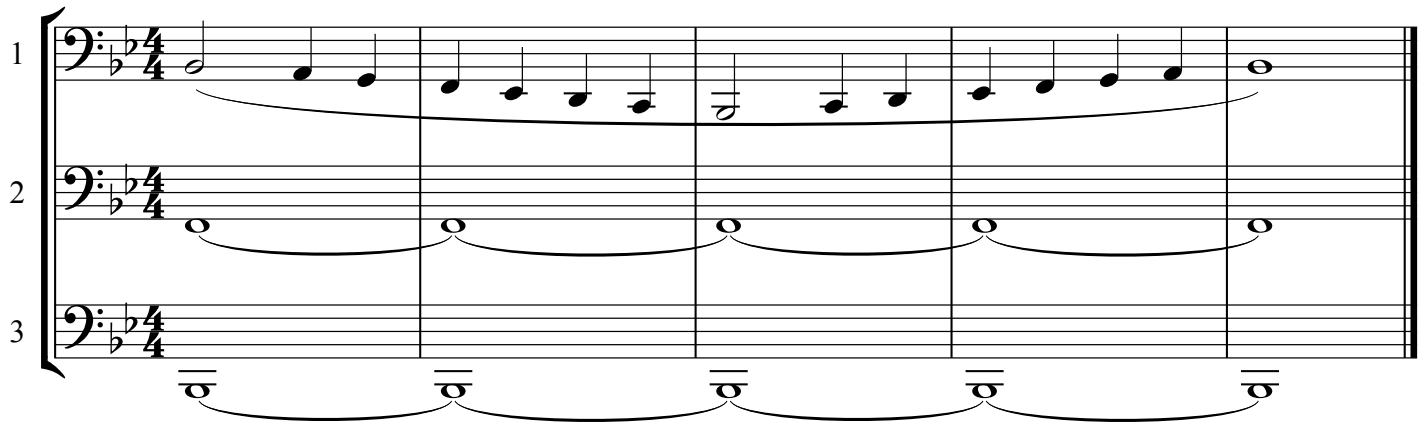
Stamp Staccato Control - Bb

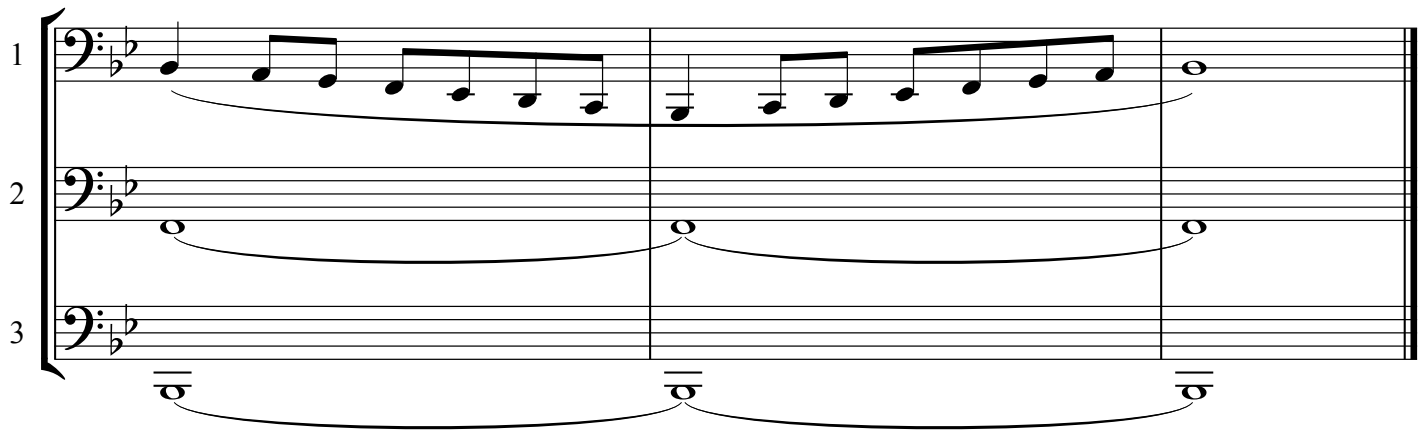


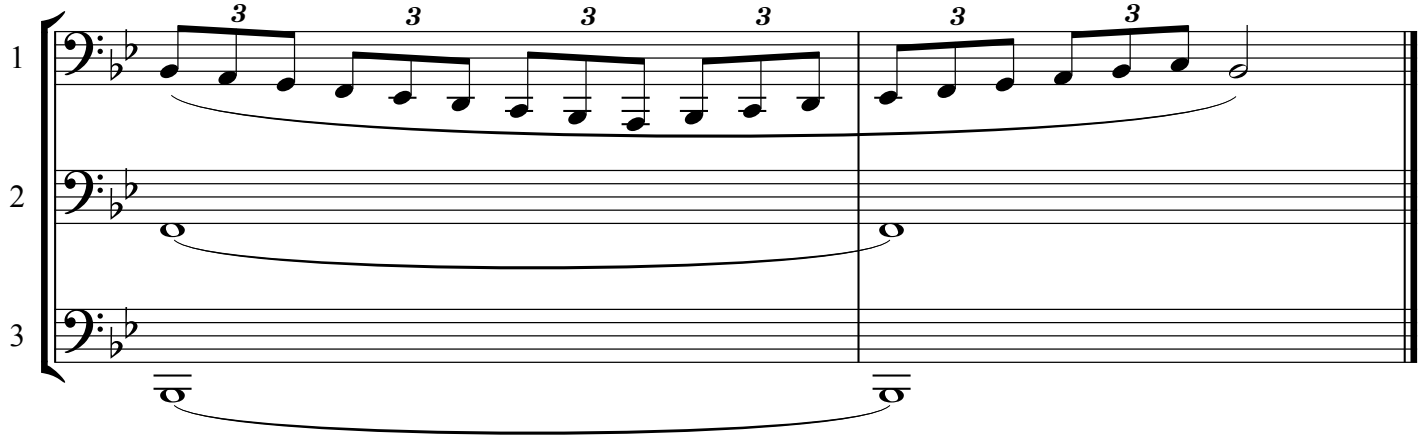
# 2024 MCDC Chord Sheet



# "Concert" Bb Major Scale Studies



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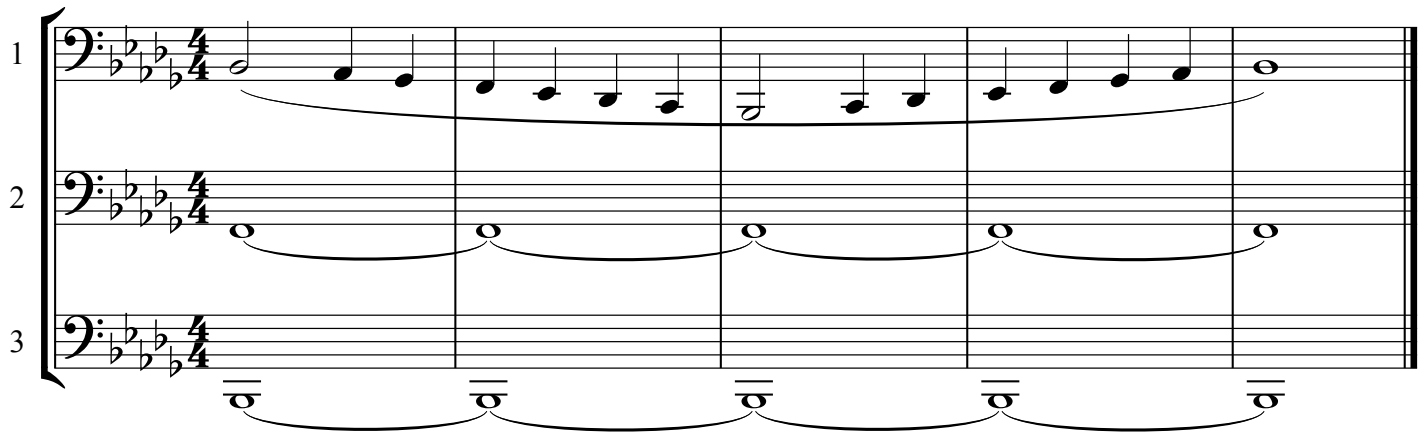


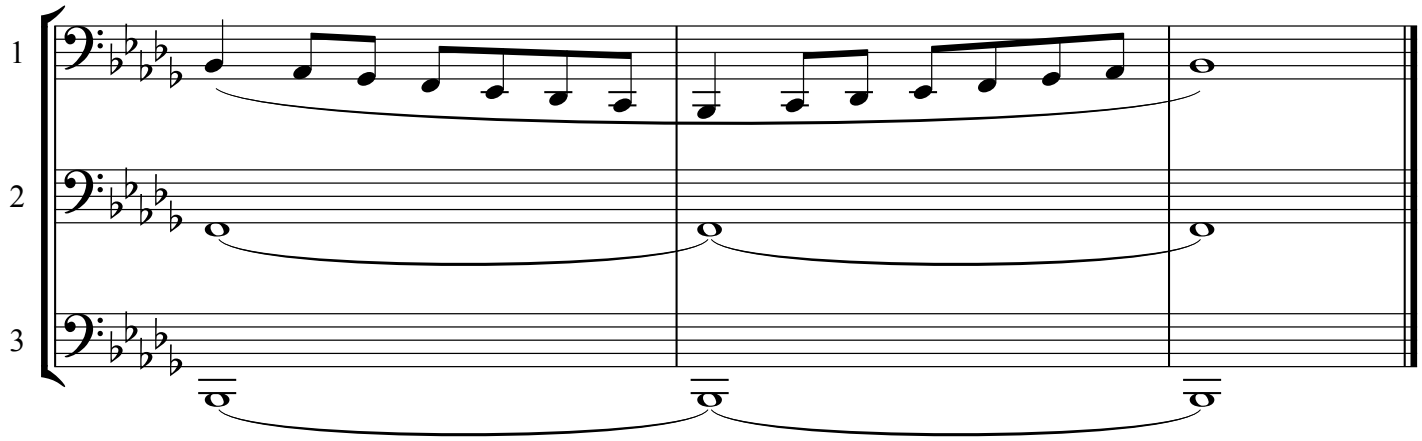


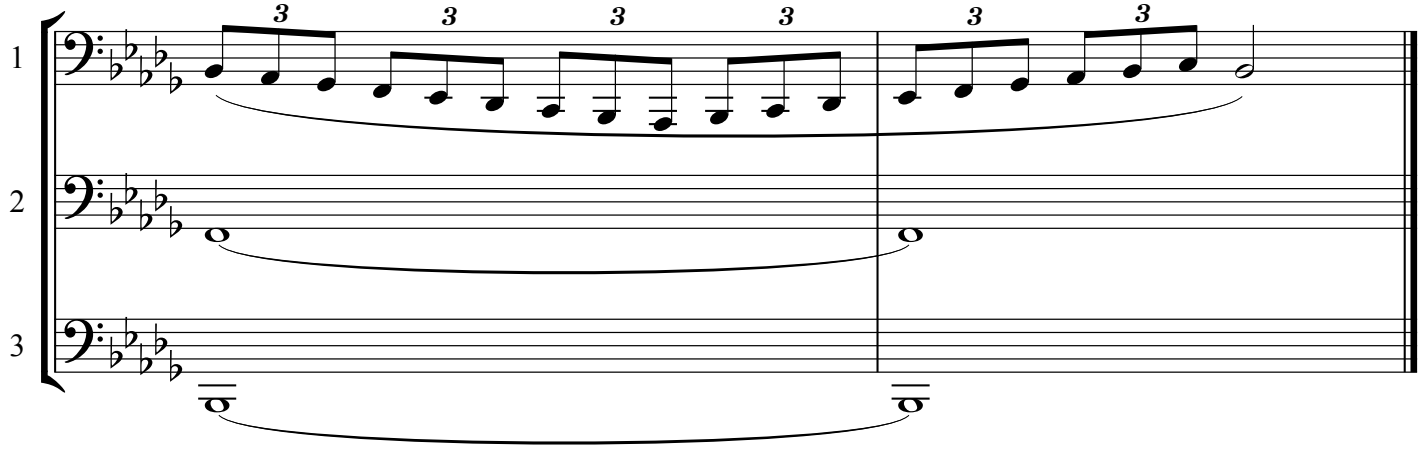

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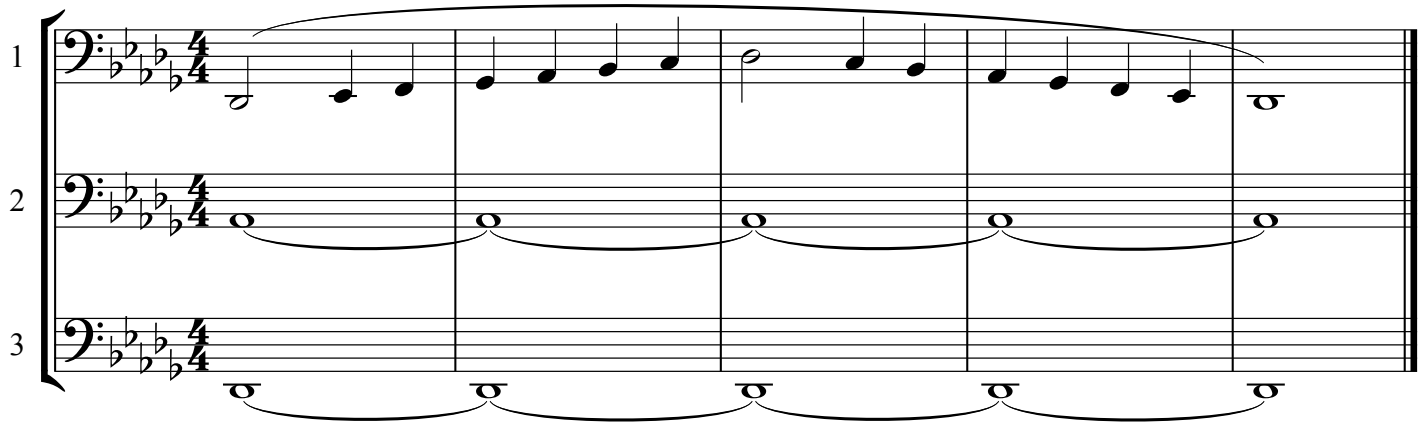
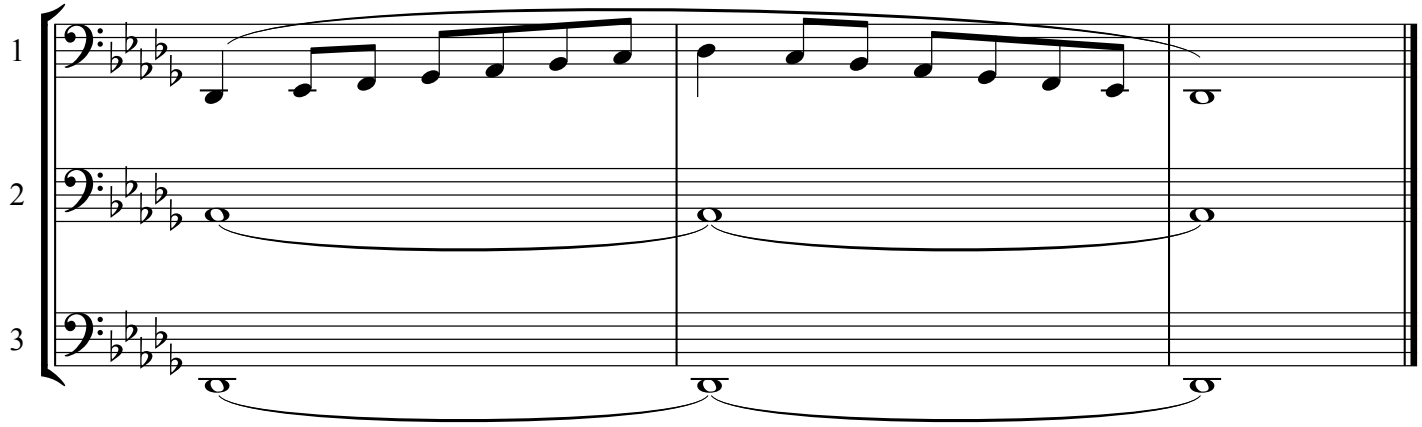
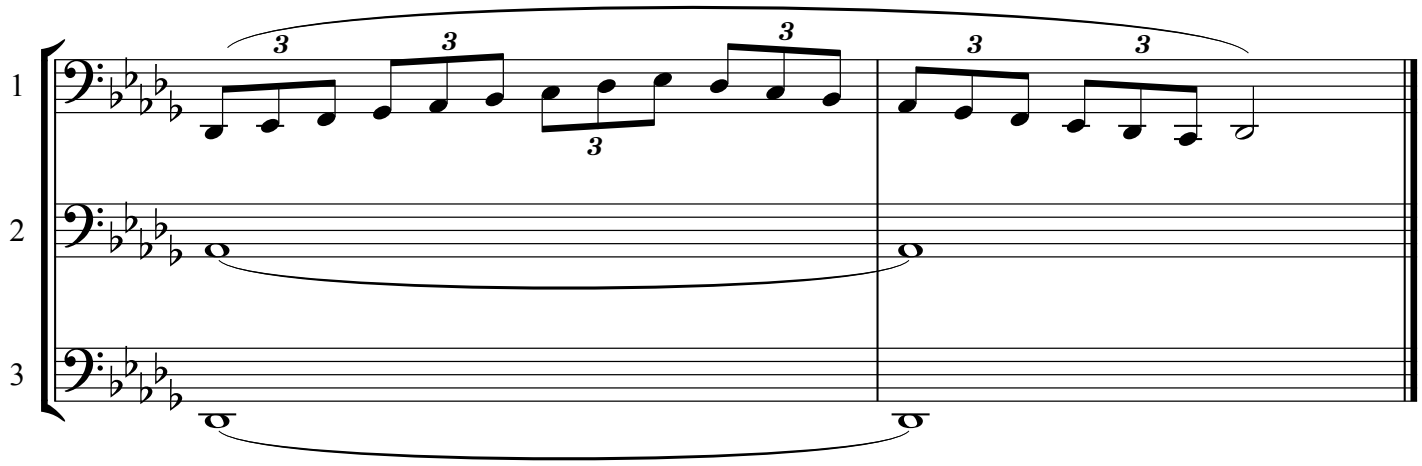
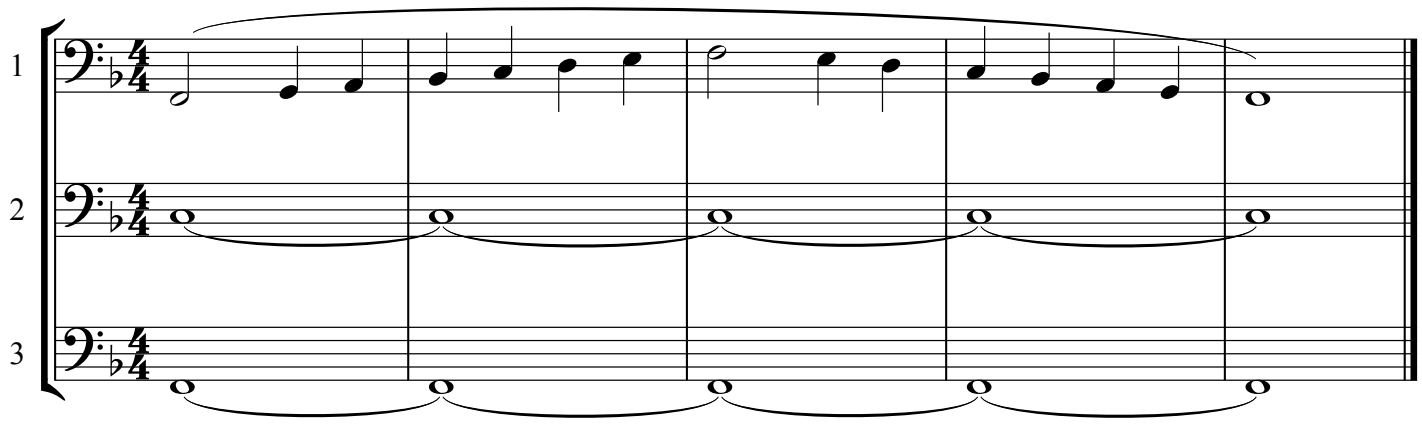
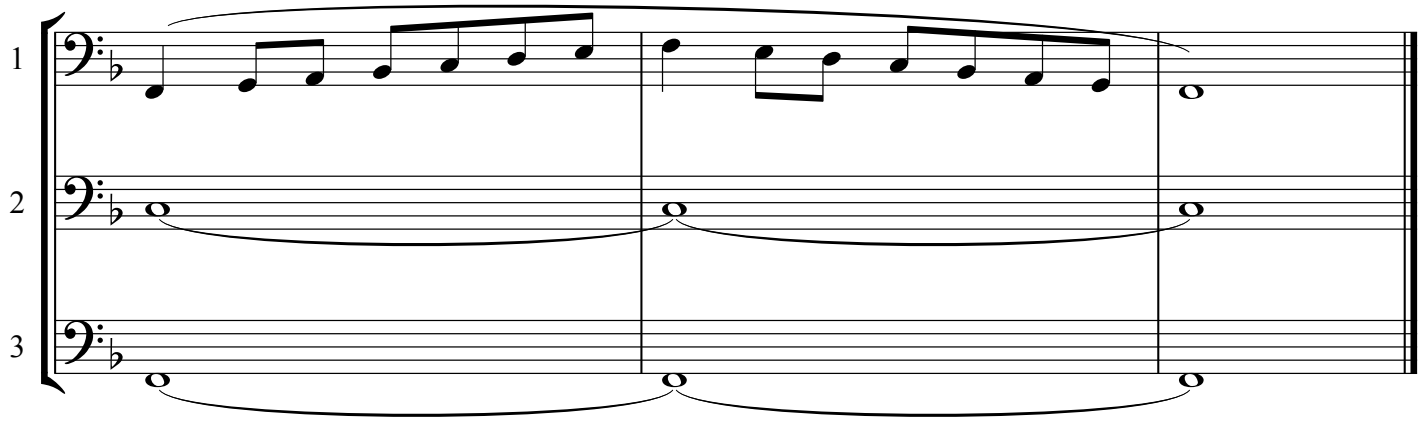


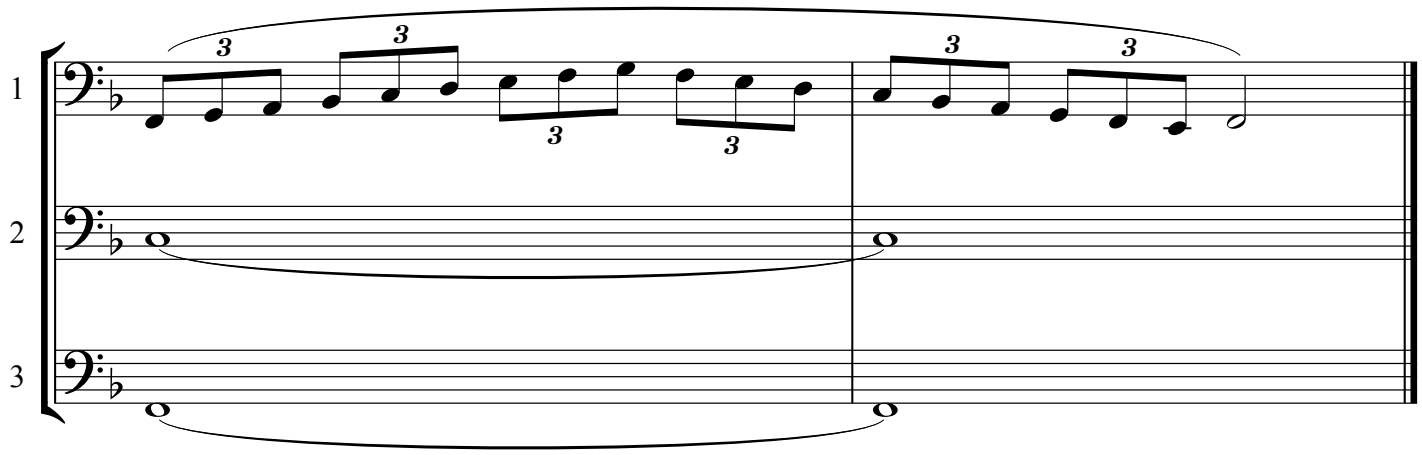



# "Concert" F Major Scale Studies



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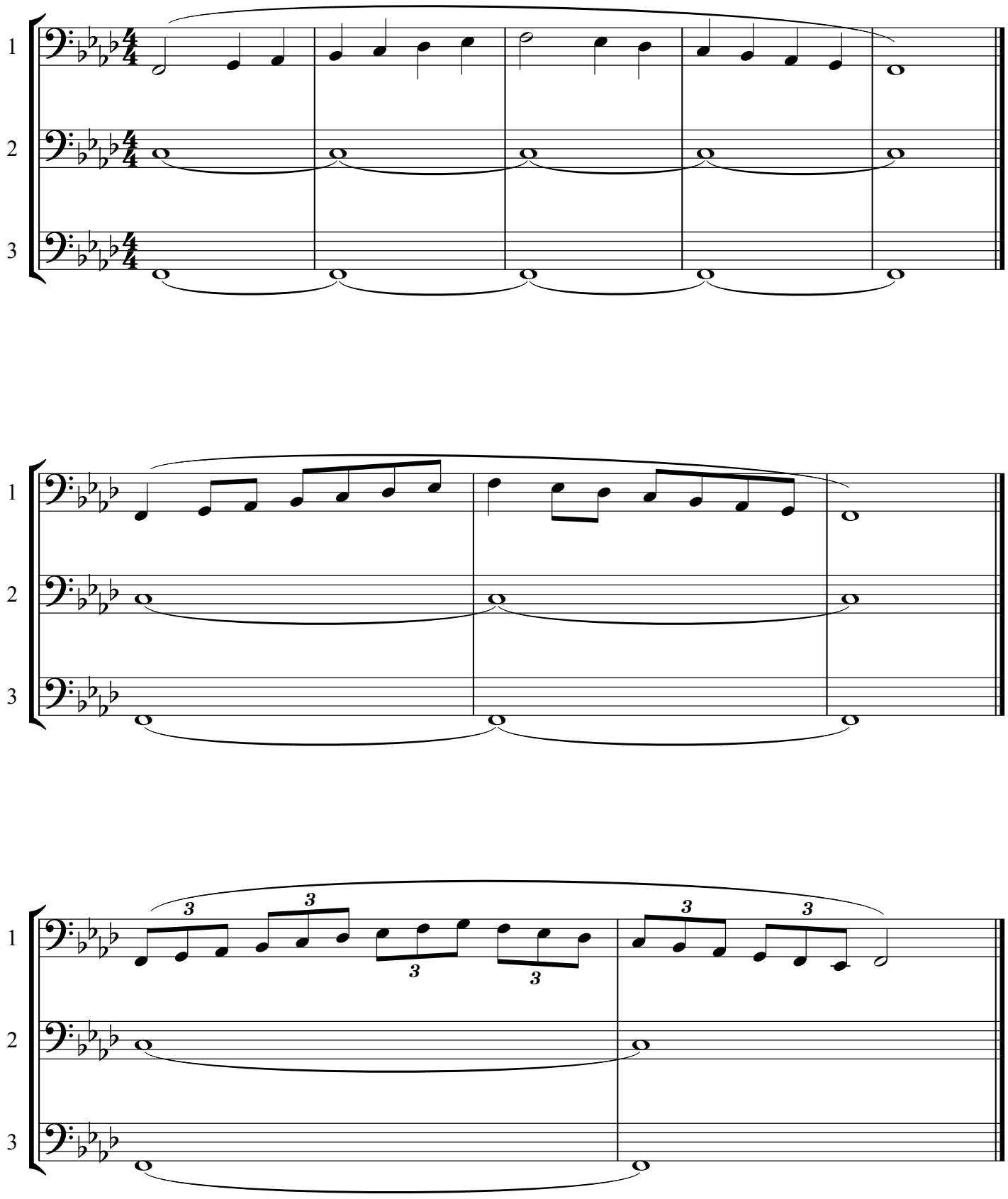

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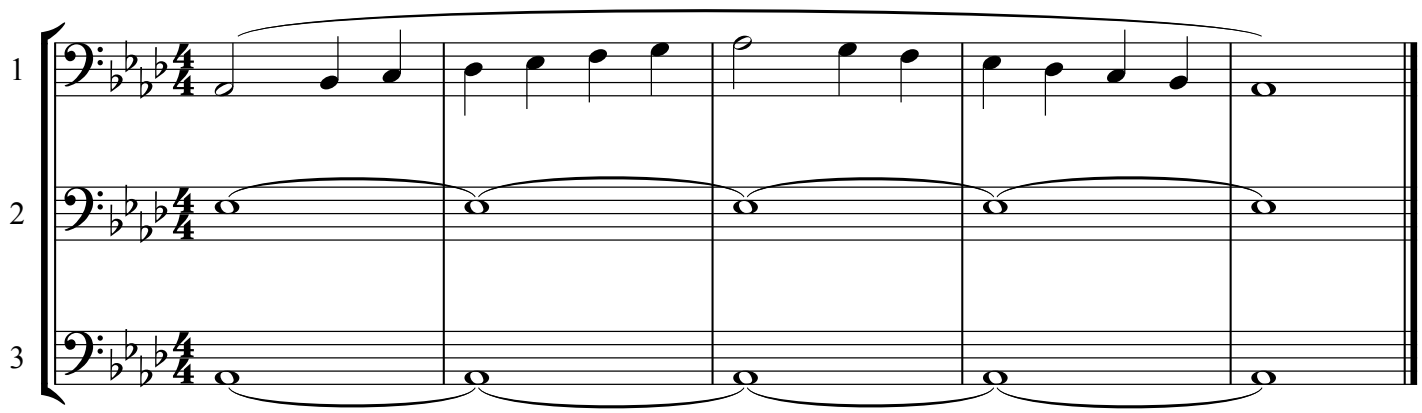
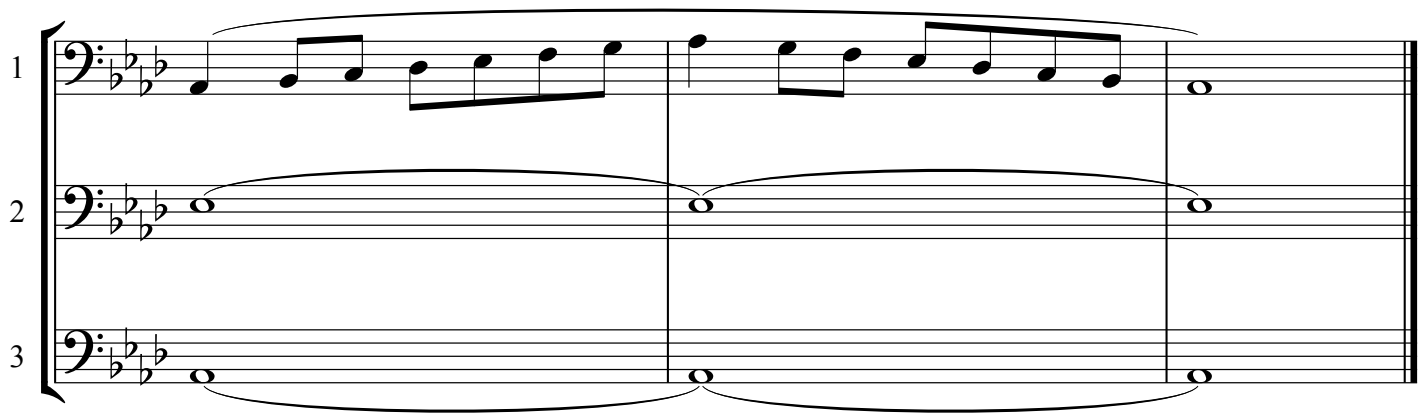
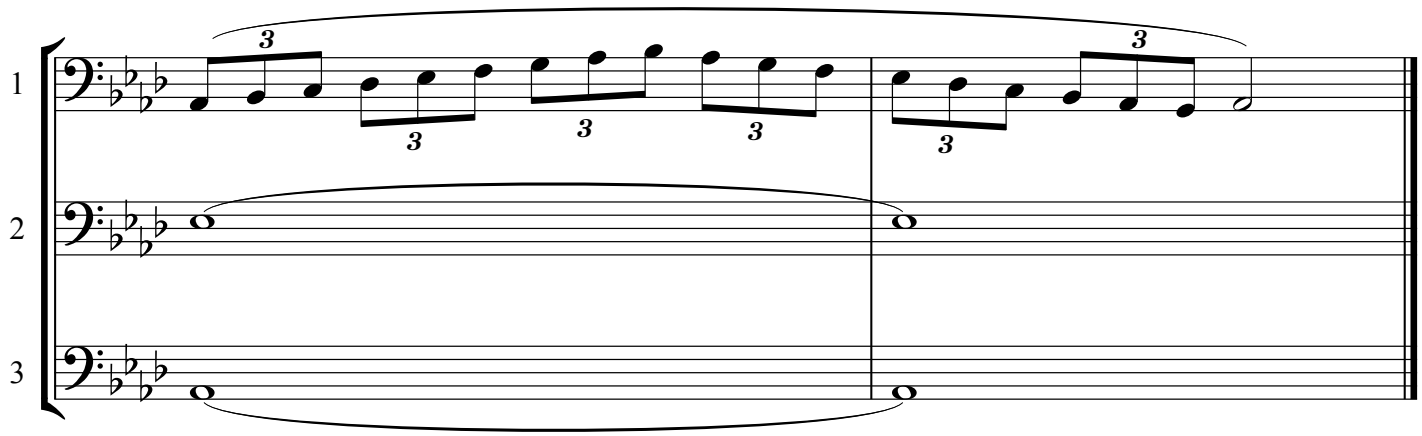
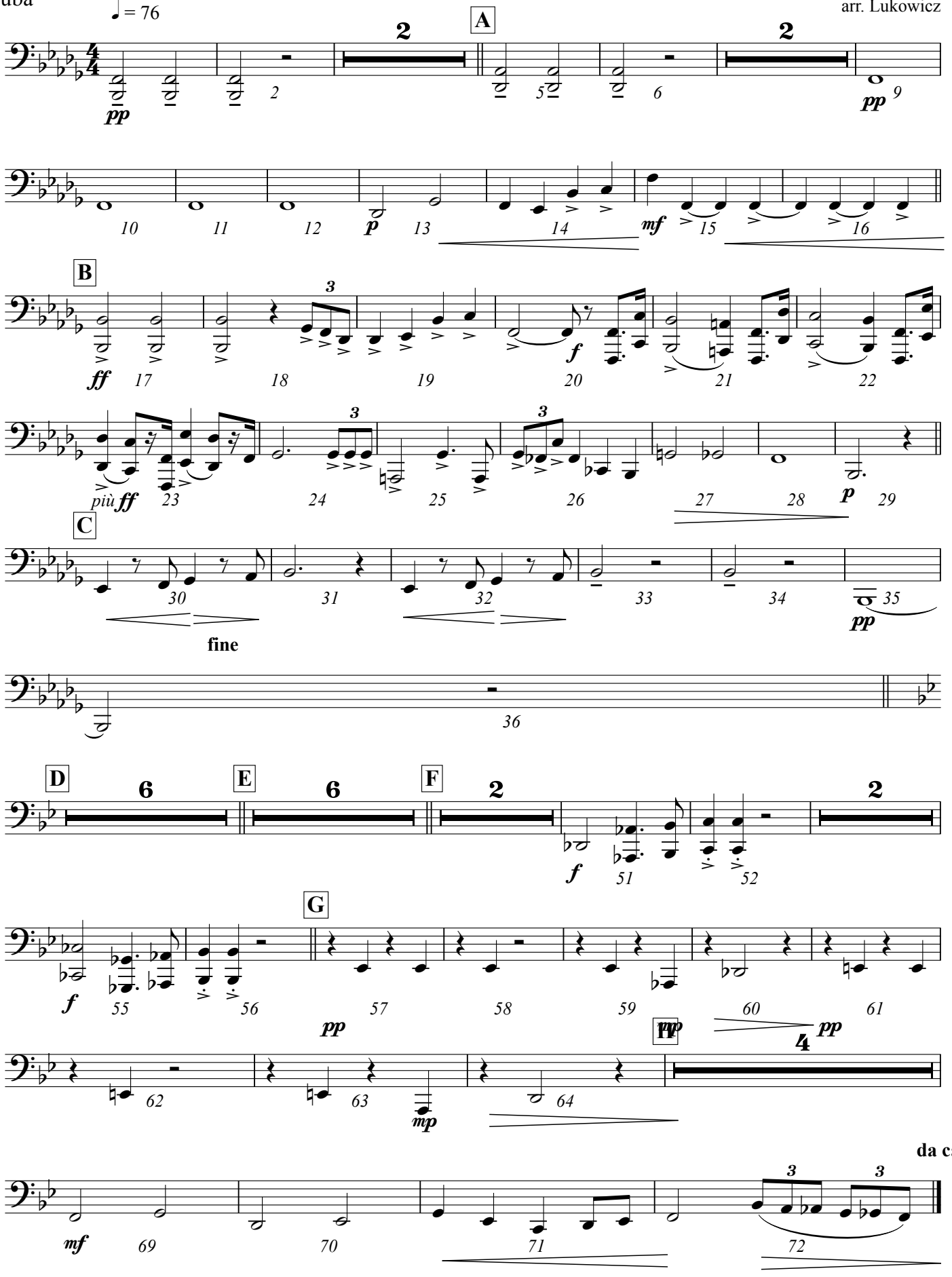


# Nordraak's Funeral March

Tuba

Grieg
arr. Lukowicz