

Mellophone Information Packet

2025

Reach for the Star





MESSAGE FROM THE CORPS DIRECTOR

Congratulations on taking the first steps towards joining the South's premier All-Age Drum and Bugle corps! We are thrilled you are interested in becoming a part of the CV Family. The 2025 season marks CV's 28th season of all-age drum corps competition. 2024 also marks the 2nd season of the DCI All-Age Class! Our 2024 membership finished the season with a memorable experience at the DCI All-Age Championships in Lucas Oil Stadium. As we move forward, Atlanta CV is continuing to build a foundation to propel the organization into continued organizational growth, competitive heights, and the unparalleled education of a new generation of drum corps fans! We want YOU to be a part of this journey!

At the forefront of the 2025 journey will be Atlanta CV's Mission: To foster within each member world-class performance and personal skills through a positive and challenging marching arts program emphasizing character, work ethic, and teamwork. Atlanta CV's Core Values of **EDUCATION, EXCELLENCE, INTEGRITY, RESPECT,** and **SAFETY** are the pillars that will serve as the foundation of our work in order to provide our membership with the best possible experience.

This packet contains the first step in joining our amazing organization. We are excited to be holding two rounds of auditions this year in search of the most committed, hardest working, talented, group of members we can find. As we embark on the 2025 season, Atlanta CV will only be as successful as the members who are chosen to represent our organization. We are thankful for your commitment to the audition, however, the formal "audition" is just ONE part of the process and just ONE part of the evaluation to seek members who are committed to the opportunity to develop and refine artistic, athletic, performance, and personal skills through a positive, high-quality, and challenging arts education programs that emphasize character building, a strong work ethic, teamwork, and the pursuit of performance excellence. We have an incredibly talented and experienced staff. Most are degreed music educators belonging to GMEA and Nafme – and all are very experienced in the performing arts. Your talent and motivation, combined with their instruction and design, will make 2025 Atlanta CV an exceptional experience you will cherish.

Whether you are looking at building your experience or continuing your love of the marching and performance arts, we are grateful you have chosen to **Reach for the Star** in 2025!



Sincerely,

Russell Thompson

Russ Thompson
Executive Director



Welcome Prospective CV Member

Open House Camps are the first steps toward becoming a part of Atlanta CV, and we're glad you've made the decision to join (or continue your journey with) the CV family! This audition packet provides you with important information about audition weekend, the audition process, and what it takes to become a member of Atlanta CV.

Please read everything carefully, complete the information where requested, and make sure you have this entire packet with you during your audition.

I. ABOUT ATLANTA CV

The Atlanta CV Drum & Bugle Corps is an open class drum and bugle corps participating in Drum Corps Associates (DCA) from the state of Georgia. Atlanta CV performs under our parent 501(c)3 not for profit organization, CorpsVets, Inc. The corps is a musical performance organization which consists of members playing brass and percussion instruments and spinning flags, rifles and sabers to superb achievement levels with high energy, excitement, and entertainment. The performance and competitive season take place during the summer months where we will perform at several drum and bugle corps competitions culminating at the DCI Championships held at Lucas Oil Stadium in August. The 2025 season will mark our 28th year of continuous, competitive operation.

The recent demographics of the corps include members from ages 14 to 48. Occupations range from high school and college students to lawyers, band directors, engineers, scientists and medical professionals. Primary membership is from the immediate Atlanta area, but because of the corps' great reputation for excellence we also draw members from all over the country including the states of Alabama, Tennessee, Florida, Kentucky, North Carolina, South Carolina, Louisiana, Texas and Mississippi.

In the past 8 seasons, Atlanta CV has excitedly welcomed a new era of highlights with the best competitive and innovative stretch in its history.

- **2017;** Atlanta CV saw its highest placement in the corps history with a 2nd place finish, the highest score, DCA 1st Place Color Guard, Director of the Year Award, largest corps and the largest horn line in the corps' 24-year history.
- **2018;** was another high achievement year for the corps and its members with a 3rd place finish in the DCA World Championships.
- **2019;** Atlanta CV saw continued motion as a new powerhouse in DCA with another 2nd Place finish and DCA 1st Place Color Guard.
- **2020-2021;** Atlanta CV finished as a Top-3 corps in DCA; DCA 1st Place Color Guard and 1st Place Percussion
- **2022;** 2nd place finish in DCA Open Class; 1st Place Percussion; Director of the Year.
- **2023;** 4th place finish in DCA World Class; Director of the Year.
- **2024:** 4th place finish in DCI All-Age World Class; 2nd largest corps in its history.

II. WHAT TO BRING

- A three-ring binder with clear plastic sheets – this will contain sectional information, handouts, schedules and should be kept organized in clear sheet protectors. ANY information you could possibly use, or need should be in this binder.
- Pens, sharpened or mechanical pencils, sharpies, highlighters – Have a pencil with you at all times. Notes will be taken at every rehearsal and at all meetings. Write down everything!
- Gloves – Cotton gloves are required for all corps owned horns, types with grips are okay. Leather or other materials are not permitted.



- WATER JUG
- Equipment – Corps-owned equipment will be available, though we strongly recommend you bring your own for rehearsal and audition, as we are limited in the number of corps-owned equipment.
- While some meals, on certain days during the summer will be provided by CV; rehearsal weekend meals are not provided by CV. Please, always read over the information for each weekend, so you know what to expect.

If you have any additional questions, please contact your section leader/section staff member. Our BandApp, social media, and info@atlantacv.org are great places to have questions answered quickly.

III. REHEARSAL/COMPETITION ATTENDANCE

We do expect everyone to attend all rehearsals and **ALL** competitions. However, we understand that conflicts can arise and pre-arranged events that deal with school. We ask for transparency with your schedule as we are providing the same to you. You can request a “Band Director Conflict Letter” for those in high school or college that will include a copy of our season schedule. This form can be signed by your band director, you and your parent(s) and returned and will be included in your membership folder. This will help keep conflicts at a minimum between the corps and your school.

NON-COMMUNICATION IS UNACCEPTABLE!

The full season schedule will be released before the audition weekend, so you will know every date you are expected to be with Atlanta CV. Please look it over completely before signing a contract. It is imperative that you communicate with your section staff and CV administration on any conflicts you may have, ASAP. The schedule will be updated periodically and posted in BandApp, on the website, and on social media platforms.

NOTE: If you are in school during the Championship Dates (*August 8th through August 10th, 2024*) please start to communicate as soon as possible to any school administration and band directors to get approval for this time with Atlanta CV. Many teachers and band directors are understanding so long as you are a good, responsible student, a plan can be worked out that helps keep your commitment to both Atlanta CV and school/band/work, etc.

If you will miss any or all weekend, you must contact your caption head, section instructor, section leader and administration as soon as you know of the conflict. See contact information below.

IV. LOGISTICS

You are responsible for your own travel to and from rehearsal weekends as well as any local shows. Many of our members carpool together. Social media is the best place to communicate if carpooling is something you are interested in pursuing.

RSVPs are DUE by the date listed in the RSVP description. Staff and administration need to know these details for rehearsal facilities, music, administration items, and many more details...all to provide an experience of the highest quality!

We will request each and every member to RSVP for each camp weekend. You will receive communication about the weekend schedule prior to each camp, and will need to notify the administration, the caption head, section staff member, section leader, as well as to info@atlantacv.org in the event of any conflicts.



V. FINANCIAL INFORMATION

Yes, there is a cost to audition and to be a member of this organization. While we only ask you to pay a small part of what the total cost is to run the organization, your part is vital and a mandatory commitment that you agree to when you accept a spot with Atlanta CV.

We also expect you to follow the payment schedule and communicate with administration. More detailed information will be provided regarding tuition cost when you audition. We will have a parent meeting after registration to go over all the details.

Fees:

All fees will be clearly communicated out in the *Member Contract and the Member Tuition and Fees document*.

- There is a **one-time** audition fee for 2025:
 - o \$100.00 - This fee **will count** towards Membership Tuition if contracted with ACV in 2025

Fees may be paid via check, cash, Venmo, PayPal or via the CV store at: www.atlantacv.org/shop

Fundraising:

Atlanta CV has several fundraisers throughout the season.

Sponsorships:

Some members do well in finding sponsorships from the community, friends, and family. However, it is up to each member to seek out sponsors and maintain communication with them regarding their contributions.

VI. PAPERWORK

Please complete the Waiver of Liability form provided. You cannot participate in Open House activities/audition without this form. *If you are a minor member under the age of 18, your form must be signed by a parent or guardian.* If selected to be a member of Atlanta CV, there will be a required medical form for all members.

VII. CORPSDATA PROFILE

CorpsData.net is the database system used by the Atlanta CV administrative team. It is the main information source for everyone involved with the corps, including members, staff, volunteers, parents and applicants. Before you travel to the audition camp(s), please complete all information in your CorpsData profile, including mailing address, email address, home and/or cell phone, glove size, T-shirt size (you will receive several T-shirts throughout the season), and visit the site frequently for updates.

- Use this link to create/update your CorpsData profile: <http://www.trigonroad.com/cd>
- To be included in our information emails, you will want to be sure that your corps history includes "2025 Atlanta CV" and the section/position for which you'll be auditioning.
- If under 18 years old, a parent must have a CorpsData profile as well. Please set them up with one when you register.
- Update all information in the CorpsData profile, and for those of you who already have accounts, please make sure all information is current, including T-shirt and glove size as well.



VIII. WEEKEND PACKING LIST

Most weekends we can sleep at the school where we are rehearsing. If you live close enough to the rehearsal site, you may choose to go home and sleep. Our Open House Camp is a **ONE DAY** camp. Rehearsal will end at 9:00 pm.

REHEARSAL CLOTHING

- Athletic Shorts/Pants
- Athletic Socks (required)
- T-shirts (loose and comfortable)
- Tennis Shoes/Sneakers (required)
- Guard auditionees should wear clothing appropriate for dance class and spinning.

INSTRUMENT & EQUIPMENT (bring your own unless told otherwise)

- Brass players:
 - o Gloves (\$5/pair at camp, subject to change) – Cotton is required on corps owned horns, type with grips are okay. Leather or other materials are not allowed.
 - o Towel that will accommodate the size of your horn to use to set your horn down on.
 - o Bring the mouthpiece that you are currently most comfortable playing on.
 - o Valve oil
 - o Music Stand (if you have one)
- Front Ensemble:
 - o Mallets
 - o Music
- Percussion:
 - o Sticks
 - o Tape
 - o Practice Pad
- Color Guard:
 - o Gloves
 - o Tape
 - o Dance Clothing (section leader will post information on this)

REHEARSAL SUPPLIES

Binder with clear plastic sheets, pens, sharpened or mechanical pencils, highlighters, notebook, copies of all music, forms and paperwork, ONE GALLON water jug.

IX. IMPORTANT CONTACTS

Executive Director
Assistant Director
Membership Coordinator
Percussion Caption Head
Brass Caption Head
Visual Caption Head
Treasurer
Fundraising
Whistleblowing

Russ Thompson
Nick Doyle
Sam Chase
Billie Rodriguez
Aakash Patel
Lamont Hall
Sue Nedvidek

director@atlantacv.org
assistantdirector@atlantacv.org
memberservices@atlantacv.org
percussion@atlantacv.org
brass@atlantacv.org
visual@atlantacv.org
treasurer@atlantacv.org
fundraising@atlantacv.org
whistleblower@atlantacv.org



X. RESOURCES

ATLANTA CV DRUM AND BUGLE CORPS

www.atlantacv.org

BANDAPP

<https://band.us/n/aaa3AcXdL7DdY>

CORPSDATA

www.trigonroad.com/cd

DRUM CORPS International

<https://dci.org>

REHEARSAL/HOUSING SITE:

[CASS HIGH SCHOOL](#)

1000 Colonel Way

White, GA 30184





Participation Waiver

In signing this waiver, I, _____, agree and understand all information presented below. **This waiver must be turned in to administration of Atlanta CV before member can participate in activities with Atlanta CV, including open house or auditions.**

MEDICAL:

Atlanta CV is NOT responsible or to be held liable responsible for any unforeseen injuries or any past medical issues the member or auditionee might have. This includes but not limited to, broken bones or any fractures, heart conditions, asthma or any other breathing issues, concussions or any other brain related issues, diabetes, use of over medication (prescription or non-prescription), etc.

Atlanta CV is NOT responsible for any injuries caused by the member to his/herself or by other membership or auditionees, staff members in the organization. Some examples include but not limited to, playing basketball, walking up or down stairs, running or walking recklessly, crossing the street, boxing, wrestling, play fighting, horsing around or reckless behavior, walking with or pushing equipment, the cause of death to oneself or the cause of death by another member or staff member. If legal options are to be pursued, I will pursue legal options against the person(s) who caused the act(s) and not against the Atlanta CV/Corpsvets, Inc. organization, Staff or volunteers of Atlanta CV, the Board Members of Corpsvets, Inc., Cass High School, or any other facility Atlanta CV rehearses in, houses in, or performs in.

_____ I have read and understand Atlanta CV's policy on medical requirements

(Initial)

I have read all the above section and will comply fully.

Member _____

Parent/Guardian (If under 18) _____

EMERGENCY CONTACT INFO

Emergency Contact Person and Relationship: _____

Phone: _____

(Optional) Second Emergency Contact Person and Relationship: _____

Phone: _____

REQUIRED REHEARSAL EQUIPMENT

- **MOUTHPIECE:** Please bring your own mouthpiece to all auditions and winter rehearsals. As we get closer to the summer, we may provide you/ask you to purchase a specific mouthpiece. Exceptions are made at staff discretion.
- **INSTRUMENT:** If possible, please supply your own instrument at camps. Instruments will be provided during the season.
- **VALVE OIL/SLIDE GREASE**
- **TUNER/METRONOME:** Members of the hornline are required to own a tuner/metronome. An app on your phone such as “Tonal Energy” is acceptable.
- **BREATHING TUBES:** All members of the hornline are required to use a ½” PVC Ball Valve -breathing tube- at every brass rehearsal. They can be purchased from most hardware stores.
- **BAG OF PARTY BALLOONS:** You can find them for relatively cheap online. Most are latex, but if you have an allergy try to find an alternative.
- **B.E.R.P.:** The Buzzing Extension Resistance Piece (B.E.R.P.) will be used during winter rehearsals and throughout the season by members of the Hornline. They will be required at every rehearsal.
 - Trumpets and Mellophones use a Trumpet B.E.R.P.
 - Baritones/Euphoniums use a Trombone/Baritone B.E.R.P. (take note of instruments shank size)
 - Marching Tubas use a Tuba B.E.R.P.
- **THREE-RING BINDER (BLACK):** All music handouts, as well as visual handouts, will be kept in your three-ring binder.
- **CLEAR SHEET PROTECTORS**
- **PENCIL:** Bring a reasonable amount, we will be using them daily and you may lose some. Always carry at least two in multiple places.
- **GLOVES:** Rehearsal gloves are required whenever handling an Atlanta CV Instrument. Be sure that your gloves remain in good condition.
- **BLACK TOWEL:** Must be big enough to comfortably rest your instrument, pencil and tuner/metronome.
- **HAT:** Hats are required at all outdoor rehearsals to protect your face, eyes and chops from sunburn. Hats are optional during indoor rehearsals. Please let us know if you need an exception.
- **SUNGLASSES:** Highly recommended, but optional.
- **TENNIS SHOES/TRAINERS:** Be sure to wear athletic shoes that are comfortable, and well-fitting for your feet. Casual footwear such as sandals, worn-out shoes, etc. are unacceptable.
- **ATHLETIC CLOTHING:** Wear clothing that will allow you to perform excessive movement with comfort, such as sweats, shorts, t-shirts, etc.
- **ONE GALLON WATER JUG-** Every member must own their own personal jug with their name clearly visible in Sharpie. These are required at every rehearsal.

Atlanta CV Brass Fundamentals

Fundamentals are the most important thing we do as a Hornline. Not only does it provide us with the skill set to perform our production at a high quality, but it also serves to develop you as a brass musician outside of your drum corps experience. Although there are many exercises contained within- we will not play all of them during the course of a rehearsal, or even over the course of the season. Think of this as a reference manual, from which we will be performing exercises to develop you as individuals and as a team.

In preparation for your audition, please be somewhat familiar with the overall layout of the manual. We will be going over each exercise during our first few weekends, but it never hurts to come prepared. You will find your individual audition material at the back of the fundamental portion. We look forward to seeing what you can do.

Breathing:

Breathing is arguably the most important part of our fundamental program. Without energy (air), we can not produce sound.

In the medium of drum corps, committing to a good breath not only allows us to play with a full relaxed sound, but also provides our muscles the oxygen necessary to be the best athletes we can be as well. Because of this, as brass players we must always strive to take the fullest breath possible- no matter the dynamic. Even if you do not use all of that air to play a phrase- your muscles will.

No matter the tempo- **always think of your air moving in one motion**. It never stops- it is either going in or out. During our fundamental exercises, we will always default to a “one count breath”. Not only does this ensure timing, but will act as overtraining at higher tempos. With that being said, in the context of show music, we will always opt to allow for the longest, most relaxed breath possible. In general:

Tempo < 140bpm : One Count Breath

Tempo > 140bpm: Two Count Breath

Machine Breath:

(1 Count Inhale -> 2 Count Exhale -> 1 Count Inhale) if tempo <140bpm

(1 Count Inhale -> 1 Count Exhale -> 2 Count Inhale) if tempo >140bpm

We will start most of our exercises with a “machine breath”. We will also use it during exercises where there are 4 count rests between phrases.

Air and the Brass Instrument:

A good attack is not just a result of the tongue, but in fact caused by the immediacy of sound that comes from exhaling air into the instrument at the correct speed and volume right away. To release a long note- a reversal of that air is required. In the simplest terms- open up and breathe in.

Changing the pitch of a brass instrument in the simplest of terms:

Faster Air -> Higher Notes

Slower Air -> Lower Notes

Changing the volume of a brass instrument in the simplest terms:

More Air -> Louder

Less Air-> Softer

Vowel Shape/Articulation:

At Atlanta CV, we use a “**Oh**” vowel shape when singing/buzzing/and playing our instruments. Not only does this help us all achieve the sound we want, but it also goes a long way towards projecting with resonance in a football stadium.

Can you be too open?

Yes

Ultimately, we want our oral posture to be as tall and open as we can without sacrificing efficiency. The exact shape of the mouth will be determined by the instrument you play and your own anatomy.

In regards to tonguing, we want to use a “soft” tongue, or “dOh” syllable as opposed to “tOh” with as light of a tongue as possible (think one taste bud). This allows us to start notes securely, while minimizing the chances of a “thuddy” or “splatty” start to the note.

2025 Atlanta CV Brass Manual

Aakash Patel

1. Tones and Timing Attacks

7 Count Phrase

in

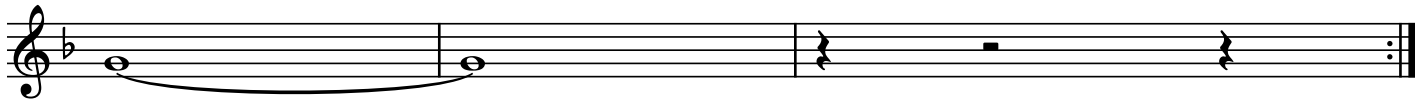


³ 9 Count Phrase

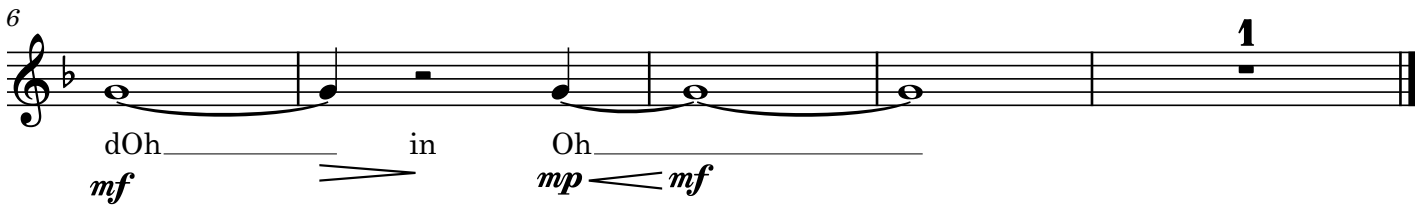
in

ouut

in



17 Count Phrase Stagger Breathing Example (Group B)



1. Tones and Timing Attacks

Timing Attack Double Box

11

16 1 & 2 4 & 1 & 2

21

26

Detailed description: This section contains five staves of music. The first staff (measures 11-15) starts with a treble clef and a key signature of one flat. It features a sequence of eighth notes with rests, including timing attacks. The second staff (measures 16-20) continues this pattern with timing attacks labeled '1 & 2' and '4 & 1 & 2'. The third staff (measures 21-25) shows further rhythmic development. The fourth staff (measures 26-31) includes a measure with a '1' above it, followed by a series of eighth notes, and ends with a measure with a '1' above it.

Pattern 2

32

etc...

Detailed description: This staff (measures 32-35) shows a rhythmic pattern with eighth notes and rests, including timing attacks. The pattern repeats and ends with a double bar line. The text 'etc...' is placed to the right of the staff.

Pattern 3

36

etc...

Detailed description: This staff (measures 36-39) shows a rhythmic pattern with eighth notes and rests, including timing attacks. The pattern repeats and ends with a double bar line. The text 'etc...' is placed to the right of the staff.

Mellophone (F)

2. Airflow

Chicowitz 1

The musical score is written for Mellophone (F) in 2/4 time, featuring a key signature of one flat (Bb). It consists of five staves of music, each beginning with a measure number and a dynamic marking:

- Staff 1:** Measure 1, dynamic **2**. The melody starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, and ends with a double bar line.
- Staff 2:** Measure 11, dynamic **2**. The melody continues from G4, moving to A4, Bb4, C5, D5, E5, F5, G5, and ends with a double bar line.
- Staff 3:** Measure 23, dynamic **3**. The melody continues from G4, moving to A4, Bb4, C5, D5, E5, F5, G5, and ends with a double bar line.
- Staff 4:** Measure 38, dynamic **4**. The melody continues from G4, moving to A4, Bb4, C5, D5, E5, F5, G5, and ends with a double bar line.
- Staff 5:** Measure 56, dynamic **5**. The melody continues from G4, moving to A4, Bb4, C5, D5, E5, F5, G5, and ends with a double bar line.

Each staff contains a single melodic line with a long slur over the notes, indicating a continuous, flowing line. The notes are primarily quarter and eighth notes. The final measure of each staff contains a double bar line and a dynamic marking of **2**.

Stamp Flow Study

2. Airflow

76

Musical staff 76: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 76-79. Measure 80 has a fermata and a '1' above it.

80

Musical staff 80: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 80-83. Measure 84 has a fermata and a '1' above it.

84

Musical staff 84: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 84-87. Measure 88 has a fermata and a '1' above it.

88

Musical staff 88: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 88-91. Measure 92 has a fermata and a '1' above it.

92

Musical staff 92: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 92-95. Measure 96 has a fermata and a '1' above it.

96

Musical staff 96: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 96-99. Measure 100 has a fermata and a '1' above it.

100

Musical staff 100: Treble clef, 4/4 time signature, key signature of one flat. A slur covers measures 100-103. Measure 104 has a fermata and a '1' above it.

Mellophone (F)

3. Dexterity

Sigh

The musical score is written for Mellophone (F) in 4/4 time. It consists of seven staves of music. The first staff begins with the instruction "Sigh" and a slur over the first four measures. Each of the seven staves contains a melodic line primarily composed of eighth notes, with many of these notes grouped in triplets. The key signature has one flat (B-flat). The score concludes with a fermata over the final note of the seventh staff, followed by a final chord consisting of a B-flat and a G.

Mellophone (F)

4. Basic Flexibility

Schlossberg



³ 2 Note



⁵ 3 Note



⁷ 4 Note



⁹ 5 Note



7 Down



9 Down



Irons



Mellophone (F)

5. Advanced Flexibility

Remington Slur



Musical notation for the Remington Slur exercise. It is written on a single staff in 4/4 time with a key signature of one flat (Bb). The piece begins with a whole rest, followed by a quarter note G4. A slur covers the following six measures: a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. This is followed by another quarter rest and a final quarter note G4 marked with a '1' above it.

7 Flip 1



Musical notation for the Flip 1 exercise. It is written on a single staff in 4/4 time with a key signature of one flat (Bb). The piece starts with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This sequence is repeated four times, each time with a 'y' (yoga) mark above the notes. The final measure contains a quarter note G4 and a quarter rest.

9 Flip 2



Musical notation for the Flip 2 exercise. It is written on a single staff in 4/4 time with a key signature of one flat (Bb). The piece starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four measures, each containing a triplet of eighth notes: G4, A4, Bb4. The piece concludes with a quarter note G4 and a quarter rest.

13 Down



Musical notation for the 13 Down exercise. It is written on a single staff in 4/4 time with a key signature of one flat (Bb). The piece starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the next four measures, each containing a quarter note: Bb4, A4, G4, and F4. The piece concludes with a quarter rest.

Mellophone (F)

6. Articulation

Gauntlet

Musical notation for the Gauntlet exercise. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The notation includes quarter notes, eighth notes, and rests, with accents and first finger (1) markings above the notes.

Ott Articulation

Musical notation for the Ott Articulation exercise. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The notation features chords with accents and first finger (1) markings above them.

Pattern 1

Pattern 2

Pattern 3

Musical notation for three patterns. Pattern 1 (measures 1-4) is a quarter-note sequence: d, d, g, d, d, g, d, d, g, d, d, g. Pattern 2 (measures 5-8) is a quarter-note sequence: d, g, d, d, g, d, d, g, d, d, g, d. Pattern 3 (measures 9-12) is a quarter-note sequence: d, g, d, g, d, g, d, g, d, g, d, g. The notation includes a treble clef, a key signature of one flat (Bb), and a starting measure number of 12.

Choo Choo

6. Articulation

16



1

Musical staff 16-22: Treble clef, key signature of one flat (Bb). Measures 16-22. Measure 16: quarter notes G4, A4, Bb4, C5. Measure 17: quarter notes D5, C5, Bb4, A4. Measure 18: quarter notes G4, F4, E4, D4. Measure 19: quarter notes C4, Bb3, A3, G3. Measure 20: quarter notes F3, E3, D3, C3. Measure 21: quarter notes Bb2, A2, G2, F2. Measure 22: whole note G2. A first ending bracket is above measure 22.

23



1

Musical staff 23-29: Treble clef, key signature of one flat (Bb). Measures 23-29. Measure 23: quarter notes G4, A4, Bb4, C5. Measure 24: quarter notes D5, C5, Bb4, A4. Measure 25: quarter notes G4, F4, E4, D4. Measure 26: quarter notes C4, Bb3, A3, G3. Measure 27: quarter notes F3, E3, D3, C3. Measure 28: quarter notes Bb2, A2, G2, F2. Measure 29: whole note G2. A first ending bracket is above measure 29.

30



1

Musical staff 30-36: Treble clef, key signature of one flat (Bb). Measures 30-36. Measure 30: quarter notes G4, A4, Bb4, C5. Measure 31: quarter notes D5, C5, Bb4, A4. Measure 32: quarter notes G4, F4, E4, D4. Measure 33: quarter notes C4, Bb3, A3, G3. Measure 34: quarter notes F3, E3, D3, C3. Measure 35: quarter notes Bb2, A2, G2, F2. Measure 36: whole note G2. A first ending bracket is above measure 36.

37



1

Musical staff 37-43: Treble clef, key signature of one flat (Bb). Measures 37-43. Measure 37: quarter notes G4, A4, Bb4, C5. Measure 38: quarter notes D5, C5, Bb4, A4. Measure 39: quarter notes G4, F4, E4, D4. Measure 40: quarter notes C4, Bb3, A3, G3. Measure 41: quarter notes F3, E3, D3, C3. Measure 42: quarter notes Bb2, A2, G2, F2. Measure 43: whole note G2. A first ending bracket is above measure 43.

44



1

Musical staff 44-50: Treble clef, key signature of one flat (Bb). Measures 44-50. Measure 44: quarter notes G4, A4, Bb4, C5. Measure 45: quarter notes D5, C5, Bb4, A4. Measure 46: quarter notes G4, F4, E4, D4. Measure 47: quarter notes C4, Bb3, A3, G3. Measure 48: quarter notes F3, E3, D3, C3. Measure 49: quarter notes Bb2, A2, G2, F2. Measure 50: whole note G2. A first ending bracket is above measure 50.

51



1

Musical staff 51-57: Treble clef, key signature of one flat (Bb). Measures 51-57. Measure 51: quarter notes G4, A4, Bb4, C5. Measure 52: quarter notes D5, C5, Bb4, A4. Measure 53: quarter notes G4, F4, E4, D4. Measure 54: quarter notes C4, Bb3, A3, G3. Measure 55: quarter notes F3, E3, D3, C3. Measure 56: quarter notes Bb2, A2, G2, F2. Measure 57: whole note G2. A first ending bracket is above measure 57.

58



1

Musical staff 58-65: Treble clef, key signature of one flat (Bb). Measures 58-65. Measure 58: quarter notes G4, A4, Bb4, C5. Measure 59: quarter notes D5, C5, Bb4, A4. Measure 60: quarter notes G4, F4, E4, D4. Measure 61: quarter notes C4, Bb3, A3, G3. Measure 62: quarter notes F3, E3, D3, C3. Measure 63: quarter notes Bb2, A2, G2, F2. Measure 64: whole note G2. Measure 65: whole note G2. A first ending bracket is above measure 65.

Level 2

66



Musical staff 66-71: Treble clef, key signature of one flat (Bb). Measures 66-71. Measure 66: quarter notes G4, A4, Bb4, C5. Measure 67: quarter notes D5, C5, Bb4, A4. Measure 68: quarter notes G4, F4, E4, D4. Measure 69: quarter notes C4, Bb3, A3, G3. Measure 70: quarter notes F3, E3, D3, C3. Measure 71: whole note G2.

Level 3

72



Musical staff 72-77: Treble clef, key signature of one flat (Bb). Measures 72-77. Measure 72: quarter notes G4, A4, Bb4, C5. Measure 73: quarter notes D5, C5, Bb4, A4. Measure 74: quarter notes G4, F4, E4, D4. Measure 75: quarter notes C4, Bb3, A3, G3. Measure 76: quarter notes F3, E3, D3, C3. Measure 77: whole note G2.

Mellophone (F)

7. Dynamics

Dynamics Ascending

Musical notation for the 'Dynamics Ascending' exercise. It consists of three staves of music in 4/4 time, starting on a treble clef with a key signature of one flat (Bb). The first staff contains measures 1-8, the second staff contains measures 9-16, and the third staff contains measures 17-24. The exercise begins with a piano (*p*) dynamic. The melody ascends through various intervals, including half notes, quarter notes, and eighth notes, often with slurs and accents. The dynamic remains piano throughout the piece. Measure numbers 1, 9, and 17 are indicated at the start of their respective staves.

Dynamics Descending

Musical notation for the 'Dynamics Descending' exercise. It consists of three staves of music in 4/4 time, starting on a treble clef with a key signature of one flat (Bb). The first staff contains measures 27-32, the second staff contains measures 33-38, and the third staff contains measures 39-44. The exercise begins with a piano (*p*) dynamic. The melody descends through various intervals, including half notes, quarter notes, and eighth notes, often with slurs and accents. The dynamic remains piano throughout the piece. Measure numbers 27, 33, 39, 13, 123, and 1 are indicated at the start of their respective staves.

28 "2012/2023" ♩ = 84
4

mf

34

f *p*

40 "2008" ♩ = 64
1

mf *p*

46

f *mp*

High Brass

High Brass Audition Material

Theo Charlier

1. Charlier No.6 "Du Style"

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with the word "dolce" above the first measure. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Slurs are used to group notes across measures. The score ends with a double bar line.

Your individual audition will consist of:

- The etude above
- 3 note lip slur performed while marching a double box drill (next page)
- A range test, regardless of your choice of part. This will consist of a C/Bb scale at fortissimo as high and as low as you can go.

Throughout the audition weekend, you will also be evaluated on your rehearsal etiquette, level of preparedness, and your ability to take and apply feedback.

We look forward to hearing you play for us!

High Brass

2. 3 Note Double Box

$\text{♩} = 120$

8 forward

8 forward right slide

8 backward

8 backward left slide

8 forward

8 forward left slide

8 backward

8 backward right slide

8 forward

8 backward

close