2020 BRASS

AUDITION PACKAGE

Welcome to the Seattle Cascades Drum & Bugle Corps!

You'll find lots of information in this audition packet, some of which will be in the Member Packet during the summer 2020 season, and some which is specific to our audition process.

<u>What we'll expect in your personal audition: (Copies of each etude will be made available separately)</u>

1) We ask that you become familiar with these etudes for your instrument:

Trumpet:
Theo Charlier Etude #2, measures 1 – 16
Arban's Book: Characteristic Study No. 1, measures 1 - 12

Mellophone:
Theo Charlier Etude #2, measures 1 – 16
Arban's Book: Characteristic Study No. 1, measures 1 - 12

Baritone/Euphonium:
Gerald Bordner, Second Book of Practical Studies for Trombone: No. 63 and 75
Melodious Etudes for Trombone Book 1 by Joannes Rochut: First half of No. 15

Tuba:
Getchell's First Book of Practical Studies for Tuba: #42
Marco Bordogni Etude No. 1 from 43 Bel Canto Studies

2) Flexibility/Lip Slur exercises while simultaneously demonstrating your marching technique. A simple 8x8 box drill starting with:

Forward 8 steps (full size)
Left Slide 8 steps (full size)
Backward 8 steps (full size)
Right Slide 8 steps (full size)

If the exercise goes longer than 32 counts, please continue to follow the box pattern until the exercise is complete. When you complete the exercise, repeat the final note of the exercise as a whole note (4 counts) in place with no mark time.

On the Box Drill, please don't worry about learning a new marching style. Use the style you know from your band, or previous drum corps experience. The style isn't the determining factor in the audition – we just want to see what you already know how to do well.

3) Chromatic scale, various patterns. If you cannot play the entire range of the exercise, please play to the range that you can. Again, we want to know what you can do well already.

4) Multiple Tonguing Exercise. Take this as quickly as possible, while retaining accuracy of tone, pitch, subdivision of the beat, and articulation clarity.

Helpful Hints:

1. When demonstrating your flexibility exercises on the move, please make sure you have enough room to successfully march full size steps. You may want to have someone video you rather than relying on a camera stand. ***We would rather have this video be taken OUTDOORS.***

2. Please play this audition material on a marching instrument if possible. Tuba and Euphonium players, please use your concert instrument for the etude, chromatic and articulation skill demonstration.

3. French horn players: We will not be using French horn mouthpieces or adaptors. Please show us your skills on a Mellophone mouthpiece if you'll be auditioning for a Mellophone position.

4. You may audition for a specific instrument; however there were be limits on how many positions are available. If you do not make the cut on your first choice, you may have a better chance at being chosen for a spot in the brass line this year if you're willing to play another instrument. We strongly encourage trumpet players with good technique who may not have developed a consistent upper range to audition for Mellophone

5. We're including a rubric on which part of our decision making process will be based. Please review this material and become familiar with our expectations as a potential member of the Seattle Cascades brass line.

Seattle Cascades 2020 Brass Audition Rubric

CATEGORIES CONSIDERED	Superior	Excellent	Good	Fair	Beginner Level at this time
Tone Quality Resonance, control, clarity, focus, consistency, warmth, stylistical appropriateness	Open, resonant, stylistically appropriate tone in all registers and ranges.	Characteristically appropriate tone most of the time but lacks consistency in outer ranges.	A basic tonal concept with notable inconsistencies throughout the entire range.	Weak or forced tonal production much of the time. Tone lacks full resonance.	Proper performance conduct is at a beginner level. Keep working!
Intonation Accuracy to printed pitches	Accurate intonation in all ranges and registers. Pitch adjustments are made instantly.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Generally accurate intonation with some out-of-tune notes. Pitch adjustment skills are developing.	Some sense of intonation, but pitch adjustment skills are not developed.	Proper performance conduct is at a beginner level. Keep working!
Rhythm Accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	Outstanding accuracy. Correct pulse/meter used throughout the performance.	Infrequent errors with a pulse that is mostly correct.	Occasional rhythmic errors, with a lack of consistency in pulse and/or meter.	Numerous inaccurate rhythms with an incorrect pulse/meter.	Proper performance conduct is at a beginner level. Keep working!
Technique Posture, breath management, articulation, attacks, releases, musical and/or mechanical skill	Habitually correct posture, breathing, articulation, balanced attacks and releases. Smooth transitions between registers. Proficient coordination between fingering and tonguing. Tempo is constantly accurate.	Proper technique is employed in breathing and articulation, but has some minor inconsistencies. Overall consistent coordination between fingering and tonguing. With one or two exceptions, Tempo is consistent.	Good technique in breathing and articulation is emerging, but has yet to be habituated. Lacking smooth transitions between registers. Demonstrates good facility on instrument with a few problems. Tempo noticeably affected by style or content.	Major inconsistencies in posture and breath management. Little coordination between fingering and tonguing. Tempo is inconsistent.	Proper performance conduct is at a beginner level. Keep working!
Interpretation Style, phrasing, tempo, dynamics, emotional involvement	Highly expressive performance with appropriate style, tempo, phrasing and contrasting dynamics.	Minor lapses in dynamics, phrasing, correct tempo, style elements, etc.	Occasionally rigid and mechanical expression. Correct tempo and dynamics, but lacks expressive elements.	Mechanical expression most of the time. Lacks in correct phrasing, tempo, dynamics, style, etc.	Proper performance conduct is at a beginner level. Keep working!
Performance Factors (X Factor 1) Poise, general conduct, mannerisms	Demeanor is outstanding.	Excellent performance demeanor.	General poise and conduct needs some minor refining.	Some lapse in deportment.	Proper performance conduct is at a beginner level. Keep working!
Useable Range (X Factor 2) (Low to High - Please fill in specific useable range)	**Trumpet:**	**Mellophone:**	**Flugelhorn:**	**Baritone/Euphonium:**	**Tuba:**

(10-9) = (8) = (7) = (6-5) = (4-1) =

TOTAL SCORE

TOTAL SCORE x2 =

INSTRUMENT:

NAME:

AGE:

SUMMER DATE AVAILBLE:

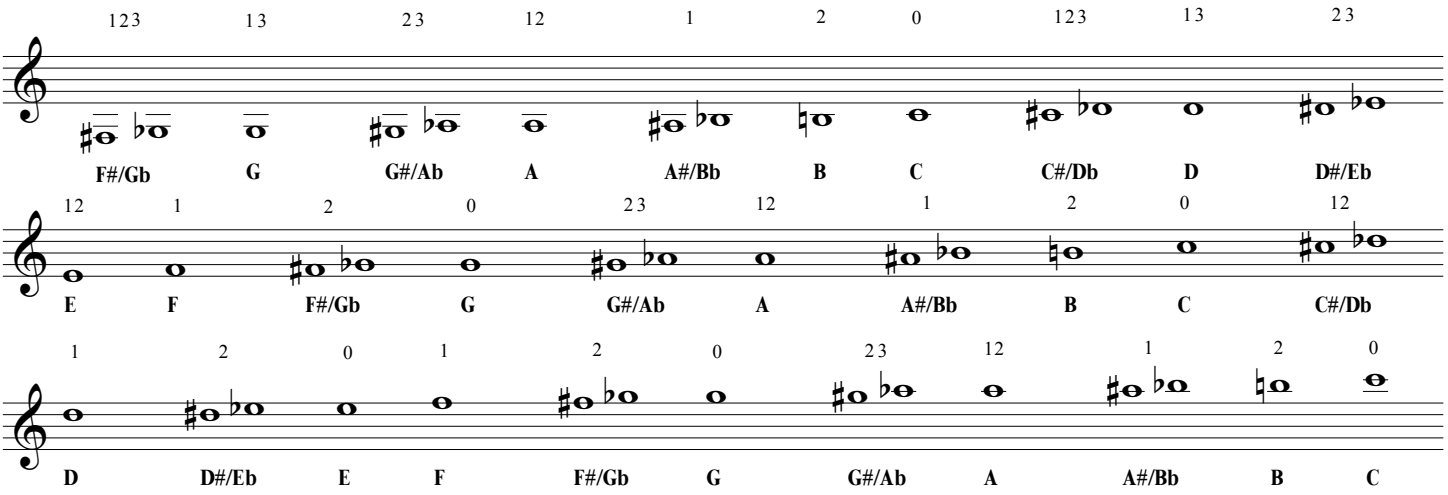
YEAR IN SCHOOL:

SCHOOL:

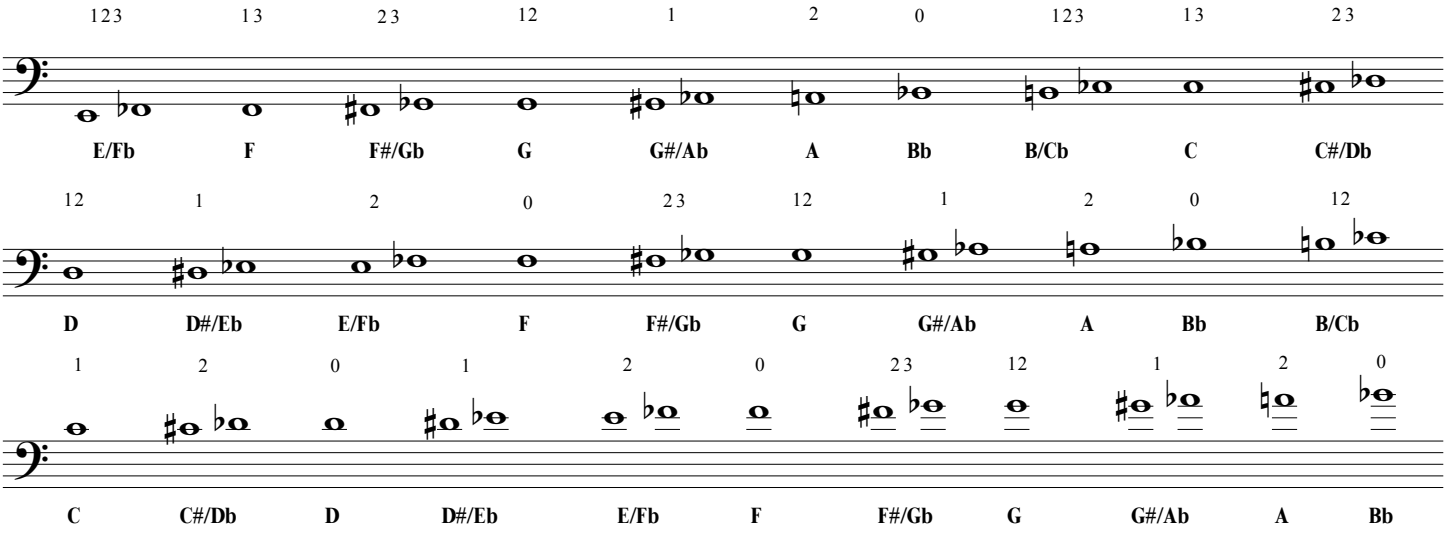
POTENTIAL SOLOIST: Y M

Brass Fingering Charts

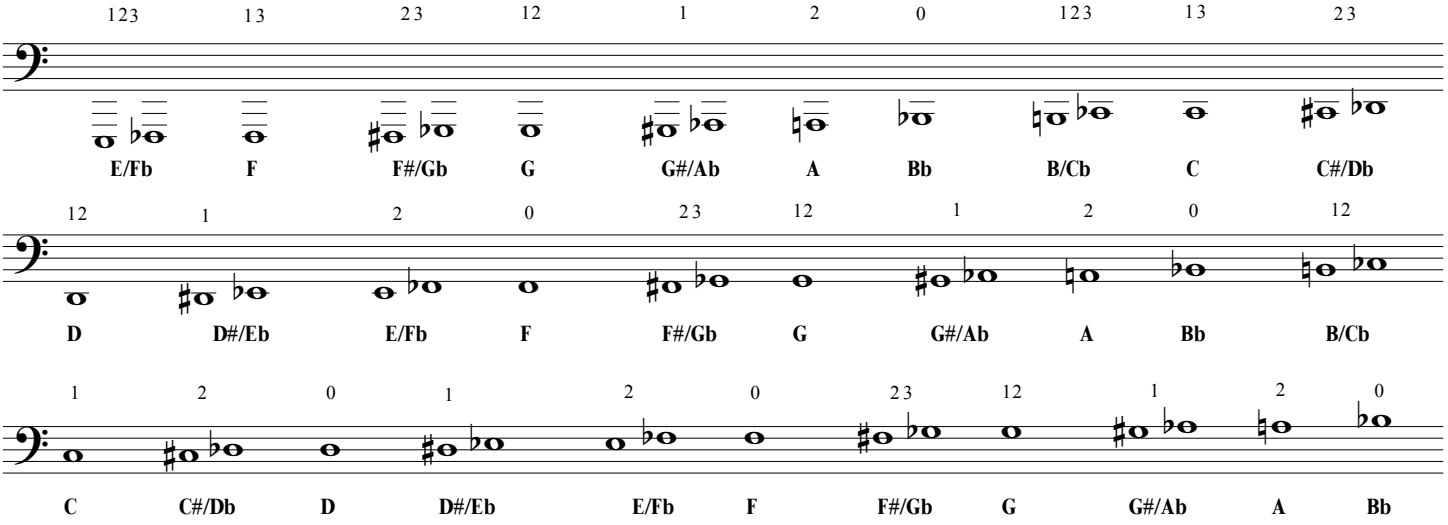
Trumpet/Mellophone



Baritone/Euphonium



Tuba



Forward

The concepts and values presented in this book have come from many sources both inside and outside of the drum and bugle corps activity. The list of names is too long to go into here, but we have learned from those who came before us and, hopefully, will continue to refine our skills and knowledge in the art of brass performance. Thanks to all our teachers, mentors and students for helping us in our continuing search for musical expression.

A Word About Attitude

"The longer I live, the more I realize the impact of attitude on life. Attitude, to me, is more important than facts. It is more important than the past, the education, the money, than circumstances, than failure, than successes, than what other people think or say or do. It is more important than appearance, giftedness or skill. It will make or break a company... a church... a home. The remarkable thing is we have a choice everyday regarding the attitude we will embrace for that day. We cannot change our past... we cannot change the fact that people will act in a certain way. We cannot change the inevitable. The only thing we can do is play on the one string we have, and that is our attitude. I am convinced that life is 10% what happens to me and 90% of how I react to it. And so it is with you... we are in charge of our Attitudes."

- CHARLES R. SWINDOLL , AMERICAN WRITER

"Learning to know the difference between a problem and an inconvenience makes all the difference."

- JEFF BRIDGES, MASTER TEACHER

Positive-Based Instruction

Careful thinkers and observers have discovered that an environment including an atmosphere of warmth, helpfulness, stability, pleasantness, security and a host of other similar "positive' qualities, greatly increases the productiveness of those involved in a learning situation. The same thinkers are also quick to realize that an atmosphere which harbors attitudes opposite to those named above make goal-attainment more difficult and, in some cases, totally elusive.

The Seattle Cascades Brass Approach

It seems simplistic, but here's the bottom line: Breathe together, play together. No fear – we do not fear mistakes, we learn from them. The more quickly we identify a barrier to success, and apply the proper remedy, the more quickly we allow our audience to enjoy our performance. We are musicians, entertainers, performers and expressive beings. While we must understand the mechanics of producing great sound, we strive to move past simply mechanically correct and "safe" performances as quickly as possible in order to maximize our chance to connect with an audience.

PRACTICE: What we do on our own ***REHEARSAL:*** What we do together

The Brass Instructional Program

The effectiveness of any program is assisted by many factors. Although all are important, the key to ultimate success is the instructor. Any systematic approach will produce predictable results if it is carefully followed. Because of the inherent design, certain approaches will produce better results than others. But again, the principal ingredient is the instructor. The instructor must direct the process, explain the details, provide a model, and evaluate the progress of the program. These evaluations may suggest the necessity to redirect or redesign the scope and sequence of the program.

Just as every performer must be evaluated, every instructor must be evaluated for effectiveness. Although accountability, as an ingredient in the learning process, has had at least token inclusion in many formal learning institutions, it is a term with which some instructors have a definite problem. It is imperative that accountability be defined, understood, and incorporated into the overall instructional program. The brass instructor should be held accountable for the ultimate product of his instruction. In other words: "There are no such things as bad brass performers, there is only bad brass instruction." The brass instructor must accept this premise if he intends to be successful in his art.

What is the RIGHT way to play a brass instrument?

The answer to this question has everything to do with context. Do the Chicago Symphony Brass and the Dirty Dozen Brass Band sound the same? Did the Stan Kenton Band and Count Basie's Band sound the same? How about the sounds of Bill Watrous and John Fedchock (trombone), or comparing the sounds of Clark Terry to Arturo Sandoval (trumpet)? Richard Stoltzman and Woody Herman (clarinet)?

One key here is to understand the difference between a solo performer and a group performance, as well as identifying genre. Personality and expression are up to the performers as they develop their own unique style.

In other words, the context of the music informs the freedom or rigidity upon the style and sound. Regina Carter will not sound like Itzhak Perlman or Joshua Bell (violin performers). Roger Bobo will not sound like Dave Bargeron (tuba). Even then, personal and group choices regarding expression and sound quality can be made.

At the Seattle Cascades, we choose a method of articulation, sound production, vocabulary and syllable system that maximizes the communication of our chosen musical style, and our needs as a drum corp. If we sound like everyone else, what is the point? This does not contradict what you may have learned from other teachers or organizations. Your band director, jazz directors, drum corps teachers, lesson teachers or studio professors weren't wrong in asking you to create a certain sound. They were asking you to create a sound that matches the needs of their programs and educational environment.

Different environments require different methods. When you go back to your programs in school, recognize that your job as a performer is to meet the needs of that specific group. If the information we provide is useful in other areas of your playing, please use them. If they are not, then don't. While we do teach efficiency in all we do, "right" and "wrong" in the music world is always subjective.

We Choose Our Sound – In Order To Be The Seattle Cascades.

Remember: *Someone who practices correctly for one year will become a better player than the person who practices incorrectly for five years! Practice does not make perfect.*

PERFECT PRACTICE MAKES PERFECT

Basic Physical Approaches to your Brass Instrument

Before embarking on any technical discussions, it would be useful to mention some basic guidelines to keep in mind whenever you play. We don't mean to insult your intelligence, but:

- The left hand holds the instrument while the right hand plays the instrument. The right thumb should be placed between the 1st and 2nd valve casings just below the lead pipe. The palm of the right hand should not be in contact with the instrument. If you have the proper hand position, you should observe a backwards "C" shape with your right hand – big enough to place a racquetball inside. (Tubas have their own unique approach, still minimizing right hand tension.)
- Use the top half of your fingerprints directly on the valve caps, making sure to press straight down. Do not lay your fingers flat across the valves, or create unnecessary tension by exaggerating the curve of your fingers. No tension required.
- Slam the valves down hard and fast. Think of each finger weighing 90 pounds. Do this no matter the volume, tempo or style in which you are playing. Slow fingers make slow tempos and soft volumes sound sloppy.
- Make sure the horn does not move when you are playing it. Uncontrolled motion will cause potential distortion of pitch, tone and cause method issues with articulation.
- Maintain embouchure contact when playing. If you horn is up, your lips are in contact with the mouthpiece, even during breathing or visual segments of rehearsal.
- Breathe through the corners of the mouth while maintaining your aperture contact on the mouthpiece.
- Do the facial exercises prescribed (Lion, Smooch, Hang)
- Shake your hands after exercises to rejuvenate circulation and remove tension.
- Experiencing back or shoulder tension?: Shoulders up to your ears and drop them back into place. Let gravity do its thing. Repeat as needed.

Basic Body Posture In Brass Arc/Sectionals

Mouthpiece Work: The stem of the mouthpiece must be at the same 10 degree angle up as you would demonstrate with your horn angle. To warm up any other way invites inconsistency.

Time on your own or tuning: Proper horn angles and posture are required for consistency. We spend a great deal of time unifying our approach. Resist the urge to go back to methods that promote inconsistency. When we give you time, follow through on best posture, horn angle, breathing, etc.

Checklist:

- Eyes focused over the conductor's head – see your audience and use peripheral vision.
- Your head is level, as if resting comfortably on a table top. Too high or low will result in a pinched/airy sound
- Roll the shoulders back to allow for complete expansion of your lungs.
- Visualize a yo-yo string attached to your sternum. Pull it forward and up at a 45 degree angle.
- Knees and legs should not be in a locked position.
- Hands are relaxed.
- Draw a straight line down the body: Ears, Shoulders, Hips, and Ankles – not with tension, but with purpose.

The concise guide to your Breathing

While we will get quite in-depth with our understanding of efficient and effective breathing when it comes to playing a brass instrument, here are some gentle reminders:

- **Relax** your upper body – tension is the enemy
- **Open** your mouth and drop your jaw when doing breathing exercises
- **Breathe silently** – gasping indicates throat tension
- **Warm Air vs Cold Air:**
    - Hold your hand in front of your face and exhale as if fogging a mirror.
    - Now do the same as if trying to blow out 100 birthday candles.
    - Which was warmer? Which was cooler? There will be times when either type of airstream will be effective, depending on the sound desired. In general, **a warm airstream is desired most times.**
- **Cold Spot Breathing:** When you take a breath, notice the cold spot in the back of your throat. Once you've noticed this, try to move the cold spot further down. If you are relaxed, the cold spot will move down, and your throat will be more open.
- **Slow Air vs. Fast Air: Slow = soft Fast = loud**

Note the feelings of warmth and heaviness that physically occur as you become more relaxed. When you are able to incorporate these feelings into breathing, the will also become relaxation exercises, and your sound then becomes a direct reflection of how relaxed or tense you are. It stands to reason that proper breathing and relaxed playing will produce an open, war, dark, relaxed and more in-tune sound.

About Your Mouthpiece. . .

At the Seattle Cascades, we've found musical and competitive success through careful attention to detail. One of the details we stress is your choice of mouthpiece. At its best, a smart mouthpiece selection will help improve your quality of sound, endurance and ability to blend with the ensemble. Your mouthpiece should enhance your musical playing. It should never hinder your performance.

Dents, scratches, nicks, and dirt on and inside your mouthpiece are enemies to the brass player. Is the brass showing through your silver plating? Can your mouthpiece be saved or is it time to upgrade? After a five hour rehearsal, that tiny scratch on the rim won't feel so tiny anymore.

We HIGHLY recommend the following mouthpieces:

- **Trumpets:** Claude Gordon 3
- **Mellophone:** System Blue SBME
- **Baritone:** Bach 5G
- **Euphonium:** Schilke 51D
- **Tuba:** Conn Helleberg

If you are a music major in college and have been asked specifically by your applied instructor to play on a certain kind of mouthpiece, we will be happy to discuss your options. Our recommendations are for people looking for good equipment, but these are by no means the only acceptable mouthpieces. Every brass performer is different. Ultimately, we strive for matched and blended sounds – making music is the bottom line.

Essential equipment on the road:

- Mouthpiece Brush
- Mouthpiece Reamer
- Mouthpiece Polish
- Mouthpiece Cloth/Rag
- Valve Oil – Yamaha or Al Cass Fast
- Yamaha Slide Grease
- Horn Towel – to set your instrument down (Hand Towel – Black Color)
- Scotch-Brite stainless steel scrubbing pad (for gently cleaning slides)

All of these equipment purchases will help to ensure better quality performances for you! Remember, this is an outdoor activity, and there is plenty of the great outdoors that will end up in your horn and mouthpiece after a few days!

Taking Care of You. . .

DCT – this is SPF 20 lip balm that contains no camphor. This is a great treatment for chapped lips and protects from sun exposure. This should be worn outside. Never use a lip balm without SPF!

L-Lycene – Relief of cold sores or blisters. It dries up the sore and lets your lip heal more quickly. This comes in solid stick form.

Vitamin E – This comes in liquid gel form, and should be applied to lips only at night. This is great for those little abrasions or cuts that may have occurred during that practice on the bumpy field. ONLY use this at night, and wipe off thoroughly in the morning. Never be outside with this on your lips.

Ice – We'll have ice available after shows or long rehearsal days. Ice down your lips to reduce swelling when if you've overdone it that day. Only do this for 3 or 4 minutes. Never ice in the sun.

Warm Water - In the shower each morning, make sure you run warm water over your mouth and do a facial exercise or two – Lion, Smooch. Rinse. Repeat.

Pain Relief - While we are not allowed to dispense medication, there are certain over-the-counter medications that help more with swelling and pain. Ibuprofen works very well. Speak with the medical people on tour.

Toothbrush/Toothpaste - While it seems like common sense, don't forget to brush your teeth after each meal. Personal hygiene is essential on the road – this is never optional.

Baseball Cap – You need this at every daytime outdoor rehearsal. The sun is relentless. Lighter colors reflect the sun's rays better. No large, floppy hats allowed – this changes your ability to hear accurately.

White T-Shirts – Just like the baseball cap, the lighter color reflects the sun's rays more effectively. Sunburn potentially knocks you out of the show for a period of time. Be the smart performer, and don't ever miss because you didn't take care of yourself.

Sunscreen - SPF 30 or higher will keep you ready to go all day long.

Mosquito Spray – You'll be glad you brought some all summer long!

Blue 1 Gallon Water Jug – You are responsible for bringing your water jug everywhere you go! You may not attend rehearsal without it. General rule of thumb: If you start rehearsal with your jug less than 100% full, it's regarded as empty. Dehydration is completely avoidable. TAKE CARE OF THIS! DRINK AS MUCH WATER AS YOU CAN. If you're thirsty, it's already too late.

Mouthpiece Cleanings: We will occasionally use Hydrogen Peroxide on our mouthpieces after cleanings. We will also periodically have mouthpiece boils to clean/disinfect our mouthpieces.

Gloves: To be worn at all rehearsals. Please see your section leader for acceptable glove choices.

Shoes/Sandals: ***The only time you're EVER barefoot is in the shower or asleep.***

VOLUME CHART

1.	*ppp*	*6.*	*mf*
2.	*pp*	*7.*	*f*
3.	*p*	*8.*	*ff*
4.	*mp*	*9.*	*fff*
5.	*m*	*10.*	*ffff*

Here at the Seattle Cascades, we will use a ten point numbering system for interpretation of dynamic levels. **Purpose:** So many people come here with a different idea of what a "forte" or a "piano" level sounds like, relative to our ensemble, that we need to establish some common ground. It gives us a finer delineation of dynamics for the exaggerated shadings that are necessary in an outdoor/large venue music arena.

REFERENCE SOUND

Volume 1 is the softest sound you can create on your horn with good tone quality and a consistent airstream. If the tone breaks up or the lips stop buzzing, you are not using a consistent air speed.

Volume 5 is the exact midpoint in your dynamic range. The "*m*" is just a generic symbol for "mezzo" or "medium". While you won't see this in our music, it is the midway point between *mp* and *mf*.

Volume 10 is the biggest, fullest sound you can produce without distorting the tone or creating an edge to the sound.

STAGGERED BREATHING

Many people have different ways of describing or understanding staggered breathing techniques. The method we use here is as follow:

1. Take a breath consistently in the same place.

2. Avoid breathing over measure lines.

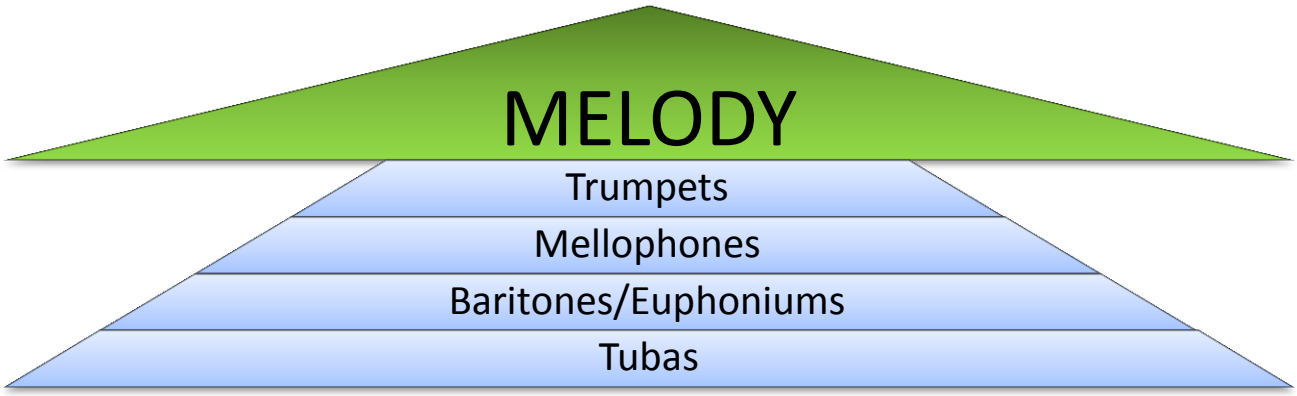
3. Breathe at a time when others in your area of the section/segment/arc/field are not.

4. When releasing a note, keep your throat open and relaxed. Please do not attempt to force to the end of a phrase. Take the breath before you begin to force the tone/volume/phrase ending.

5. Take a full breath quickly – contribute to the ensemble as often as you can.

6. When you re-enter, come in slightly below the dynamic level of those around you, and then adjust the level quickly upward until your volume equals that of those around you.

THE PYRAMID OF SOUND



Melody should always be most forward in the ensemble.

When balancing the sound of the ensemble on harmonic material, the chart should be applied for the best balance and blend results. Try building a chord (any of the Amen Chord Progressions will suffice as an example). A solid foundation of bass should be the underpinning for the voices above. Upper instruments should be heard a bit less in proportion to lower voices.

If lower voices cannot sustain their role, the upper voices cannot be allowed to overbalance. When this happens, less-than-desirable sound is achieved – often described as thin or harsh or strident.

To get the point across in the quickest terms, have the ensemble play a well-voiced chord (relative to the harmonic series) with proper balance. Now, flip the balance upside-down and have the members evaluate and describe which sounds better, and why.

Weather and Intonation

Since we perform in both climate-controlled and outdoor venues, weather and A/C inevitably come into play. Extremes of temperature, humidity and pressure all have effects on pitch. Temperature affects pitch more seriously than the other two elements and deserves a brief look.

HOT WEATHER (above 75 degrees F) – Pitches tend to go sharp

COLD WEATHER (below 65 degrees F) – Pitches tend to go flat

Contrary to popular belief, the pitches are not affected by the expansion and contraction of the metal to any great degree. If this were the case, (as happens with mallet instruments) heat would lower the pitch and cold would raise the pitch. Since this does not happen, what is the cause?

The key is the density of the air. Colder air is denser than warm air and provides greater resistance to the air stream, taking the pitch flat. The opposite is true as warmer air brings a rise in pitch.

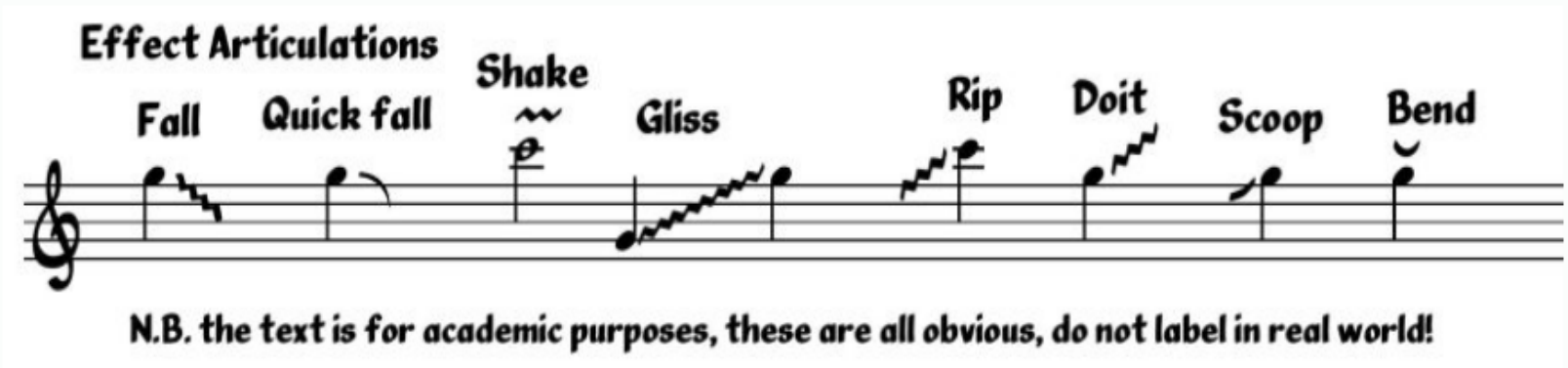
The ideal temperature for playing a brass instrument is 70 degrees F. Since this is rarely the outdoors, we need to constantly be aware of our responsibility to play a properly tuned instrument.

Articulation Reference

			Low Range	Middle Range	High Range	Visualize This
—	=	Tenuto: Full Value No Accent	DAAWH	DOOH	DEEH	
>—	=	Tenuto Accent: 100% Value Breath Accented Front	DAAWH	DOOH	DEEH	
>	=	Breath Accent: 75% Value Breath Accented Front	DAAWH	DOOH	DEEH	
Λ	=	Marcato Accent: 50% Value Heavy Breath/Tongue Accent	DAAWH(t)	DOOH(t)	DEEH(t)	
•	=	Staccato: 50% Value No Accent	DAAWH	DOOH	DEEH	

Effect Articulations

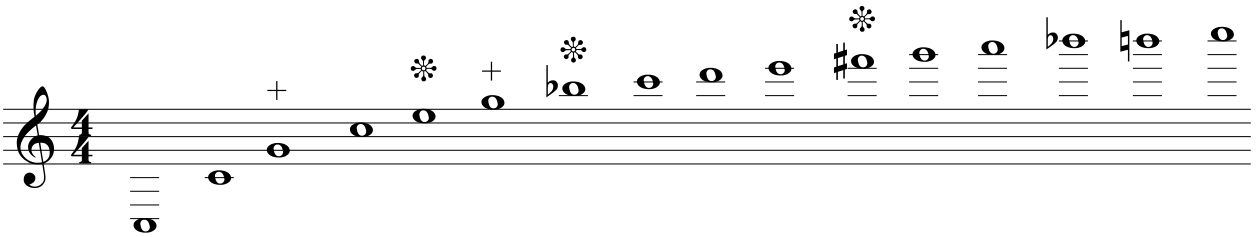
These speak for themselves, so no need to say 'fall' or 'gliss.' Change the default in your notation program! The only thing that needs clarifying is the length. I use the wavy line for a long fall and the hook for a quick one. This is not 100% standard, but many people do understand it without me having to explain. If you are worried, specify 'long' or 'quick.'



Harmonic Series Pitch Tendencies

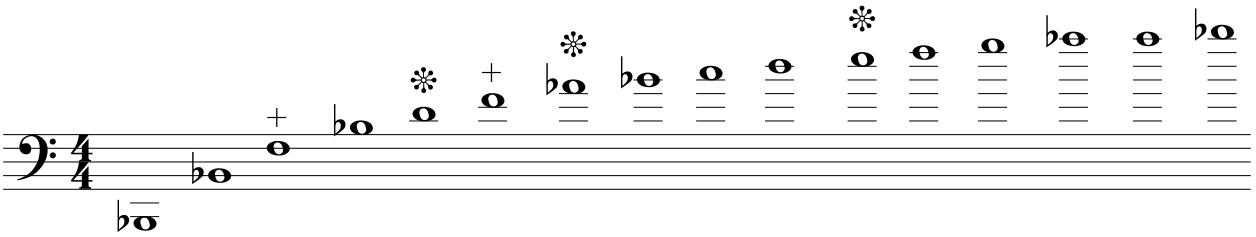
Written Pitch

Treble Clef Instruments



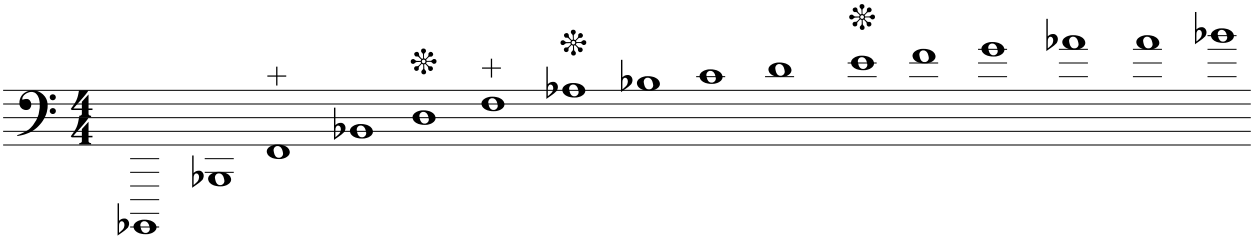
Partial #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Note Name:	Pedal C	Low C	G	Middle C	E	G	Bb	High C	D	E	F#	G	A	Bb	B	Double C

Bari/Euph



Partial #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Note Name:	Pedal Bb	Low Bb	F	Middle Bb	D	F	Ab	High Bb	C	D	E	F	G	Ab	A	Double Bb

Tuba



Partial #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Note Name:	Pedal Bb	Low Bb	F	Middle Bb	D	F	Ab	High Bb	C	D	E	F	G	Ab	A	Double Bb

* = Partials which tend to be flat in equal temperament

+ = Partials which tend to be sharp in equal temperament

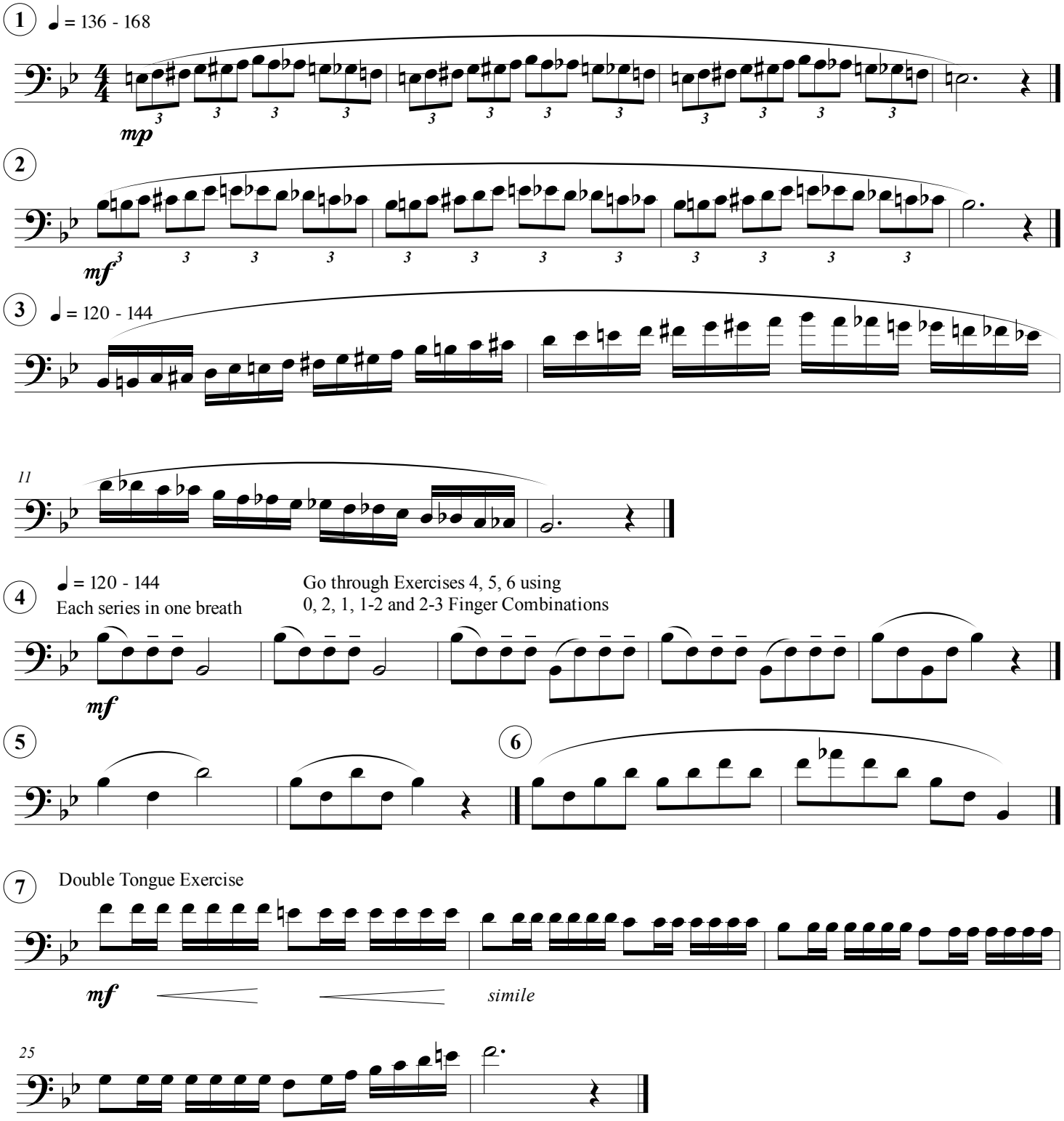
Since a majority of our music will exist between the 2nd and 9th partials, it would wise to understand the pitch tendencies in this range.

Since it is the performer's responsibility to play in tune at all times, it's best to go through the entire useable range of your instrument, 2nd partial through 9th partial, and determine how each partial is also affected by the use of our valve combinations, as well as understanding proper usage of your valve slides, in addition to the main tuning slide. Only you can do this - please make it happen.

Baritone (B.C.)

Chromatic Scale Patterns

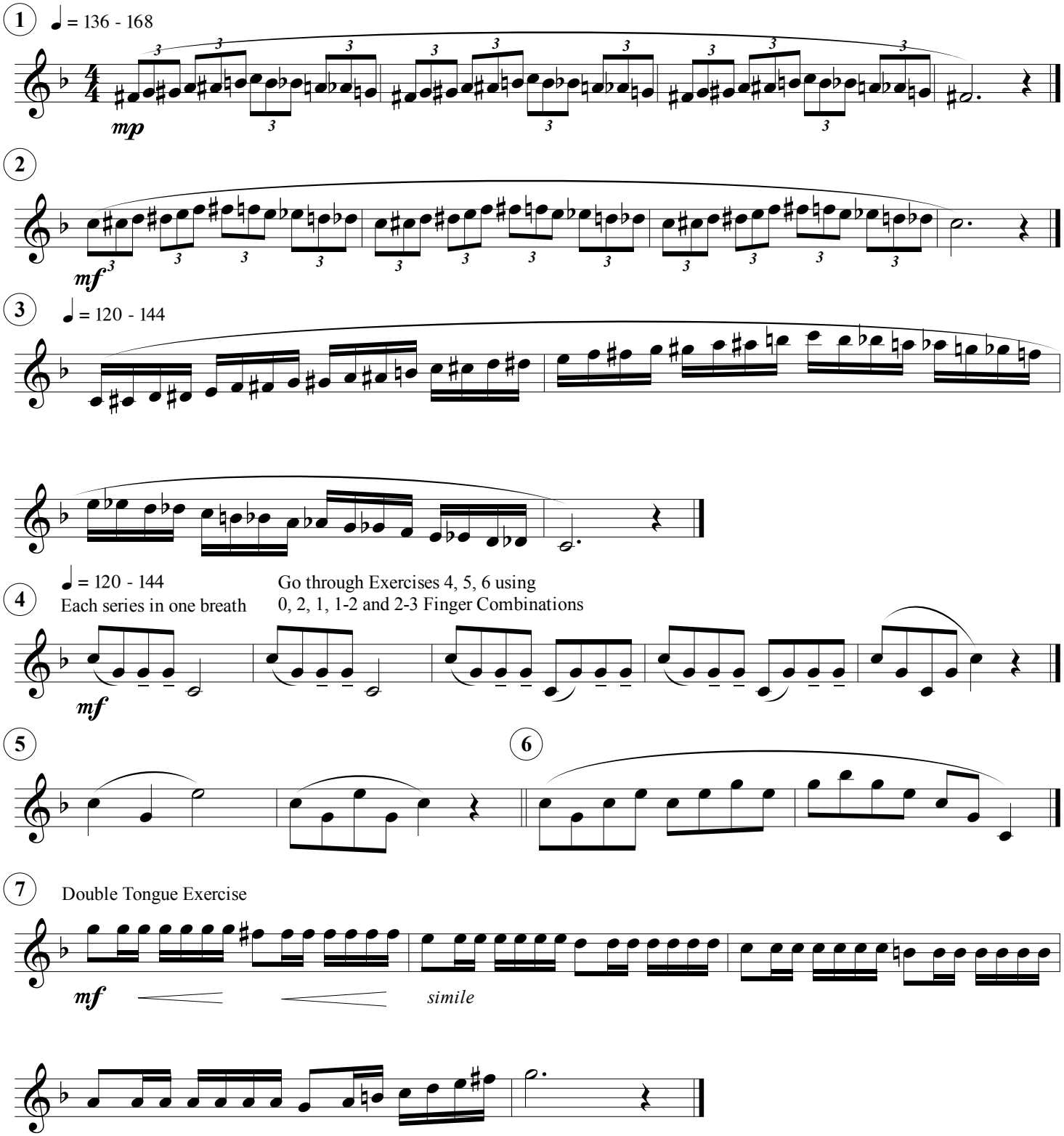
Flexibility & Multiple Tonguing Demonstration



Mellophone

Chromatic Scale Patterns

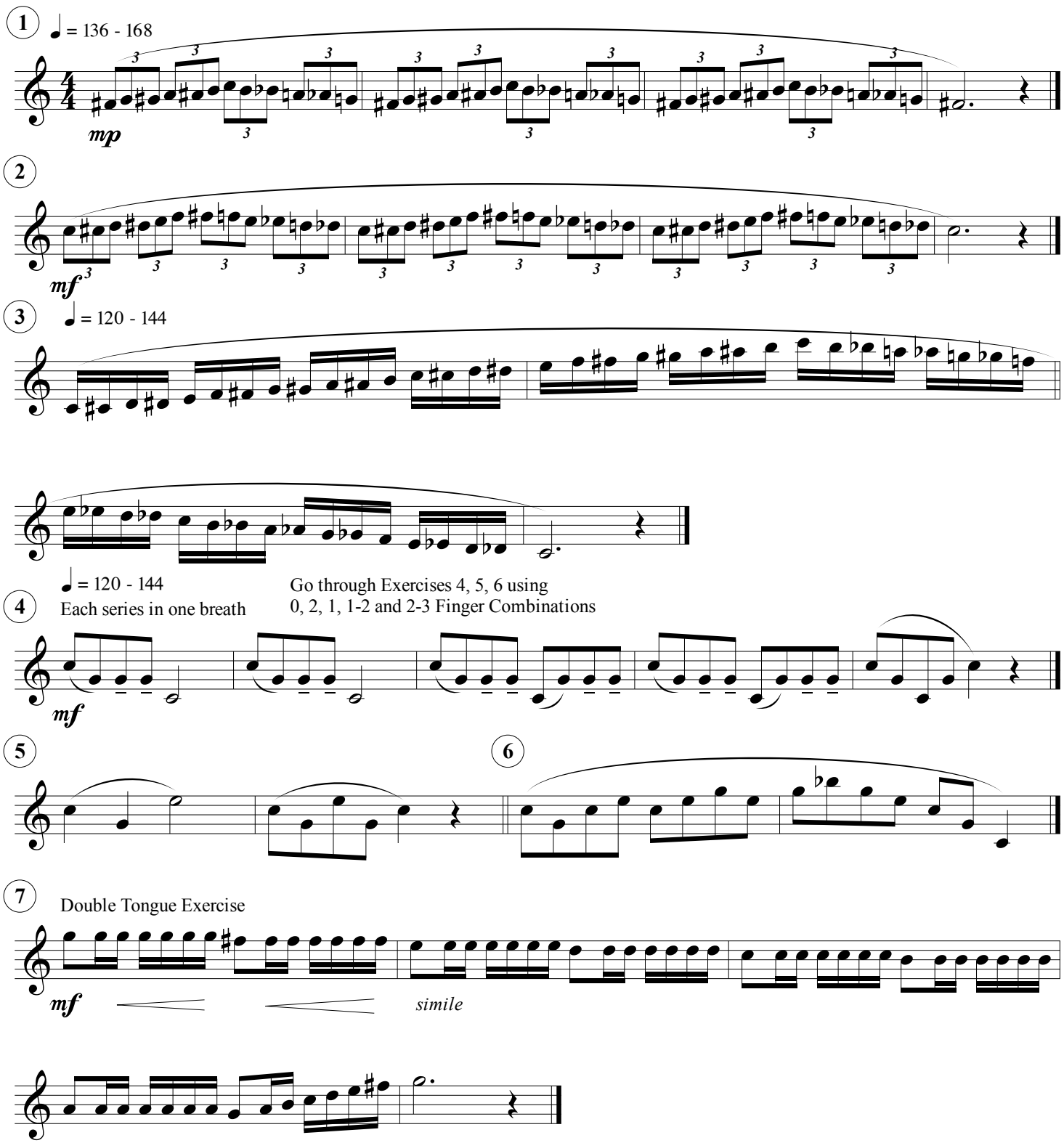
Flexibility & Multiple Tonguing Demonstration



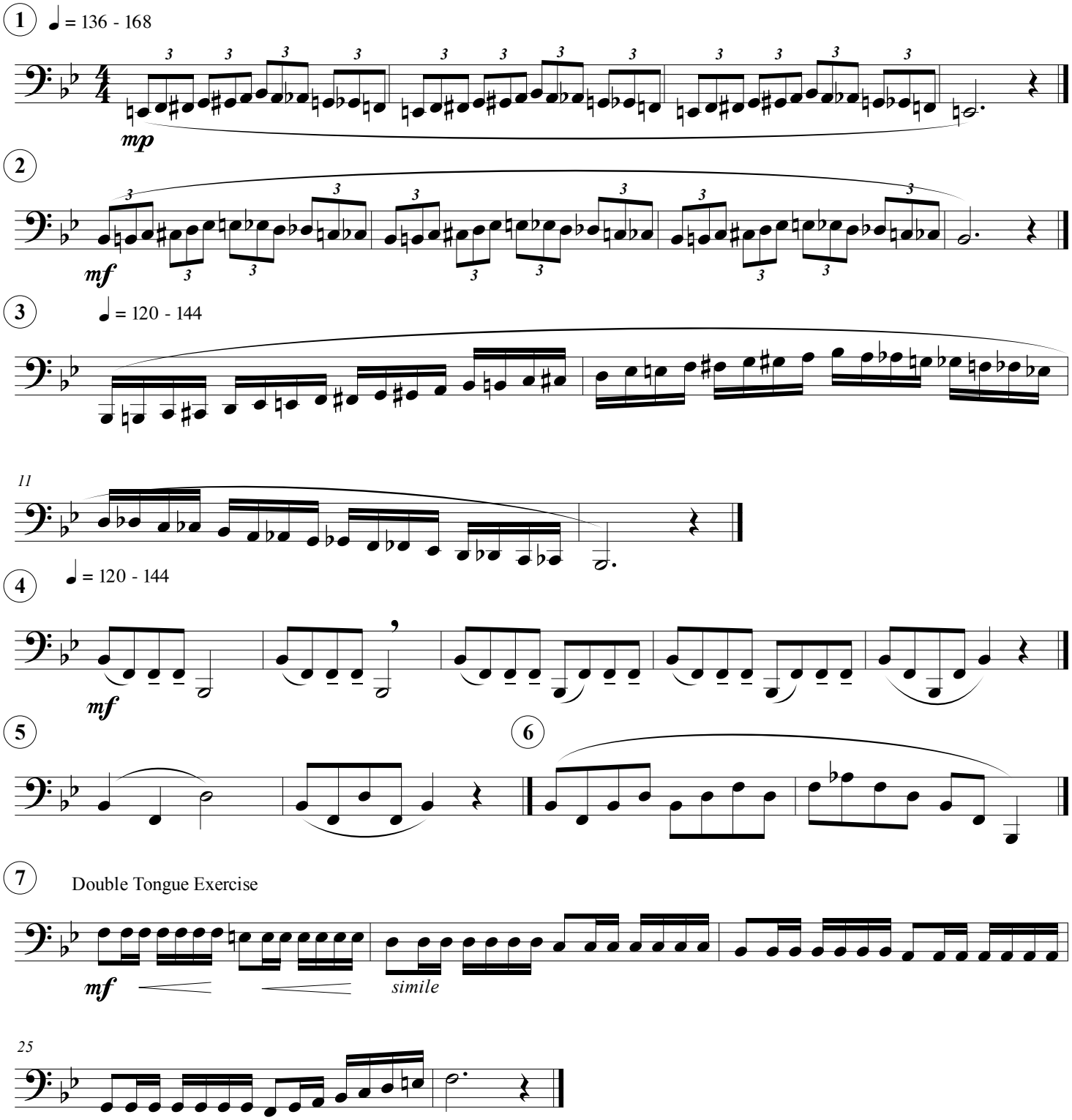
Trumpet in B♭

Chromatic Scale Patterns

Flexibility & Multiple Tonguing Demonstration



Tuba

Chromatic Scale Patterns

Flexibility & Multiple Tonguing Demonstration