



Seating Audition Packet

Congratulations on your decision to attend the 16th Annual Stetson University Brass and Percussion Camp! As the faculty and counselors prepare for camp, we need an audition video from you that will aid us in placing you in the best learning situation and to enjoy your time at camp.

Auditions for this year's camp should be submitted by **Friday, June 29th**. Auditions have **NO** bearing on your acceptance into Camp and are strictly for ensemble placements. The audition material for this year will be selections from the 2025-2026 All-State etudes and select scales.

Please read through all the submission instructions below. If you have any questions, please email Dr. Aaron Witek (awitek@stetson.edu).

We look forward to hearing your auditions and seeing you this summer!

Stetson Brass and Percussion Camp Faculty

Video Audition Instructions

Submit the following via the **Google Form** link found below by the end of Sunday, **June 29th 2025**.

The video should be an **unlisted YouTube** link.

Your video should include the following:

- Brief introduction with your name, grade level, school, and private teacher (if applicable)
- The selected scales listed. Scales should be two octaves when possible.
- Required literature for your instrument. See below.

*Make sure to listen to your video after you record it and listen if the volume sounds good or if you are overpowering the microphone. If the later, step further back from the recording video or change the gain.

Brass Audition Submission Link: <https://forms.gle/ouqiWqJxgByLy51S9>

Percussion Audition Submission Link: <https://forms.gle/9X74GRjogNBY8J259>

Trumpet:

Scales – Bb, G, and Chromatic (concert pitch)

Lyrical Exercise: pg. 26, "Zing!"; m. 36 - 49 + one note

Advanced Concert Studies for Trumpet (written for Philip Smith)

Publisher: Curnow Music/Hal Leonard

Technical Exercise: pg. 16-17, "Prelude and Pantomime"; pick up to m.102 - beat 2 114, quarter note = 152

Concert Studies for Trumpet (written for Philip Smith) w/CD

Publisher: Curnow Music/Hal Leonard

Lyrical Exercise:

36 Slowly with expression (♩ = 66)

p < *mp* > > > > > *mf*

mp

The musical notation for the Lyrical Exercise consists of two staves. The first staff, starting at measure 36, is in 3/4 time and marked 'Slowly with expression (♩ = 66)'. It features a melodic line with slurs and dynamic markings: *p*, *mp*, and *mf*. The second staff continues the melody at measure 49, marked *mp*.

Technical Exercise:

mp

106

f *p* *cresc.*

f

The musical notation for the Technical Exercise spans three staves. The first staff begins at measure 102 with a melodic line marked *mp*. The second staff, starting at measure 106, contains a series of eighth-note patterns with dynamic markings *f*, *p*, and *cresc.* (crescendo). The third staff continues the exercise, marked *f*, and concludes with a blue dot at the end of the line.

Horn:

Scales – (horn pitch) E-flat, A, and F chromatic

Lyrical Exercise: *See Below*

Technical Exercise: *See Below*

Lyrical Exercise:

Andantino

18 *mf* *mp* *p* *f* *a tempo* *ritard.*

Selected. Bk. I

This musical score is for a lyrical exercise in G major, 4/4 time, marked Andantino. It consists of six measures. The first measure (18) starts with a mezzo-forte (*mf*) dynamic and a half note G. The second measure continues with a half note A. The third measure (19) features a half note B and a half note C, with a piano (*p*) dynamic marking. The fourth measure (20) contains a half note D and a half note E, marked fortissimo (*f*). The fifth measure (21) has a half note F and a half note G, returning to mezzo-forte (*mf*). The sixth measure (22) concludes with a half note A and a half note B, marked *a tempo* and *ritard.* (ritardando). The score is from 'Selected. Bk. I'.

Technical Exercise:

Marziale $\text{♩} = 112$

20 *f* *mp* *f*

This musical score is for a technical exercise in G major, 4/4 time, marked Marziale with a tempo of 112 beats per minute. It consists of six measures. The first measure (20) starts with a fortissimo (*f*) dynamic and a half note G. The second measure continues with a half note A. The third measure (21) features a half note B and a half note C, marked mezzo-piano (*mp*). The fourth measure (22) contains a half note D and a half note E, marked fortissimo (*f*). The fifth measure (23) has a half note F and a half note G, marked *f*. The sixth measure (24) concludes with a half note A and a half note B, marked *f*. The score is from 'Selected. Bk. I'.

Tenor Trombone

Scales – G, Ab, and C

Lyrical Exercise: pg. 78, #52, m. 2-19

Melodious Etudes for Trombone, by Joannes Rochut, Bk 1

Technical Exercise: pg. 5, Moderato; m. 38-end

Selected Studies for Trombone by H. Voxman

Tenor Trombone Lyrical Exercise:

Andante gracioso (♩ = 104)

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a rest followed by a series of eighth notes, marked with a piano (p) dynamic. The second staff continues the melodic line with slurs. The third staff shows a change in rhythm with some dotted notes. The fourth staff begins with a 'rall.' (rallentando) marking and features a long, sweeping slur over a series of notes, ending with a double bar line.

Tenor Trombone Technical Exercise:

The technical exercise is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It consists of five staves of music. The first staff begins with a forte (f) dynamic marking. The second staff continues with eighth and sixteenth note patterns. The third staff includes a piano (p) dynamic marking. The fourth and fifth staves feature complex rhythmic patterns with many beamed sixteenth notes. The exercise concludes with a double bar line and a large closing bracket on the right side.

Bass Trombone

Scale Chromatic: 2 octaves from “pedal” Bb

Lyrical Exercise: pg. 7, #4, m. 27-45 + 1 note

Melodious Etudes for Trombone, by Joannes Rochut, Bk 1

Technical Exercise: pg. 47, #2, all

Rubank Advanced Method Volume II - Tuba Booklet

Bass Trombone Lyrical Exercise:



Musical score for Bass Trombone Lyrical Exercise, measures 27-45. The score is written in bass clef with a key signature of two flats (Bb and Eb). It begins with a dynamic marking of *p dolce*. The exercise features a series of eighth and sixteenth notes, often grouped in triplets (indicated by a '3' below the notes). There are several slurs and accents throughout. Measure numbers 33, 39, and 44 are indicated at the start of their respective staves. The exercise concludes with a final measure marked with a double bar line.

Bass Trombone Technical Exercise:



Musical score for Bass Trombone Technical Exercise, measures 2-45. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a time signature of 2/4. It begins with a dynamic marking of *p*. The exercise consists of a continuous sequence of eighth and sixteenth notes, often grouped in triplets (indicated by a '3' below the notes). There are several slurs and accents throughout. Measure numbers 2, 33, 39, and 44 are indicated at the start of their respective staves. The exercise concludes with a final measure marked with a double bar line.

Euphonium:

Scales – G, Ab, and C

Lyrical Exercise: *See Below*

Technical Exercise: *See Below*

Euphonium Lyrical exercise:

Allegro Tempo Marking

Quarter Note = 120



**Please End
Here!**

Euphonium Technical Exercise:

Moderato Tempo Marking

Quarter Note = 88



Tuba:

Scales – G, Ab, and C

Lyrical Exercise: #9 all

Rubank Advanced Method Book 2 (Voxman & Gower)

Technical Exercise: #56, m. 1-16

60 Selected Studies for Tuba by C. Kopprasch

Tuba Lyrical Exercise:

48

56

Larghetto



Tuba Technical Exercise:

9 *Allegro vivace*



Percussion:

Audition Information Request

Please provide the following details as your audition submission: via this Google Form.

<https://forms.gle/9X74GRjogNBY8J259>

1. Solo Repertoire – A list of solo pieces you have performed.
2. Ensemble Experience – A list of ensemble pieces you have played, including the part(s) you performed.
3. Playing Experience – How many years you have been playing percussion.