

UNI All-State Workshop: Tuba / Euphonium

Sunday September 28, 2025 | RSL 116 | 2-5 p.m.

Lead by Dr. Brett Copeland - Associate Adjunct Professor of Tuba and Euphonium

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Audition Date: October 25, 2025

All brass and woodwind entries will perform the required material in the following order for the All-State Audition:

- Solo
- Etudes
- Major Scales: one (1) Major Scale of choice and two (2) Major Scales on selected card
- Chromatic Scale

Required Etudes for Tuba

Tuba Etude #1 - Pg. 8, #9, D Minor, Andante cantabile (Blazhevich)

Tuba Etude #2 - Pg. 23, #24, D Major, Allegro giocoso (Blazhevich)

Required Etudes for Euphonium

Euphonium Etude #1 - Pg. 22, Db Major, Con moto (Blazevich)

Euphonium Etude #2 - Pg. 43, A Major, Andante Affettuoso (Dieppo)

Warm-Up vs. Routine

Think of your warm up as an activation of good habits and finding your best sound

The first 15 minutes of your day on the instrument will determine how you play for the day

Discussion Questions:

- What's the purpose of a good warm-up?
- What's the purpose of a good routine?
- How would a **great** tuba/euphonium player warm up?

Warm-Up and Fundamental Exercises

- Cover the basic fundamentals of brass playing
 - Breathing
 - MPC Buzzing
 - Tone Production (Long Tones)
 - Flexibility
 - Articulation
 - Scale Patterns / Finger Technique
 - Chord Studies / Endurance Drills

How to structure your practice sessions

- Shoot for 90 minutes – 2 hours a day
 - 45-60 minute sessions
 - Session 1: Warm-Up and Fundamentals + Scales
 - Session 2: Solo Rep, Etudes, Sight Reading
- Prioritize music you need to work on, not music you can already play
- SCALES
 - Use scales and scale studies as a tool to help you improve faster
 - Focus on scales you are not good at
 - Play your scales with as much musicality as you would a solo
- How you do anything is how you do everything
 - This applies to your fundamentals, your scales, solos, etudes, etc.

Practice Techniques: Divide and Conquer Method

5. Step Process

1. **Divide** each etude into small chunks. I try to divide them into 4-5 chunks (one for each day of the week I intend on practicing)
2. Set a timer for 20-30 minutes when you are practicing. This is the scientifically backed amount of time we can focus with intensity. Lock in, set your phone to Do Not Disturb, and get to work.
3. Practice the small chunk of music that you need to practice for the day with the goal of mastering it. Start by running the entire chunk without stopping. Find the tempo you need to go to make it through without stopping and use that as your starting point for the day. I typically start at 50% of the goal tempo and gradually increase the tempo from there.
 - This is the hierarchy of concepts I am trying to “master” in this time:
 - Time – correct rhythms, consistent tempo, and a sense of “groove”
 - Pitch – correct notes, excellent intonation, and “slotting” every note
 - Style – dynamics, correct articulations, appropriate note shapes, extra musical flavorings, etc.
4. When the timer goes off **record yourself “performing” the chunk**. Treat this as you would a real performance and imagine yourself playing this in an audition room.
5. Listen to that recording. **This is the most important yet most often skipped step.**
 - Listen to your recordings objectively and listen for what you like and what you want to improve.
 - Take notes on what you’re hearing and what you would like to continue to improve.
 - You are becoming a better listener, player, and teacher by doing this. All of which helps you become a better musician.
 - Alter your warm-up and fundamental routine to address the areas of your playing that you want to improve based on these recordings.

Bonus points: send these recordings to your teacher(s) and peers for feedback

Audition Day Tips and Suggestions

Nutrition, Hydration, and Sleep are key

- Get adequate rest the day/night before the audition.
- Stay hydrated.
 - drink water with citrus in it to help prevent dry mouth during performances
- Keep it light leading up to the audition or performance. I stick with fruits only until after I play.
- The Trifecta™ - Apple | Orange | Banana
 - The apple will keep you satiated and give you energy
 - The orange is citrus and will help hydrate you and prevent dry mouth
 - The banana is full of potassium will can help calm performance nerves.
- Limit your caffeine intake

Do the same warm-up you've been doing.

Try not to play too much. Sing through your solo and etudes.

Practice starting each etude and check your tempo.

When in the audition:

- Make sure your instrument has NO water in it. Empty it completely before the audition.
- Breath in thru your nose and out your mouth as you prepare to play.
- Sing what you're about to play in your head (this is also called audiating).
- **Follow the 10% Rule**
 - As you sing the music you're about to play in your head, slow it down 10% and it'll probably be the perfect tempo. Don't let your adrenaline affect your tempi and go intentionally slower than you think you should.

Take big breaths

PLAY PRETTY

SELECTION OF THE BAND

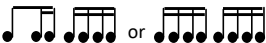
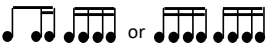
The instrumentation of the All-State Band is as follows:

24 Flutes/Piccolo	30 Cornet-Trumpets
6 Oboes/English Horn	24 French Horns
12 Bassoons	18 Trombones
78 Bb Clarinets	4 Bass Trombones
14 Bass Clarinets	12 Euphoniums
6 Contra-Alto/Contra-Bass Clarinets	12 Tubas
12 Alto Saxophones	1 Piano/Keyboard
6 Tenor Saxophones	4 String Bass
6 Baritone Saxophones	8 Percussion

All brass and woodwind entries will perform the required material in the following order for the All-State Audition:

- Solo;
- Etudes;
- Major Scales: one (1) Major Scale of choice and two (2) Major Scales on selected card
- Chromatic Scale

All-State Brass and Woodwind Audition Guidelines:

1. Perform one (1) minute of a solo of choice unaccompanied. Auditioning students are not required to perform the solo from memory.
2. Perform the prescribed etudes listed below. Etude excerpts for the first round of auditions will be posted online (www.ihsma.org) at 5:00 AM and at each audition site at 8:00 AM on the morning of auditions.
3. Perform three (3) MAJOR scales - one (1) major scale of choice and two (2) major scales determined through a random drawing process. If the scale of choice is drawn, a second or third choice is to be performed. The major scales are to be memorized and performed in the appropriate full range of the instrument two or more octaves where possible, ascending and descending. The major scales must be performed in 16th notes at a metronome speed of quarter note = 88. A metronome will be used **to establish tempo**. Major scales **must** be performed all tongued ascending and all slurred descending **OR** all slurred ascending and all tongued descending. **NOTE: No other articulation variation will be acceptable!** Either of the following rhythm patterns is acceptable:
 or 
4. Perform a chromatic scale over the complete range of the instrument, ascending and descending. The chromatic scale must be performed in 16th notes at a MINIMUM tempo of quarter note = 88. No specific articulation pattern is required.

2025 IOWA ALL-STATE BAND AUDITION ETUDES

Flute: Selected Studies for Flute by Voxman: Pub. By Rubank, p. 8 and p. 50

Oboe: Selected Studies for Oboe by Voxman: Pub. By Rubank, p. 10 and p. 38

Bassoon: Method for Bassoon by J. Weissenborn/50 Studies section in the back of book (Catalogue # CU96). #9 (p. 118-119) and #28 (p. 134)

Clarinet Bb: Selected Studies for Clarinet by Voxman: Pub. By Rubank, p. 6 and p. 42

Low Clarinet (Bass and Contra): Advanced Studies from the Works of J.

Weissenborn: arr. Rhoads, Pub. by Southern, #6 (p. 4); #18 (p. 14); and #23 (p. 18)

Saxophone: Selected Studies for Saxophone by Voxman: Pub. By Rubank, p. 15 and p. 41

Trumpet: Selected Studies for Trumpet by Voxman: Pub. By Rubank, p. 23 and p. 24 (Trumpet players selected for the All-State Orchestra are expected to perform on a trumpet, not a cornet.)

French Horn: Preparatory Melodies to Solo Work by Pottag: Pub. By Belwin, #26 (p. 10), #66 (p. 26-27), and #93 (p. 37)

Trombone & Euphonium: Selected Studies for Trombone by Voxman: Pub. By Rubank, p. 22 and p. 43 (Andante affettuoso). *All Euphoniums, both treble and bass clef, must play the trombone etudes from Selected Studies for Trombone by Voxman: Pub. By Rubank.* These may be rewritten into treble clef, if desired. The Concert Key (Sounding Pitch) must be maintained.

Bass Trombone: 50 Etudes for Bass Trombone and Tenor Trombone with F Attachment by Grigoriev, ed. & arr. by Randall Hawes: Pub. by Encore, #18 (p. 19) and #29 (p. 28-29)

NOTE: In order to audition for this position, players must use an instrument with the minimum equipment of an "F" attachment and a .525 or larger bore size. Equipment not meeting this standard is not acceptable and the student will not be allowed to audition!

Tuba: 70 Studies for BB Flat Tuba by Blazhevich, Vol. No. 1: Pub. By Robert King, #9 (p. 8) and #24 (p. 23). (If selected for participation, All-State Tuba Players are expected to use/borrow an upright tuba as opposed to a bell-front tuba or sousaphone.)

All-State Percussion Audition Guidelines:

Percussionists: The All-State percussion audition will consist of the following:

(I) Solo or etude of choice performance on the percussion instrument (snare drum, timpani, or keyboard percussion) which represents the performance medium of greatest skill, talent, and confidence. THE SOLO/ETUDE IS NOT TO EXCEED ONE MINUTE, THIRTY SECONDS IN LENGTH.

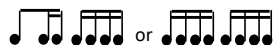
(II) Basic Technique

Snare Drum:

1. Play a multiple bounce (orchestral) roll at the performer's maximum controlled speed from soft to loud to soft.
2. Play a double stroke (rudimental) roll from slow to fast to slow at a constant volume.
3. Demonstrate proper grip and stroke.
4. Demonstrate correct tone to include tuning of batter and snare heads, proper snare strainer tension, proper playing area, and choice of sticks.

Keyboard Percussion:

1. Play three (3) MAJOR scales - two (2) major scales determined through a random drawing process and one (1) major scale of choice. If a scale of choice is drawn, a second or third choice is to be performed. **The major scales are to be memorized and performed in two octaves, ascending and descending.** The major scales must be performed in 16th notes at a metronome speed of quarter note = 88. A metronome will be used **to establish tempo**. Either of the following rhythm patterns are acceptable:



2. Play a chromatic scale (memorized) the full range of the instrument, ascending and descending, in 4 - 16th notes at a minimum tempo of quarter note = 88.
3. Demonstrate proper grip and stroke.
4. Demonstrate correct tone to include proper playing area and choice of mallets.

Timpani: [Tuning gauges are not to be used.]

1. Perform a glissando roll ascending and descending through the full range of the drum chosen by the auditor.
2. Tune to a required pitch chosen by auditor.
3. Demonstrate proper grip and stroke.
4. Demonstrate correct tone to include proper playing area and choice of mallets.

Crash Cymbals:

1. Perform crashes at various volume levels.
2. Demonstrate proper angle/position/grip.

Tambourine:

1. Perform shake and thumb rolls.
2. Demonstrate correct tone to include proper angle, grip, and stroke.

(III) Required etudes for snare drum, timpani, keyboard percussion, crash cymbals and tambourine:

Snare: Portraits in Rhythm by Cirone: Pub. by Belwin, #20 (p. 22)

Timpani: Iowa Percussive Arts Society Etude #7, available on the IHSMA website. The Timpani etudes were composed with the intention of performing on three timpani. Only three timpani are allowed in the performance of the etude.

3 Timpani (pitch changes) - TUNING GAUGES ARE NOT TO BE USED!

Mallet: Iowa Percussive Arts Society Etude #10, available on the IHSMA website.

Crash Cymbals (for Recall round only): Iowa Percussive Arts Society Etude #1, available on the IHSMA website.

Tambourine (for Recall round only): Iowa Percussive Arts Society Etude #1, available on the IHSMA website.

Chair Placement of Color Instruments for the All-State Music Festival

To ensure instrumentation for Piccolo, English Horn, and Eb Clarinet, the following will apply:

PICCOLO: To be considered for principal flute chair in the All-State Band, ALL 1st Flutes will be required to audition on piccolo (if parts exist) as well as flute on Thursday of the All-State Festival as a part of the chair placement procedure. The piccolo chair may be rotated through the Festival.

ENGLISH HORN: To be considered for principal oboe chair in the All-State Band, oboes will be required to audition on English Horn (if parts exist) as well as oboe on Thursday of the All-State Festival as part of the chair placement procedure. All oboes will be given first and second oboe parts for the All-State Band. First and second oboe part assignments will be designated after the chair placement in Ames. The English Horn chair may be rotated through the Festival.

Eb CLARINET: To be considered for principal clarinet chair in the All-State Band, all 1st Bb Clarinets in band will be required to audition on Eb Clarinet (if parts exist) as well as Bb Clarinet on Thursday of the All-State Festival as a part of the chair placement procedure. Any Bb Clarinets assigned to 2nd or 3rd parts in the band who wish to tryout for the Eb Clarinet parts may do so by emailing thad@ihsma.org on the Monday following auditions and requesting the parts. Chair placement auditions for Eb Clarinet will be held separately from the Bb Clarinet chair placement auditions in Ames. The Eb Clarinet chair may be rotated through the Festival.

OTHER: The process for other color instruments (e.g. soprano saxophone) will follow suit as required within the All-State Band repertoire. In the case of a unique circumstance for an instrument or performance requirement, a preliminary recorded video audition may be requested to select finalists from the All-State ensembles before attending the Festival. This will not affect seating consideration within the All-State Band.

Directors: Be certain your students have the music for the Festival adequately prepared for the chair placement auditions in Ames. Failure to perform the selections at All-State level will result in dismissal from the group.