PACIFIC CREST
AUDITION PACKET

BARITONE & EUPHONIUM

Pacific Crest Youth Arts Organization
PO Box 5409, Diamond Bar, CA 91765
1123 S Hatcher Ave, Unit C, Industry, CA 91748
pacific-crest.org

Potential 2025 Pacific Crest Brass Member:

Thank you for your interest in joining the 2025 Pacific Crest Hornline!

This packet will give you an idea of what to expect in your audition, will explain our brass priorities and philosophy, and will systemize our plan for hitting the ground running as we prepare for the season. Please look over this packet and familiarize yourself with the materials inside. By no means does this include every detail of our brass technique, but it does cover many of the general ideas that will serve as the foundation of our brass line.

Specifics about the format of the audition are contained within this packet. If you have any questions that are not answered here, please feel free to reach out to any of us via email and we would be happy to help.

We look forward to working with you this season!

- The Pacific Crest Brass Staff

Brass Staff Email: brass@pacific-crest.org
Matt Owen – Brass Caption Manager: matt.owen@pacific-crest.org
Drew Dickey – Music Coordinator/Brass Caption Supervisor: drew.dickey@pacific-crest.org

MATERIALS AND EQUIPMENT

Trumpets: Please bring your Trumpet and mouthpiece to camp if you are able.

Mellophones: Please bring your F Mellophone and mouthpiece to camp if you are able. If you would prefer to play your audition on a concert horn or trumpet, you will need to bring that as well. All auditionees will play Mellophone at some point in their audition.

Baritones: Please bring your marching baritone and a large shank mouthpiece to camp if you are able. If you would prefer to play your audition on a concert euphonium or trombone, you will need to bring that as well. All auditionees will play on a marching baritone or euphonium at some point in their audition.

Tubas: If you have the means to bring your tuba to camp, please do! We have a limited number of horns for auditionees to use and we would like to ensure that every auditioning member has a horn to play on. If you cannot transport your tuba to camp, please bring your mouthpiece.

Other materials you will need to have with you for your brass for every brass rehearsal as a member are:

- **Binder and brass technique packet**
- **Pencil**
- **Gloves**
- **Athletic shoes and clothing**
- **Water jug**
- **Smart Phone (Tuner, Metronome, Beam, UDB, etc.)**
- **Black hand towel**
- **Balloons**
- **Breathing tube "PVC Ball Valve" - pictured above. ¾ in for Low Brass, ½ in for High Brass (needed for January camp and on)**

After the line is set, we will determine our expectations for mouthpieces. There is no need to bring a specific type of mouthpiece for the audition camp - bring the equipment that allows you to sound your very best. If you are a returning member and have a mouthpiece from a previous season, you are encouraged to use that at camps for consistency from player to player.

2025 PACIFIC CREST BRASS AUDITION PROCESS

ROUND 1 AUDITION INSTRUCTIONS

The 2025 Round 1 Brass Audition will consist of two parts: MUSIC & VISUAL

MUSIC AUDITIONS

1. Our “Three Note Slur” fundamental exercise.

• An audible metronome is required. This is to be performed on-the-move. A marching instrument is strongly preferred. In the off-chance that is not a possibility, please use a concert instrument.

2. Our “2025 Audition Excerpt” selection.

• An audible metronome is required. This is to be performed stationary. A marching instrument is strongly preferred. In the off-chance that is not a possibility, please use a concert instrument.

3. Our “Musical Wow Factor” portion.

• Please prepare something to showcase your most impressive musical abilities! Any brass or percussion instrument is welcome. This can be anything from playing a portion of a prepared solo/etude, to improvising over a backing track, to playing a 4-octave chromatic scale, to riding a unicycle while playing “Carnival of Venice” backward. Get creative and show us what you’ve got!

VISUAL AUDITIONS

Your visual audition will feel like a normal visual rehearsal. We will explore a wide variety of visual skill sets, including but not limited to: forwards, backwards, and slides at different tempos and step sizes; awareness exercises, such as field reading and form control; and base level movement in the form of a dance block. Throughout your audition weekend, the staff will be watching and evaluating you on your current abilities as well as your ability to apply new information.

Throughout the weekend, the visual staff will be looking for the following:

- Approach to learning and ability to apply new information
- Tempo control and foot timing
- Posture and presence while moving
- Body awareness and control
- General fitness

Before you begin your preparations, please read all instructions in this document and the "What We Look for in Auditions" section.

Once you have completed your Round 1 Audition, you may be contracted, invited for a round 2 audition (callback), or given feedback on how to improve for future seasons. If you are contracted and/or are invited to a callback status to complete a final audition, you will complete a "walk the walk" at the callback camp both to receive feedback as a member and to solidify membership in the hornline.

FIRST ROUND VIDEO AUDITIONS

We highly recommend all audition candidates attend a live camp, if possible. If not, you may submit a video audition that will be evaluated the same as live audition candidates. Video auditions are reserved for applicants who may be too far away or otherwise unable to attend a rehearsal camp. Pacific Crest does not typically accept students based upon the video audition. If accepted by video, your staff will let you know, and you will receive your onboarding documents via DocuSign. If the staff believe you show promise, we will invite you to the next rehearsal camp to complete your audition in-person. The fee to submit a video for review is $50. Information can be found at https://pacific-crest.org/video/

THE FINAL AUDITION PROCESS (AFTER PASSING YOUR INITIAL AUDITION)

Your callback audition will be a "Walk the Walk," which is:

• A rehearsal chunk of show music will be assigned
• Drill/choreography will be assigned to fit the music
• Each sub-section (1st trumpets, 2nd mellophones, etc.) will leave rehearsal, line up in front of the brass staff, and one by one perform the "Walk the Walk" assignment
• The results of these will determine section rankings
• Even after the line is set, we will still use this procedure to continue improving

If there are additional performances visually or musically that you would like the staff to see or hear, you will also have an opportunity to submit a video recording of yourself playing, moving, dancing, doing stunts - really, anything that can help us evaluate your potential membership at Pacific Crest.

Simply put, the brass staff are looking for students with incredible tone, undeniable confidence, and the strong desire to be a part of a world class team.

WHAT WE LOOK FOR IN BRASS AUDITIONS

The most common question we get in emails regarding auditions is “What does the Pacific Crest brass staff look for in a brass member?” In general, whatever a good private lesson instructor looks for in a brass student is very similar to what we expect from our members. Therefore, we always suggest that a student study privately whenever possible. However, we will list a few bullet points to point you in the right direction:

1. **Tone** - Work to achieve the most characteristic tone possible. Listen to players that you like and mimic their sound. I generally do not talk about dark vs. bright sounds. Go for a pure sound. One exception is if you are a trombone player auditioning for euphonium, please go for a darker sound than you would get on your trombone.

2. **Pitch** - The tuner is your friend. Be able to play your entire range at 0 cents. This will give you the flexibility to more easily match others and sound in tune in different keys. We will explore temperaments such as just intonation and Pacific Crest Meantone at a later time. A prerequisite for achieving this is to able to play each note at 0.

3. **Range** - You need to able to play the full range of your instrument. This is especially true of the mellophone section. Doug Thrower writes a lot of unisons in the upper register for the entire section.

4. **Time/Rhythms** - Ensemble cohesiveness is one of the biggest challenges of any marching ensemble. The groups that do it the best have good understanding of rhythm and pulse on the individual level. We put a lot of emphasis in the audition scoring and material on being able to play with good rhythms and timing. This includes slow tempi, long notes, and rests. The aforementioned is the most often neglected in auditions. You need to also have great feet when performing exercises that include a mark time.

5. **Attacks and releases** - Can you perform an attack with instant sound and resonance or does it take a split second to find the resonance, volume, and pitch? Can you perform our method of release during long tones and lip slur exercises in the audition room or do you release early or taper?

6. **Maturity** - We need students who can handle the emotional and mental toll of drum corps.

7. **Technique** - Being able to play the faster passages in the material with the correct articulations is important.

8. **Believability** - This includes musicianship but more than that. Can you make the listener believe in your intent? Do you look the part as you play as well? When you watch Pacific Crest perform, while not perfect, it is always performed as if it is perfect with a real performance quality. We look for this starting in the audition process.

9. **Mental Strength** - Making mistakes with simple rhythms or missing key signatures are red flags. Following up the mental mistakes with verbal explanations are very bright red flags! Please do not be someone who makes excuses or "tries to explain." Again, the mental and emotional toll of a summer is grueling. It is very difficult to ascertain during a short audition whether someone has the mental endurance to succeed over a summer season. Therefore, any evidence of a lack or prevalence of mental strength carries weight.

10. **Preparedness** - Have you spent the time it takes to perform at a high level or are you missing simple rhythms and key signatures? Have you followed all the instructions? Please note, that "I just got the material last week," is not a good excuse. As mentioned before, getting a private instructor to help is the best way to get prepared.

ADDITIONAL EXERCISES/MUSIC FOR CAMPS

Also included in this packet are additional exercises that will be used at Audition Experience Camps and throughout the Camp Season. Please do your best to memorize these exercises prior to attending camp. Any additional music we add will be sent through email at or between camps. Please be sure to provide your primary email address when registering.

2025 PACIFIC CREST BRASS PEDAGOGY INFORMATION

Contained throughout the rest of this packet is information regarding our approach to the brass program at Pacific Crest. While this does not cover everything about how we approach the instrument, this is a great starting point for members to begin familiarizing themselves with our technique and overall approach to the instrument.

OFF-SEASON AND PHYSICAL FITNESS

All horn lines are willing to work hard during pre-tour and once the summer begins. A championship- level horn line will put in championship-level effort during the winter, as well. The staff will work together to put systems in place to best prepare each member for the season. However, how prepared our team is in May ultimately comes down to each individual's dedication - beginning now.

COMMUNICATION

Most of our "between camp" progress will happen via Slack once the hornline has been set. Video and playing assignments will be chosen and posted by the staff. Timeliness of your submissions is expected. Inability to complete work on time will be taken into consideration as we set the hornline.

PHYISCAL FITNESS

Being competitive in a competitive hornline requires members to be in top physical condition. Your health can become a factor during the consideration of contract offers.

POSTURE

In order to create the most resonant and natural brass sound, your body should be in the most natural and efficient position. Improper posture and extra tension will always affect your sound. The visual staff will define proper technique, but it will be reinforced and expected during brass rehearsals.

AIR AND BREATHING

The foundation for playing every wind instrument is air and breathing. It is imperative that we establish habits that allow our breathing to be as efficient as possible.

We will focus on our breathing every day of the season, incorporating breathing exercises to continue improving our ability to stay as relaxed as possible while playing our instrument as efficiently as possible.

• To have the best breath control, breathe deeply down into your lungs

• For the most efficient breathing, you must stay relaxed - extra tension in your upper back or neck will limit your lungs from expanding to their maximum volume

• Your breathing passage should never be constricted while inhaling or exhaling - keep the throat open like you are yawning or are eating a hot piece of pizza

• There should never be sound when you breathe in; if there is any sound, that means you are carrying tension, and tension will create resistance; resistance will make your body work harder to fill your lungs to capacity

• Air is always moving in or out - it never stops

Common issues while breathing:

• Never be tense! The answer to every problem is to relax!

• Never inhale and then hold in your air before you exhale. This is called “capping the breath” and can cause timing issues when entering as an ensemble. Remember: air is always moving in or out!

• Never force your air out or squeeze out the last bit of air in the lungs. Forcing out this air will cause tension and will not produce a quality sound.

• Never stop your air by closing your throat, using your tongue to stop your air, or moving your jaw. We will always release our air and notes with an open throat release and by a breath in.

BALLOONS

You will be issued balloons at the first camp and will want to purchase some to keep in your bag throughout the season. Balloons are not used for power; they are used to train control by adding resistance to the airflow out, visualizing the flow of air as you exhale.

Our first exercise with the balloon will be a flow for 12/16 counts into the balloon at 108 bpm that expels all of your air evenly over. Be sure to keep the airflow consistent from count to count. At the end of the phrase, embellish the air stream as is consistent with the rest of our technique program.

Dynamic Marking	Air Counts (Low Brass)	Air Counts (High Brass)
pp	24 Count Sustain	28 Count Sustain
p	20 Count Sustain	24 Count Sustain
mp	16 Count Sustain	20 Count Sustain
mf	12 Count Sustain	16 Count Sustain
f	8 Count Sustain	12 Count Sustain
ff	6 Count Sustain	10 Count Sustain
fff	Full Volume	Full Volume

MARKING TIME

Marking time will be used in all music rehearsals while we are not on the move. This technique will allow us to simulate what we do on the marching field while we are in place and will be further defined by our visual staff.

STEP OUTS

Step outs will typically occur at the beginning of each phrase as well as at the beginning of drill moves. While you practice, change the direction of your steps as well as your step size so you can work on different marching techniques while playing.

- On beat one, take a step forward with your left foot
- On beat two, take a step forward with your right foot
- On beat three, re-articulate with your left foot
- On beat four, bring your right foot back to its original position
- On beat five, bring your left foot back to its original position and mark time through the end of the phrase

When you practice at home, always practice marking time, stepping out, and playing on the move! The more we practice this during the winter season, the faster we will improve during pre-tour.

SINGING

Singing is a tool for developing great ensemble tone quality and intonation. The breath support, vowel shape, and resonance used while singing are very similar to brass playing!

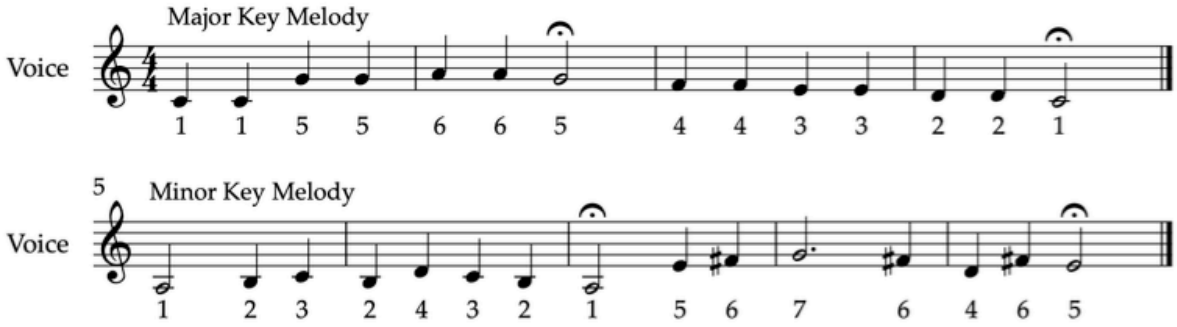
When you sing, always:

• Use a strong voice with lots of support, developing resonance throughout your upper body and using your head voice when appropriate

• Keep your throat open and use the same approach to breathing and air as mentioned in the section above! Establishing these habits while breathing and singing will ensure we are carrying them across to playing our instruments

• Listen to your neighbors and to any drone, reference pitch, etc. to match pitch

• Hold your arm out in front of you to indicate the current dynamic, with parallel to the group your reference for mezzo forte. For softer dynamics, bring your angle closer to the ground, and for louder dynamics, bring your arm closer to the sky.



EMBOUCHURE DEVELOPMENT

When playing a brass instrument, your embouchure should have firm corners but a soft and relaxed center. Keeping the center of your lips soft will allow for a full buzz, which will create the most resonant sound. Just like our approach to breathing – any extra tension or pressure will come through in your tone quality!

Buzzing

The best brass players in the world buzz on their mouthpiece every day.

If you have tone production problems while on the full instrument, take a step back to the mouthpiece and analyze it from a smaller scale. Your mouthpiece is like a microphone and your instrument is just the amplification – if you have problems on just the 'microphone,' the 'amplification' is going to make it more obvious!

Buzzing, like singing, will improve your aural skills and can dramatically boost your accuracy. The first notes we will play each day will usually be on the mouthpiece.

Long Tones

Long tones will happen at the beginning of every warm-up. Long tones are the building blocks of our fundamentals and they serve a long list of purposes. We will focus on tone quality, breath support, and intonation while playing our long tones.

Releases

At the end of a long tone, a perfect release is achieved by taking a breath on the downbeat that touches the rest. With every release, there is either a marching step (left/right foot) or a visual responsibility that accompanies it. Lining your feet to the drum major's hands and releasing with your feet is the secret to achieving perfect ensemble releases - a staple of the best horn lines in DCI history.

All musicians tend to decrescendo before the release. To counter this, the very end of the phrase should have a slight "embellishment," which is less intense than a crescendo, but is a concerted effort to provide direction to the end of the phrase. Every release should be prefaced by an embellishment, defined as a half dynamic crescendo into the breath.

Lip Slurs

Lip slurs are very important for brass players as they help us focus on efficiently controlling the partials of our instrument. While playing lip slurs, focus on moving quickly and smoothly from partial to partial while maintaining accurate pitch. Move your air horizontally (playing through the phrase) instead of vertically (aiming at each note) as you move from pitch to pitch.

STYLE AND ARTICULATION

We will never change our approach to starting notes to accomplish different styles. Every note will be played with the syllable "dAh" no matter what the articulation, tempo, or volume. Notice the lowercase "d" and the uppercase "A." Always emphasize tone over tongue. The air stream sets the buzz into action, not the tongue!

No matter what style you are playing:

- Air is always constant from a full, relaxed breath
- Tongue makes contact in the same place every time
- Tongue makes contact with the same strength every time

Points to remember while playing legato (connected):

- Air is unbroken as the tongue touches the tooth/gum line with a fast tongue. (like a viper striking)
- Do not "chew" the notes – careful that your chin is not moving.
- Legato articulations should use "whole note air" that never stops (the tongue dents but does not stop the air stream)

Points to remember while playing staccato (detached):

- Staccato does not mean short! It means separated or detached.
- Keep the air stream supported and send your air to the back of the note.
- Each note should be a perfect block of sound and identical to the one that came before it.
- A habit of many players is to use their tongue to stop the air on staccato notes and using "DIT" as their syllable. These notes (like all notes we will play!) should be open-ended.

Articulation/Note Length Exercises

We will do many articulation exercises to hear HOW we play each note style and to focus on matching from side to side. These articulation variations will normally be on concert F initially and then adapted to be played as you move around the instrument.

VOLUME

You must always think about your quality of sound when working on volume. The key to playing loud is relaxation. An ugly "spread" tone is because of tension and poor breathing. You must keep your oral cavity open to allow the large amount of air you will be moving to still create a quality sound. Keep your corners firm so your embouchure can handle the amount of air you move! Playing at upper volumes with a round, rich sound is something we will work on every day until the end of the season.

TUNING

There is no such thing as a perfect brass instrument! Adjustments constantly need to be made to maximize the accuracy of your pitch. As an ensemble, we need to be very familiar with these tendencies and how we can correct them while we play. We will tune based on temperature (this will be explained at camps and during move-ins) and will always play at forte when tuning.

Once we have tuned the instrument, we must also spend time tuning music and exercises throughout our technique program and the show. If we play every individual note "in tune," the chords, based on context, will not be "in tune!" We need to adjust our tuning based on what note we are playing within the chord. If we play more in tune, we will sound "louder" and the overall ensemble sound will be more clear. If you play the same note in two different chords, you almost always will have to do something different to keep the note in tune as the music evolves. Specific details on tuning adjustments and processes will be defined throughout the season. The tuning chart below is a guideline/starting point – we will further define this based on context as we get into the season.

Interval	12-Tone Cents (Equal Temperament)	Just Intonation Cents	Difference (In Cents)	Tuner Adjustment for Proper Intonation
Unison	0	0	0	0 (Center the Pitch)
Minor Second	100	111.73	+11.73	12 Cents Sharp
Major Second	200	203.91	+3.91	4 Cents Sharp
Minor Third	300	315.64	+15.64	16 Cents Sharp
Major Third	400	386.31	-13.69	14 Cents Flat
Perfect Fourth	500	498.04	-1.96	2 Cents Flat
Tritone	600	582.51	-17.49	17 Cents Flat
Perfect Fifth	700	701.96	+1.96	2 Cents Sharp
Minor Sixth	800	813.69	+13.69	14 Cents Sharp
Major Sixth	900	884.36	-15.64	16 Cents Flat
Minor Seventh	1000	996.09	-3.91	4 Cents Flat
Major Seventh	1100	1088.09	-11.73	12 Cents Flat
Octave	1200	1200	0	0 (Center the Pitch)

BALANCE AND BLEND

Perfect balance and blend comes from matching intensity of sound side to side and from perfect intonation. If one individual is playing louder than their neighbor, then good balance is impossible. If one note in a chord is played out of tune, then good blend is impossible. “Am I matching quality of sound with my neighbor” and “am I in tune with the ensemble?” are questions that we should constantly ask ourselves when playing in an ensemble.

Always begin with your own individual sound, then move to your neighbors (trios), then to your section, and finally to the rest of the ensemble.

COMING IN TOGETHER

The timing of the breath is the most important when getting precise note starts. Our breath will occur one count before the note starts. For fundamental exercises or show excerpts that are at a tempo of 160 and above, we will switch to a two count breath. Always have your instrument and embouchure set when you breathe! The timing of the initiation starts with the breath. In other words, if we are going to enter together on beat one, we all need to take a FULL breath on beat four. Whenever an attack is early, it is because of an early breath or a short breath! Whenever an attack is late, it is usually because your embouchure is not set or because you are holding your breath.

Remember – air is always moving in or out – never cap your breath!

STAGGER BREATHING

To create a “wall of sound” without any audible holes, we use a technique called stagger breathing. Some basic concepts to follow are:

- No breaths on bar lines (unless assigned)
- No breaths between phrases
- When you breathe, always take a full breath
- When you breathe, leave out notes rather than playing part of a note
- Do not breathe when the person next to you takes a breath - so you will have to be consistent with when you breathe!
- Sneak in and sneak out during long phrases (see the technique packet)
- Every single measure (unless a breath is built in via rests) will have assigned stagger breathing from the staff

BOPPING

Bopping is a technique that is used to improve both ensemble timing and to reinforce uniform articulation and note production. Bopping is executed by making every note a staccato eighth note. Everything is performed at mezzo piano. Slurred notes are playing for full duration to the end of the slur. Tied notes are not played. Again, make sure the throat stays open and relaxed. Even when bopping, we should never hear a “DIT” articulation, only “dAh.”

PEDALS

Pedal notes will:

• Soothe, relax, and get blood flow back into your embouchure. Think of it like stretching, but for your embouchure
• Aid your response while starting notes in all ranges
• Develop an efficient lip vibration
• Create a bigger sound in all registers
• Develop endurance

TECHNICAL EXERCISES

While playing technical exercises, remember that all breathing and articulation procedures remain the same. Do not let the fact that we are changing notes quickly translate to capped breaths or more tension in your body and/or fingers. Other ideas to remember are:

• Keep a relaxed feel in the wrists and fingers
• Maintain curved fingers in the right hand
• Press valves straight up and down with firm fingers
• Keep control of the valve on the way back up
• Stop rushing. You are already rushing!!

ENSEMBLE TIMING

We have a two-tiered process to achieving perfect ensemble timing and clarity. In the macro sense, you need to put your feet in time with the drum major and then play to your feet.

For the last 10% of clarity, utilize your trios, which are the people on either side of you at any given time. Trios appear in the brass circle and during drill sets where you are close enough to listen. (Again, everything is contextual)

EXPECTATIONS

We strive to be:

• The physically and mentally strongest horn line

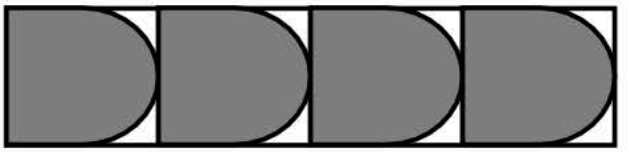
• Dark in our tonality: trumpets strive to fit their sound inside the mellophones, mellophones strive to fit their sound inside the baritones, baritones strive to be without edge or brightness - fitting inside the tuba sound, and tubas strive to sound like organ pedals playing with the best sound possible at all times

• The best horn line while on the move
• The most respectful and humble via our interactions on social media
• The horn line that moves the most air
• The best most communicative performers
• The horn line with the lightest tongues in the activity
• The hardest working horn line
• The most in-tune horn line
• The most individually proficient horn line: you could march the show by yourself and have anyone stand in front of your bell at any time.

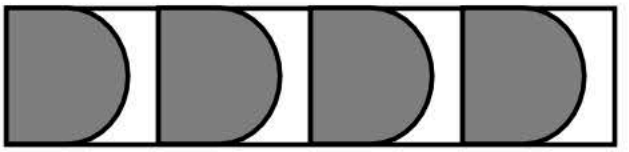
STYLE/NOTE LENGTH GLOSSARY

Style/Length	Symbol	Visualization
Connected		

def. – The notes touch and there is no decay.

Long Lifted		

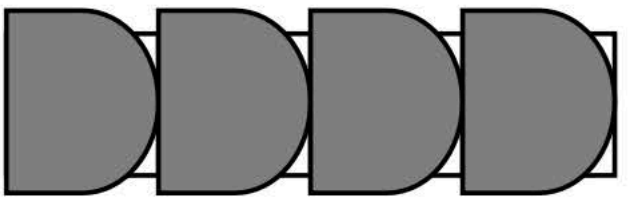
def. – The notes touch and there is a slight decay.

Lifted		

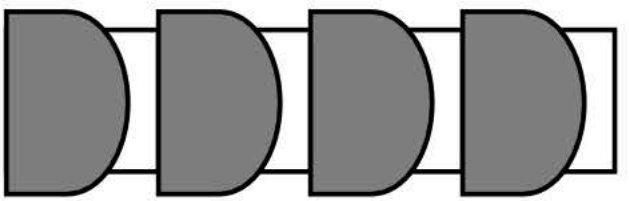
def. – There is a small space and a slight decay.

Detached		

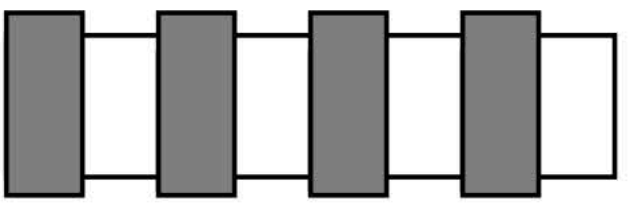
def. – The length is half of the note it is attached to and there is no decay.

Accented		

def. – The front of the note is slightly louder, the notes touch and there is a slight decay.

Lifted Accent		

def. – The front of the note is slightly louder, there is a small space and a slight decay.

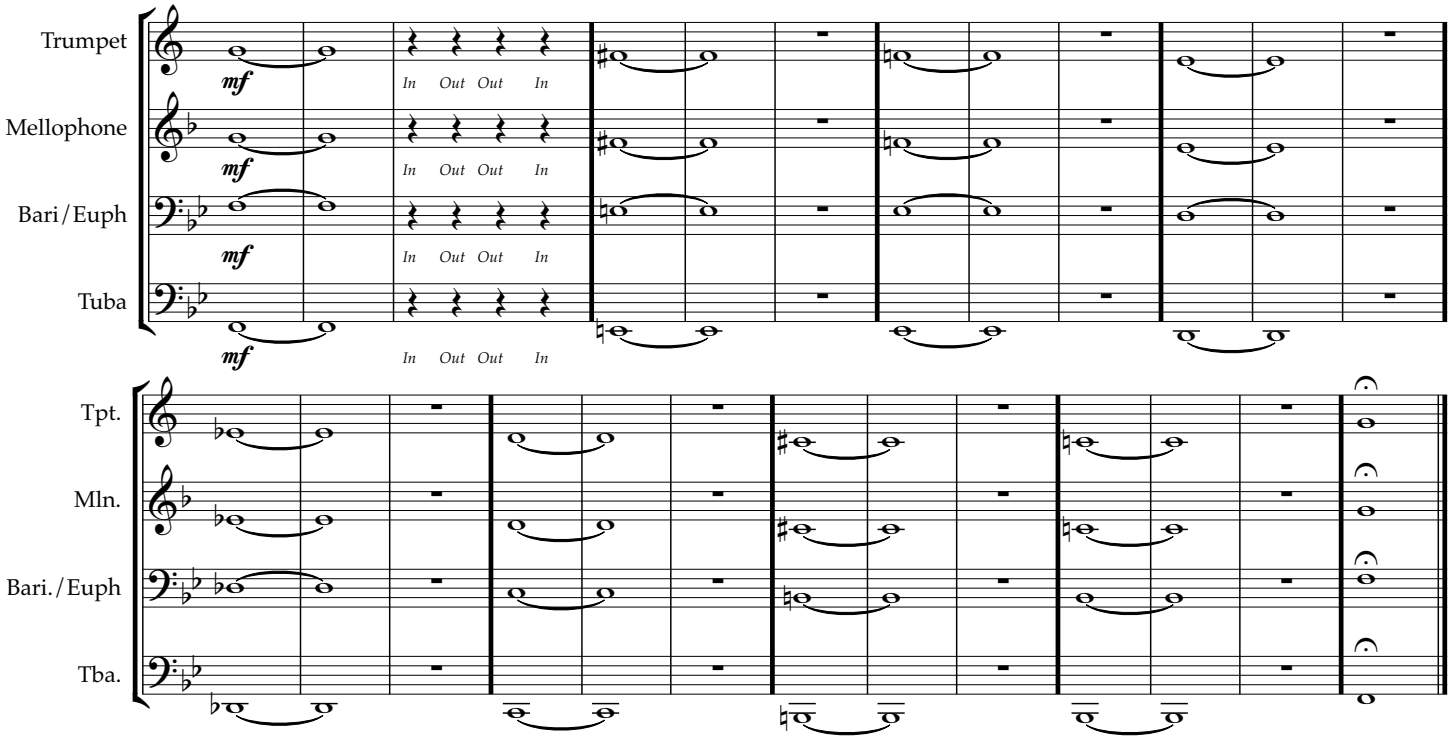
Roof-Top Accent		

def. – The front of the note is slightly louder, the length is half of the note it is attached to and there is no decay.

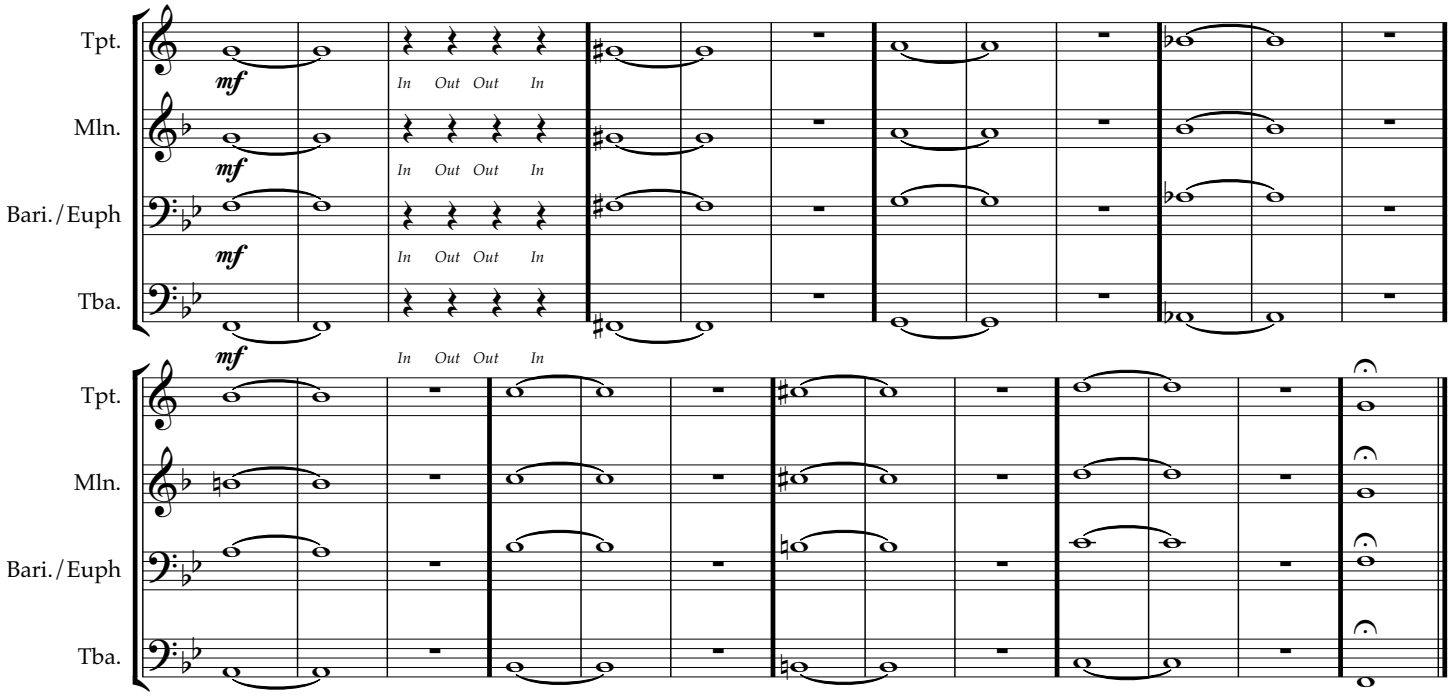
2025 Pacific Crest Brass Exercises

Long Tone Exercises

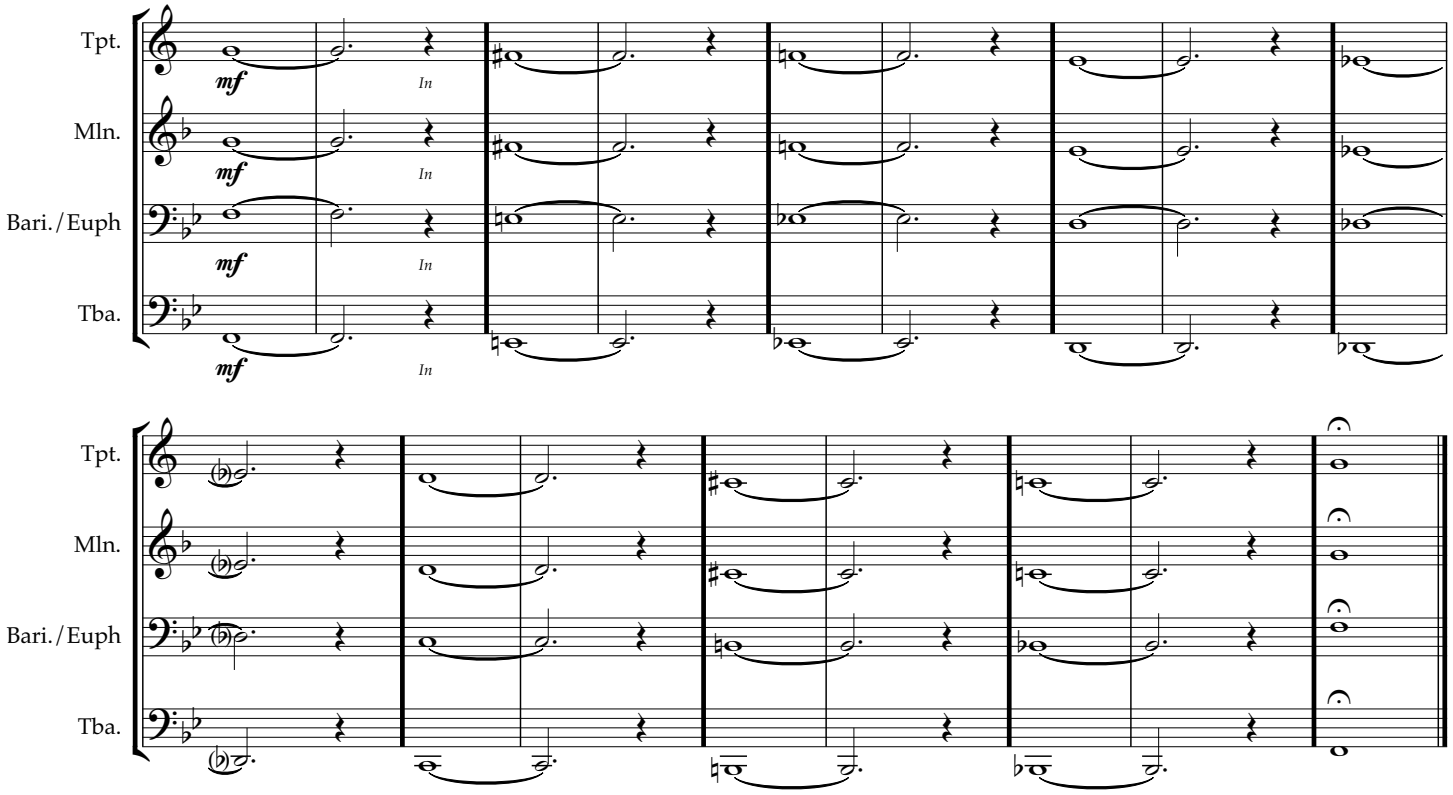
8 Count Tones - Descending



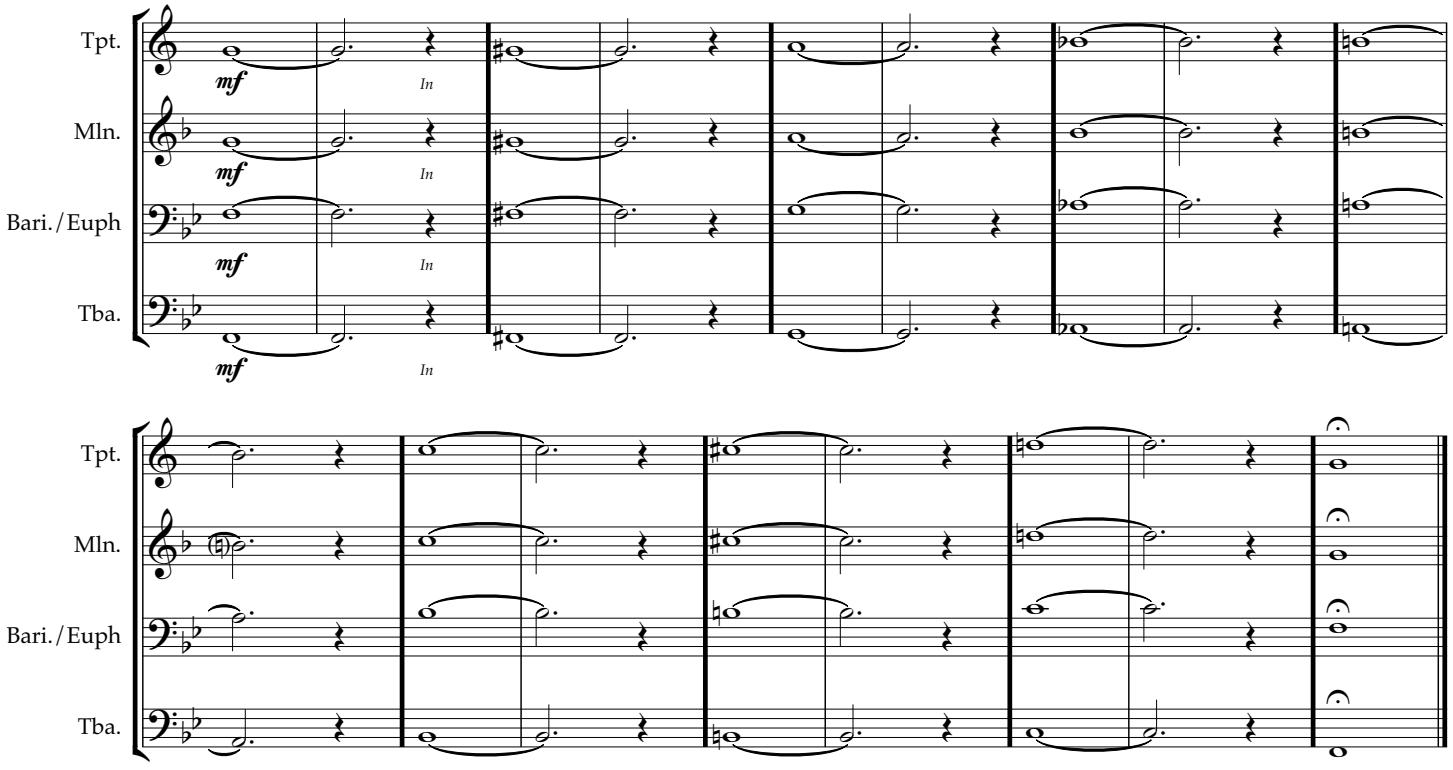
8 Count Tones - Ascending



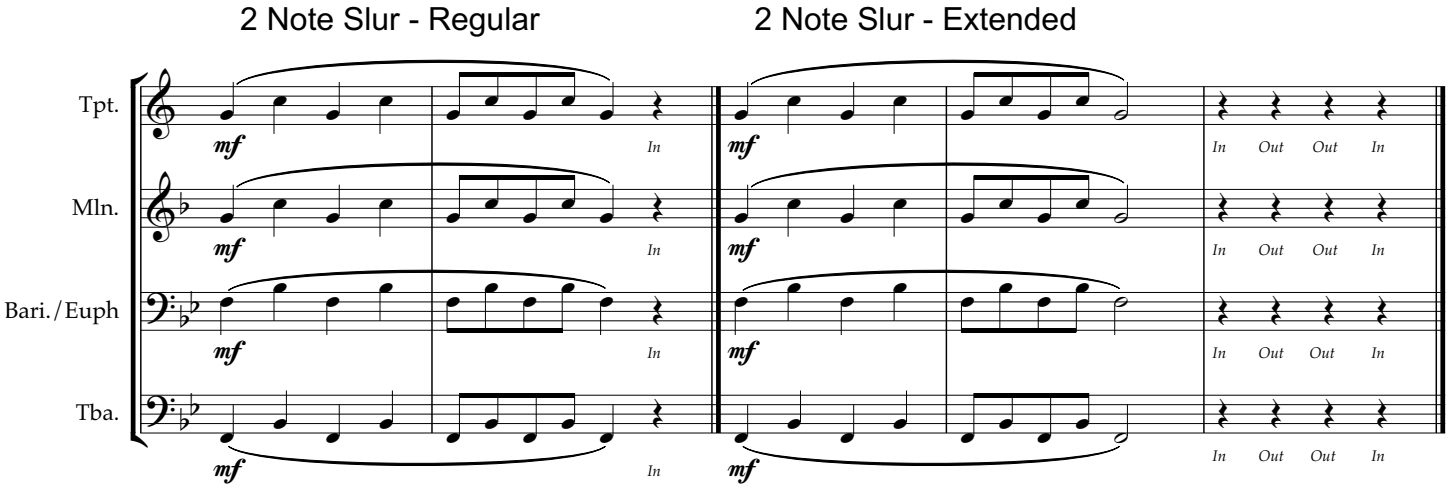
7 Count Tones - Descending

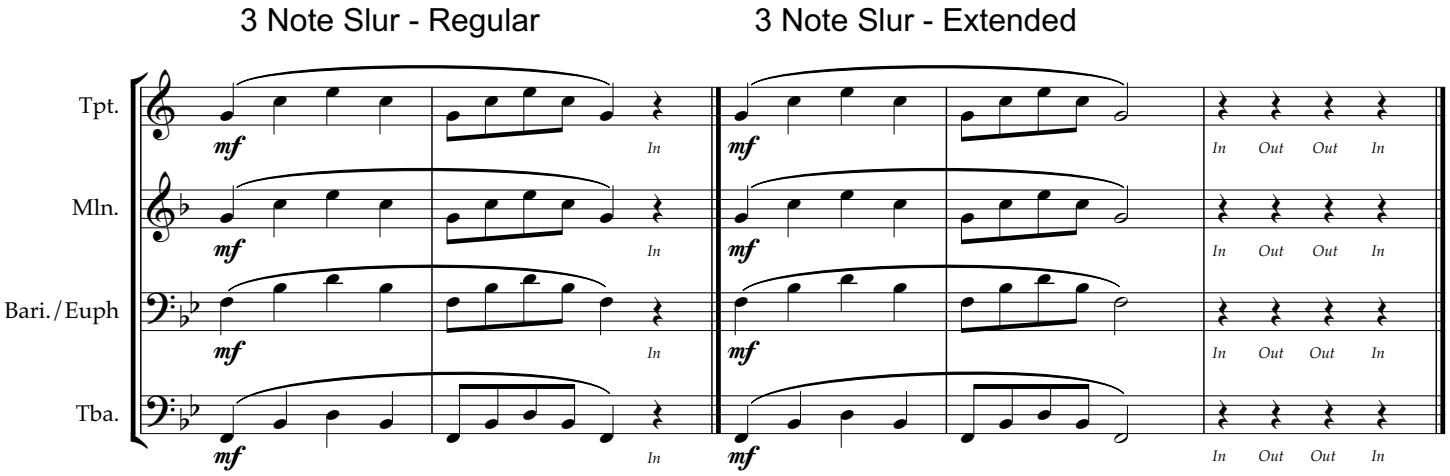


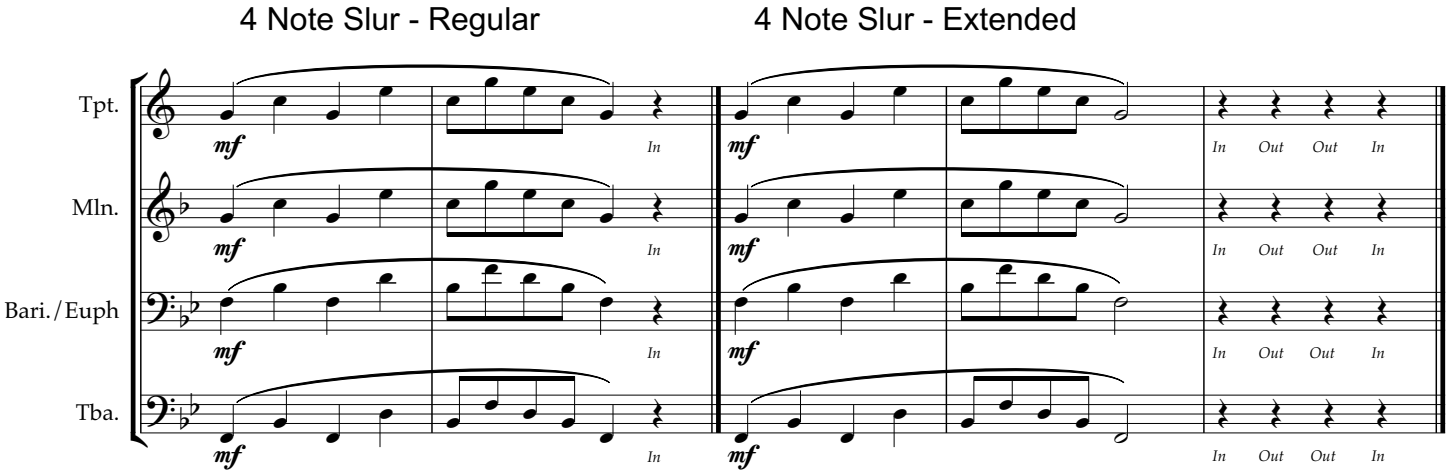
7 Count Tones - Ascending



Slur Exercises

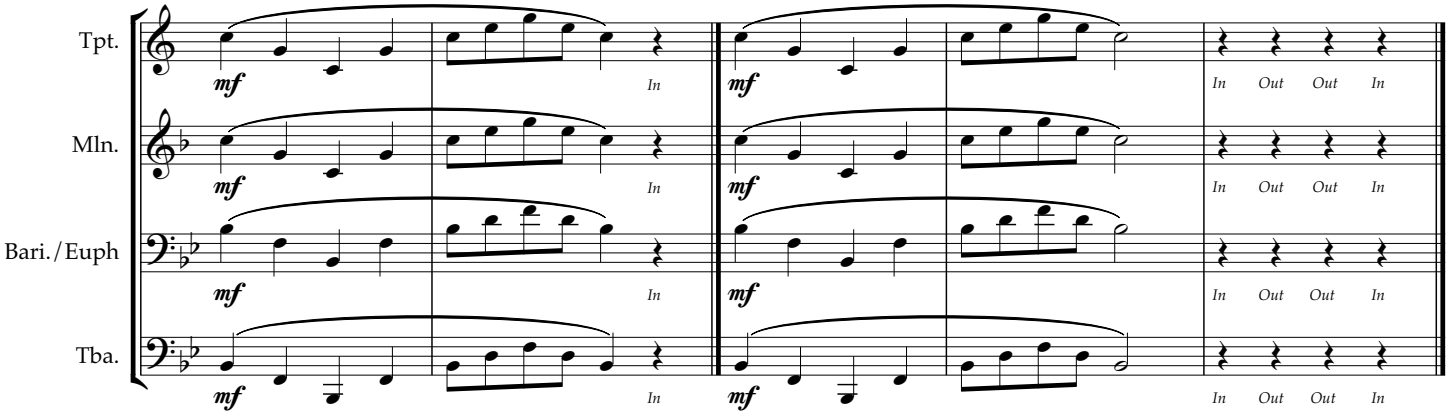






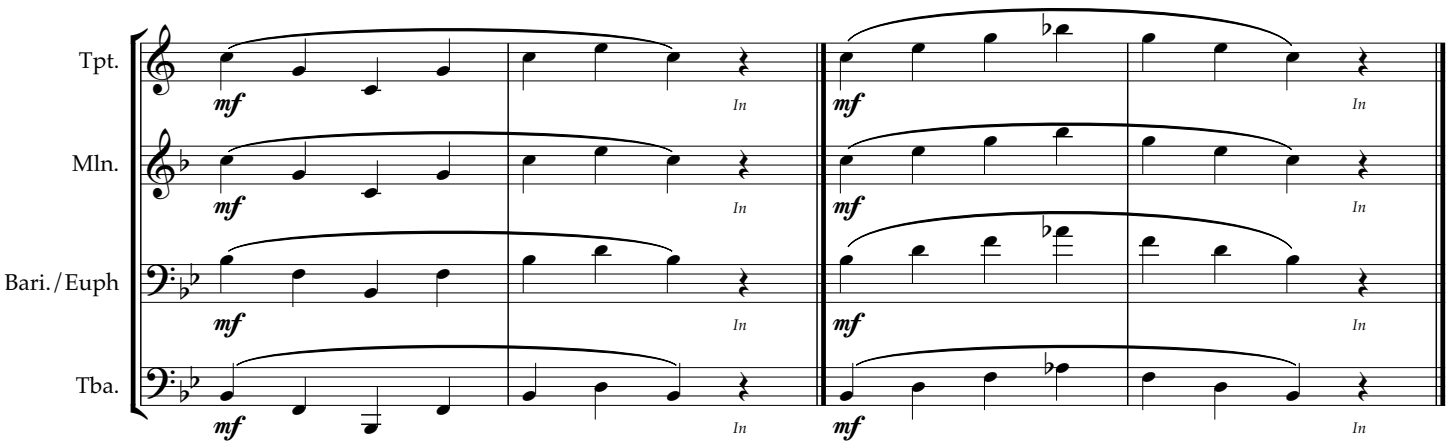
5 Note Slur - Regular

5 Note Slur - Extended



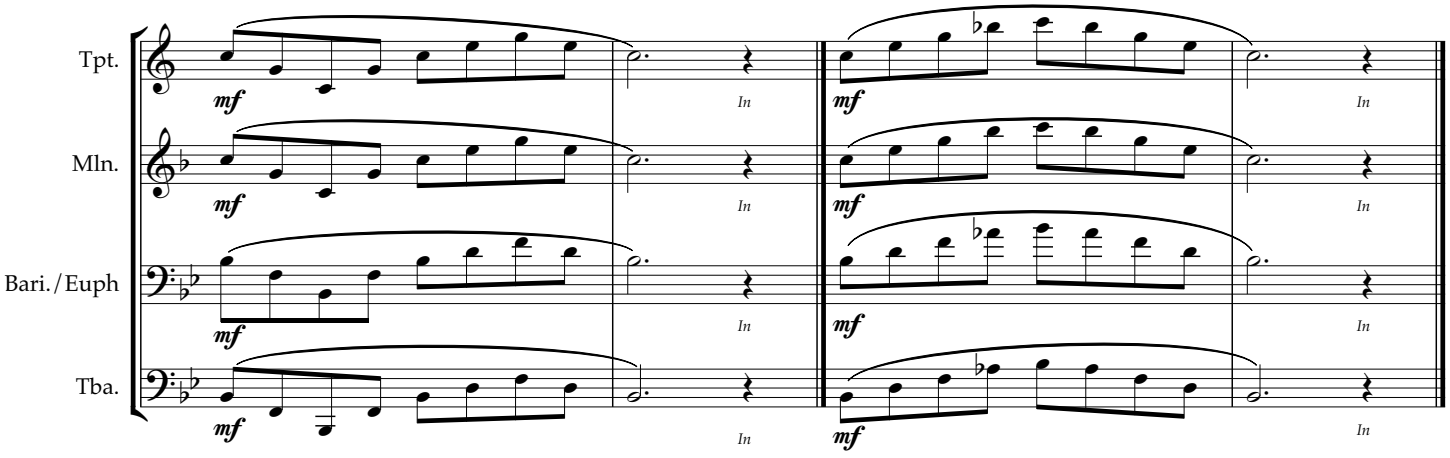
Quarters Low - Regular

Quarters High - Regular



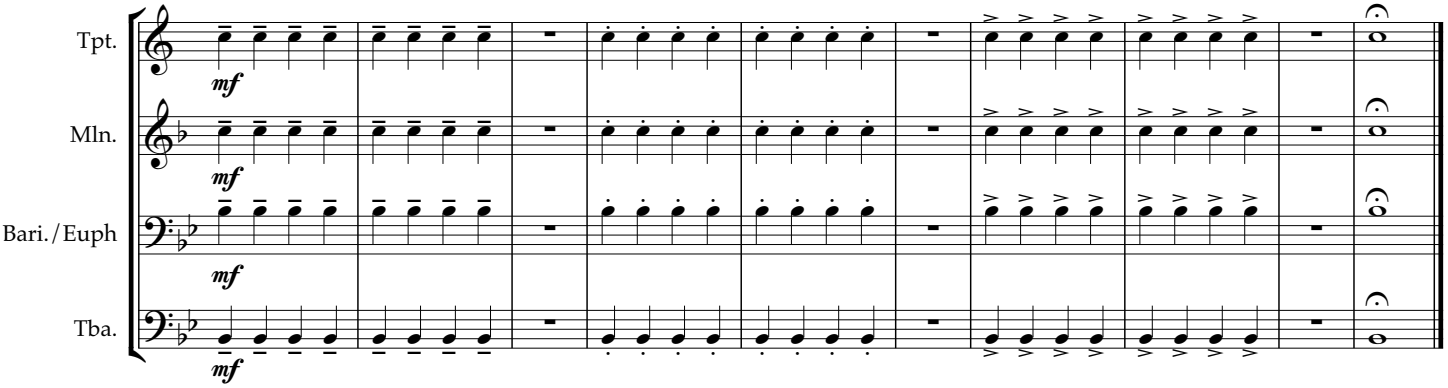
Eighths Low - Regular

Eighths High - Regular

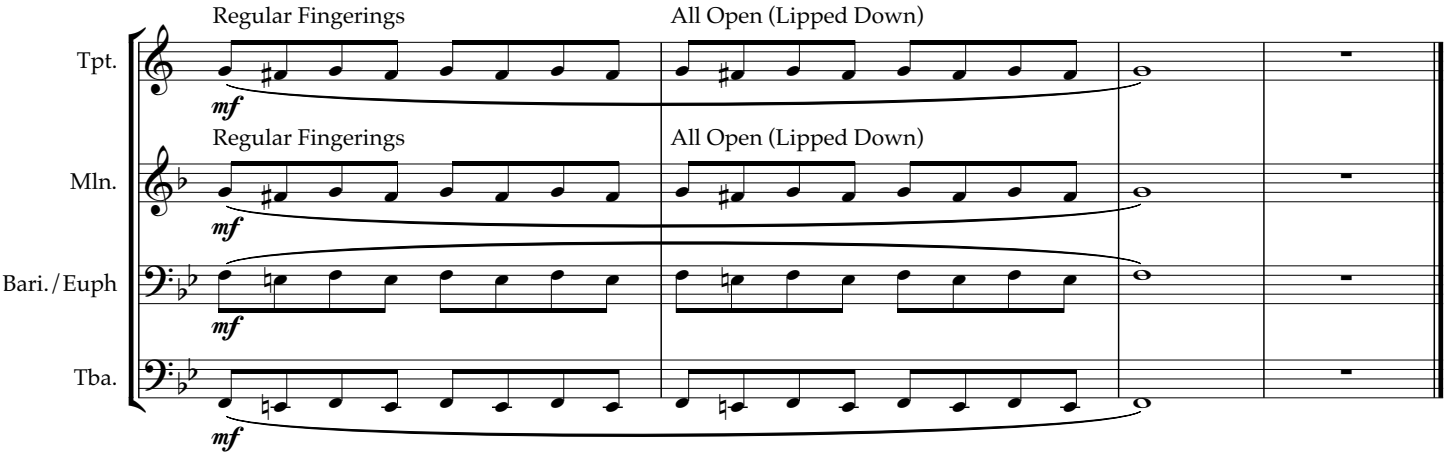


Style & Supplemental Exercises

Style Exercise (BOB)

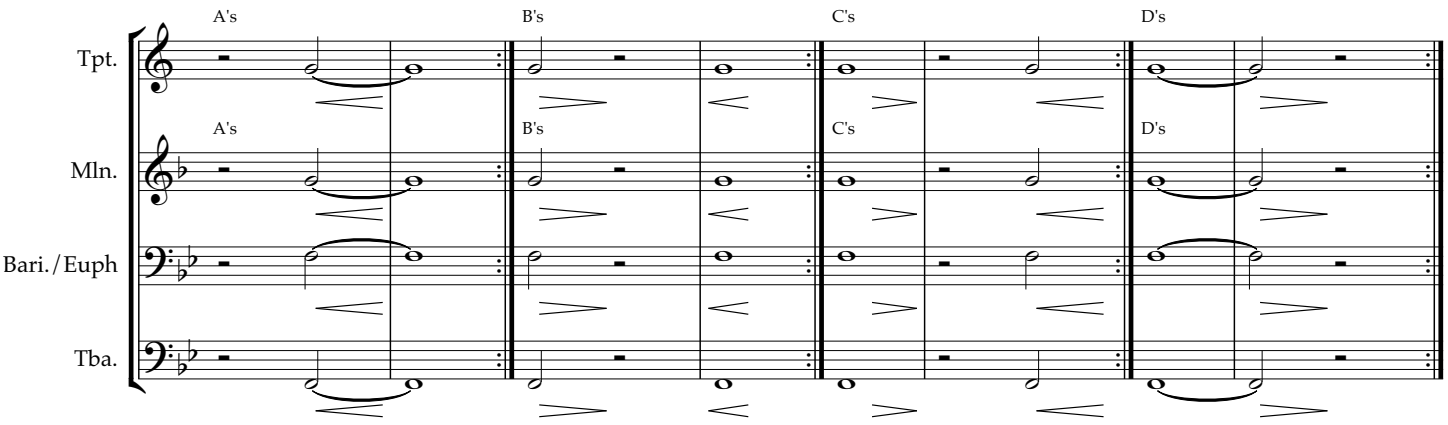


Schwarma - F

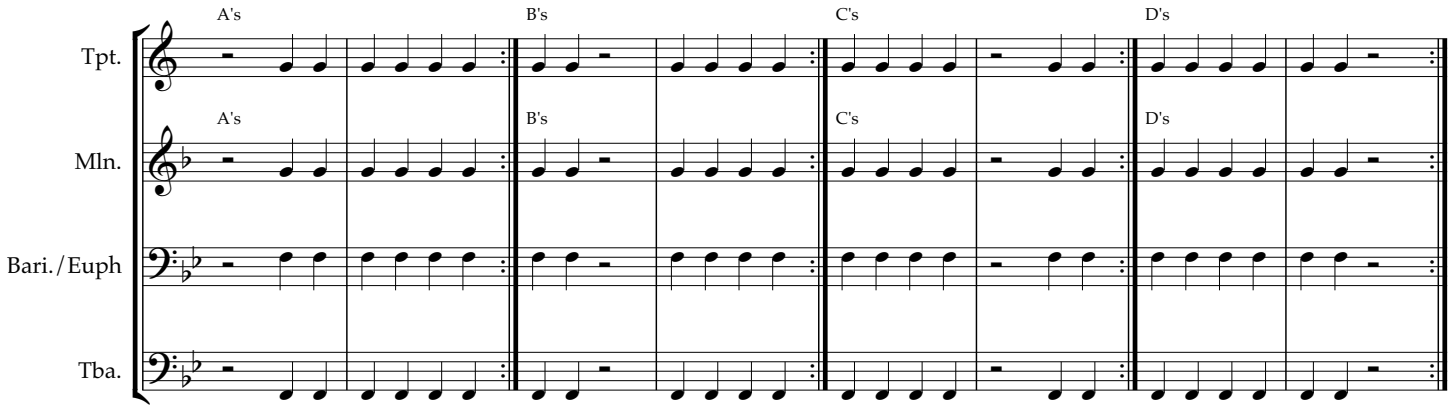


Stagger Breathing Exercises

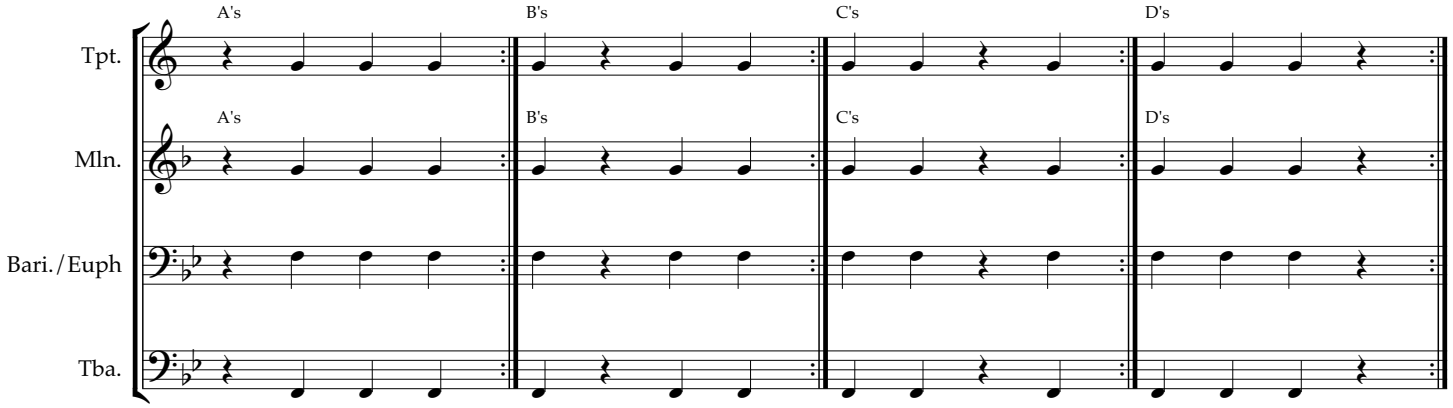
Stagger Breathing - Fast Tempo 1



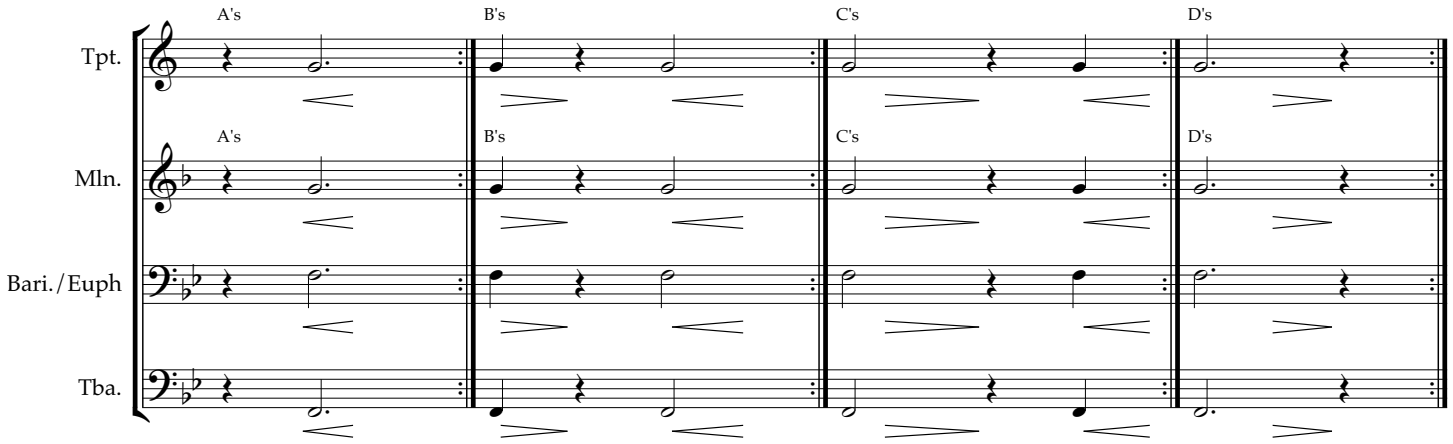
Stagger Breathing - Fast Tempo 2



Stagger Breathing - Slow Tempo 1



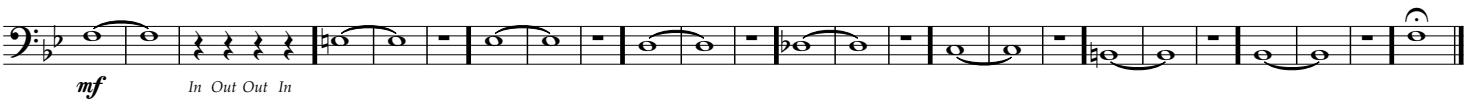
Stagger Breathing - Slow Tempo 2



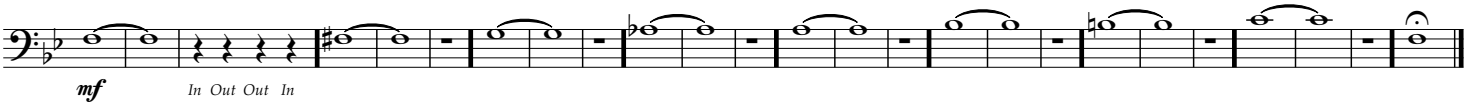
2025 Pacific Crest Brass Exercises

Long Tone Exercises

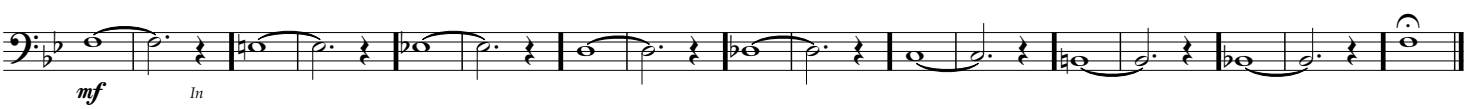
8 Count Tones - Descending



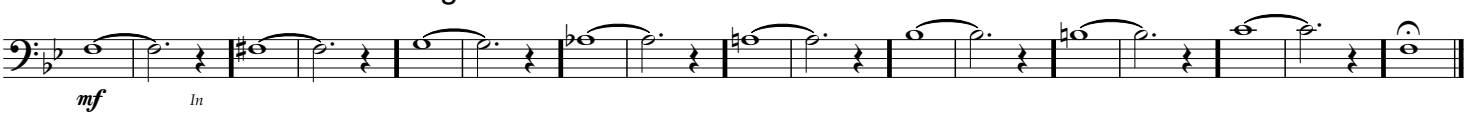
8 Count Tones - Ascending



7 Count Tones - Descending



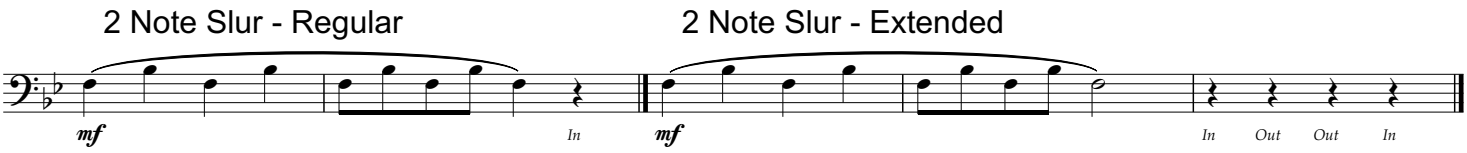
7 Count Tones - Ascending



Slur Exercises

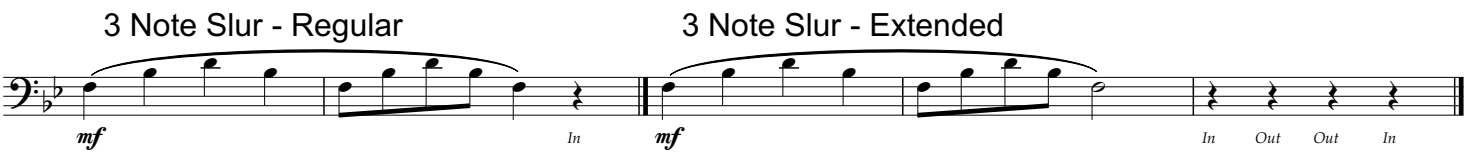
2 Note Slur - Regular

2 Note Slur - Extended



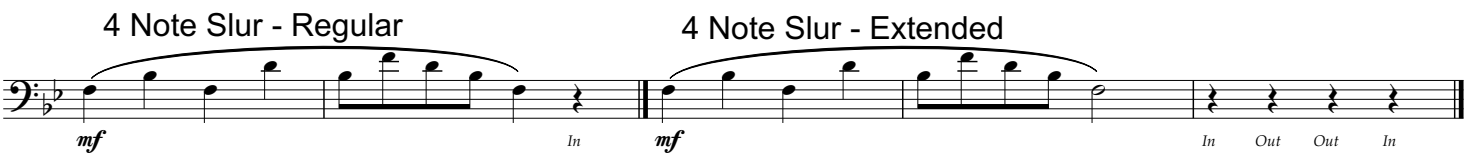
3 Note Slur - Regular

3 Note Slur - Extended



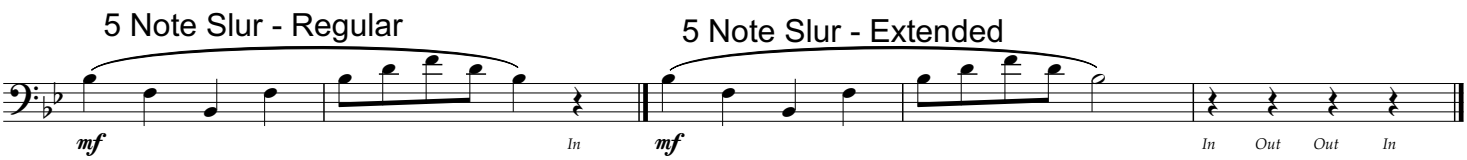
4 Note Slur - Regular

4 Note Slur - Extended

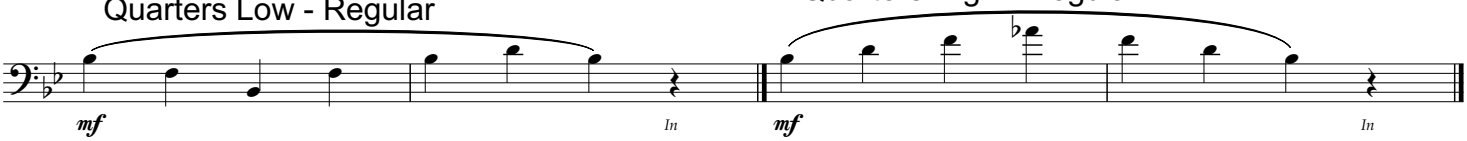


5 Note Slur - Regular

5 Note Slur - Extended

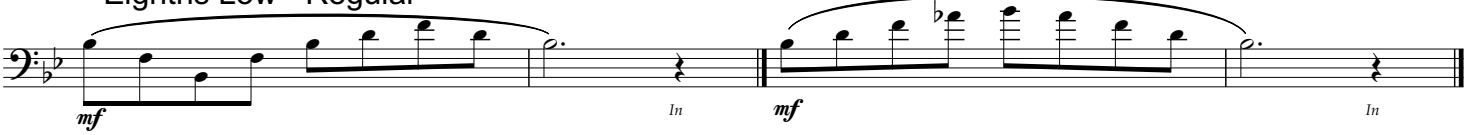


Quarters Low - Regular



Quarters High - Regular

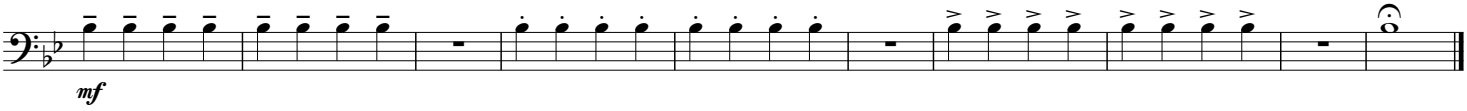
Eighths Low - Regular



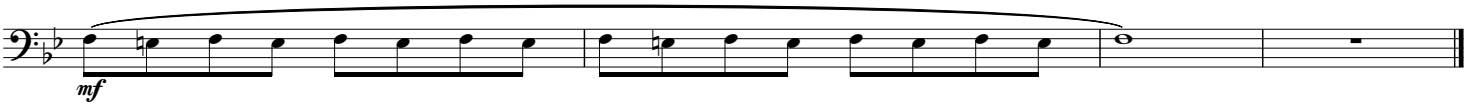
Eighths High - Regular

Style & Supplemental Exercises

Style Exercise (BOB)

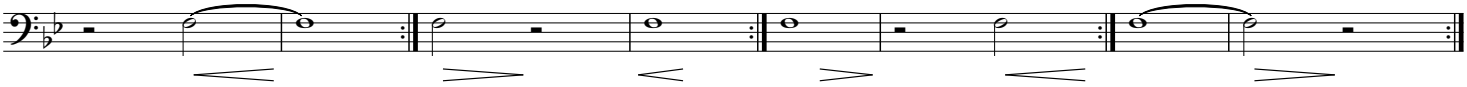


Schwarma - F

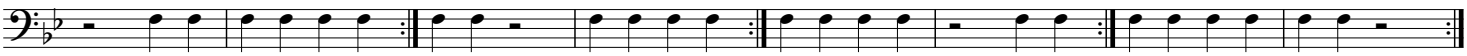


Stagger Breathing Exercises

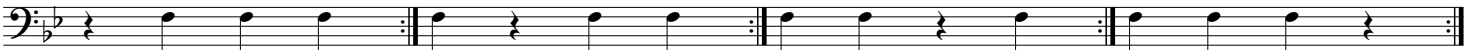
Stagger Breathing - Fast Tempo 1



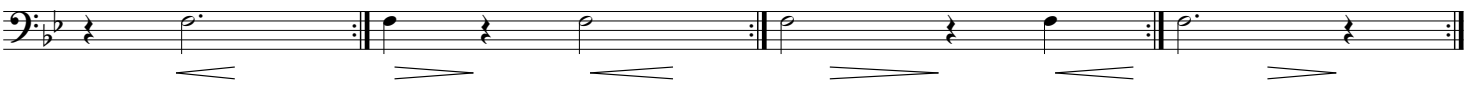
Stagger Breathing - Fast Tempo 2



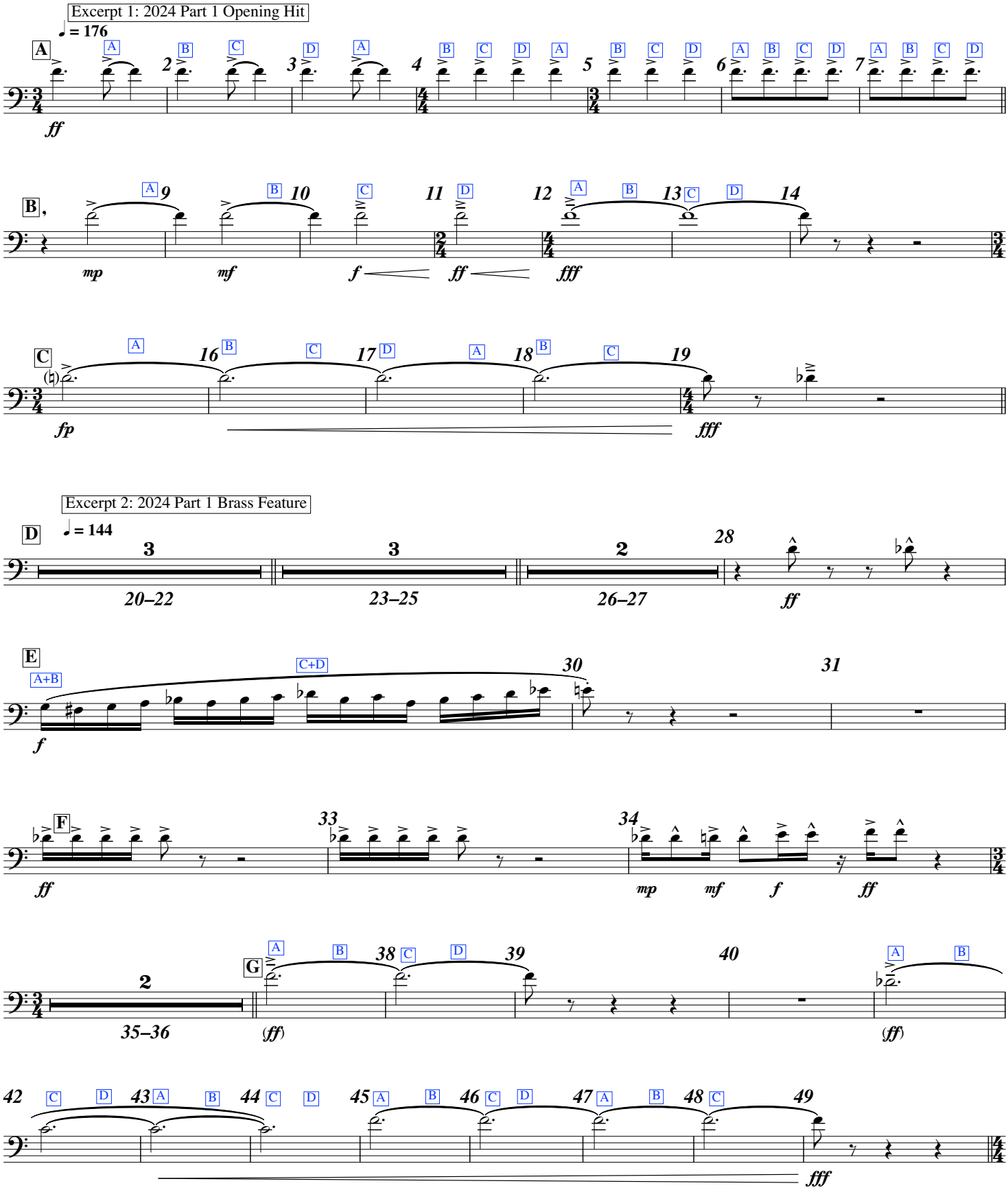
Stagger Breathing - Slow Tempo 1



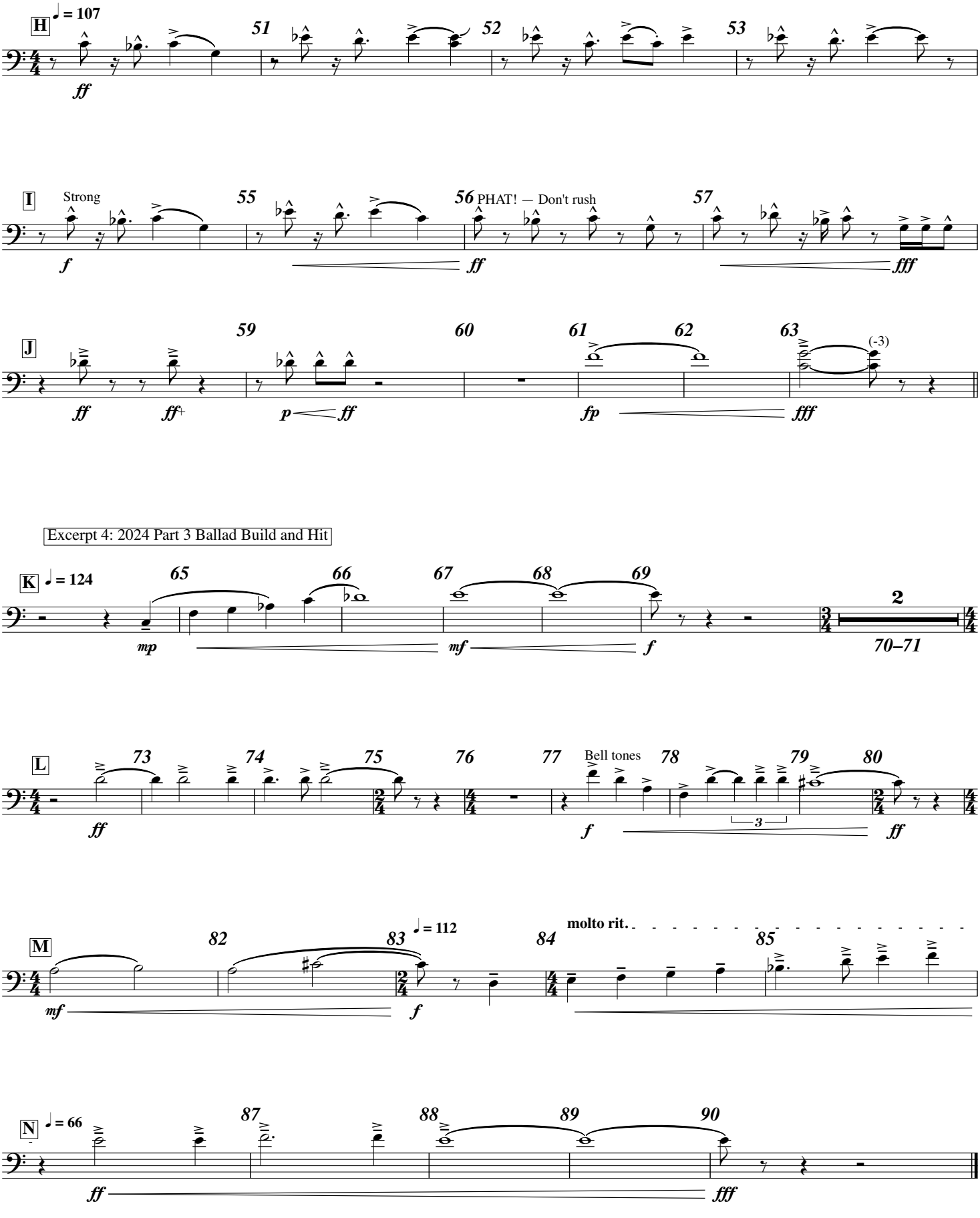
Stagger Breathing - Slow Tempo 2



2025 Pacific Crest Audition Excerpts

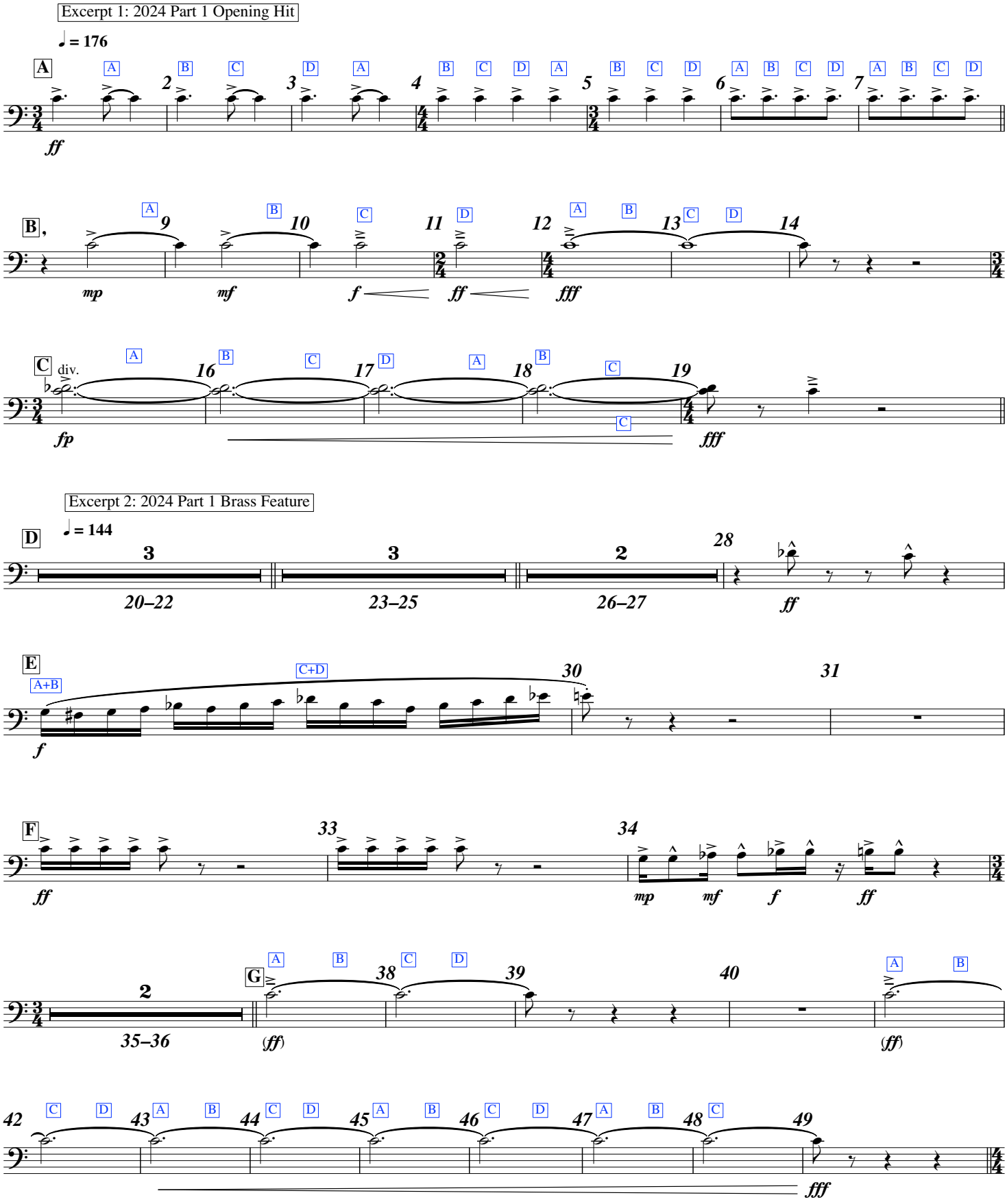


Excerpt 3: 2024 Part 2 Ramalama Hit

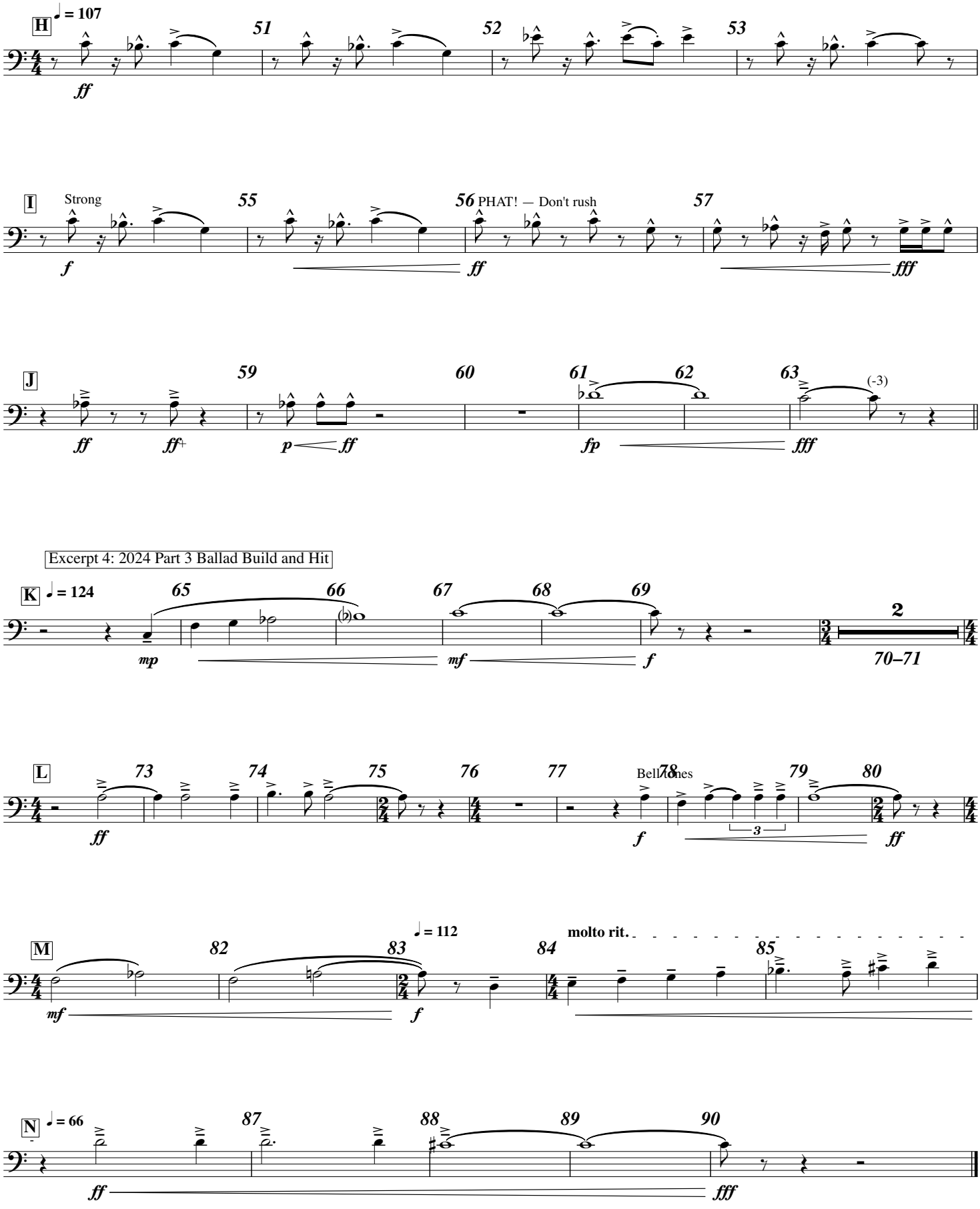


Excerpt 4: 2024 Part 3 Ballad Build and Hit

2025 Pacific Crest Audition Excerpts

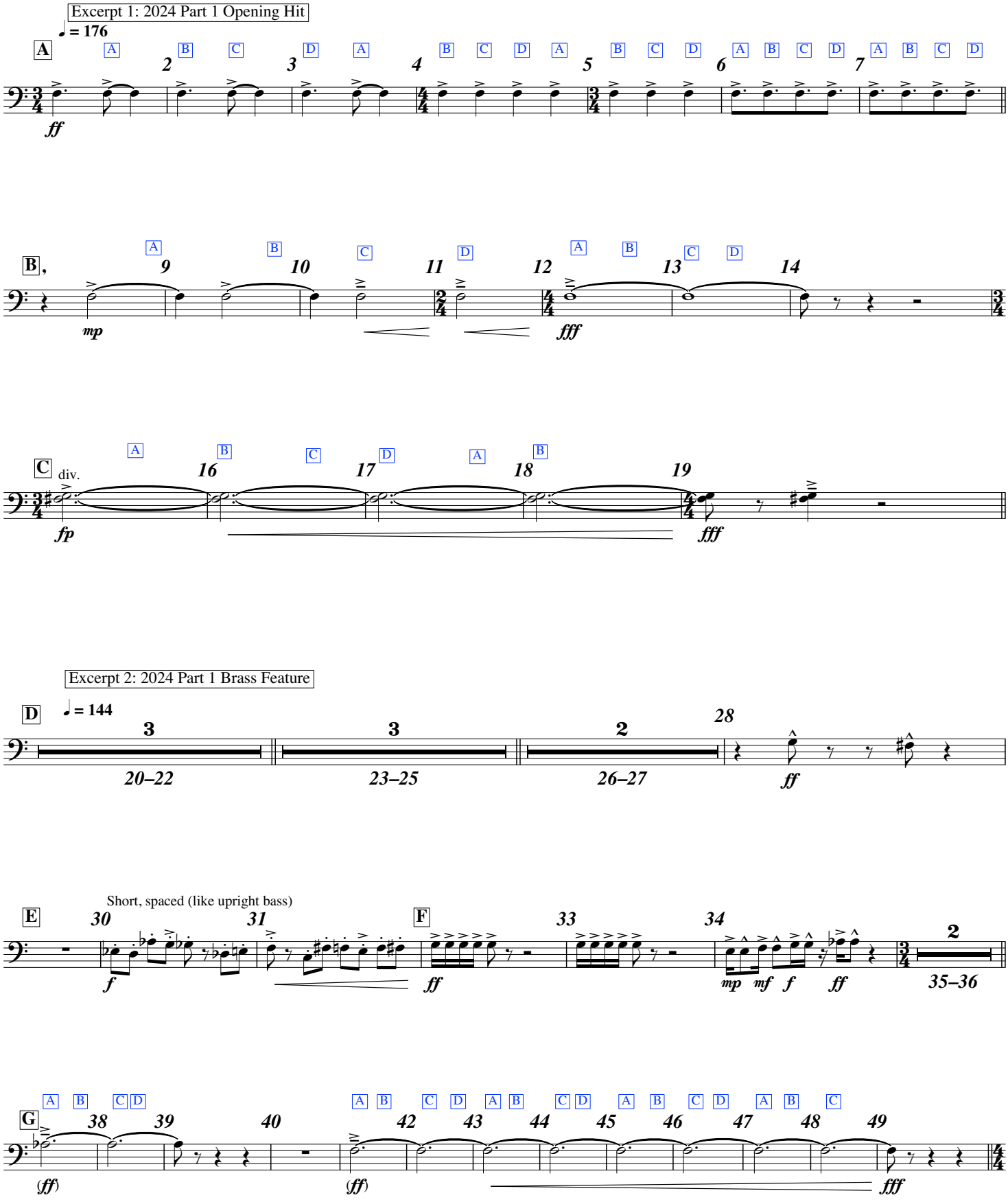


Excerpt 3: 2024 Part 2 Ramalama Hit

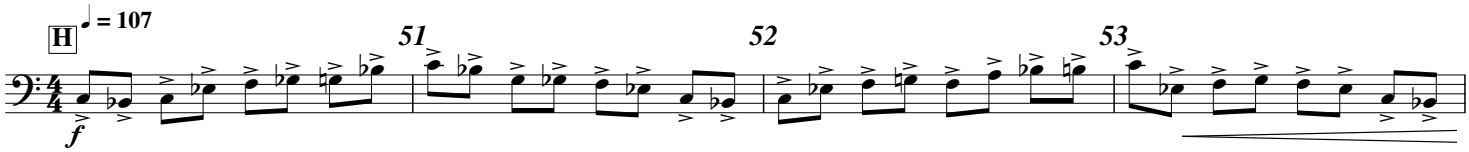


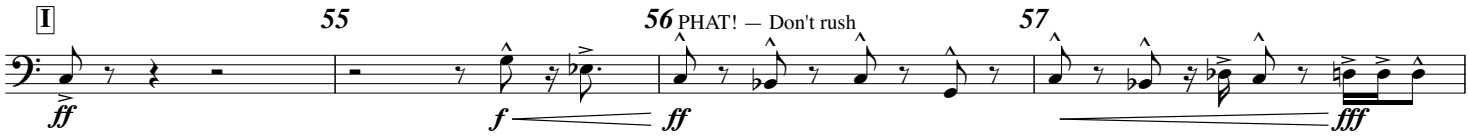
Excerpt 4: 2024 Part 3 Ballad Build and Hit

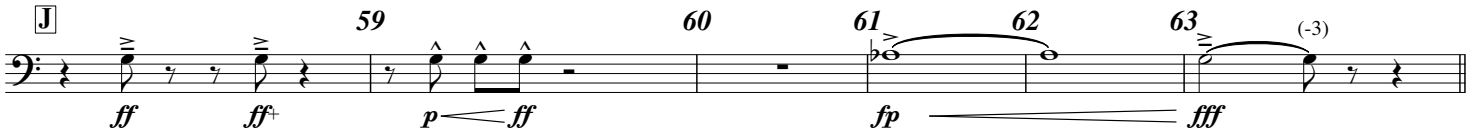
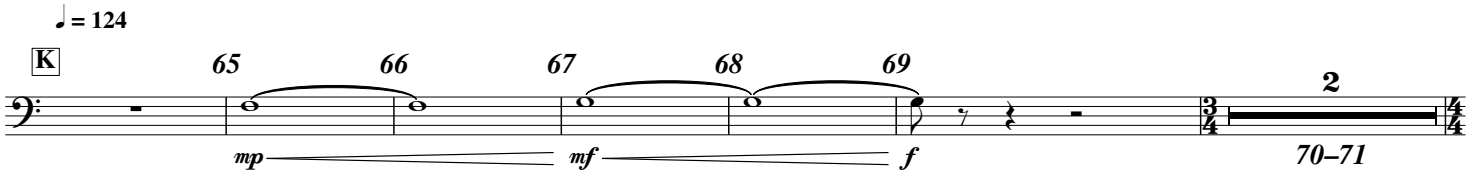
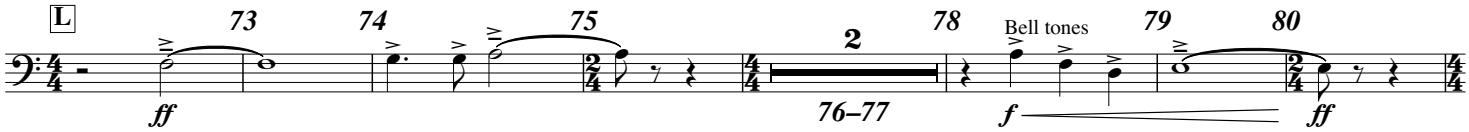
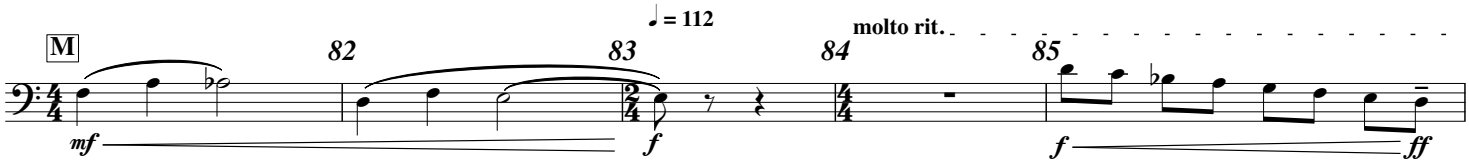
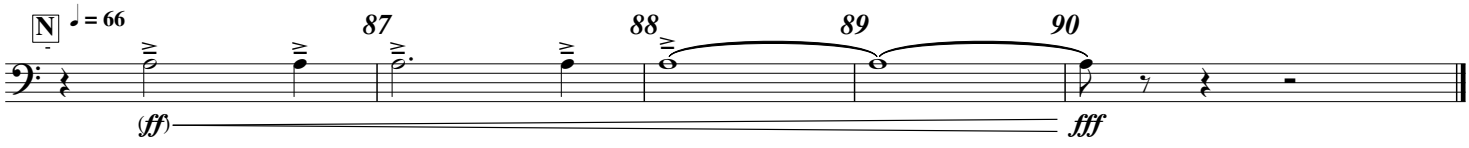
2025 Pacific Crest Audition Excerpts



Excerpt 3: 2024 Part 2 Ramalama Hit







Excerpt 4: 2024 Part 3 Ballad Build and Hit