



**United States Navy Band
Concert/Ceremonial Band
Tenor Trombone Audition
September 13, 2024**

The United States Navy Band announces an immediate vacancy for Tenor Trombone in the Concert and Ceremonial Band. The audition will take place on **Friday, September 13, 2024** in Washington, D.C. Applications must be submitted by **Friday, August 30, 2024**.

Located on the historic Washington Navy Yard in Washington, D.C., the Navy's premier concert/ceremonial band consists of 90 world-class musicians who rotate between concert and ceremonial duties. For nearly 100 years, the Concert Band has performed marches, patriotic selections, orchestral transcriptions, and modern wind ensemble repertoire on national tours, public concerts, and educational conferences. The Ceremonial Band performs music at official military and government functions as well as other special events, including ceremonies at the White House, Pentagon, and Arlington National Cemetery.

Starting salary for a new member of the U.S. Navy Band is **\$76,018 - \$83,470**.

Other benefits:

- 30 days paid vacation annually
- **Student loan repayment up to \$65,000**
- Full medical coverage for members and their dependents
- Education benefits including tuition assistance and G.I. Bill
- Blended pension and partial 401(k) match retirement plan

Those selected for positions in the U.S. Navy Band are advanced to the paygrade of E-6 (Musician 1st Class) following recruit training, under a contract for permanent assignment to the U.S. Navy Band, Washington, D.C.

All applicants must be aged 18 to 41 and otherwise qualified for service in the U.S. Navy. Please note that the Navy has strict requirements with regard to medical readiness and physical appearance.

For more information about Navy Band auditions, email usnbauditions@us.navy.mil or contact the auditions director at (202) 433-2840.

Application Instructions

To register for this audition:

- (1) Fill out the [U.S. Navy Band Audition Application](#)

REQUIREMENTS FOR CURRENT MILITARY MEMBERS:

- U.S Navy personnel:** Must submit a NAVPERS 1306/92 Special Program Screening (sections A, D1, D2, and command endorsement) to usnbauditions@us.navy.mil
- All other service branches:** Must submit a Letter of Endorsement from your OIC to usnbauditions@us.navy.mil

(2) Candidates have TWO options for participating in the preliminary round of the audition:

Option 1: Attend a live, in-person preliminary audition on **September 13, 2024**. Candidates advanced to the semi-finals will perform again later the same day. Applications to participate in the live round are due no later than **August 30, 2024**.

Option 2: Submit an audio recording of the material listed below for pre-screening by the audition panel. Candidates choosing this option are required to submit their application AND recording no later than **August 12, 2024**. Instructions for electronically submitting a recording will be sent after your application has been received. Excerpts can be recorded in separate takes, utilizing the best possible recording equipment. Candidates invited to the semi-finals based on their recording will be notified by **August 16, 2024**. Candidates advanced to the semi-final round via recording will have the opportunity to play in a preliminary round, if desired, with no effect on their status. Candidates not advanced via recording may still attend the live preliminary audition.

Following the submission of your application, you will receive email correspondence from a Navy Band auditions manager. It is important to reply to all email correspondence in a timely manner in order to successfully complete your registration and confirm your attendance at the audition.

Recording repertoire list:

Please perform all selections as presented in this packet.

1. Mozart: *Tuba Mirum* from *Requiem*, beginning to m. 18 (Trombone II)
2. Wagner: *Die Walküre*, Act II, Scene 1, "Ride of the Valkyries"
3. Rossini: *Overture to La Gazza Ladra*, trans. Meyrelles (three excerpts)
4. Ravel: *Bolero*, two after [10] – [11]

MP3 (.mp3) audio files are preferred. No editing of audio is permitted, except to trim to length at the beginning, between excerpts, and end of your recording. **You must e-mail the Navy Band in order to receive electronic submission instructions. Please do NOT send your recordings as e-mail attachments.**

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Audition Repertoire

Please prepare all selections as presented in this packet. Sight-reading may also be required.

All excerpts are Trombone I unless otherwise specified

Solo. Candidates may choose between:

David: *Concertino*, Op. 4, Mvt. I, beginning to [D] (Solo Trombone)

-or-

Barfield: *Red Sky*, beginning through m. 132 (Solo Trombone)

Excerpts.

Mozart: *Tuba mirum* from *Requiem*, beginning to m. 18 (Trombone II)

Rossini: *Overture* to *La Gazza Ladra* (three excerpts)

Hindemith: *March* from *Symphonic Metamorphosis*, [G] to end

Wagner: *Die Walküre*, Act II, Scene 1, “Ride of the Valkyries”

Mahler: *Symphony No. 3*, Mvt. I

-Three after [13] to [17]

-Pickup to [33] through second measure of [34]

Strauss: *Till Eulenspiegel*, four before [36] to four before [38]

Saint-Saëns: *Symphony No. 3*, Movement I

-[Q] to three before [R]

-Nine before [S] to two after [S]

Ravel: *Bolero*, two after [10] – [11]

Bernstein: *Symphonic Dances* from *West Side Story*, mm. 676-700

King: *Barnum and Bailey’s Favorite* (please prepare entire march)

Crespo: *Suite Americana No. 1* (Quintet Version), Mvt. II, beginning to [D]

Wonder (arr. Hill): *Sir Duke*

-[113] to [118]

-[130] through m. 145

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David: *Concertino*

ALLEGRO MAESTOSO.
 M. M. ♩ = 126.
CONCERTINO.

The score consists of ten staves of music. The first staff is marked with measure numbers 37, 38, 39, 40, and 41. It includes a *Solo.* section and a *Viol.* part. Dynamics include *ff*, *p*, *mf*, and *cres.*. The second staff has dynamics *mf*, *ff*, and *dimin.*. The third staff has *cres - cen - du.*. The fourth staff has *dimin.*. The fifth staff is marked *poco ritard.* and *Ca Tempo*, with a *Viol.* part. The sixth staff is marked *Solo.* and *Dolce.*. The seventh staff has dynamics *mf*, *p*, and *f*. The eighth staff has *f* and *p*. The ninth staff has *ff* and *trinu*. The tenth staff has *dolce. p*, *f*, and *ff*. Measure numbers 25 and 26 are indicated at the end of the score.

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Barfield: *Red Sky* (2/3)

39 **Meno Mosso**
mf ³ *mp* ³ *mf*

44 *rit.* **C** **Brisk** ♩ = 184 **D**
mf *mp* *f* 22

71 *mf* *f*

76 *ff*

81 *ff*

86 *ff*

91

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Barfield: *Red Sky* (3/3)

97 *ff*

Musical notation for measures 97-106. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The music features a series of eighth notes with accents, some beamed together. Dynamic marking is *ff*.

E *mf*

Musical notation for measures 107-111. The staff is in bass clef with a key signature of two flats. The time signature changes from 3/4 to 4/4. A box labeled 'E' is above the first measure. The music features eighth notes with accents. Dynamic marking is *mf*.

107 *mf*

Musical notation for measures 112-116. The staff is in bass clef with a key signature of two flats. The time signature is 3/4. The music features eighth notes with accents. Dynamic marking is *mf*.

112 *f*

Musical notation for measures 117-123. The staff is in bass clef with a key signature of two flats. The time signature is 3/4. The music features eighth notes with accents. Dynamic marking is *f*.

117 *mf*

Musical notation for measures 124-127. The staff is in bass clef with a key signature of two flats. The time signature is 3/4. The music features eighth notes with accents. Dynamic marking is *mf*.

124 *f*

Musical notation for measures 128-137. The staff is in bass clef with a key signature of two flats. The time signature is 3/4. The music features eighth notes with accents. Dynamic marking is *f*. There are triplets in measures 135 and 136.

128 *ff*

Musical notation for measures 138-147. The staff is in bass clef with a key signature of two flats. The time signature is 3/4. The music features eighth notes with accents. Dynamic marking is *ff*. The piece ends with a final measure in 4/4 time.

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Mozart: *Tuba mirum* from *Requiem*

Andante
Solo

8

15

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Rossini (trans Meyrelles): *Overture to La Gazza Ladra*

1.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with the tempo marking "Allo!" and the dynamic marking "ff". The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a melodic line with slurs and accents, and a rhythmic accompaniment with triplets.

2.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with the dynamic marking "ff". The middle and bottom staves are in bass clef with the same key signature and time signature. The music continues the melodic and rhythmic patterns from the first system, including slurs and accents.

3.

The third system of music consists of a single staff in bass clef with a key signature of two flats and a 3/4 time signature. It begins with the dynamic marking "ff". The music continues the melodic and rhythmic patterns from the previous systems, including slurs and accents.

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Hindemith: *March* from *Symphonic Metamorphosis*

G *mp* *mf*

H *f* *mp* *f mp*

I *f mf* *cresc.* *f*

J *mf* *cresc.*

K *f* *ff* *f*

cresc.

L *ff*

3

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Wagner: *Ride of the Valkyries*

Lebhaft

The musical score is written for Tenor Trombone and consists of four staves. The tempo is marked **Lebhaft** and the dynamic is **ff**. The music is in 2/4 time and the key signature has two sharps (D major). The notation includes numerous accents, slurs, and dynamic markings throughout the piece.

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Strauss: *Till Eulenspiegel*

Volles Zeitmass (sehr lebhaft)

musical score for Tenor Trombone in Strauss's *Till Eulenspiegel*, measures 36-42. The score is in 12/8 time and features dynamic markings such as *mf cresc.*, *f*, *ff*, *cresc.*, *lebhafster*, and *fff*. The tempo is marked "Volles Zeitmass (sehr lebhaft)".

Saint-Saëns: *Symphony No. 3*

musical score for Tenor Trombone in Saint-Saëns's *Symphony No. 3*, measures 1-3. The score is in 3/4 time and features dynamic markings such as *p*, *poco cresc.*, and *pp*. The tempo is marked "Adagio".

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Bernstein: *Symphonic Dances* from *West Side Story*

676

679

681

682

685

690

691

694

696

ff

pp sub.

ff

pp sub.

ff

shake

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Crespo: Suite Americana

Andante $\text{♩} = 80$

Solo

p dolce

6

A

11

17

fp *mf* *cresc.*

23

B

ff *mf*

29

35

Solo

C

mp *p*

41

pp *poco a poco*

46

cresc. *f*

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Wonder (arr. Hill): *Sir Duke*

1.

SIR DUKE (16TH NOTE SWING) ♩ = 108

113

113

f

1. 2.

Detailed description: This is the first staff of music for the piece. It is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music begins with a repeat sign and a first ending bracket. The tempo is marked as 108 beats per minute. The dynamic is *f* (forte). The staff contains several measures of music with various note values and rests.

2.

138

138

f

142

145

ff

Detailed description: This section contains three staves of music. The first staff starts at measure 138 and continues to 142. The second staff continues from measure 142. The third staff starts at measure 145 and ends with a double bar line and a key signature change to three flats (Bb, Eb, Ab). The dynamics are *f* (forte) for the first two staves and *ff* (fortissimo) for the third. The music features complex rhythmic patterns and articulation marks.

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