



**United States Navy Band
Concert/Ceremonial Band
Bass Trombone Audition
August 29, 2024**

The United States Navy Band announces an immediate vacancy for Bass Trombone in the Concert and Ceremonial Band. The audition will take place on **Thursday, August 29, 2024** at the Washington Navy Yard in Washington, D.C. Applications must be submitted by **Thursday, August 15, 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:

- **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
- 30 days paid vacation annually

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 supervisor 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 **August 29, 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 15, 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 2, 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 9, 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 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. Haydn: *The Creation*, No. 26, “Achieved is the Glorious Work,” beginning – [C]
2. Wagner: *Die Walküre*, Act II, Scene 1, pickup to [5] - [6]
3. Rodgers: (trans. Bennett): *Victory at Sea*
4. King: *Barnum and Bailey’s Favorite*, perform the entire march with no repeats

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.**

Audition Repertoire

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

Solo

Bach: *Sarabande* from *Cello Suite No. 5*, BWV 1011

Excerpts

Wagner (trans. Drumm): *Lohengrin*, Prelude to Act III, [2] – [3]

Wagner: *Die Walküre*, Act II, Scene 1, pickup to [5] - [6]

Bernstein (trans. Lavender): *Symphonic Dances* from *West Side Story*, “Cool,” mm. 676-700

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

Haydn: *The Creation*, No. 26, “Achieved is the Glorious Work,” beginning – [C]

Respighi (trans. Duker): *The Pines of Rome*

1. Mvt. II, 7 before [11] – 2 before [11]
2. Mvt. IV, 4 before [21] – end

Rodgers: (trans. Bennett): *Victory at Sea*

1. Pickup to [43] – m. 54
2. Pickup to m. 220 – m. 230

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

Lecuona (arr. Ascione): *Malagueña*

1. Mm. 29-98
2. Mm. 225-248

Bricusse/Newley (arr. Buchanan): *Feeling Good*

1. Mm. 12-15
2. Pickup to [D] – m. 59

Kahn/Donaldson (arr. Riddle): *Love Me or Leave Me*, beginning – [47]

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Bach: *Sarabande* from *Cello Suite No. 5*, BWV 1011

The image displays a musical score for Bass Trombone, consisting of four staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes measure numbers 5, 11b, and 16. The notation features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. A repeat sign is present at the end of the second staff. The music concludes with a double bar line and repeat dots at the end of the fourth staff.

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Wagner (trans. Drumm): *Lohengrin*, Prelude to Act III

Molto vivace

ff

ff

3

Wagner: *Die Walküre*, Act II, Scene 1

Vivace

ff

ff

ff

5

3

6

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Bernstein (trans. Lavender): *Symphonic Dances* from *West Side Story*, "Cool"

Allegretto
(Swing) (♩ = 88)

676 *ff*

677

681

682 *fz*

685 *ff* *shake* *pp sub.* 690 *ff*

691 *pp sub.* 694 *ff*

696

Detailed description: This block contains five staves of musical notation for Bass Trombone. The first staff (measures 676-681) starts with a dynamic of *ff* and includes a boxed measure number 676. The second staff (measures 682-685) includes a boxed measure number 682 and a dynamic of *fz*. The third staff (measures 685-690) includes boxed measure numbers 685 and 690, dynamics of *ff*, *pp sub.*, and *ff*, and a wavy line labeled "shake". The fourth staff (measures 691-694) includes boxed measure numbers 691 and 694, and dynamics of *pp sub.* and *ff*. The fifth staff (measures 696-700) includes a boxed measure number 696 and features triplet markings over measures 696 and 697.

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

The musical score is written for Bass Trombone and consists of ten staves. The key signature has one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). A section labeled "Trio." begins on the fourth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with "1" and "2". The score concludes with a *ff Grandioso.* marking.

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Haydn: *The Creation*, No. 26, "Achieved is the Glorious Work"

Vivace

5

10

16

21

27

33

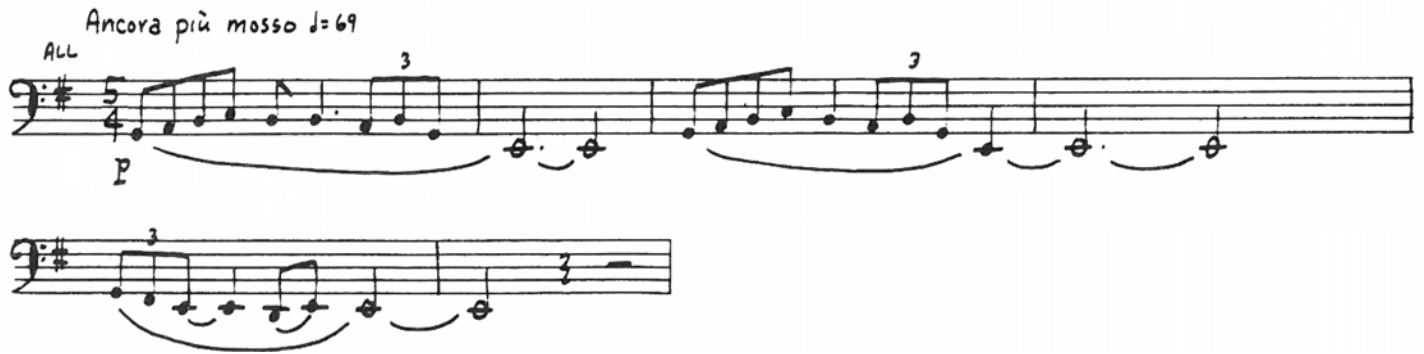
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Respighi (trans. Duker): *The Pines of Rome*, Mvt. II

Ancora più mosso $\text{♩} = 69$

ALL



Respighi (trans. Duker): *The Pines of Rome*, Mvt. IV

Tempo di marcia $\text{♩} = 66$



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Rodgers: (trans. Bennett): *Victory at Sea*

1.

Musical notation for measure 43, marked *Slow* and *pp (menacing)*. The notation is in bass clef with a common time signature. It features a series of notes with slurs and accents, including a half note with a flat and a dotted quarter note.

Musical notation for measure 51, starting with a key signature change to one flat. The notation is in bass clef with a common time signature, featuring a series of notes with slurs and accents.

2.

Musical notation for measure 228, marked *Furioso* and *ff*. The notation is in bass clef with a common time signature, featuring a series of notes with slurs and accents, including a half note with a flat and a dotted quarter note.

Musical notation for measure 228, continuing the previous line. The notation is in bass clef with a common time signature, featuring a series of notes with slurs and accents, including a half note with a flat and a dotted quarter note.

Musical notation for measure 228, continuing the previous line. The notation is in bass clef with a common time signature, featuring a series of notes with slurs and accents, including a half note with a flat and a dotted quarter note.

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Hindemith: *March from Symphonic Metamorphosis*

(G) (♩ = 80)

mp *mf*

(H) *f* *mp* *f*

(I) *mp* *f* *mf* *cresc.* *f*

(J) *mf* *cresc.*

(K) *f* *ff*

mp *cresc.*

(L) *ff* *ff*

3

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Lecuona (arr. Ascione): *Malagueña* (Excerpt 1)

79 $\text{♩} = 68$ Solo

79 *mf*

2-3 Bones

83

87

91 *f*

94 *mp* *mf* *mp*

97 *mf* *f* 99 4 99-102

103 *f*

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Lecuona (arr. Ascione): *Malagueña* (Excerpt 2)

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 102 and a dynamic of *mp*. A box containing the number 226 is placed above the first measure. The dynamic changes to *mf* and then to *f*. A triplet of eighth notes is marked with a '3' above it. The second staff starts at measure 229. The third staff starts at measure 234. The fourth staff starts at measure 238 and includes a box with the number 240 above a measure. The fifth staff starts at measure 242. The sixth staff starts at measure 246. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Bricusse/Newley (arr. Buchanan): *Feeling Good*

1.

12 **FILTHY** (♩ = 80)

2.

D

49

52

55

57

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Kahn/Donaldson (arr. Riddle): *Love Me or Leave Me* (1/2)

MEDIUM SWING ♩ = 120

solo

mf

(5)

5

Musical staff 5: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth and quarter notes with stems up and down. A measure rest is present at the beginning.

9

Musical staff 9: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth and quarter notes with stems up and down. A measure rest is present at the beginning. The staff ends with a triplet of eighth notes and an accent mark.

(13)

13

Musical staff 13: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth and quarter notes with stems up and down.

17

Musical staff 17: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth and quarter notes with stems up and down. A measure rest is present at the beginning. The staff ends with a measure containing a whole note with a circled '21' above it and a circled '8' to its right.

(29)

29

Musical staff 29: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth and quarter notes with stems up and down. Dynamic markings *mf* and *mp* are present.

33

Musical staff 33: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a triplet of eighth notes, a measure rest, and a sequence of eighth and quarter notes with stems up and down. Dynamic marking *f* is present. The staff ends with a measure containing a whole note with an accent mark.

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Kahn/Donaldson (arr. Riddle): *Love Me or Leave Me* (2/2)

(37)

37 *f-ff*

41

45

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