



Trombone

As a trombone player in the U.S. Army Bands, you will have opportunities to perform in several ensembles, including, but not limited to: concert band, ceremonial band, jazz band, jazz combo, or other popular music ensembles. While many trombone players focus mainly on bass trombone, all musicians selected for the Army Bands must be equally skilled on tenor trombone as you may be asked to perform on both depending on the needs of the ensemble.

Audition Requirements

Part 1: Prepared Music

This is your time to show off your unique talents and skills. We are looking for musicians who are versatile and who have experience in many different styles of music. You should prepare at least three selections of contrasting styles to emphasize your technical, musical, and stylistic ability. These selections can be excerpts from classical solo repertoire, concert band or orchestra literature, or jazz/pop standards. In total, you should around 5-7 minutes of music prepared.

For Active Duty auditions, applicants will prepare six of the provided excerpts.

Part 2: Music Preparation

This portion of the audition judges how well you can quickly prepare music as if you were called to sub on a gig with short notice. The evening prior to your audition, you will be given a packet of music of various styles. You will be responsible for preparing the music by your scheduled audition time.



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Bass Trombone Audition Excerpts

Prepare a minimum of six selections from the following list; prepare at least one selection from each category:

Solo

Ewazen: *Concerto for Bass Trombone (Beginning to m.80)*

Lebedev: *Concerto in One Movement (Beginning to m. 61)*

Etude

Rochut: *No. 4 (Beginning to m.25, play down an octave)*

Rochut: *No. 5 (pickup to m. 35 to end, play down an octave)*

Excerpts

Respighi: *Fountains of Rome (pickup to rehearsal 11 to two bars after rehearsal 12 at mm 134-140)*

Haydn: *Creation, No. 26 Chor und Terzett (Beginning to letter C at mm. 100-108)*

Hindemith: *Symphonic Metamorphosis (Rehearsal G to end at mm. 78-82)*

March

Alford: *Army of the Nile (intro & 1st Strain; final strain at mm. 106-112)*

Boyer Lake: *Joyce's 71st N.Y. Reg't March (Beginning to end of 2nd Strain at mm. 140-152)*

Jazz/Commercial

Kern: *Saturday Night / Loneliest Night (Beginning to m. 54)*

NoBS Brass: *Brass Scene Kidz (Beginning to letter C)*

Four of a Kind: *No More Blues (m. 32 to 86 at mm.96-102)*

To learn more and submit your audition request today:
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1. **Ewazen:** *Concerto for Tuba or Bass Trombone* (beginning to m. 80)

Andante con moto ♩ = 120

6

11

16

21

26

Allegro Vivace ♩ = 152

31

38

mf

f

mf

p

3



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42

46 *p*

50 *f*

53 *mp* 3

59 *p* 3 3

62 3

67 3 3 *mp*

70 *mf* *cresc.* 3

74 3 3 *f* 3

78



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2. Lebedev: Concerto in One Movement (beginning to m. 61)

Allegro moderato.

1
mp espressivo
p
p
[Tuba: tr mmm]
f
p
rit.
f
Tempo
1
p
Andante Sostenuto e Cantabile
p
mf
2



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p *Meno mosso. Tranquillo.* *f* *Tempo I.*

rit. *dim.* *p* *Allegro con spirito.*

mf *cresc.*

Tempo I. *Allegro moderato.* *p*

rit.



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3. Rochut: No. 4 (beginning to m. 25)

Andante cantabile ($\text{♩} = 69$) ** Play down an octave **

p

rall.

a tempo

4. Rochut: No. 5 (pickup to m. 35 to end; play down an octave)

Allegro (♩ = 96)

p

p

p

f



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5. Respighi: *Fountains of Rome* (pickup to rehearsal 11 to two bars after rehearsal 14 at mm. 134-140)

11 *All.^o vivace*

12

13

14 *Piu vivace*
In uno
ff (Ritmo di 3 battute)

The image displays a musical score for the piece 'Fountains of Rome' by Ottorino Respighi. It consists of six staves of music, all in bass clef and G major (one sharp). The first staff begins with a boxed rehearsal mark '11' and the tempo marking 'All.^o vivace'. It features a pickup measure followed by a measure with a forte (ff) dynamic. The second staff continues the melody, marked with fortissimo (fff) dynamics. The third staff contains a boxed rehearsal mark '12' and includes a triplet of eighth notes. The fourth staff continues the melodic line with various articulations. The fifth staff is marked with a boxed rehearsal mark '13'. The sixth staff begins with a boxed rehearsal mark '14', the tempo marking 'Piu vivace', and the instruction 'In uno'. It concludes with a double bar line and the dynamic marking 'ff (Ritmo di 3 battute)'.



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6. Haydn: *Creation*, No. 26. Chor und Terzett (beginning to letter C at quarter note = 100-108)

Vivace.

A

B



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7. Hindemth: Symphonic Metamorphosis (rehearsal G to end at half note = 78-82)

The musical score is written in bass clef with a 2/2 time signature. It consists of nine staves of music. The dynamics and rehearsal marks are as follows:

- Staff 1: Rehearsal mark **G**, dynamics *mp* and *mf*.
- Staff 2: Rehearsal mark **H**, dynamics *f*, *mp*, and *f*.
- Staff 3: Rehearsal mark **I**, dynamics *mp*, *f*, *mf*, *cresc.*, and *f*.
- Staff 4: Rehearsal mark **J**.
- Staff 5: Dynamics *mf* and *cresc.*.
- Staff 6: Rehearsal mark **K**, dynamics *f* and *ff*.
- Staff 7: Dynamics *f* and *cresc.*.
- Staff 8: Rehearsal mark **L**, dynamics *ff* and *ff*.
- Staff 9: Dynamics *ff* and a triplet of eighth notes.



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8. **Alford:** *Army of the Nile* (Intro and 1st strain; final strain at mm. 106-112)

9. **Boyer-Lake:** *Joyce's 71st N.Y. Reg't March* (beginning to end of 2nd strain at half note = 140-152)



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10. Kern: *Saturday Night / Loneliest Night* (beginning to bar 54)

= 130

(as is)
Solo

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18

19 20 21

22 23 24 25

A

A - 1

B

w base trb

brushes



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26 27 28

29 30 31 32

33 34 35

36 37 38

39 40 41

42 43 44 45

46 47 48 49

50 51 53 54



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11. NoBS Brass: Brass Scene Kidz (beginning to letter C)

$\text{♩} = 112$

8

14

19

B

32



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12. Four of a Kind: No More Blues (bar 32 to 86 at half note = 96-102)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, each beginning with a bar number in the top left corner. The staves are numbered 32, 37, 42, 48, 54, 61, 67, 73, 78, and 83. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Dynamic markings are present throughout: *f* (forte) appears at the beginning of staff 32 and at the end of staff 37; *mf* (mezzo-forte) appears at the end of staff 42, at the beginning of staff 67, and at the end of staff 73; *mp* (mezzo-piano) appears at the beginning of staff 54. There are also articulation marks, including accents and slurs, and a triplet of eighth notes marked with a '3' over the notes at the end of staff 83. The score concludes with a double bar line at the end of staff 83.



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