EUPHONIUM EXCERPTS

FROM THE STANDARD BAND AND ORCHESTRA LIBRARY

Compiled

Barbara Payne

Edited

Brian Bowman

David R. Werden

Third Edition

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Preface

The excerpts included in this book represent only a small portion of the challenge available to the student euphonium players from band and orchestral literature. It is our hope that it will serve as a resource and inspiration to students of the instrument whose importance in these groups is vital but often neglected.

Special thanks and recognition to go Dr. Paul Droste, The Ohio State University, whose input and dedication to the euphonium have made the project possible.

Dr. Barbara Payne
University of North Carolina at Greensboro

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Introduction

The euphonium has occupied an important role throughout the history of the concert band. In band literature, the euphonium maintains a most prominent role as a tenor soloist. It has also been called the brass counterpart of the violoncello, occupying a "cello-like" position especially in the transcriptions of orchestral works. The music written for the euphonium reflects the multifaceted abilities of the euphonium playing solo lines, countermelodies, rhythmic accompaniments and bass lines.

The purpose of this book of band and orchestral excerpts is to provide the euphonium player preparation material to audition for and play in student and professional bands, military bands, civic groups and orchestras. It contains many of the most prominent solo passages as well as challenging excerpts from orchestra transcriptions, marches and original band literature. Space restraints do not allow the list to be all-inclusive, but many works utilized frequently in the major service band auditions are included. Please refer to the section titled *Service Band Audition Primer* for further information on service band auditions and additional literature lists.

A range of suggested metronome markings on some excerpts reflect actual performance ranges. Most solo passages are included in their entirety. The study of these excerpts should provide the student with the ability to perform many different musical styles as well as overcome a variety of technical challenges.

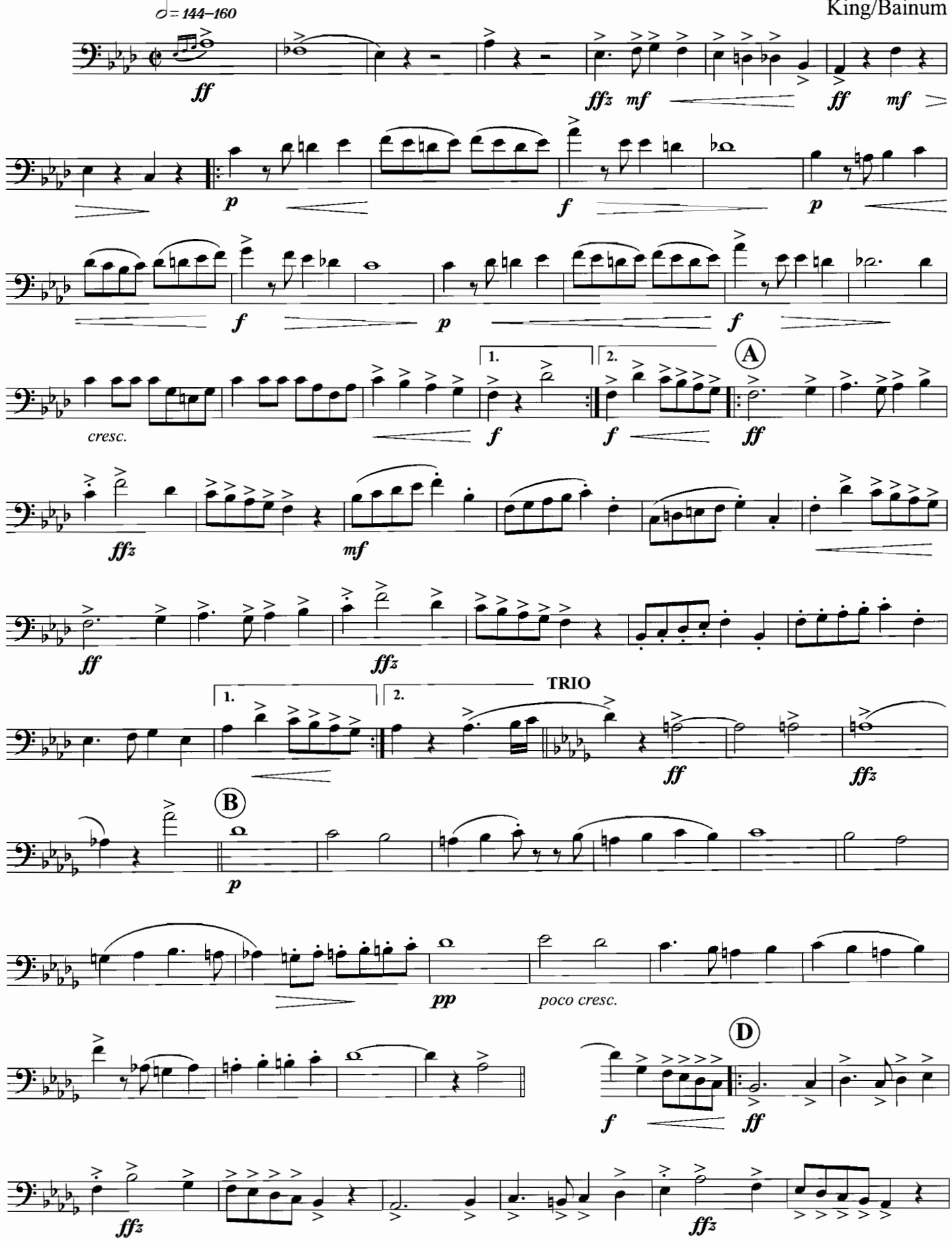
Several of the most frequently performed and prominent tenor tuba (euphonium) orchestra parts are included in Orchestral Excerpts. The full parts to Ein Heldenleben and Don Quixote may be used in performance. They are transposed into the standard bass clef notation rather than the original Bb bass clef.

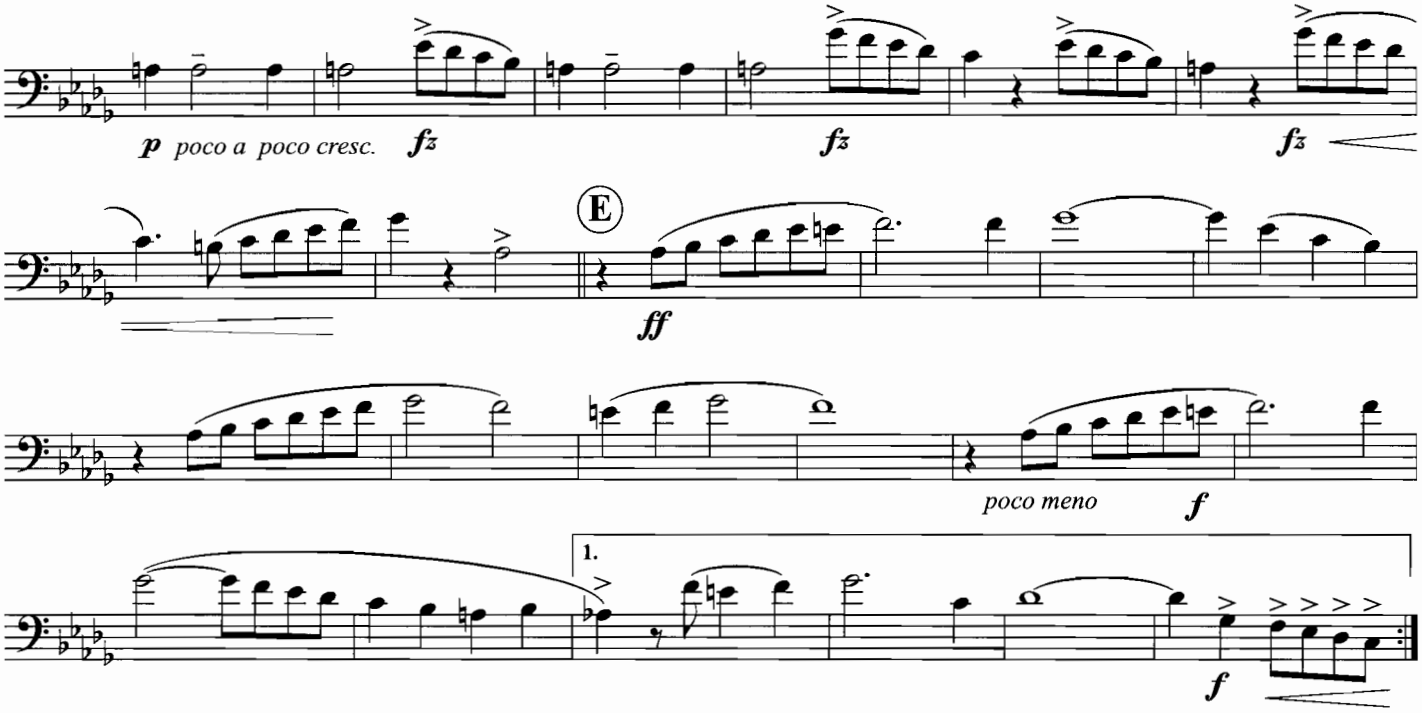
Dr. Brian Bowman
Duquesne University

Marches

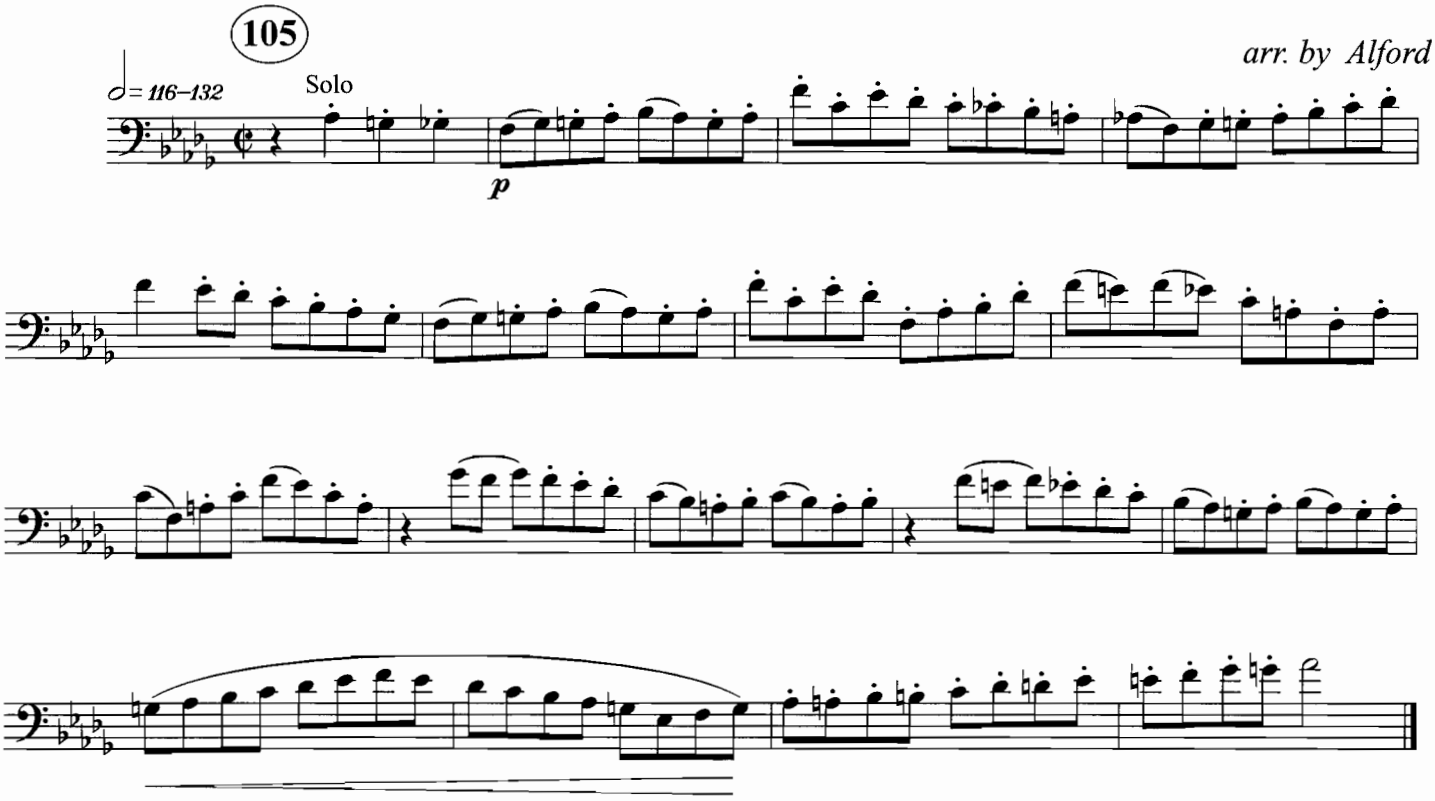
BARNUM & BAILEY'S FAVORITE

King/Bainum





THE WORLD IS WAITING FOR THE SUNRISE



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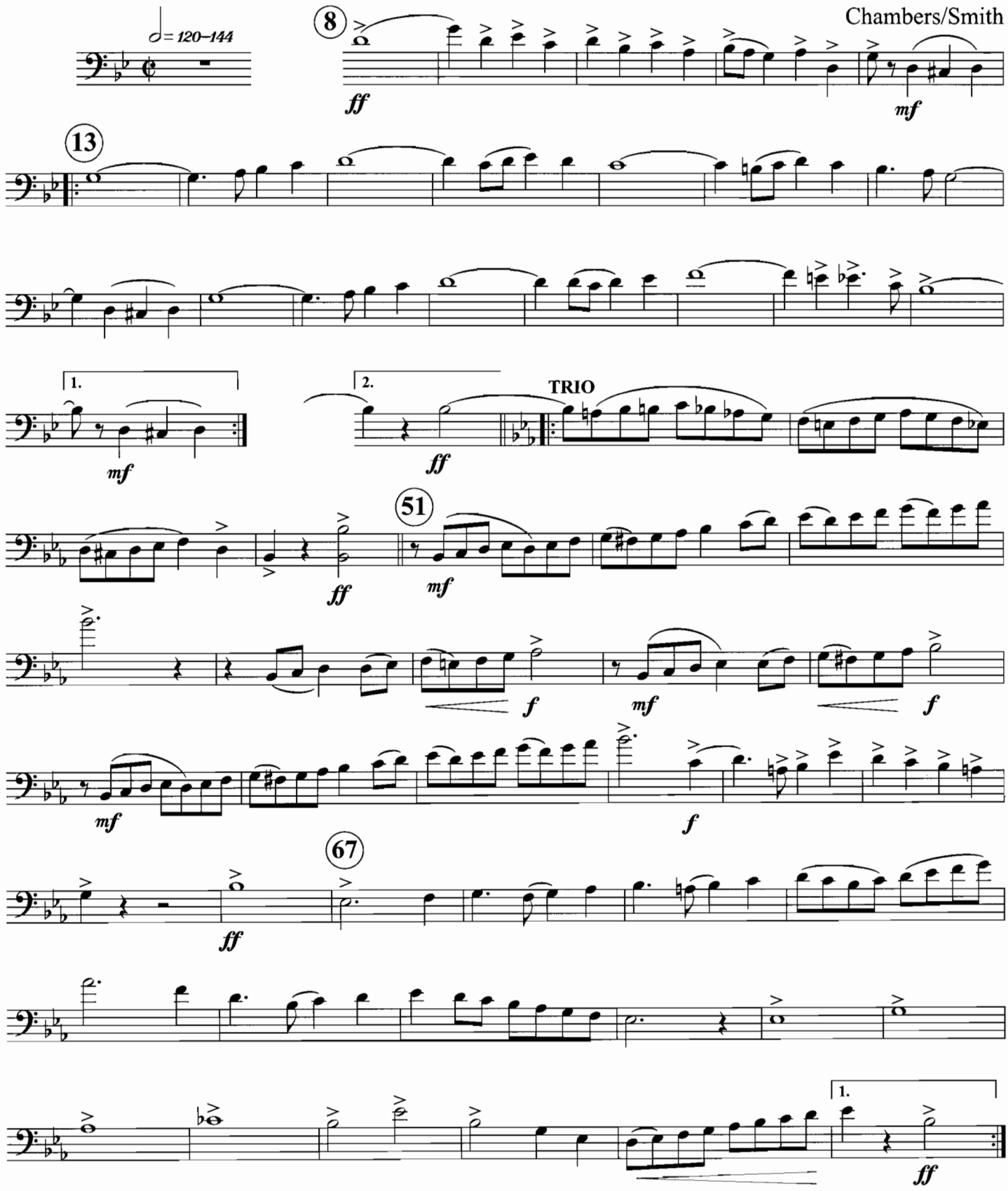
THE BOYS OF THE OLD BRIGADE



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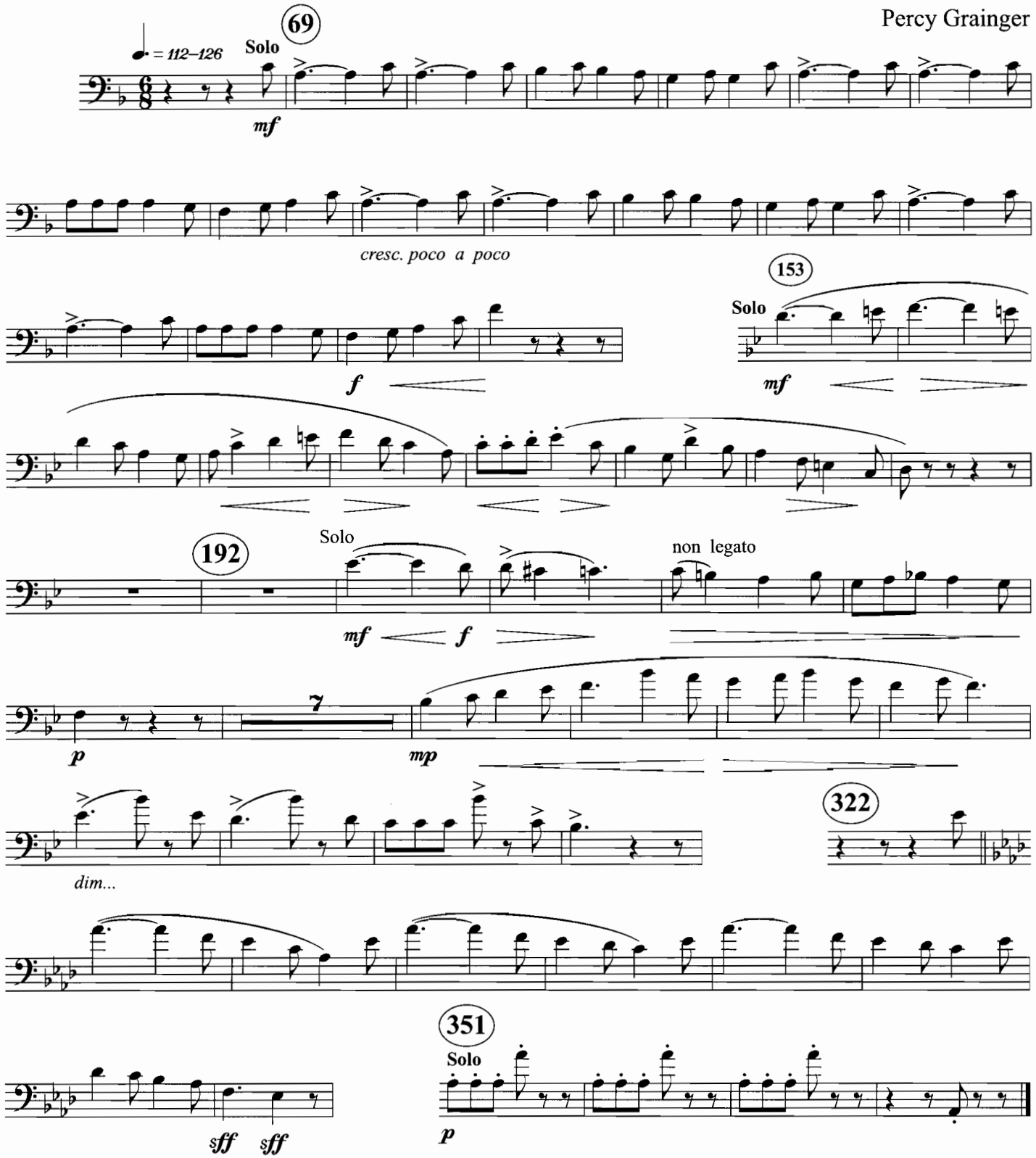
CHILDREN'S MARCH:
"OVER THE HILLS AND FAR AWAY"

Percy Grainger



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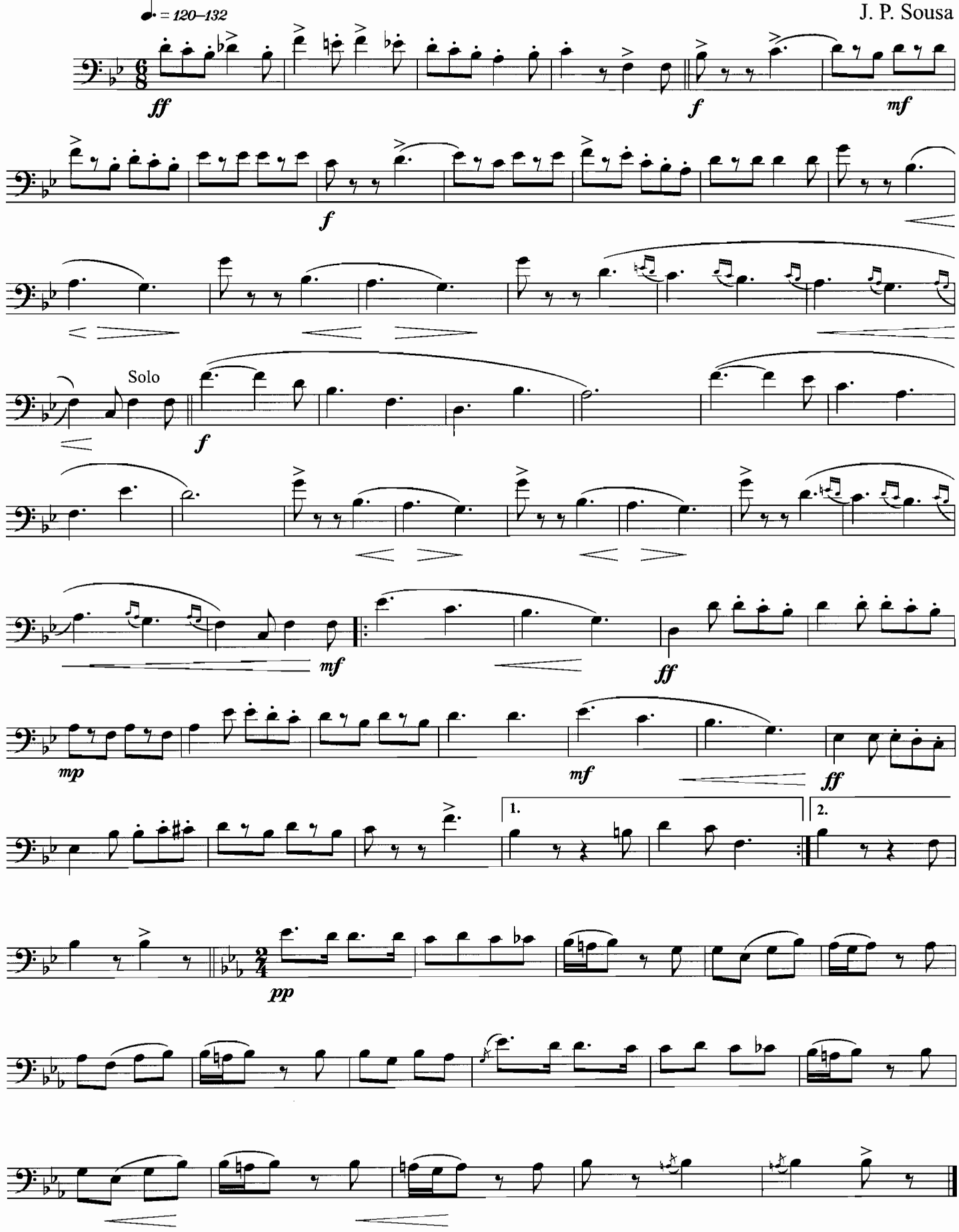
EL CAPITAN

J. P. Sousa



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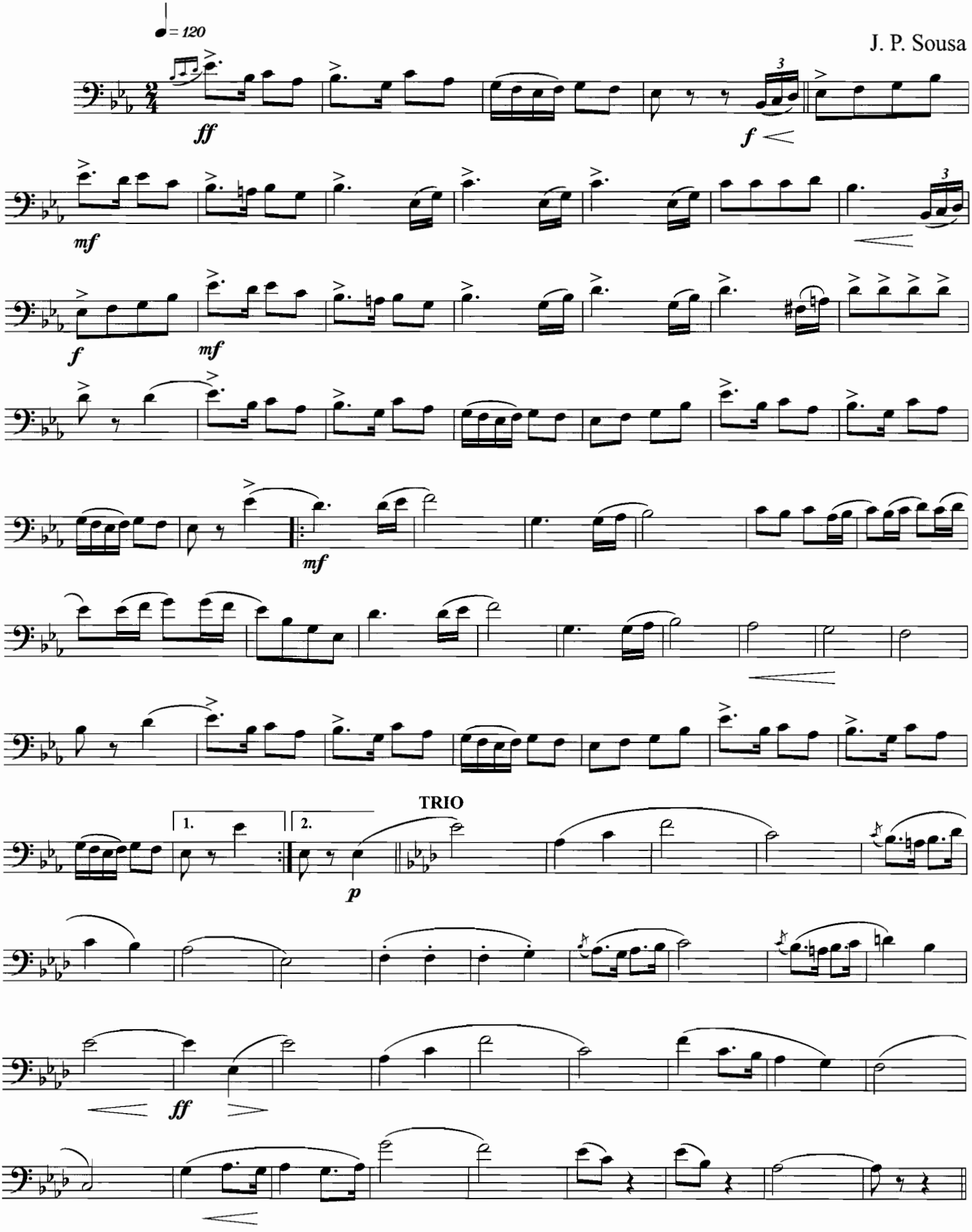
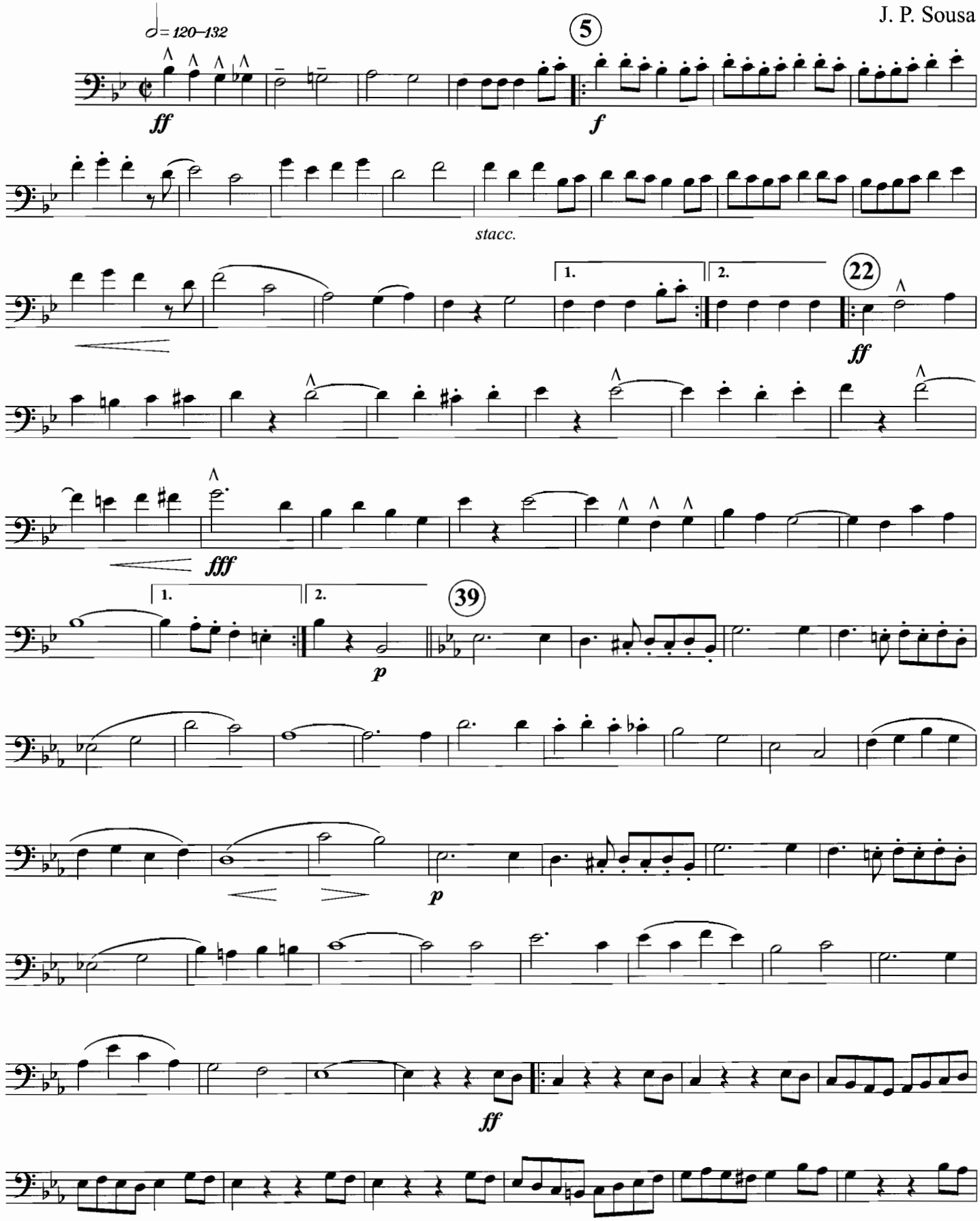
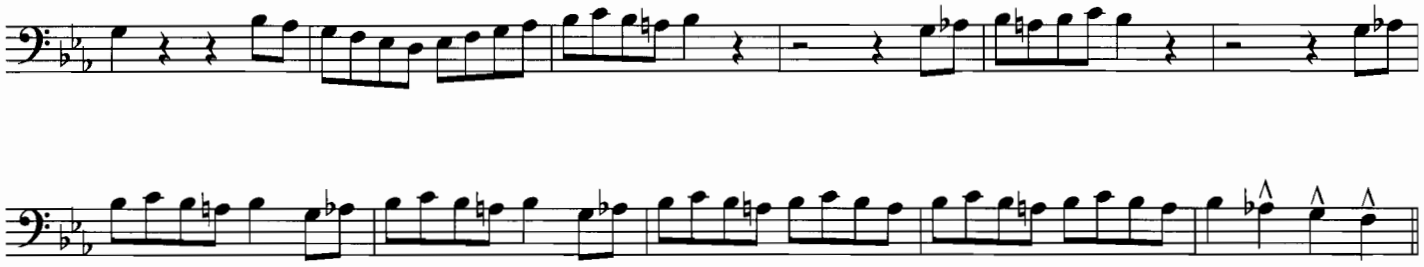


GEORGE WASHINGTON BICENTENNIAL MARCH

J. P. Sousa



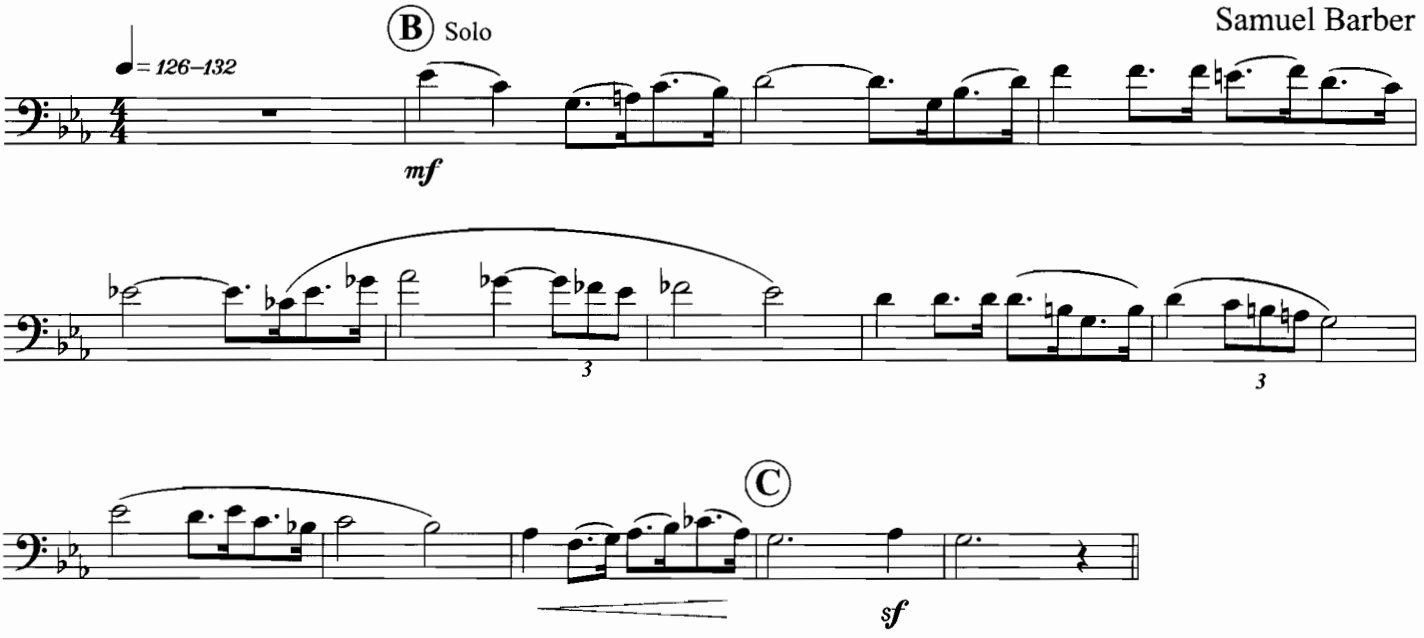


George Washington Bicentennial:

This march is usually played at a bright tempo, and there are enough tongued eighth note passages to make it technically challenging. In the first strain, you can probably ignore the staccato marking over virtually all the eighth notes. They should be well-articulated, but trying to shorten each one will slow you down. A firm attact on each note will produce the desired style.

In the TRIO (starting at measure 39), euphoniums share the melody with clarinets. The eighth notes must have a very light style, and the advice above about ignoring the staccato marks applies equally well here. While the entire march is not presented here, the remaining 32 measures contain the same melody that begins the TRIO. This time, however, the passage must be played at fortissimo.

COMMANDO MARCH



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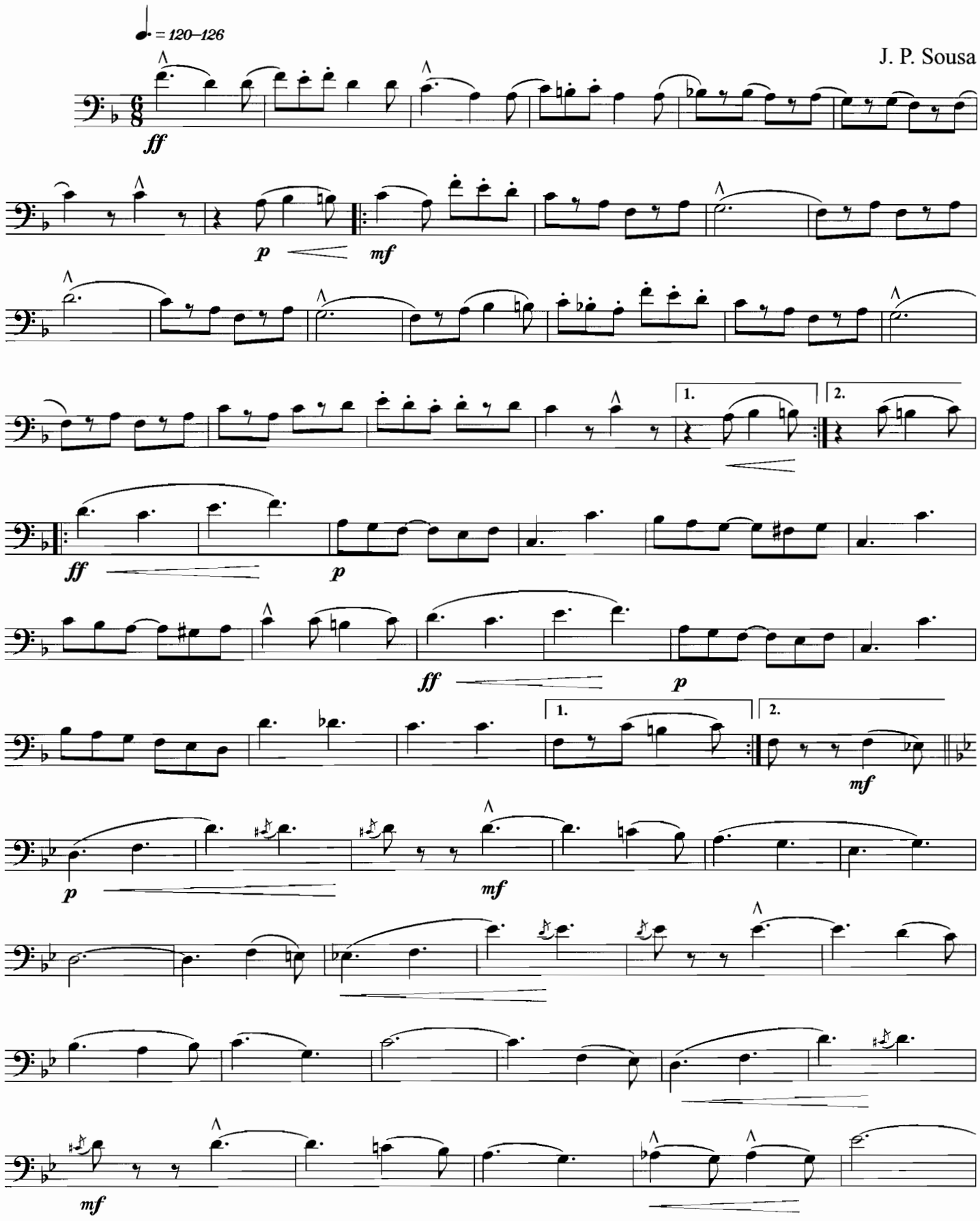
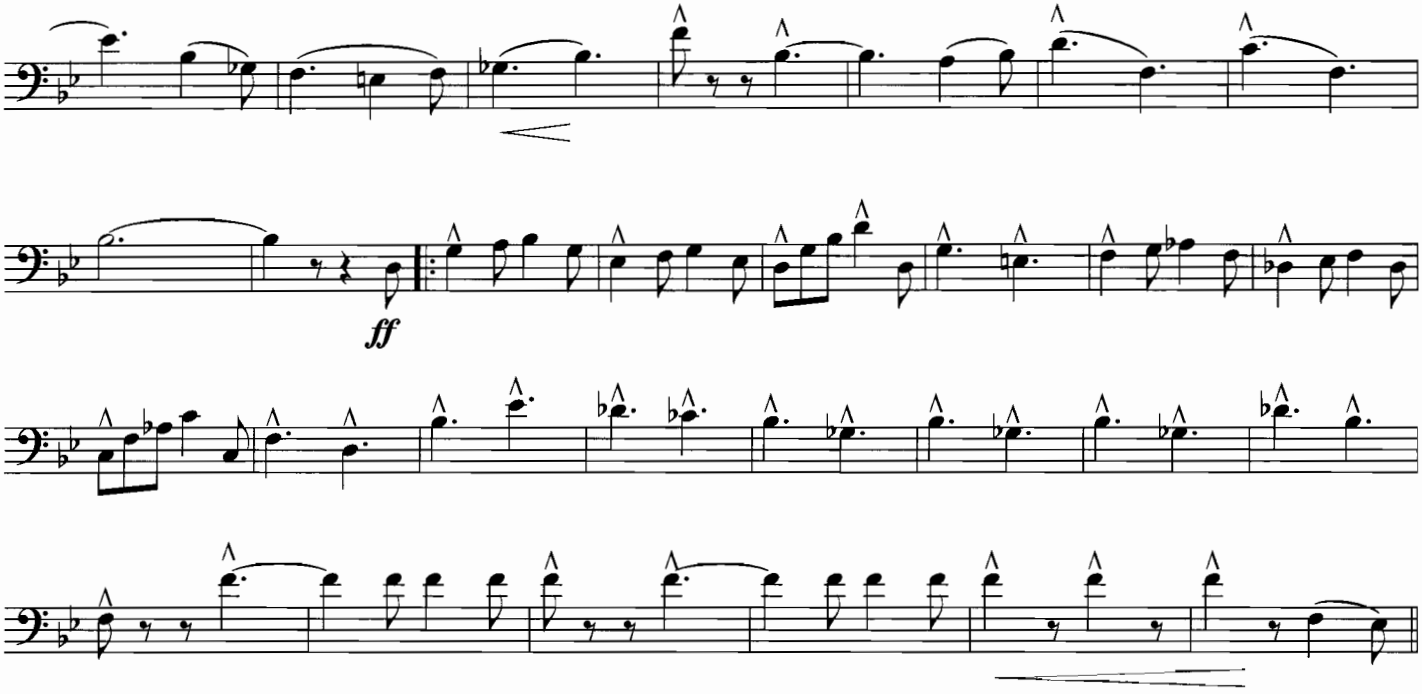
THE INVINCIBLE EAGLE





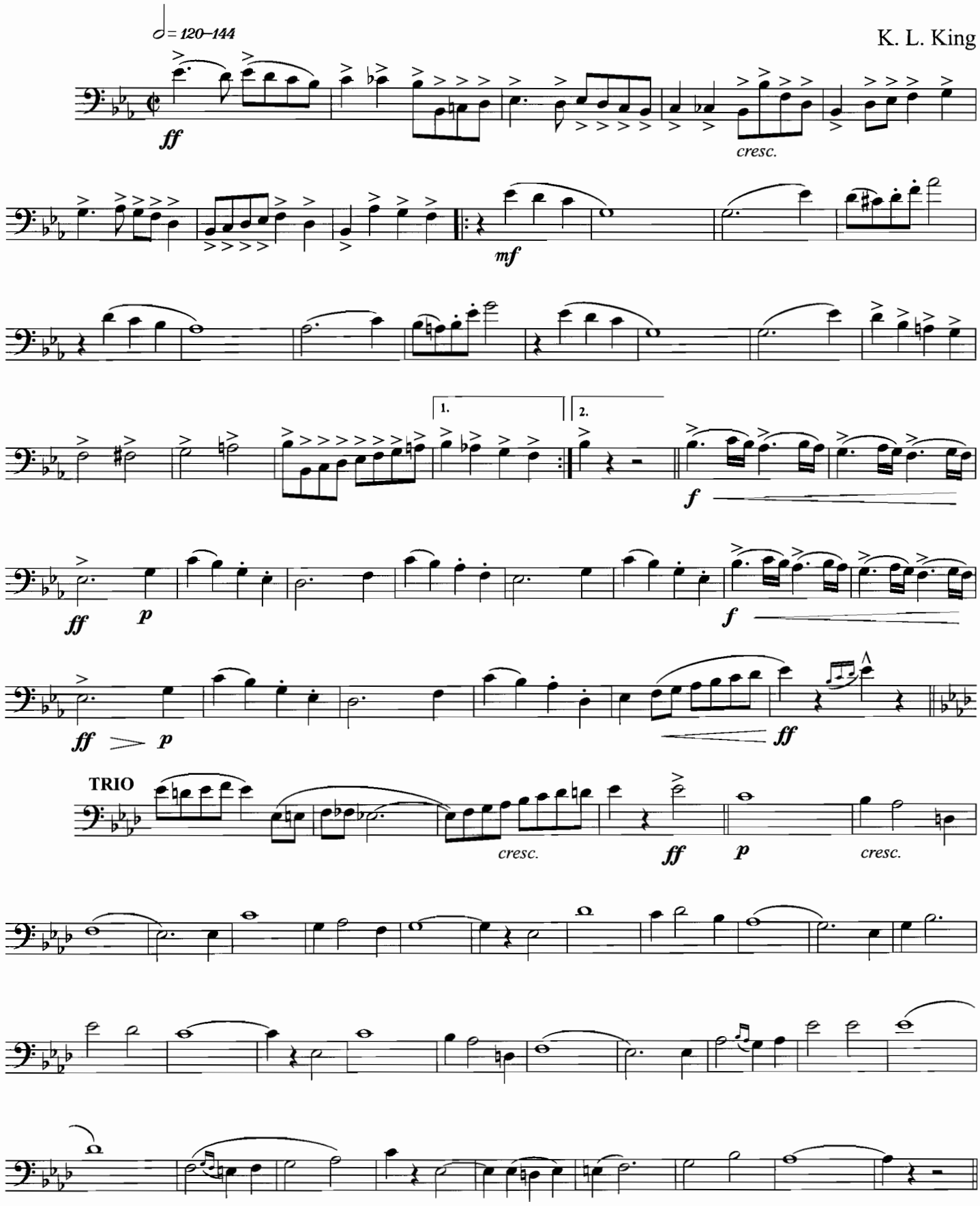
The Invincible Eagle:

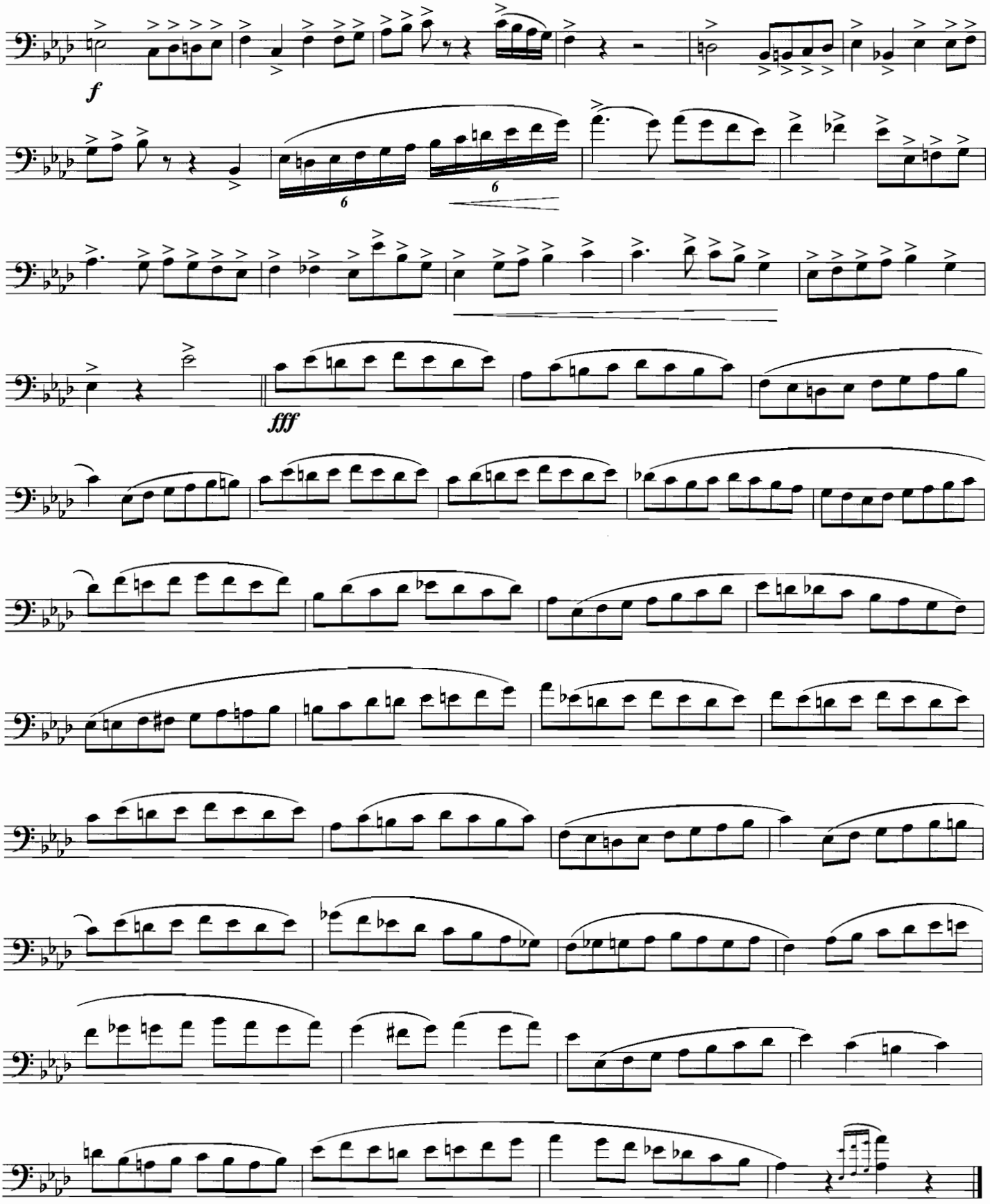
As with most 6/8 marches, the quarter notes are usually played short. In this march, however, there are several figures written out with an eighth note / eighth rest instead of a quarter note. This indicates that there should be a contrast beweeen the two figures. The quarter notes should probably not be full-length, but should have enough length to contrast them with the eighth notes.

In the third measure of the second strain there is a rhythm that many players have trouble with. Try practicing it without the tie in the middle in order to get a better feel for the placement of the last two notes in the measure. Then play it with the tie and make sure the last two notes have the same motion that they did before.

In the last 12 measures of the excerpt begins a series of dotted quarter notes with marcato accents over each one. Remember that this is still a musical line. Practice it once at ***mp*** and without the accents, making the most of the music in the line. When you increase the volume and add the accents, keep the feeling of "line" the same.

THE MELODY SHOP





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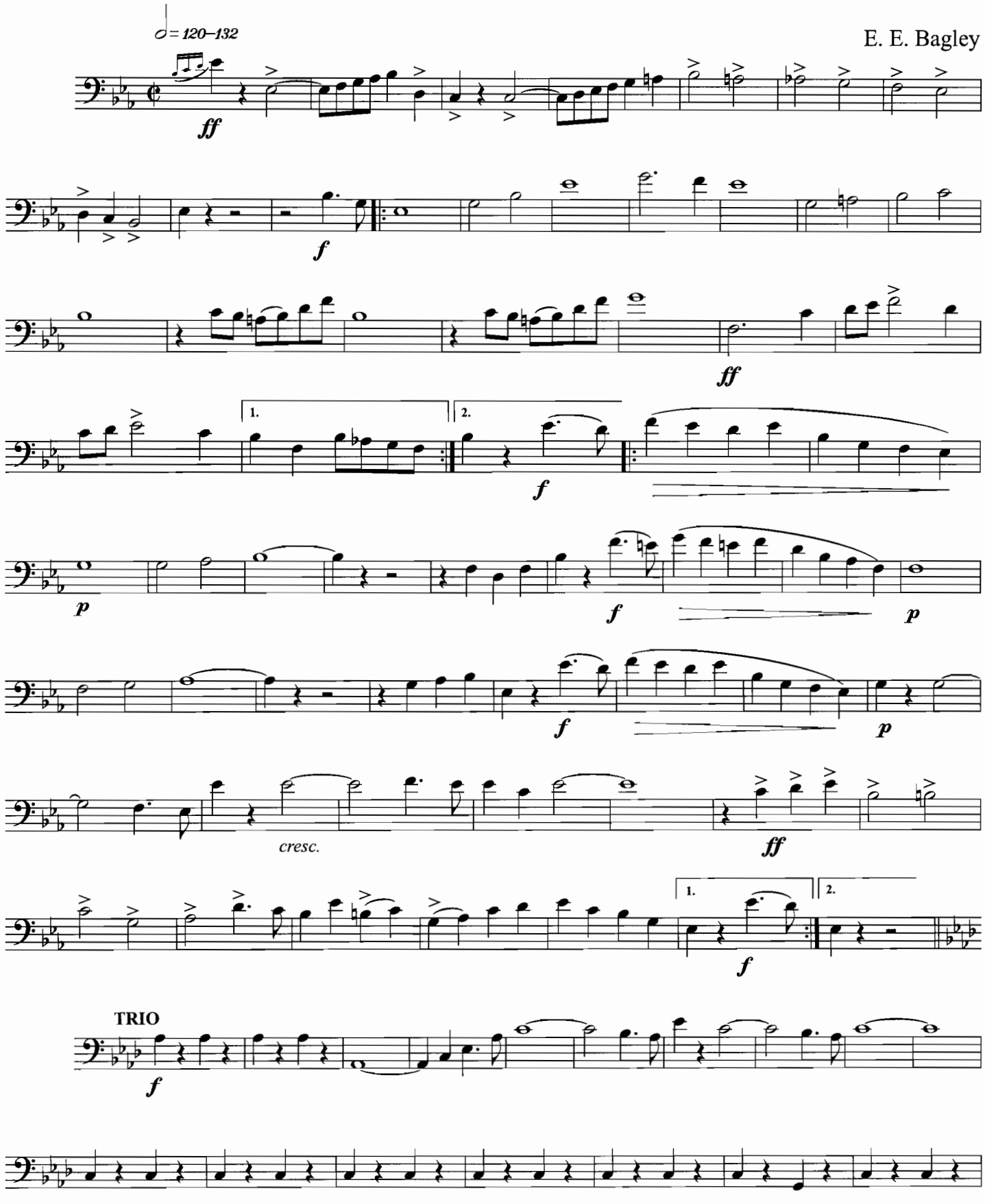
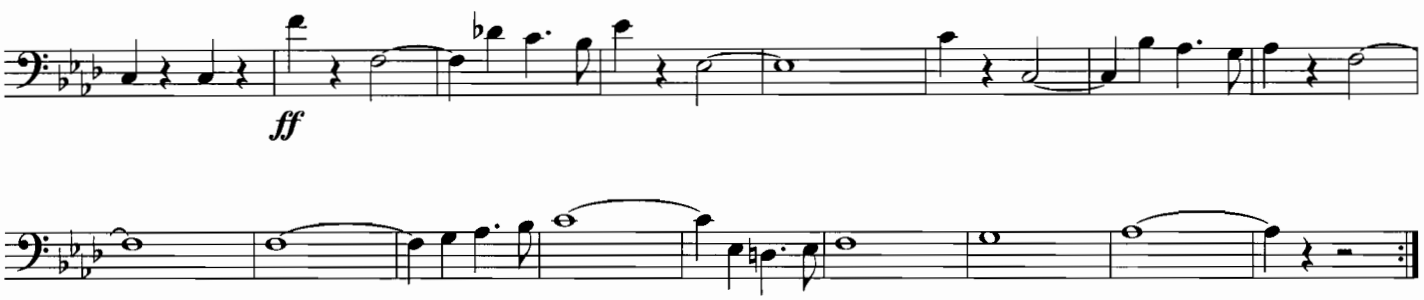
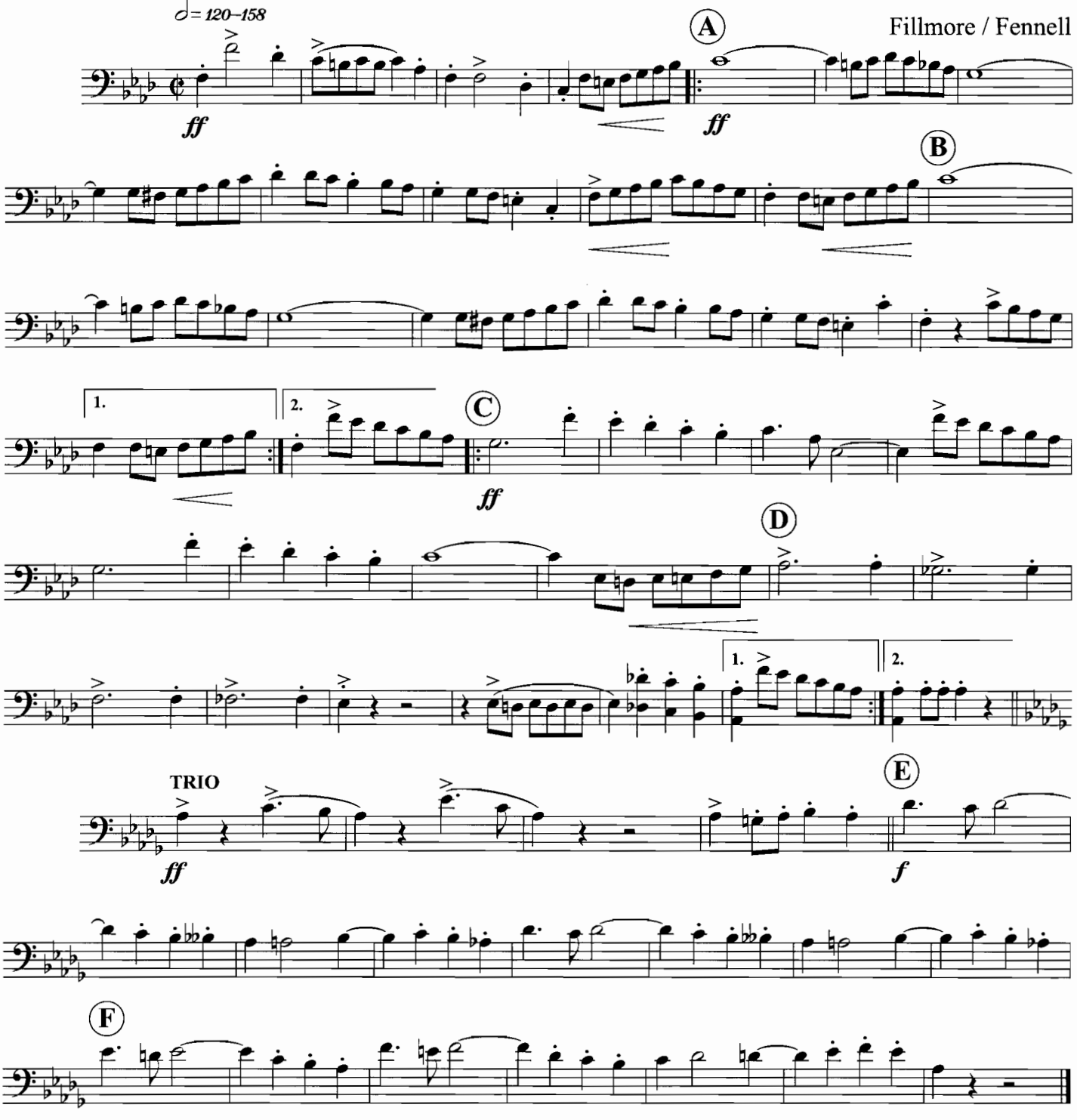


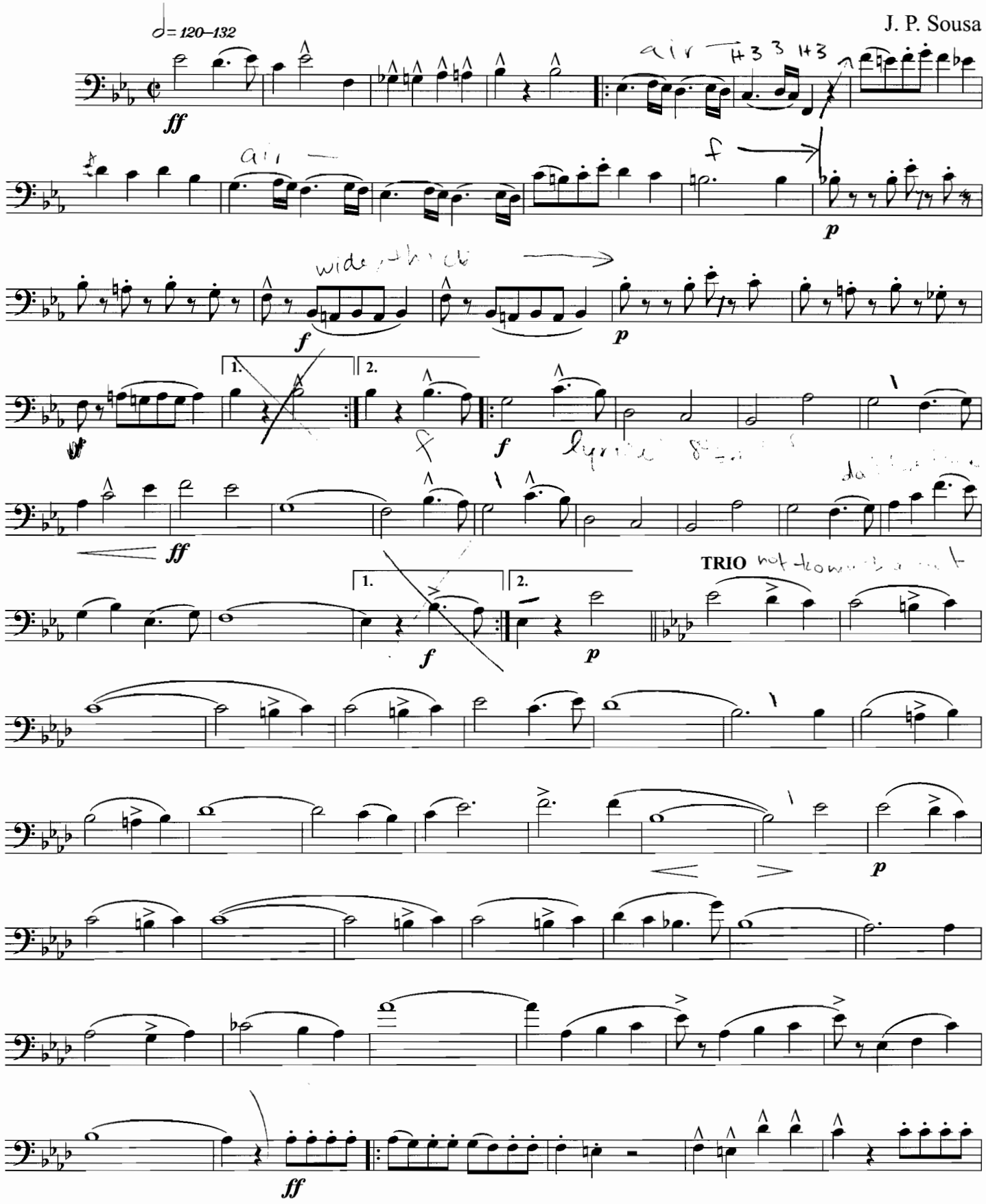


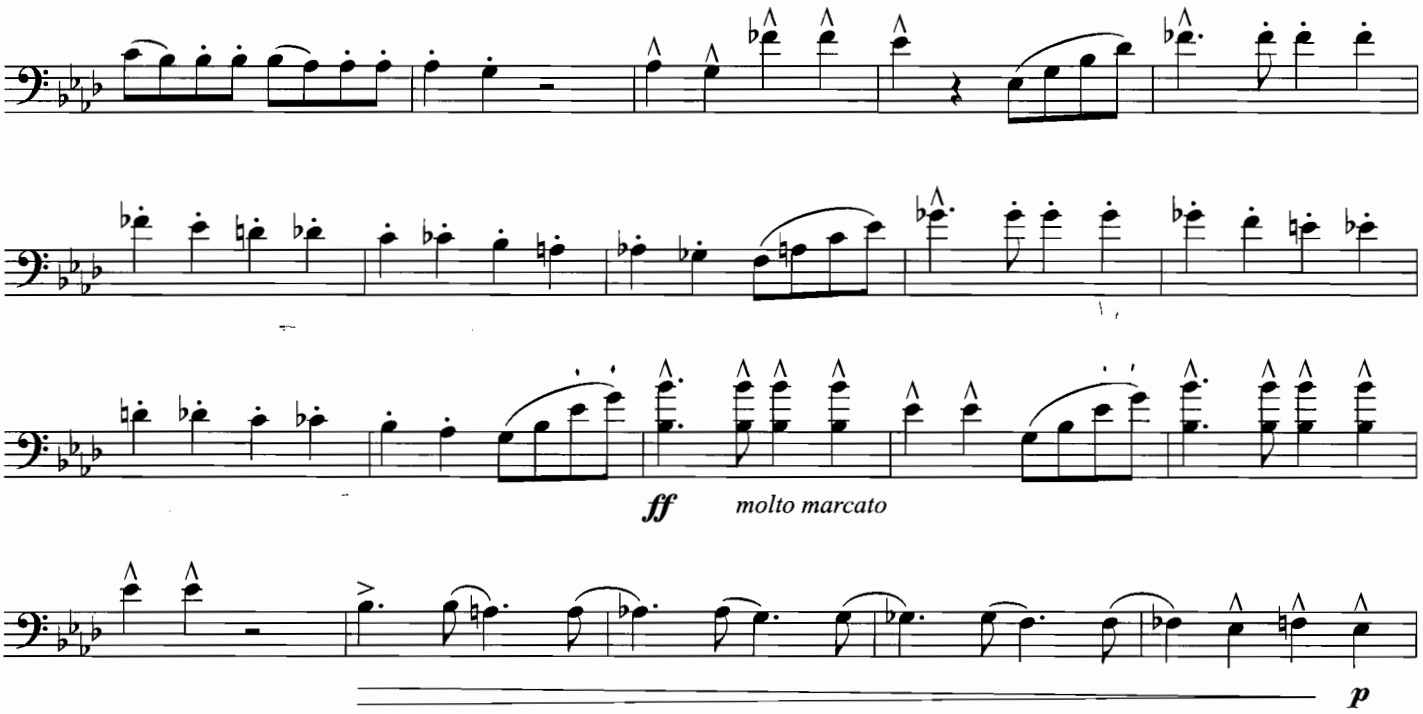
ROLLING THUNDER



THE STARS AND STRIPES FOREVER

J. P. Sousa





The Stars and Stripes Forever:

Most euphoniumists have played Stars and Stripes many times, yet there are several "traps'" in it that many players overlook.

At the beginning of the first strain, notice that the rhythm is a dotted quarter and two sixteenths, not quarter and two eighths. Many players "average out" this rhythm. Be sure to hold onto the dotted quarter for its full value, and then play the sixteenths very quickly.

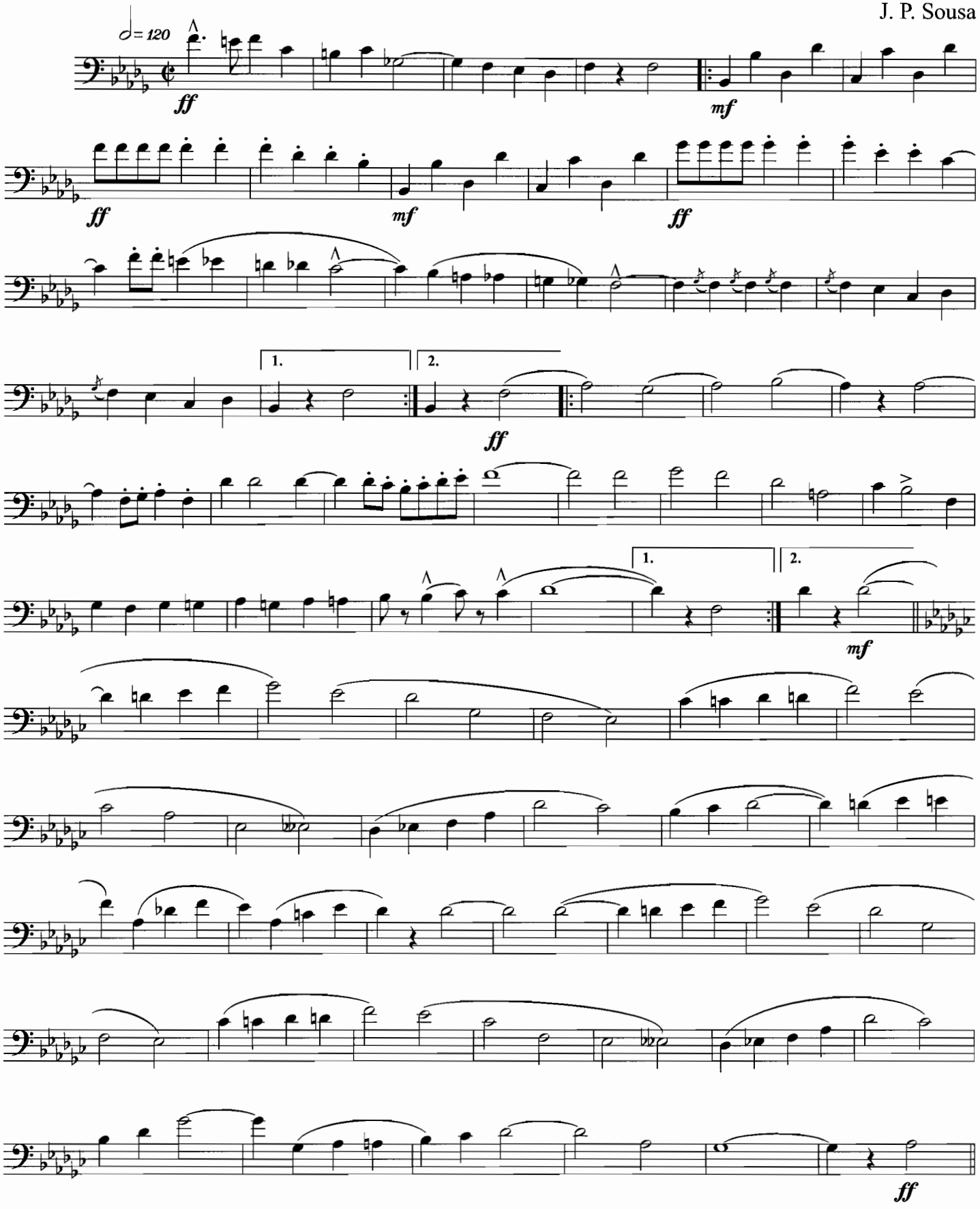
In the TRIO, notice the accents. They occur on beat two instead of on the downbeat.

All through the march, be careful of the dotted quarter followed by an eighth. Don't let these become triplets. It is especially important in the last four measures of the excerpt.

D.W.

NOBLES OF THE MYSTIC SHRINE

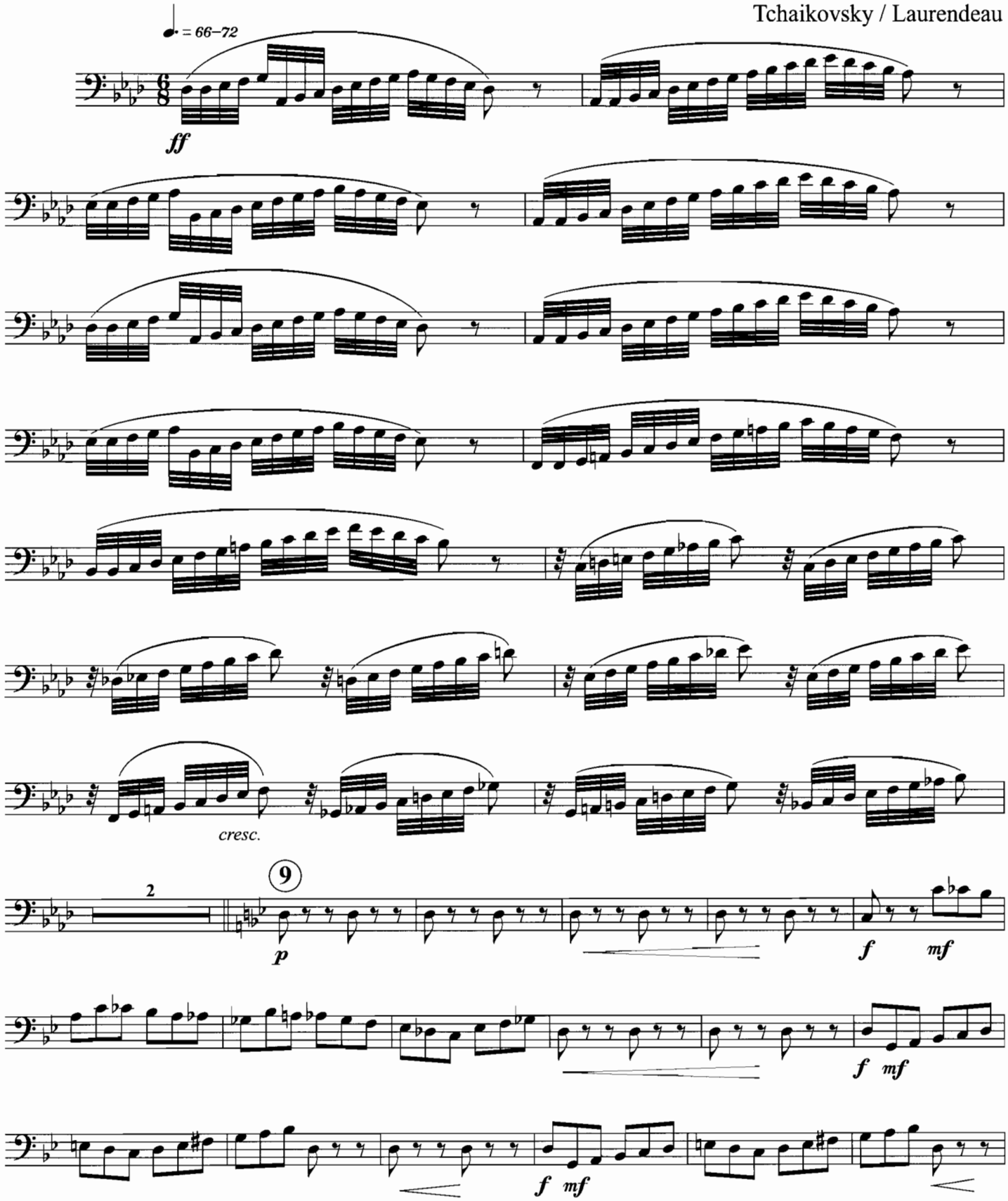
J. P. Sousa



Transcriptions

CAPRICE ITALIEN

Tchaikovsky / Laurendeau



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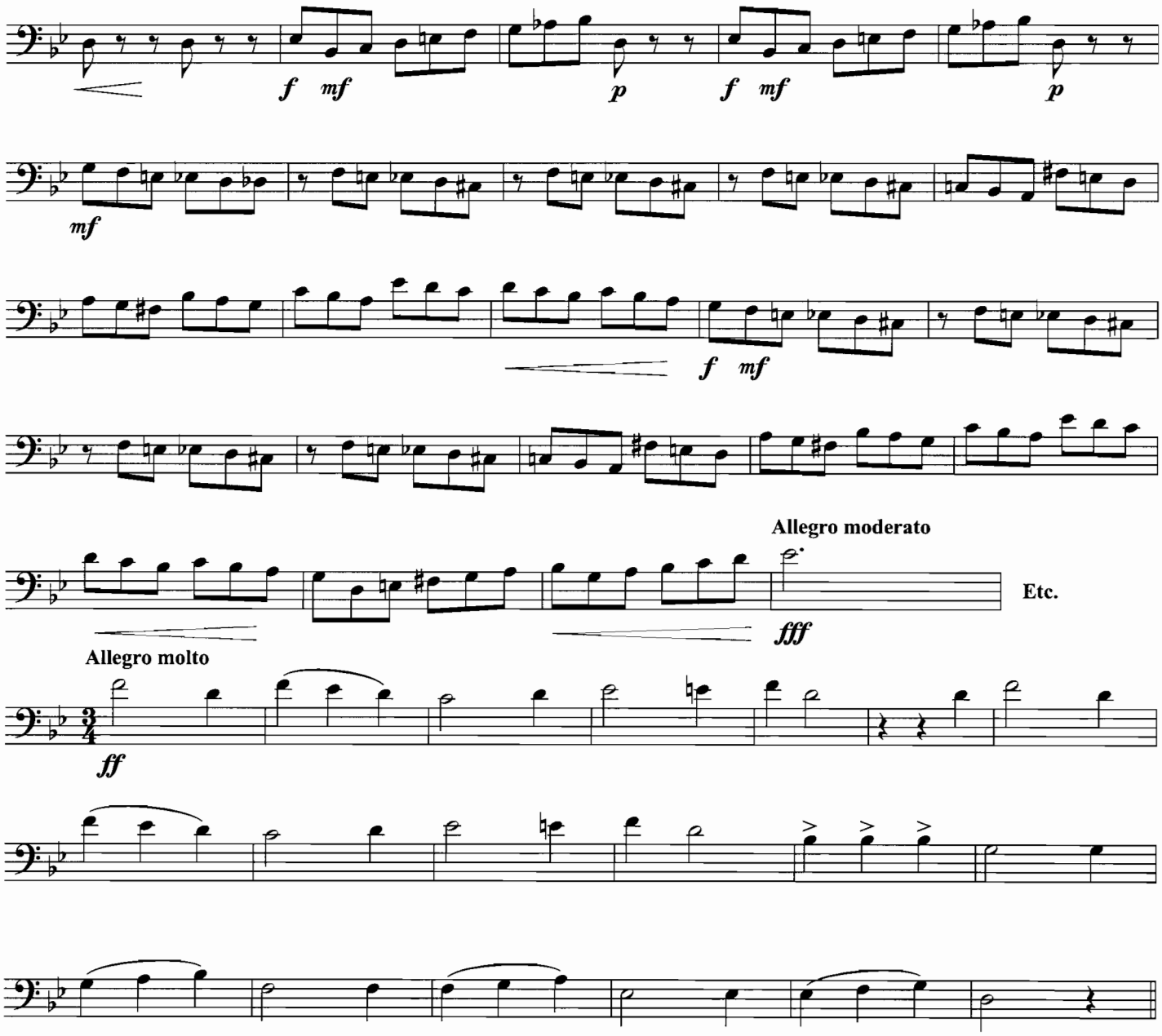


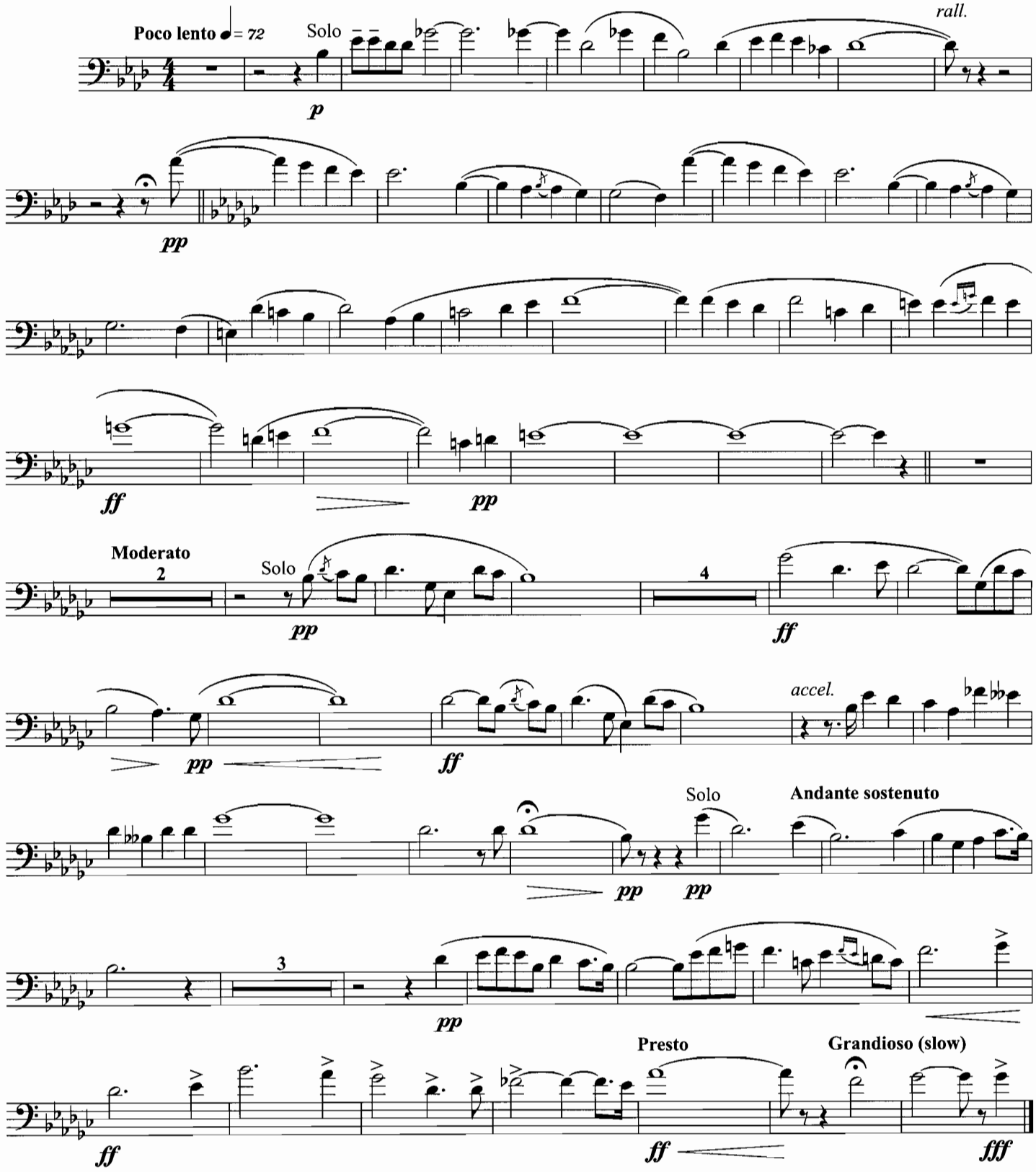
Caprice Italien:

This is a very popular "old war-horse" and it should be easy to find a good recording of it to give you some guidance about interpretation. Most of the technical passages call for a strong sound, but don't let this slow you down. Many phrases start after a rest. Practice them carefully so you don't enter late after the rest. During all the technical passages, continue to treat the notes as music, not just a technical excercise. In the 6/8 section, the eighth notes need a clear attack, but don't try to play them short. At the required tempo, you need only worry about the beginning of each, not the end.

D.W.

ANDREA CHENIER

Giordano/Richards



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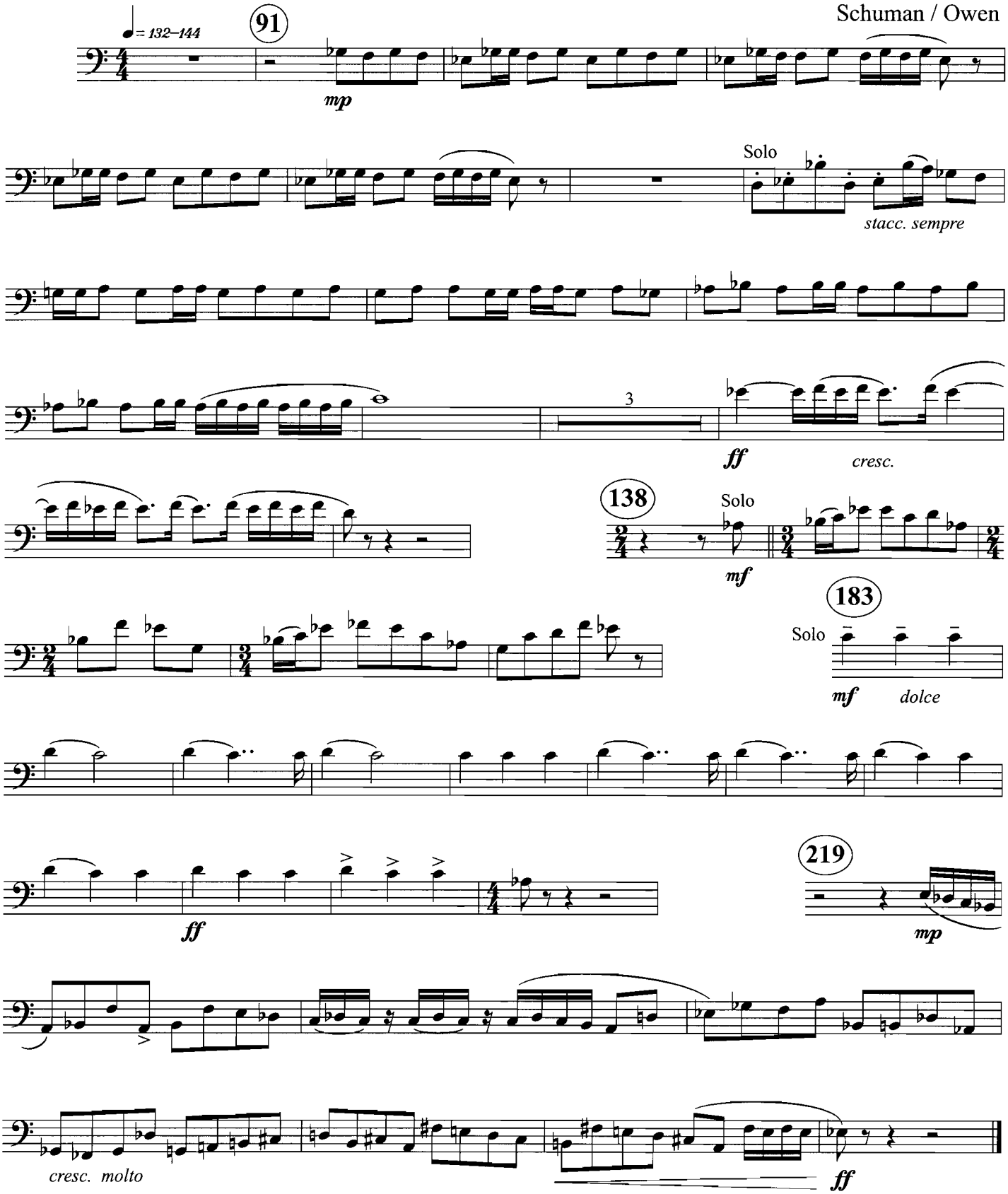
CIRCUS OVERTURE

Schuman / Owen



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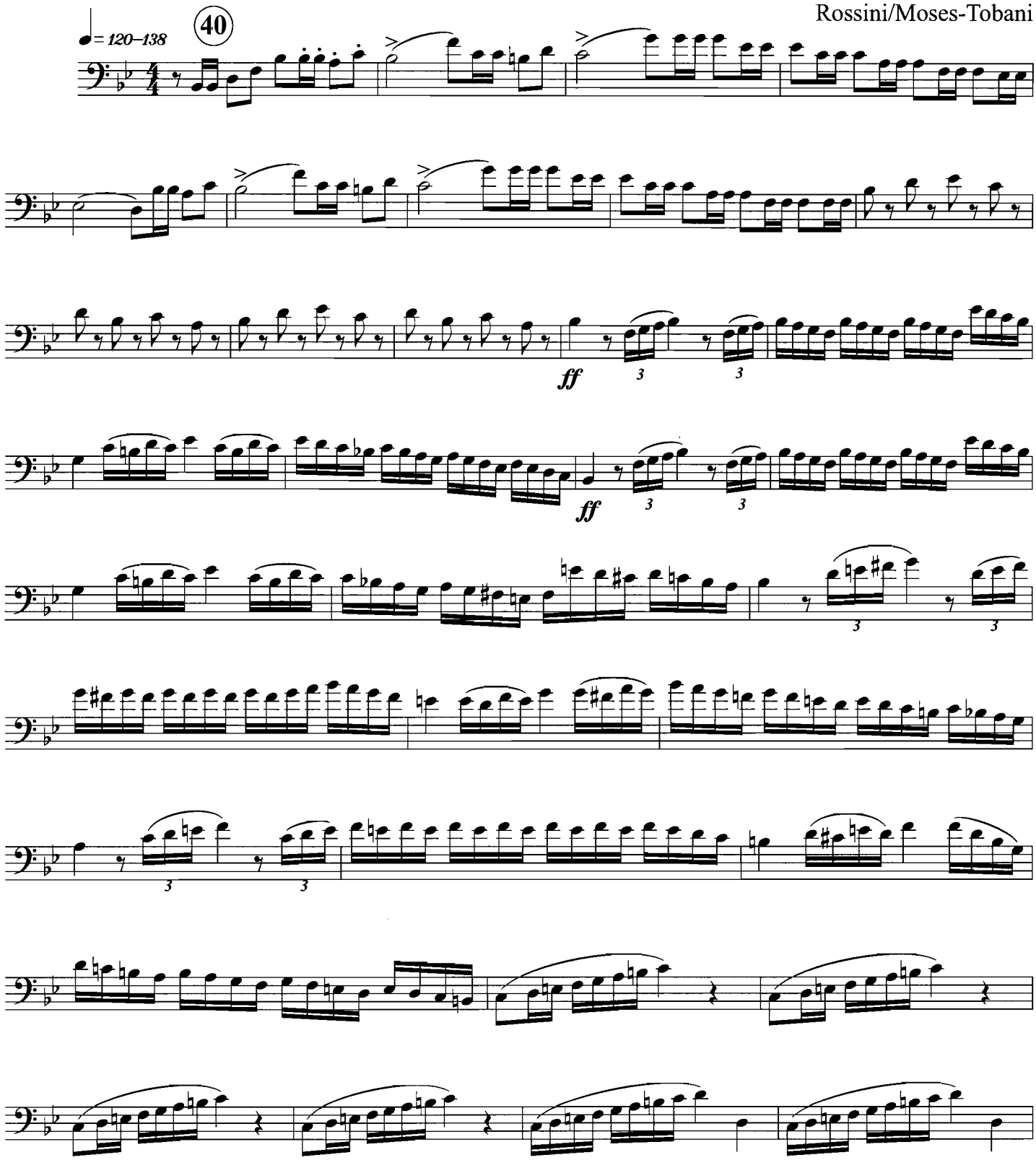
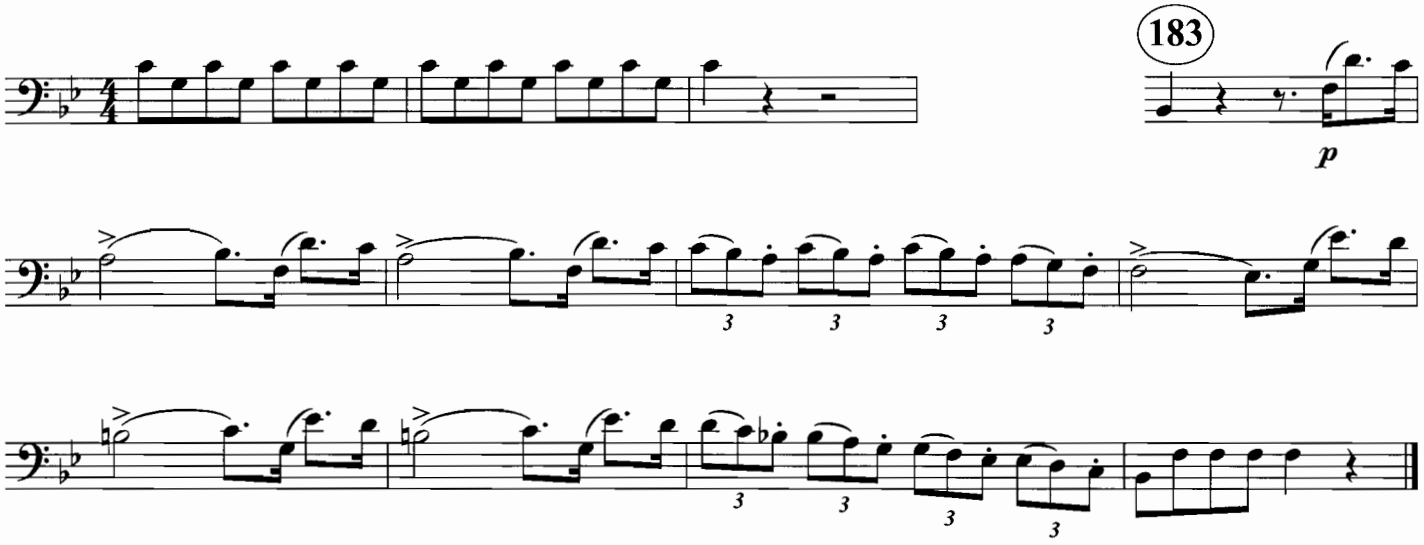
OVERTURE TO
"THE ITALIAN IN ALGIERS"

Rossini/Moses-Tobani





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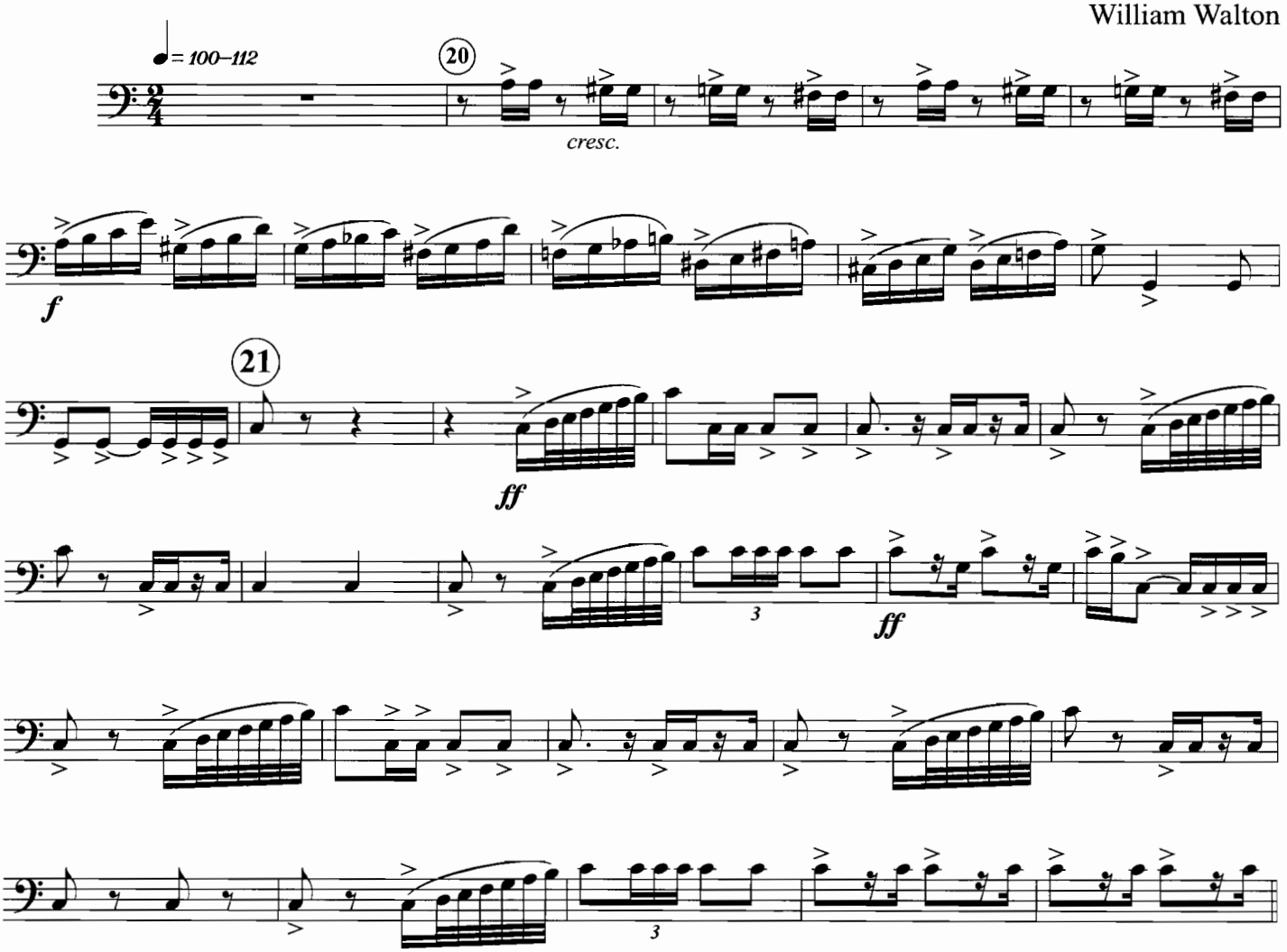
CROWN IMPERIAL

William Walton



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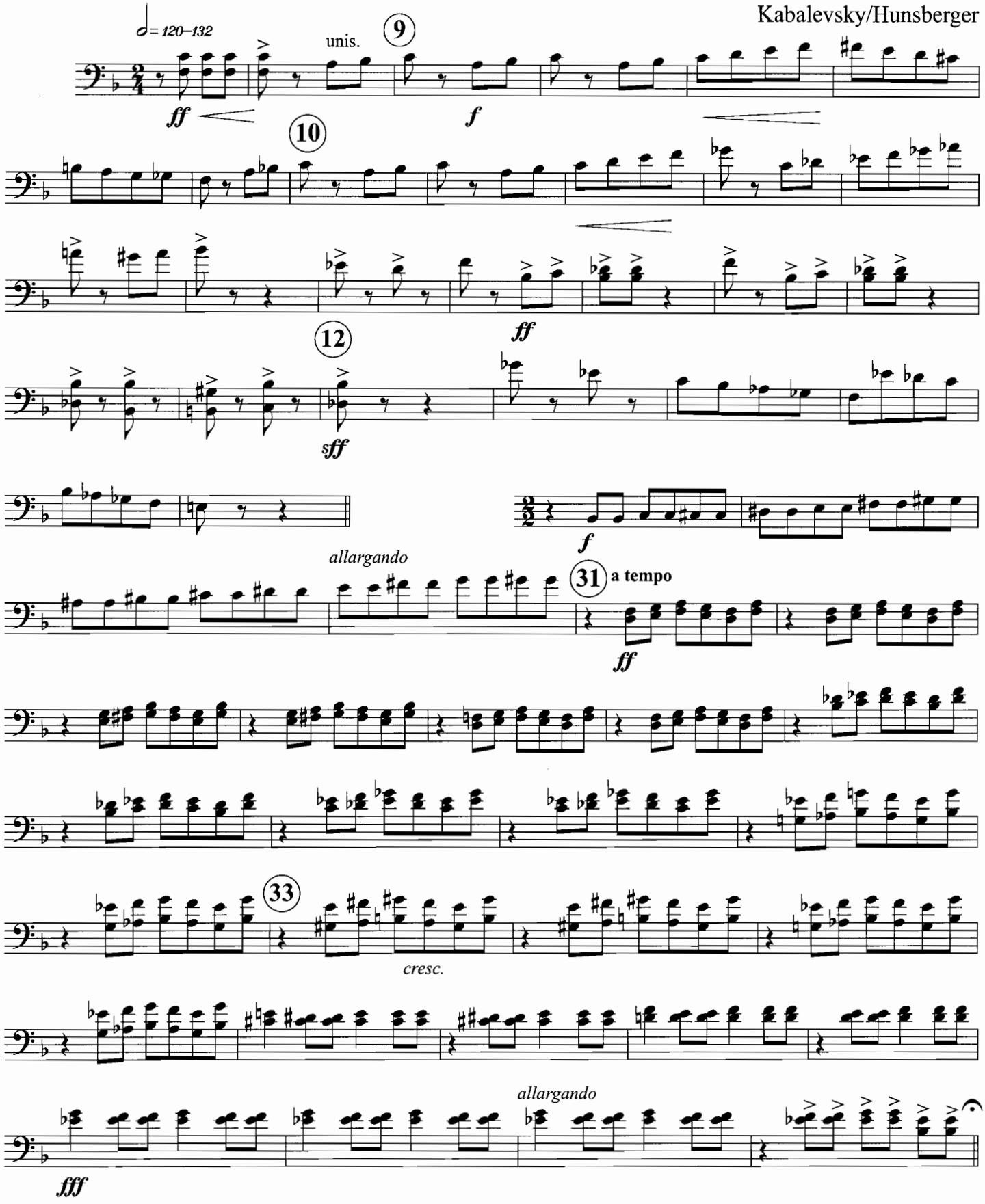
OVERTURE TO "COLAS BREUGNON"

Kabalevsky/Hunsberger



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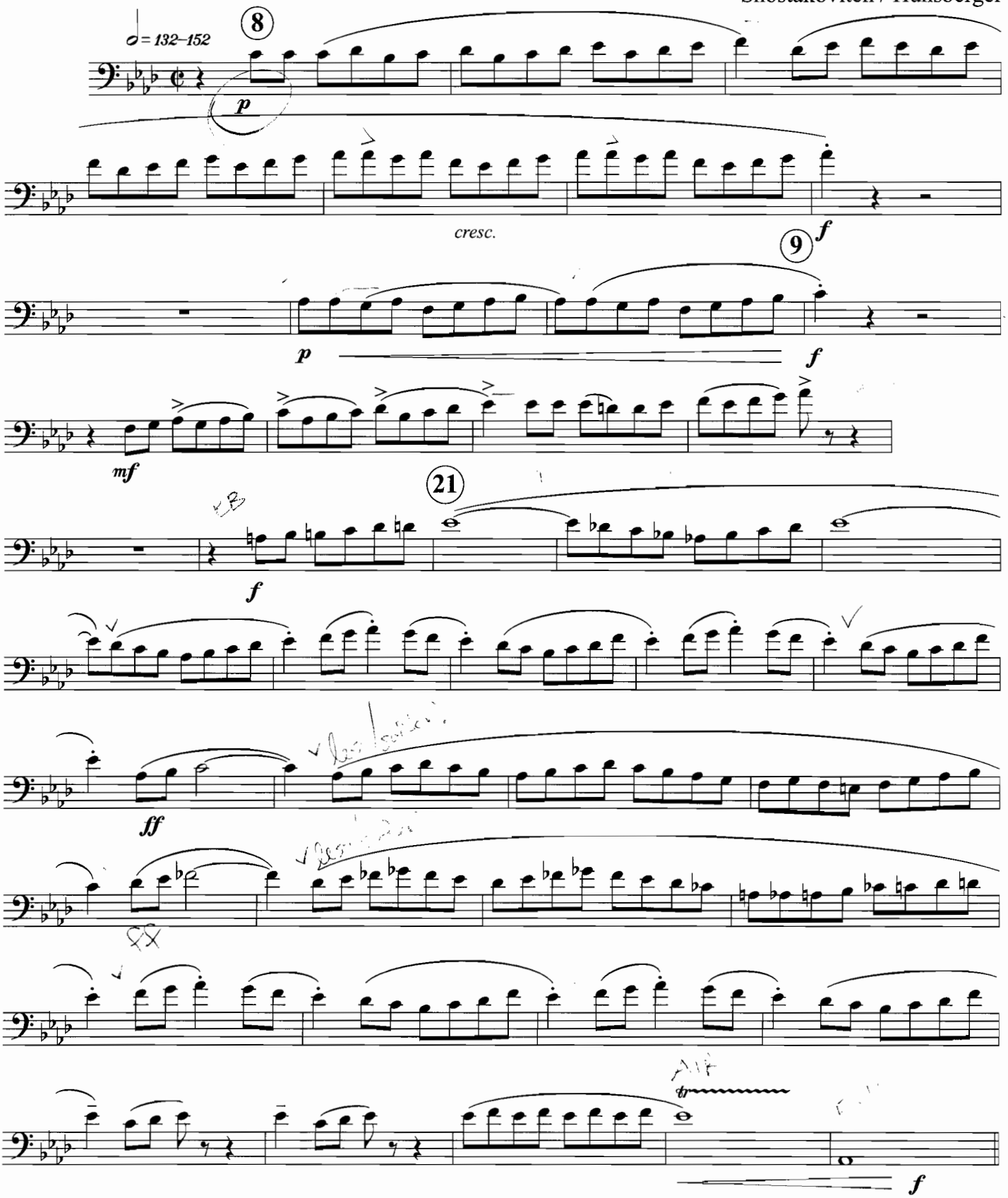
FESTIVE OVERTURE

Shostakovitch / Hunsberger



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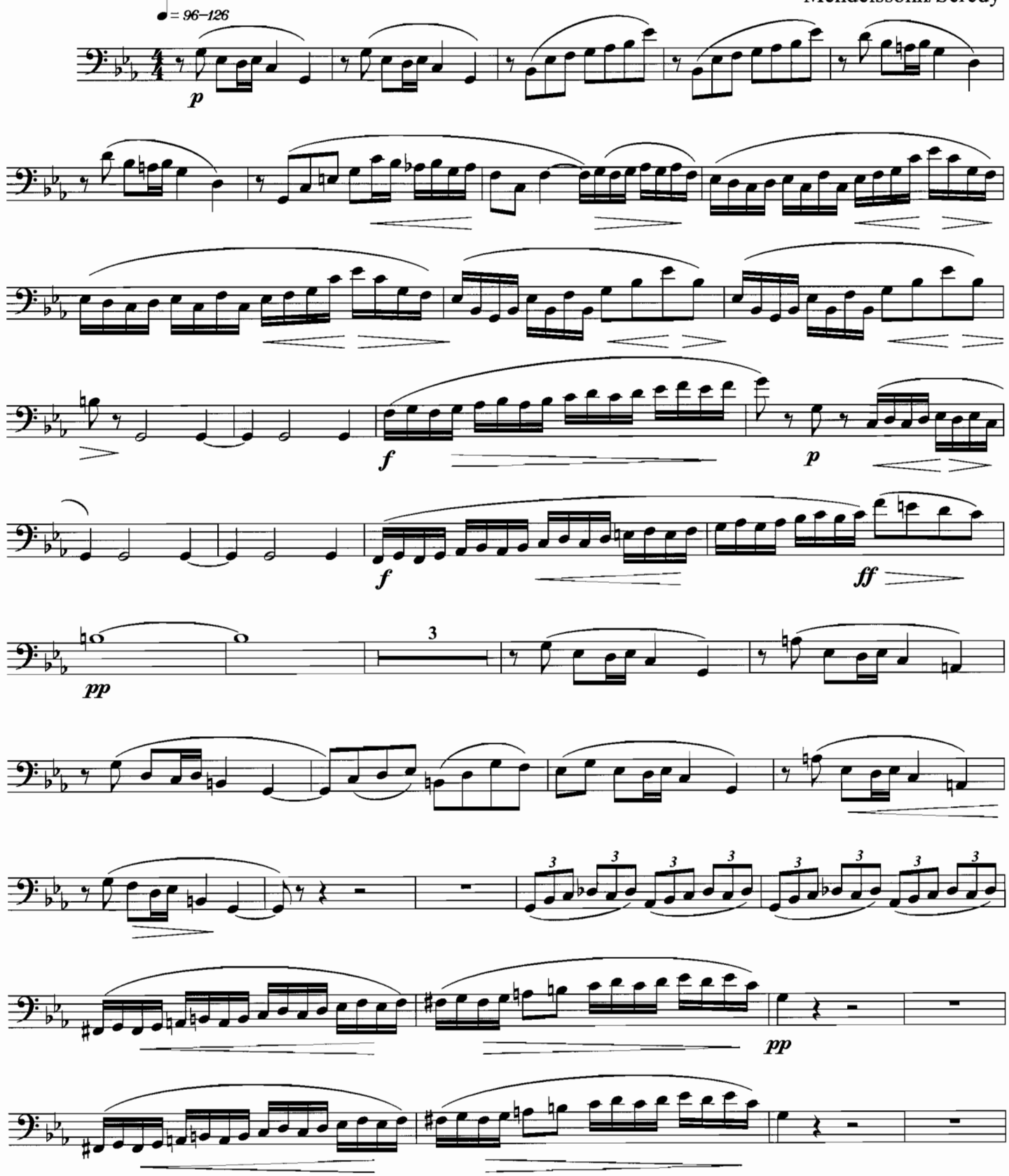
FINGAL'S CAVE OVERTURE

Mendelssohn/Seredy



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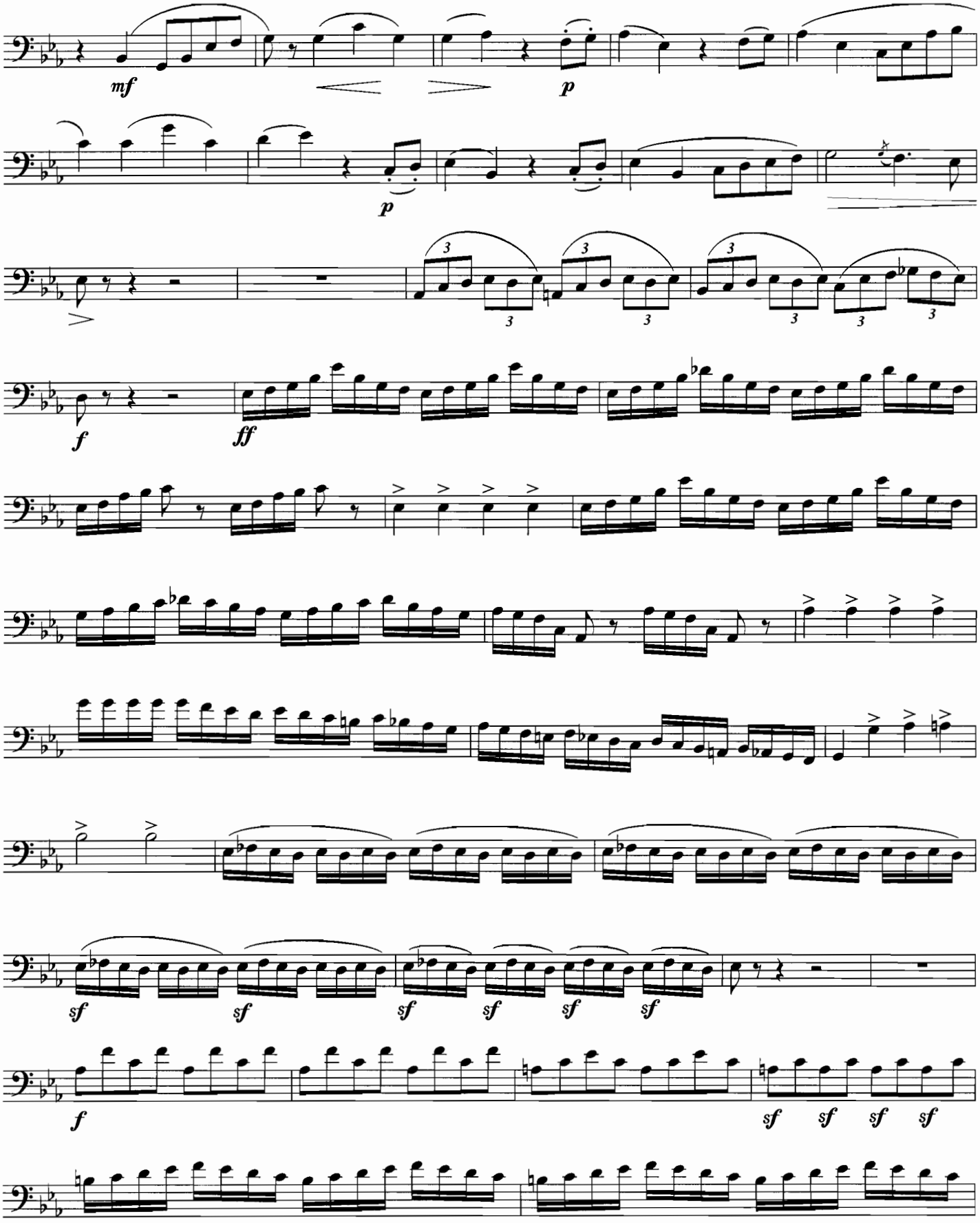
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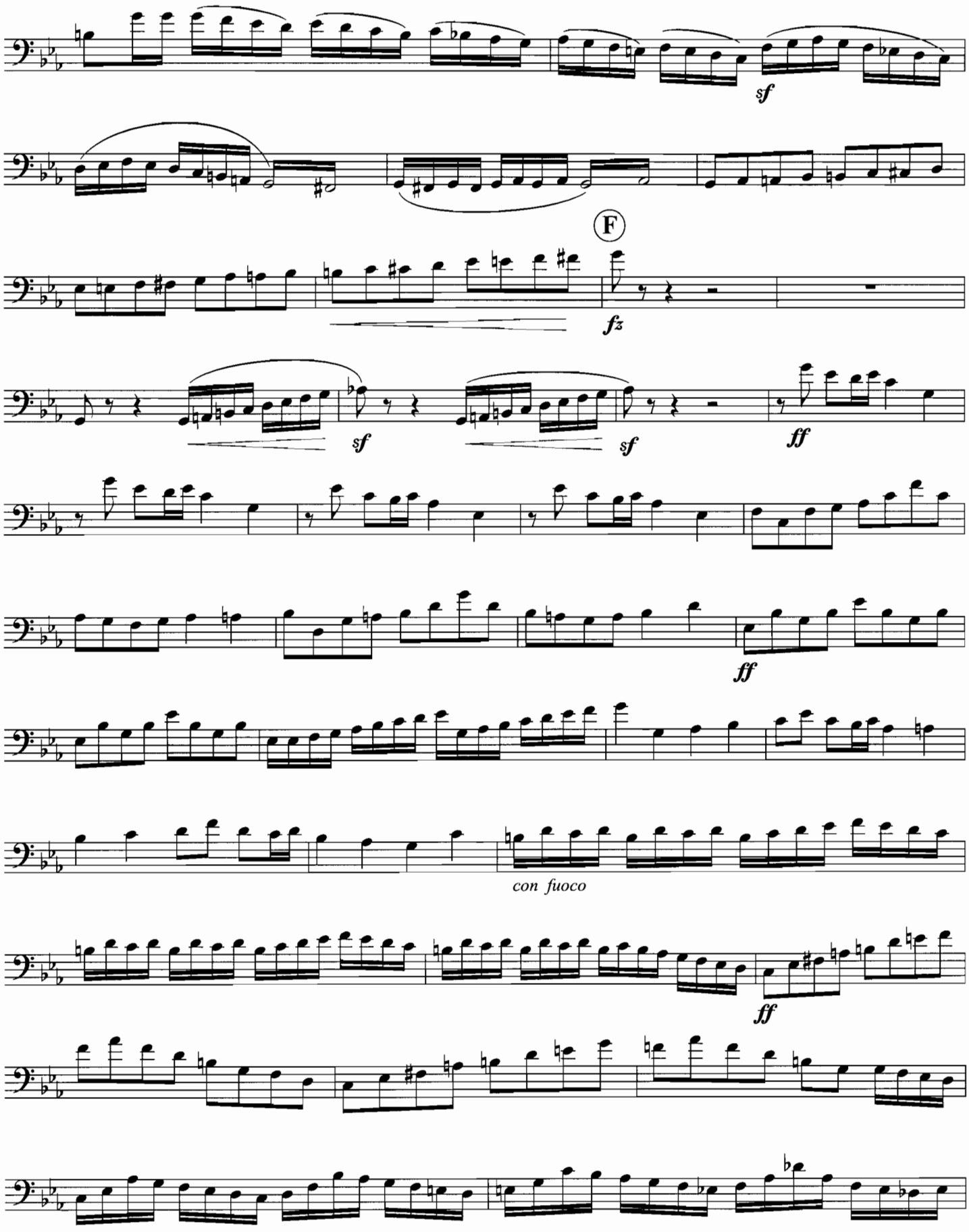
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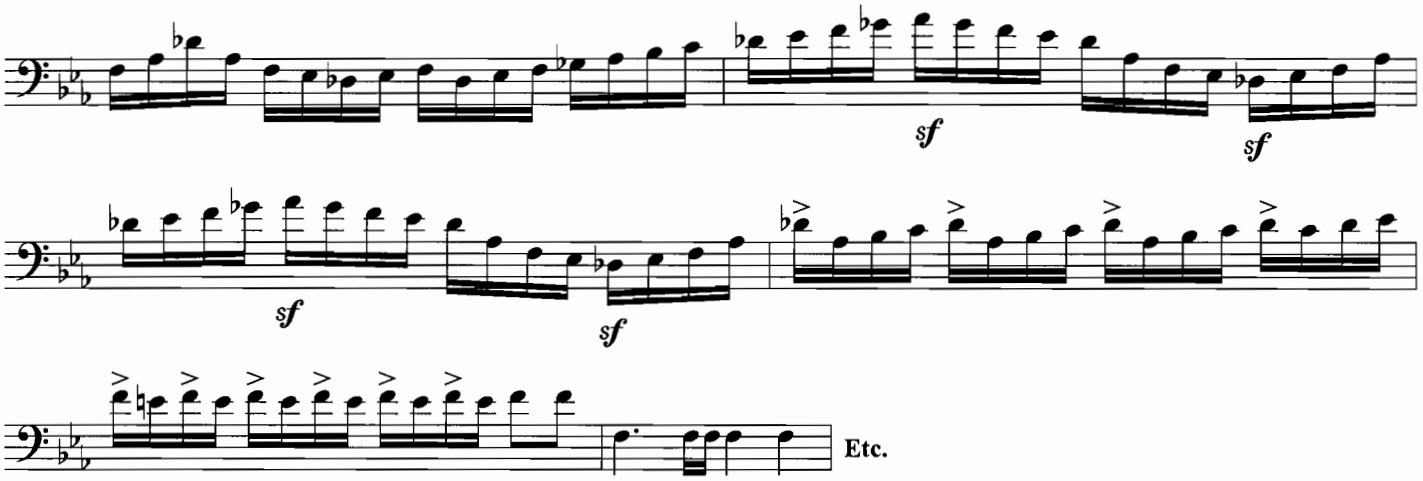

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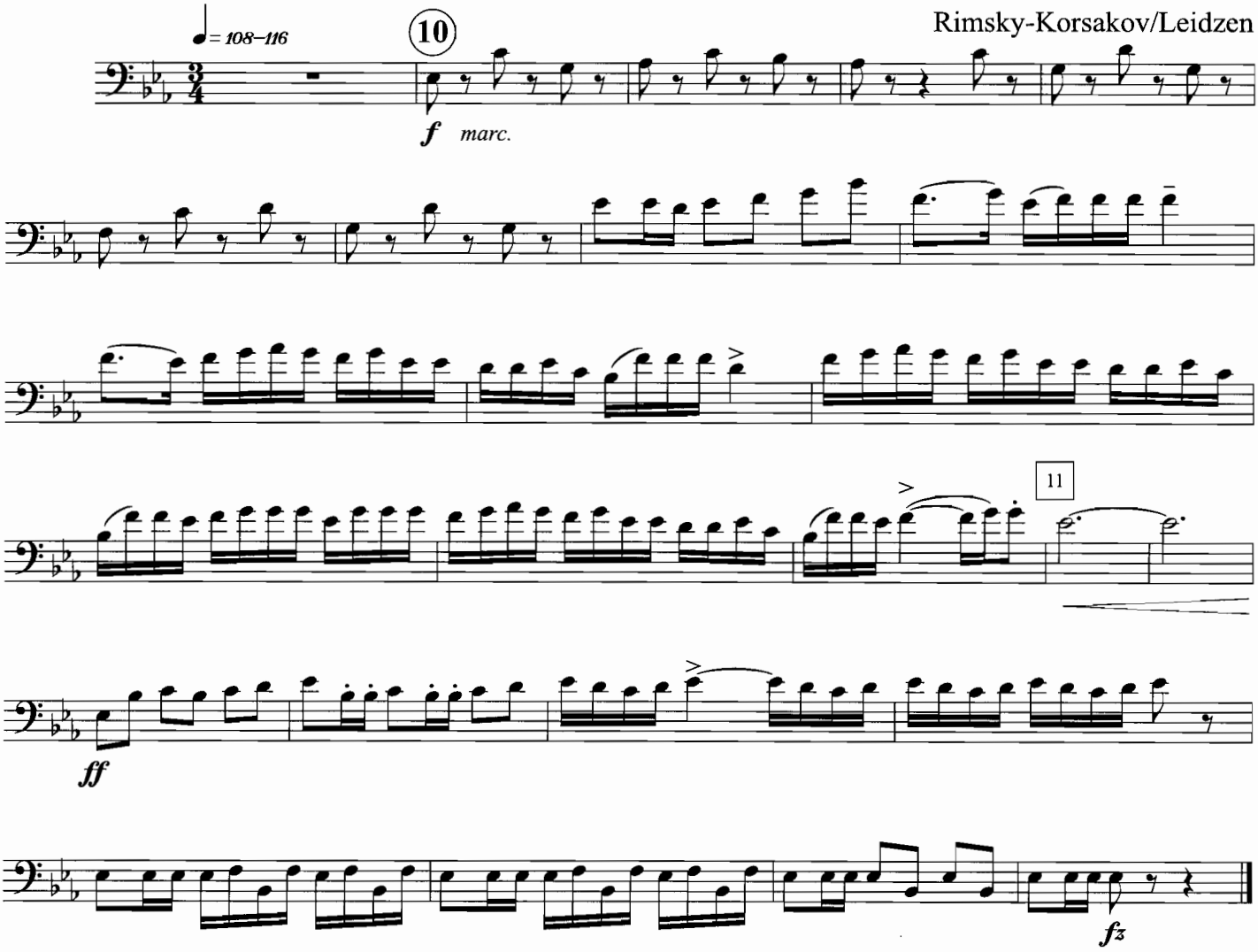

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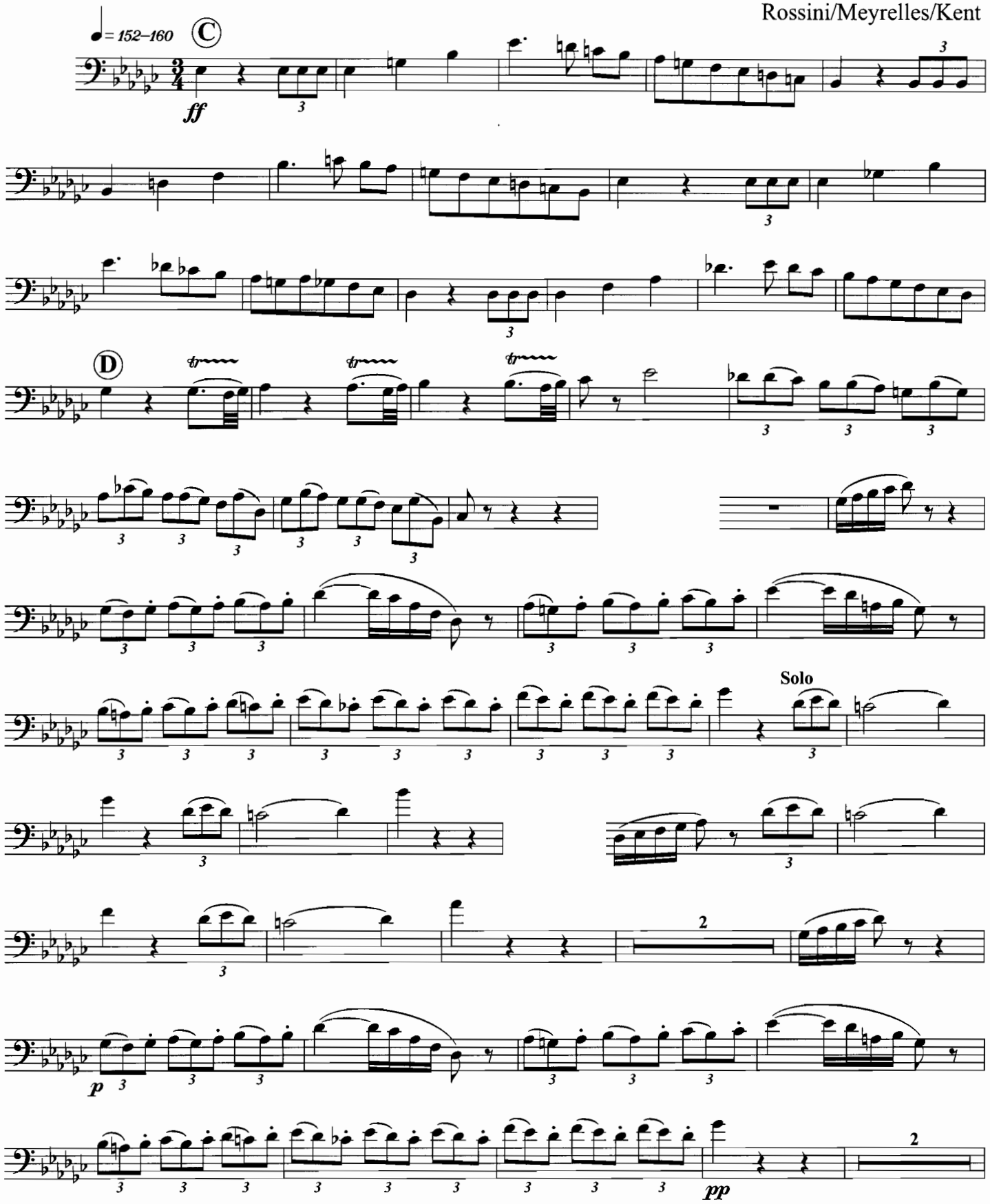
LA GAZZA LADRA

Rossini/Meyrelles/Kent



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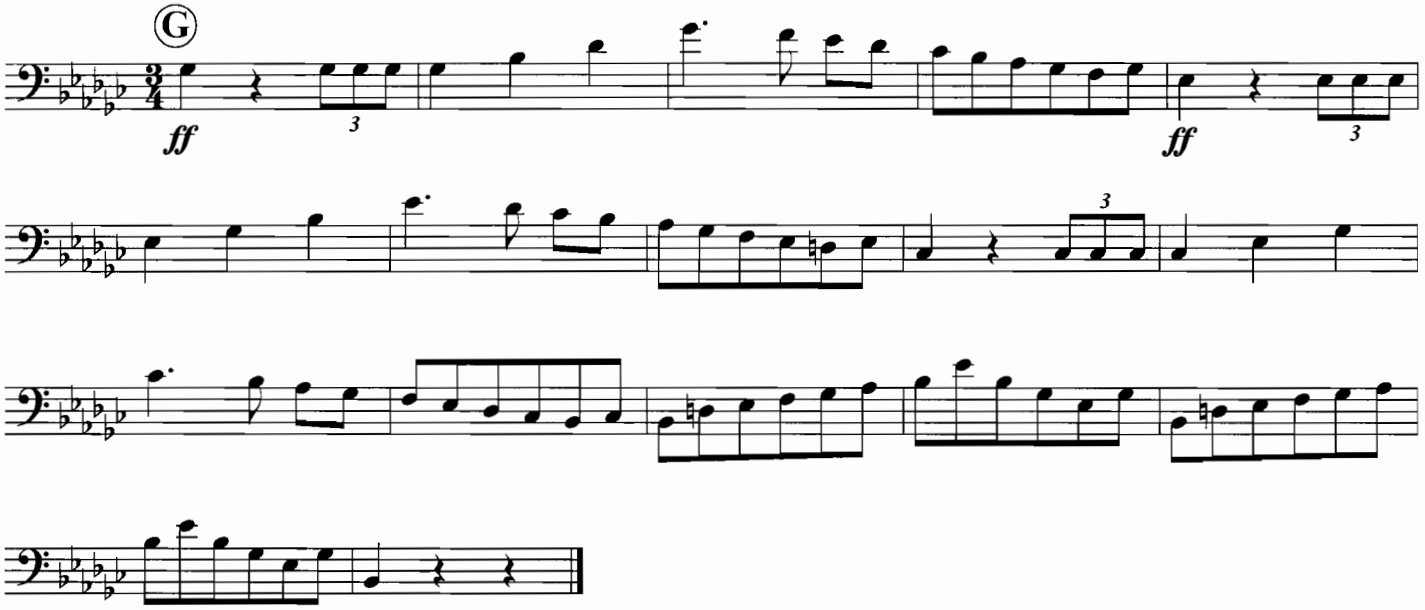
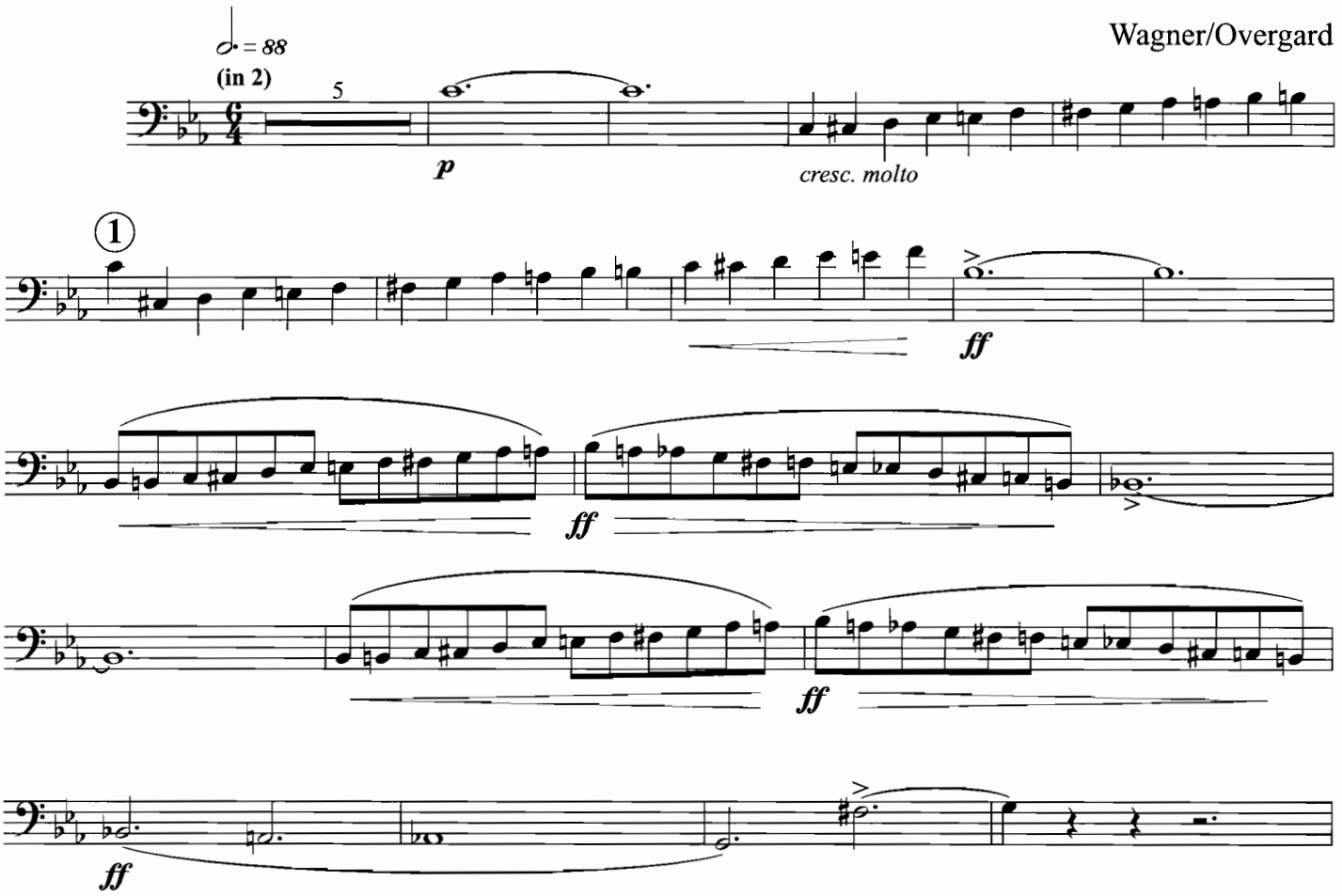


OVERTURE TO THE "FLYING DUTCHMAN"

Wagner/Overgard



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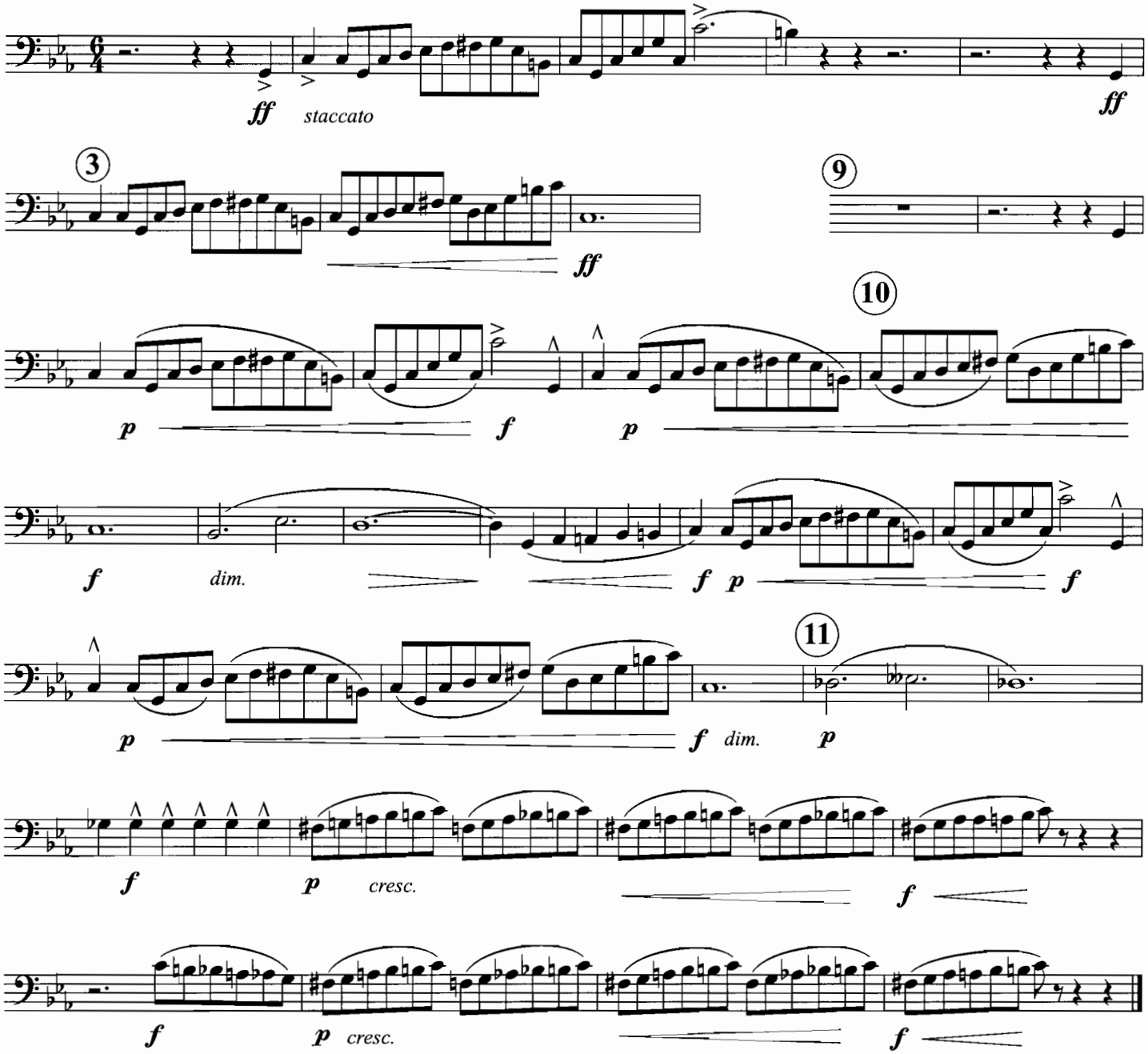
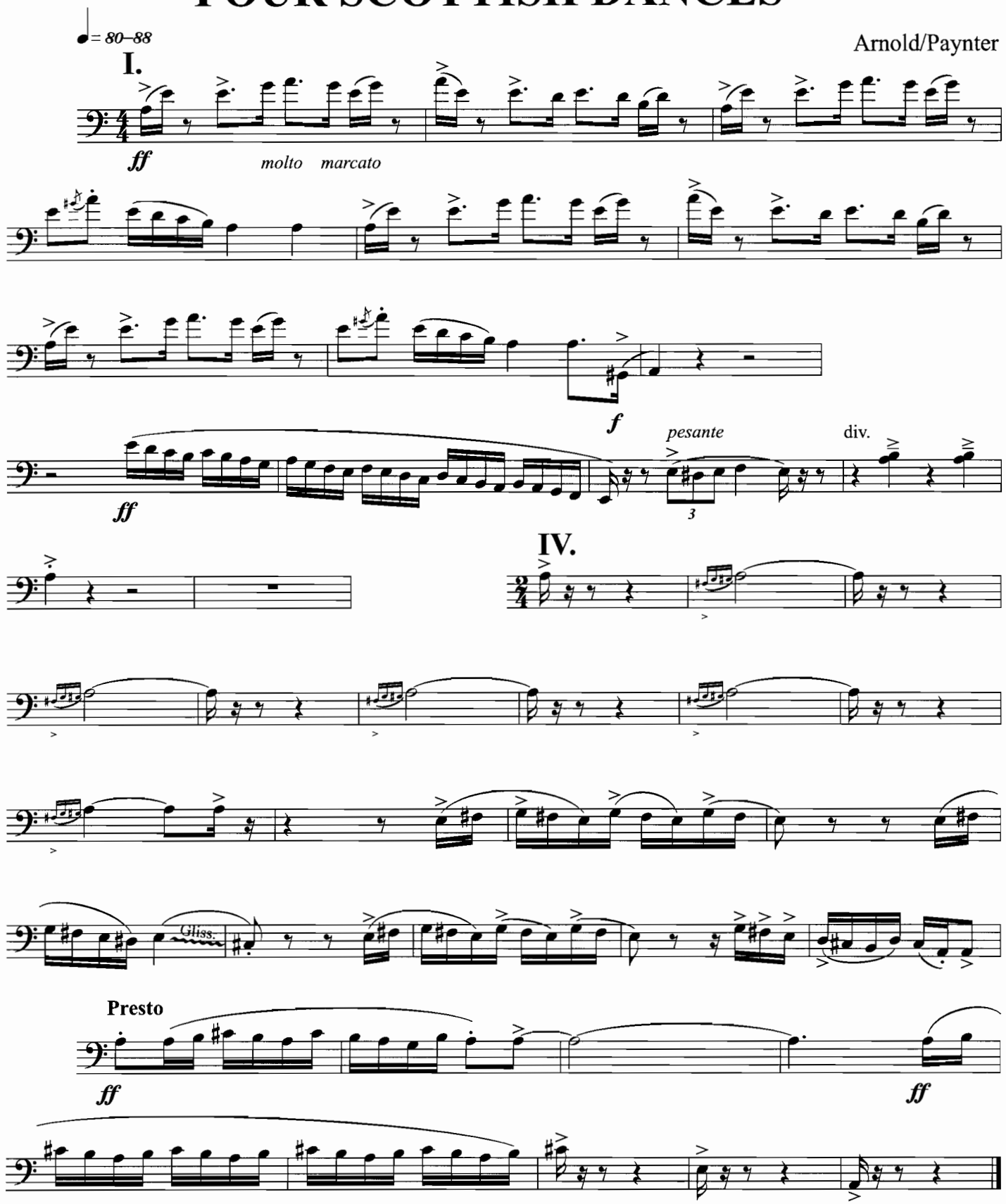


Four Scottish Dances:

The opening should be very full. Play the dotted eighth notes long, interpretting the "marcato" marking to mean a sharp attack. If your high 'A' is flat (as it is with many compensating euphoniums), try using 1&2 instead of 2 -- it will raise the pitch and make the grace note figure easier to play quickly. The sixteenth notes that start at the end of the third line are part of an accelerando. Practice them at several tempos so you will be ready for any interpretation.

D.W.

FOUR SCOTTISH DANCES



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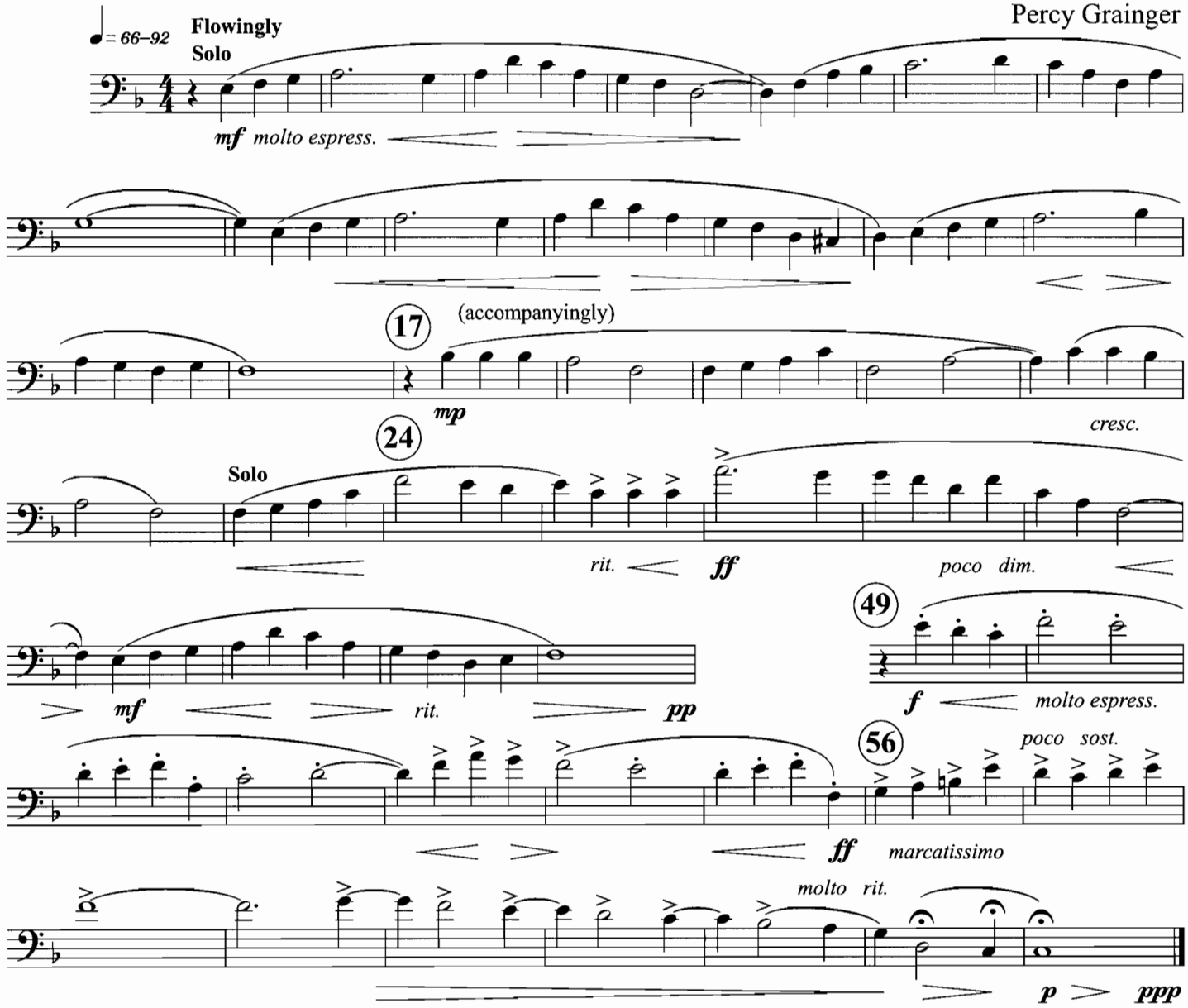
IRISH TUNE FROM COUNTY DERRY



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Molly on the Shore:

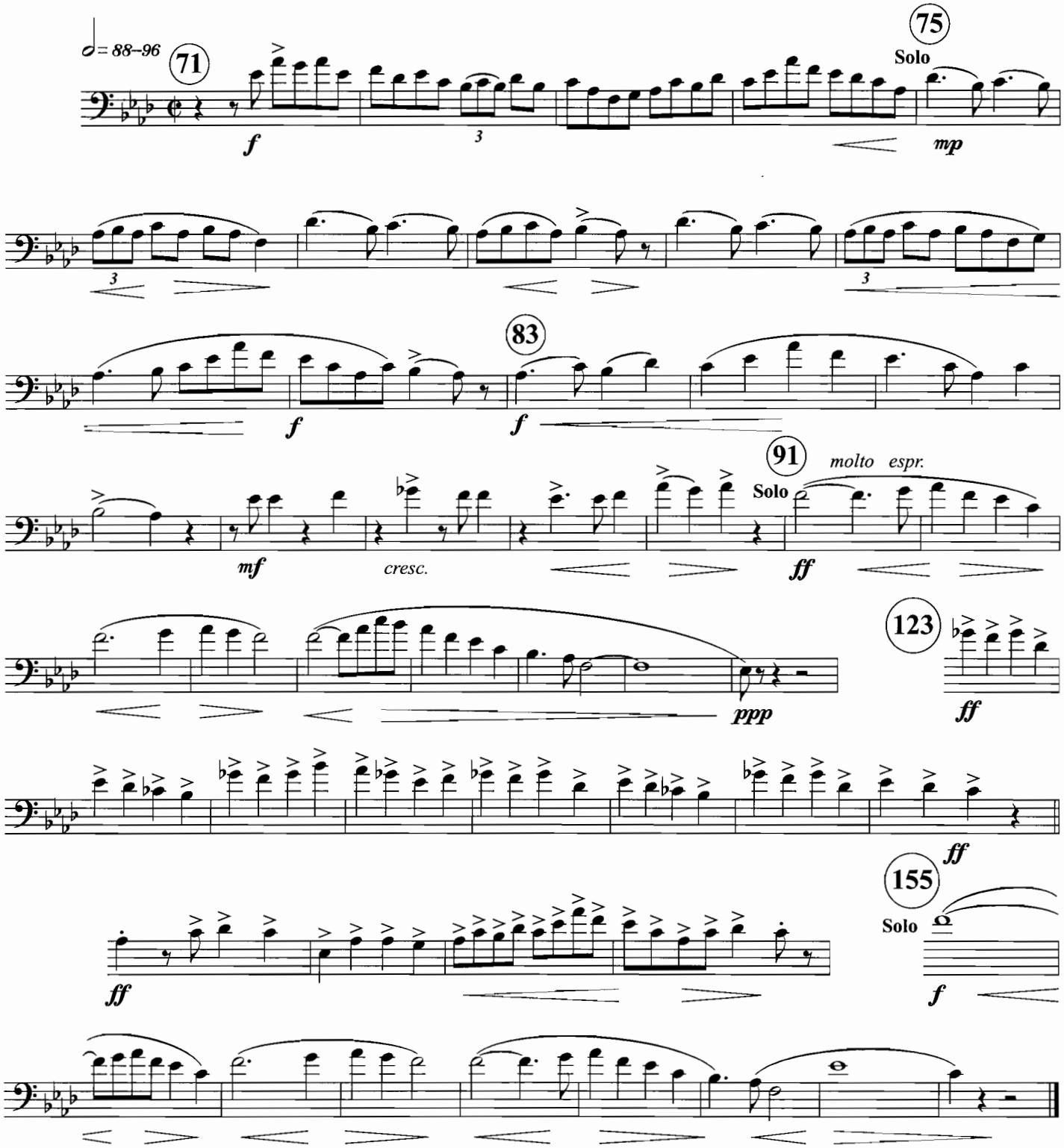
This piece has all the characteristic personality of Grainger. First you must master the technique, then put your all into the interpretation.

The solo at measure 75 in some editions has a crescendo and decrescendo under every one of the dotted-quarter/eighth-note figures. Practically speaking, this means you must raise and then lower the volume noticeably during the dotted-quarter note. It gives the passage a quality one of my colleagues referred to as 'sea-sick', but I think that is the sound Grainger had in mind.

The solo at measure 91 must be played just as the dynamics indicate. It starts very loud and then crescendos to the top note of each phrase. It is intended to be extremely dramatic. If the fifth measure of 91 seems impossible to play cleanly, try using 1&3 for the high 'C'. D.W.

MOLLY ON THE SHORE (IRISH REEL)

Percy Grainger



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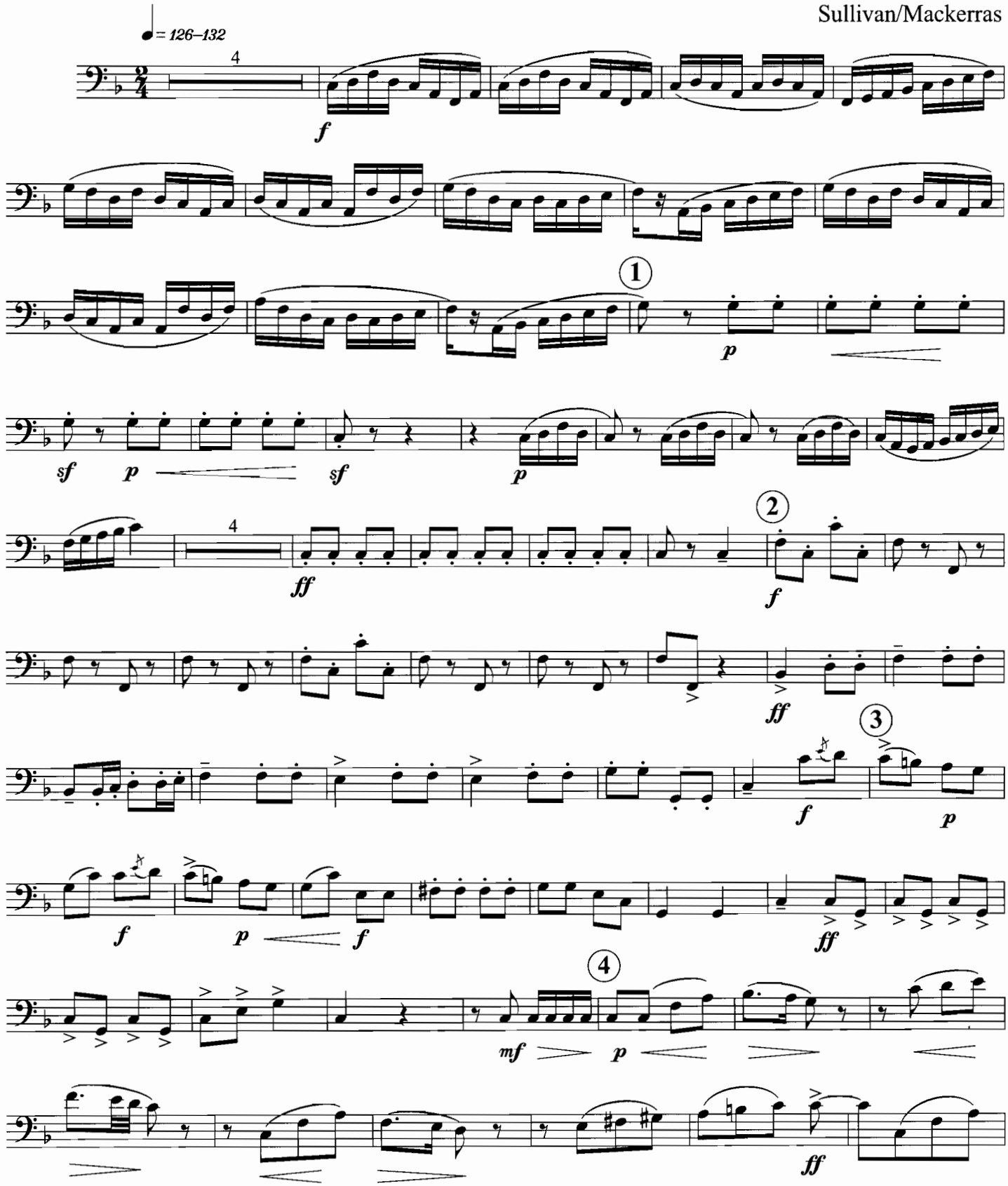
SUITE FROM THE BALLET "PINEAPPLE POLL"

Sullivan/Mackerras



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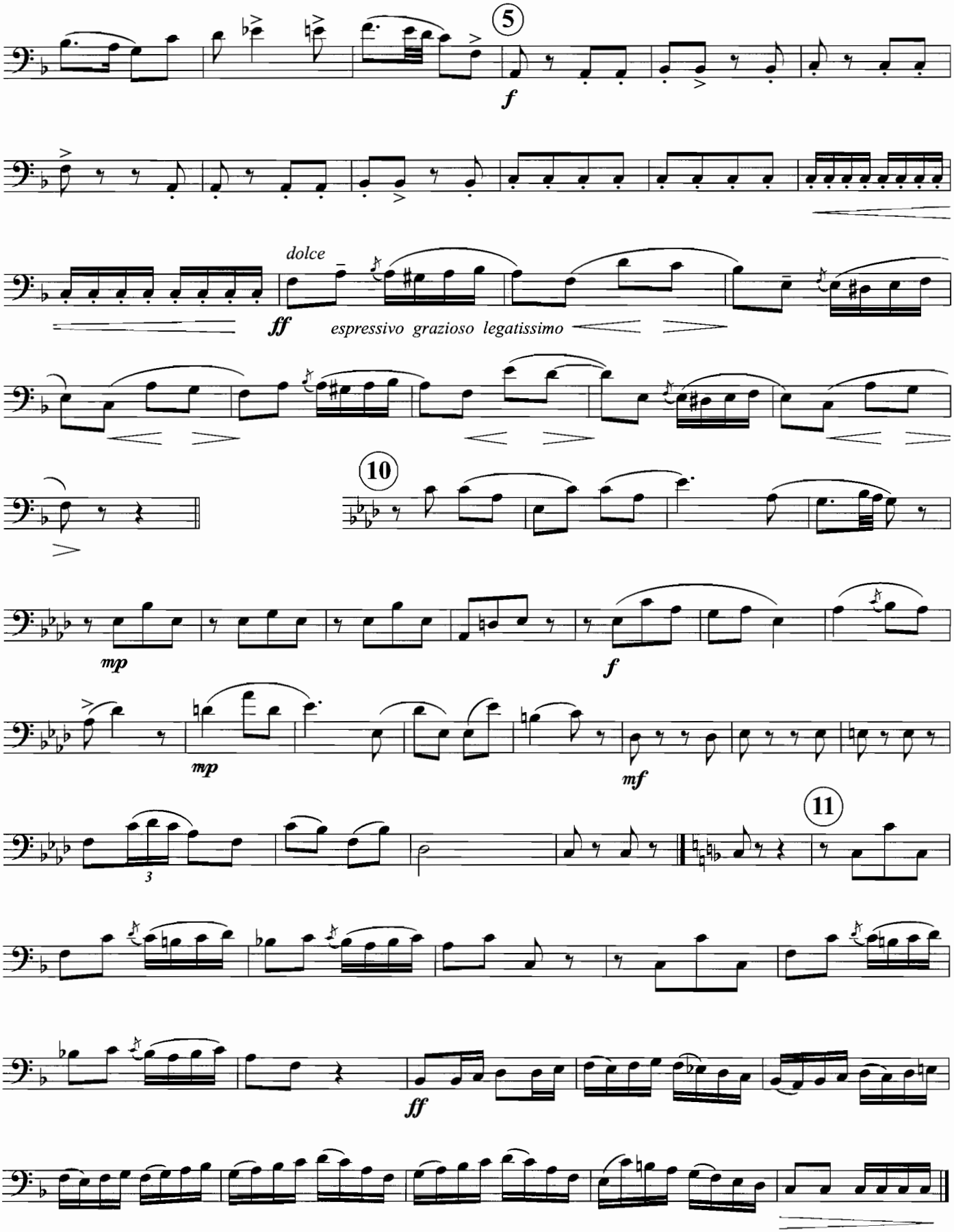
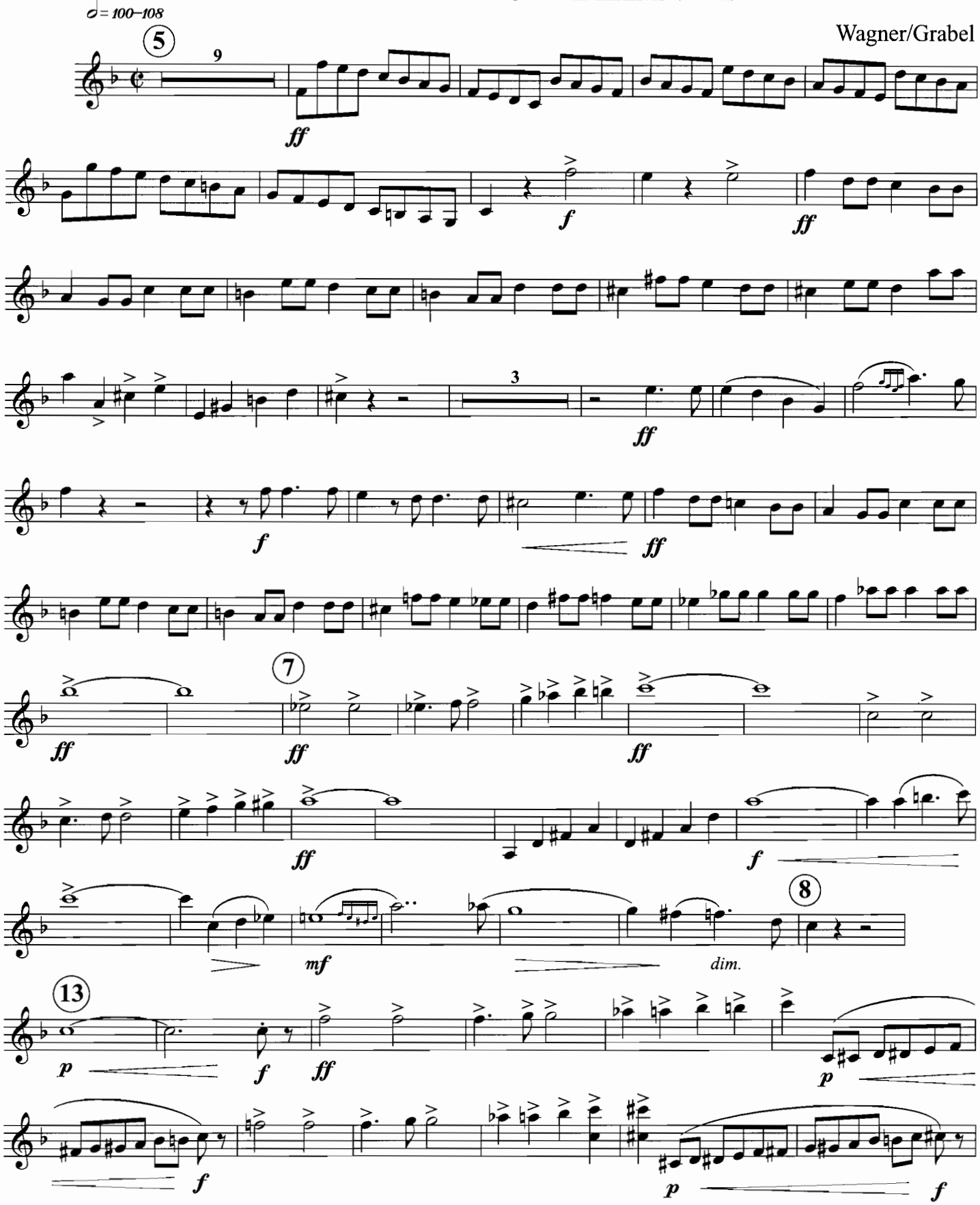

5
f
dolce
ff
espressivo grazioso legatissimo
10
mp
f
mp
mf
11
3
ff

OVERTURE TO "RIENZI"

Wagner/Grabel



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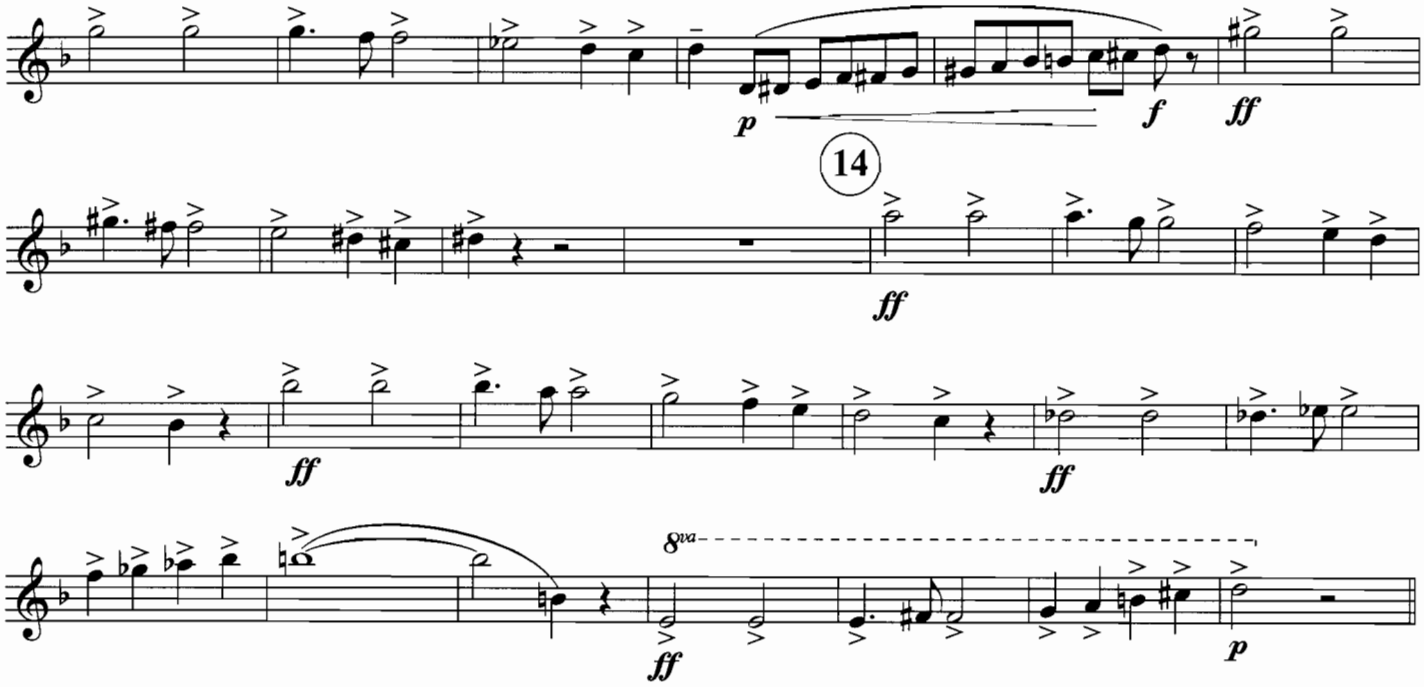
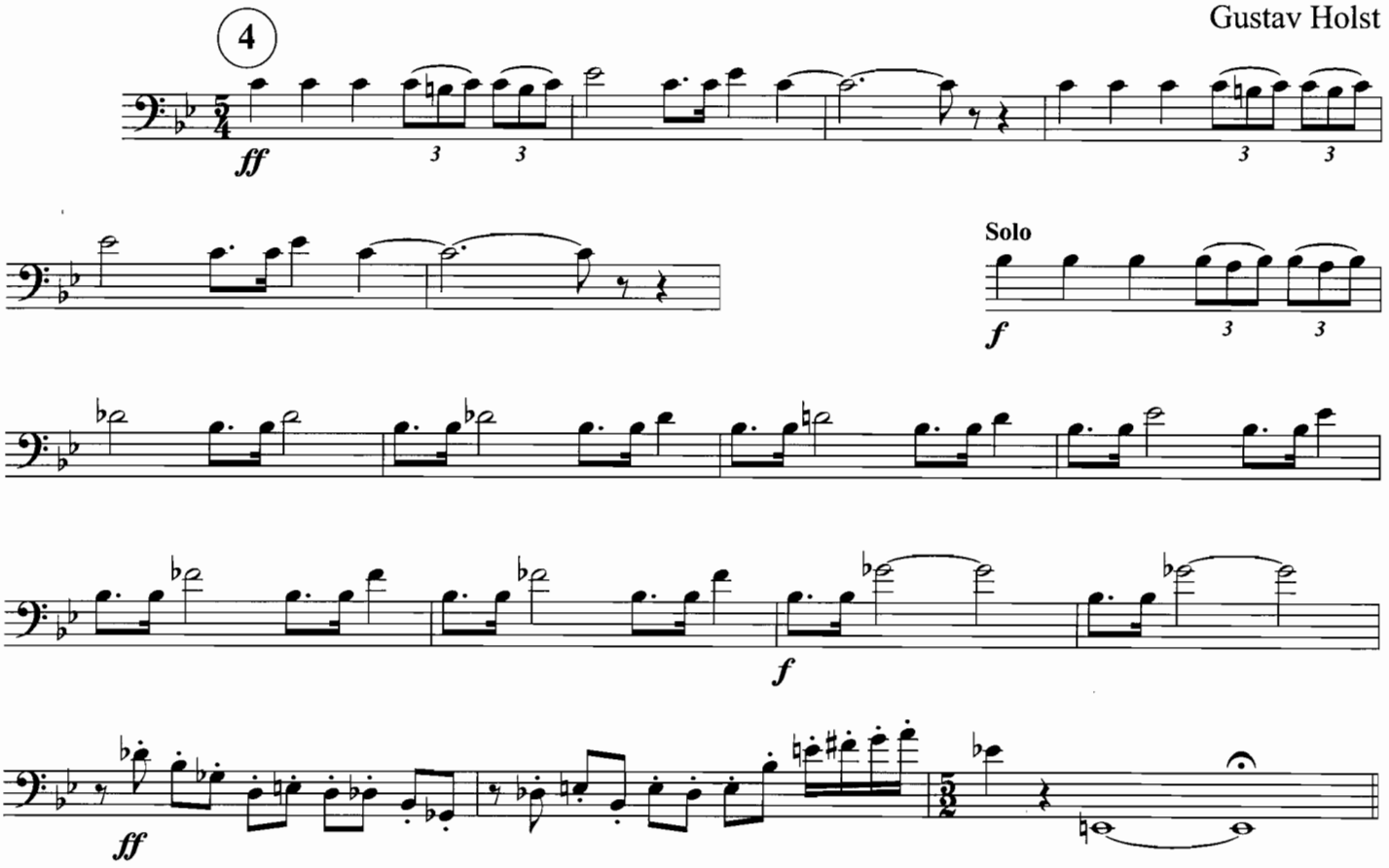


THE PLANETS (Band version)

I. Mars

Gustav Holst



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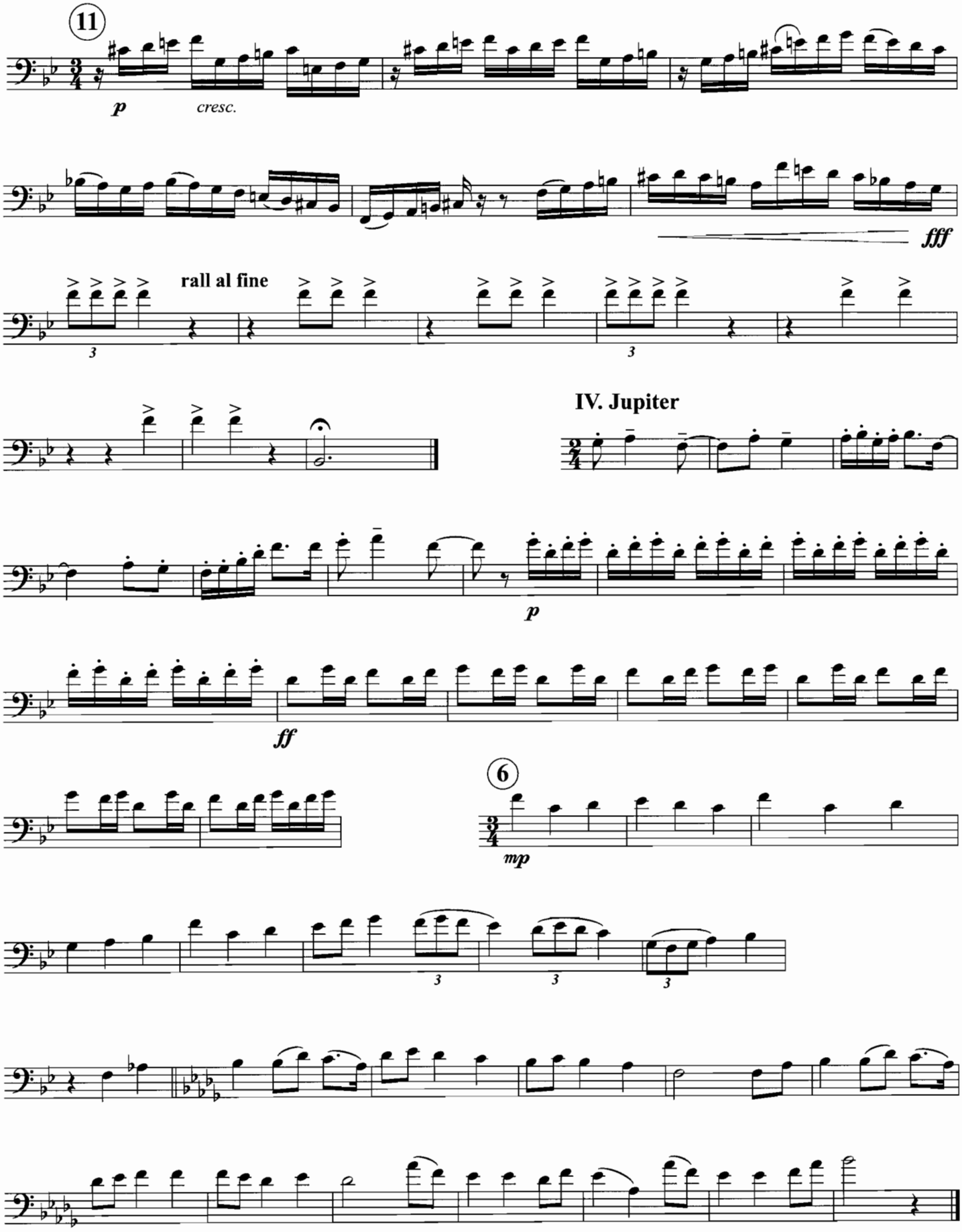
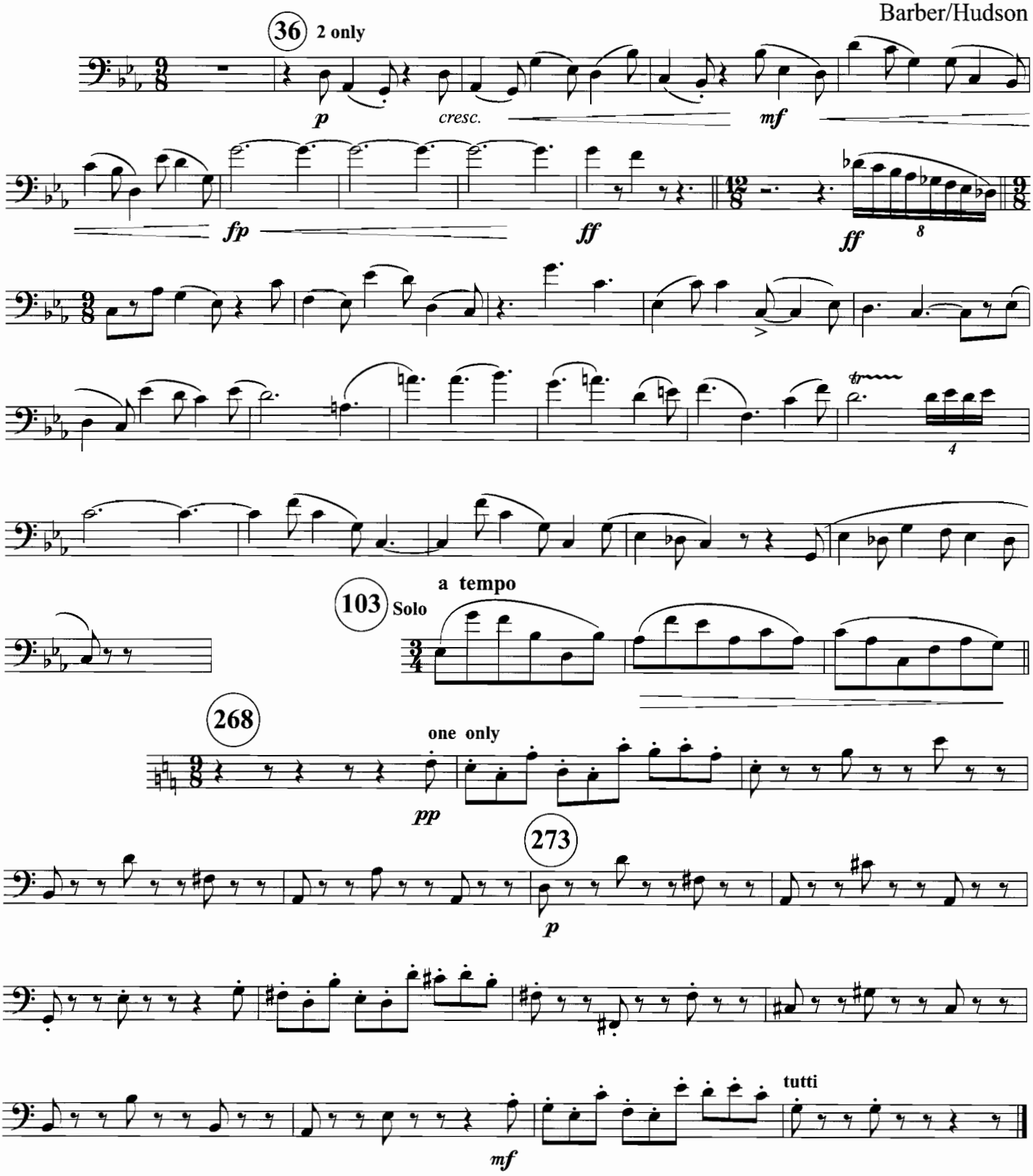

11
p
cresc.
fff
rall al fine
3
3
IV. Jupiter
p
ff
6
mp
3
3
3

OVERTURE TO
"THE SCHOOL FOR SCANDAL"

Barber/Hudson



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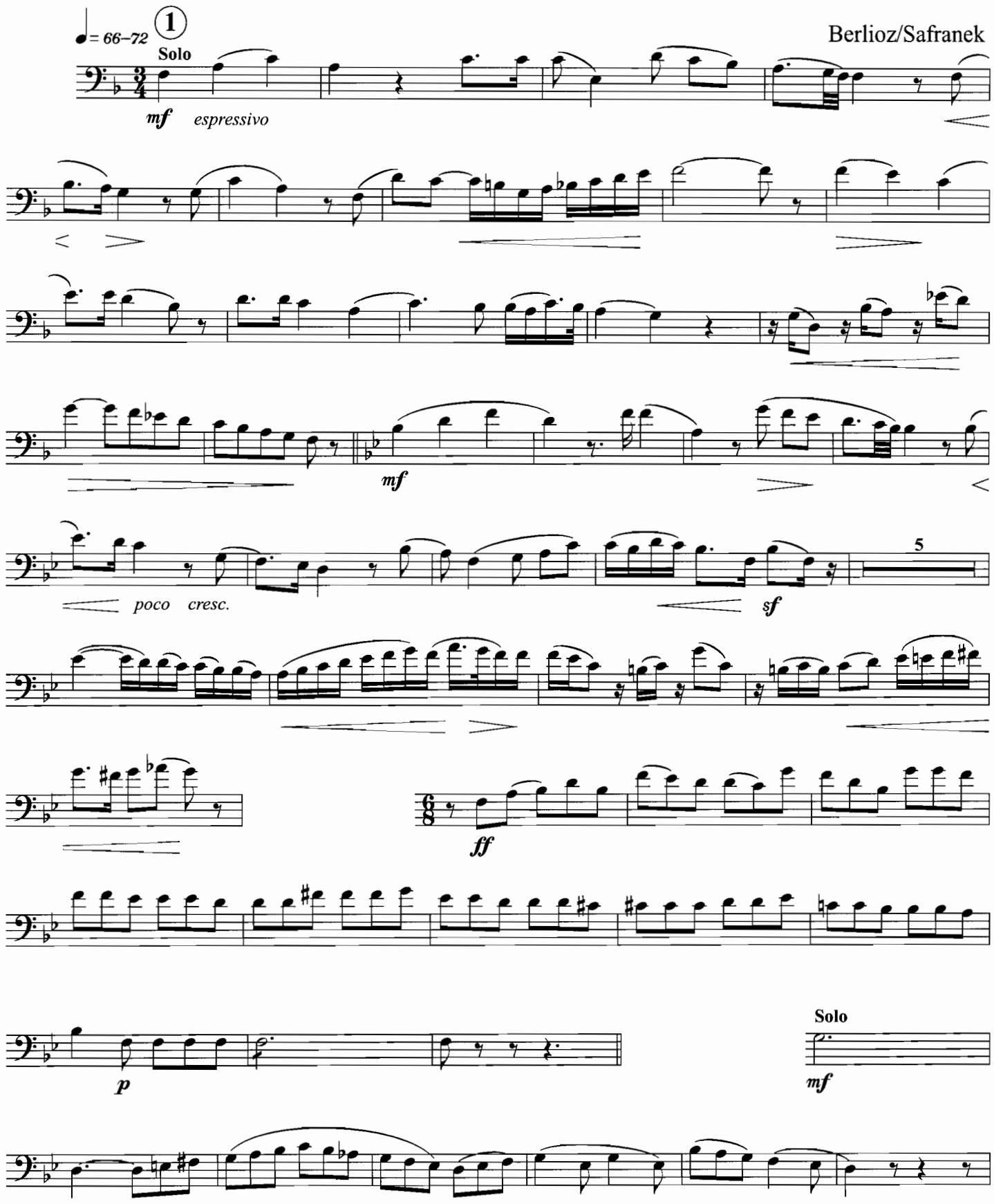
THE ROMAN CARNIVAL OVERTURE



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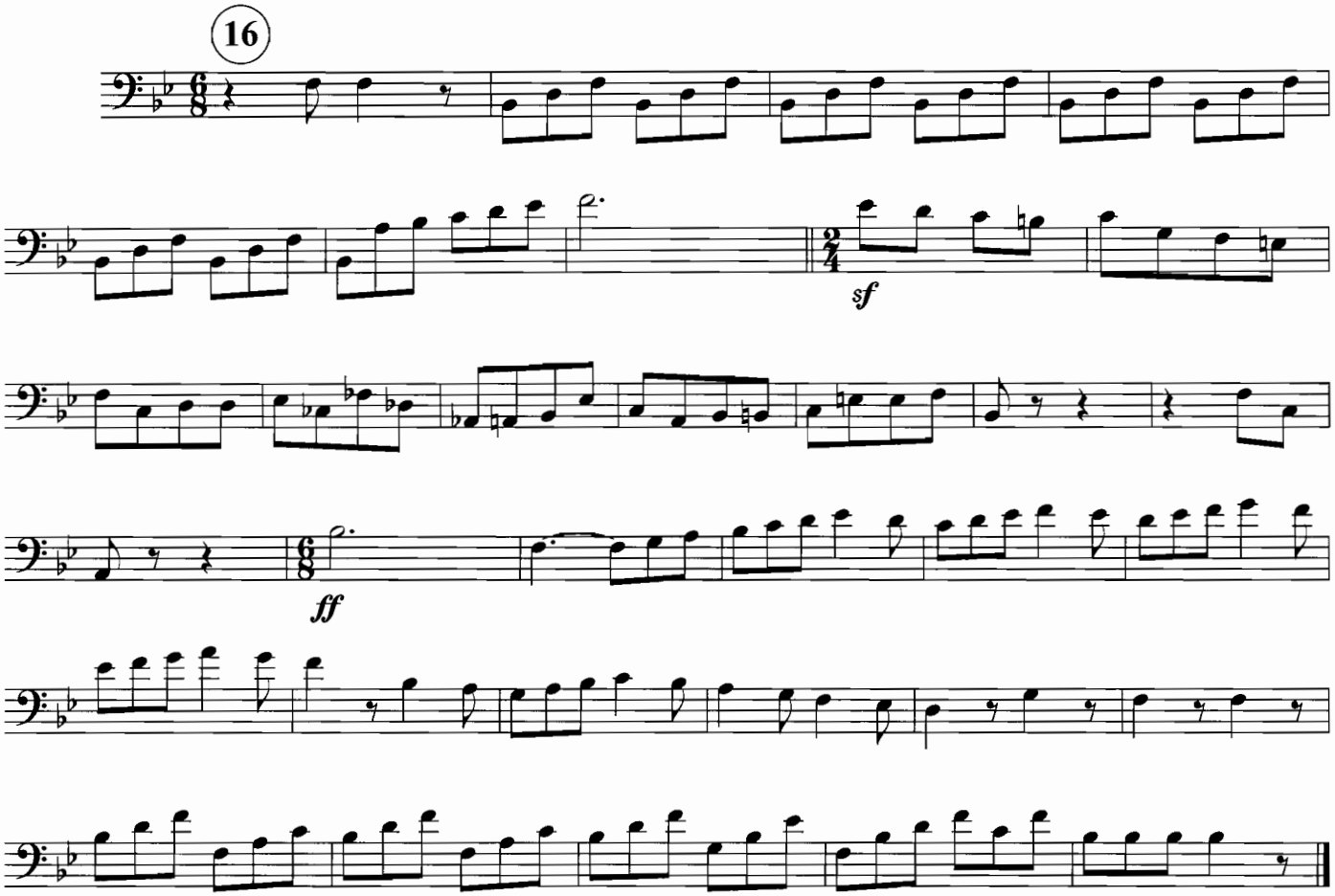
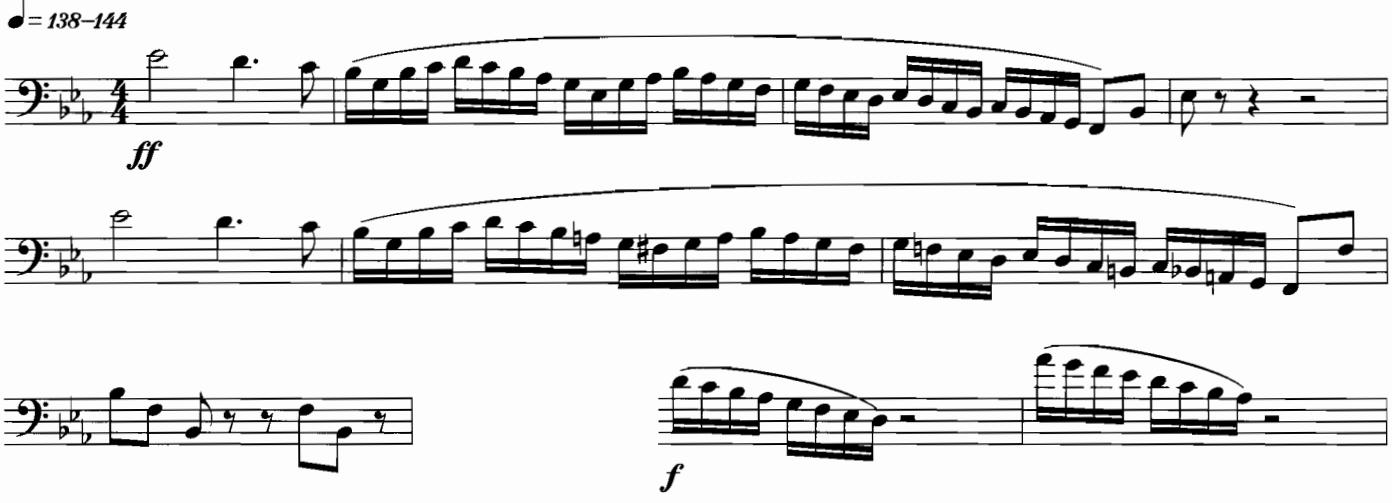


FINALE (FROM SYMPHONY IN F MINOR)

Tchaikowsky/Safranek



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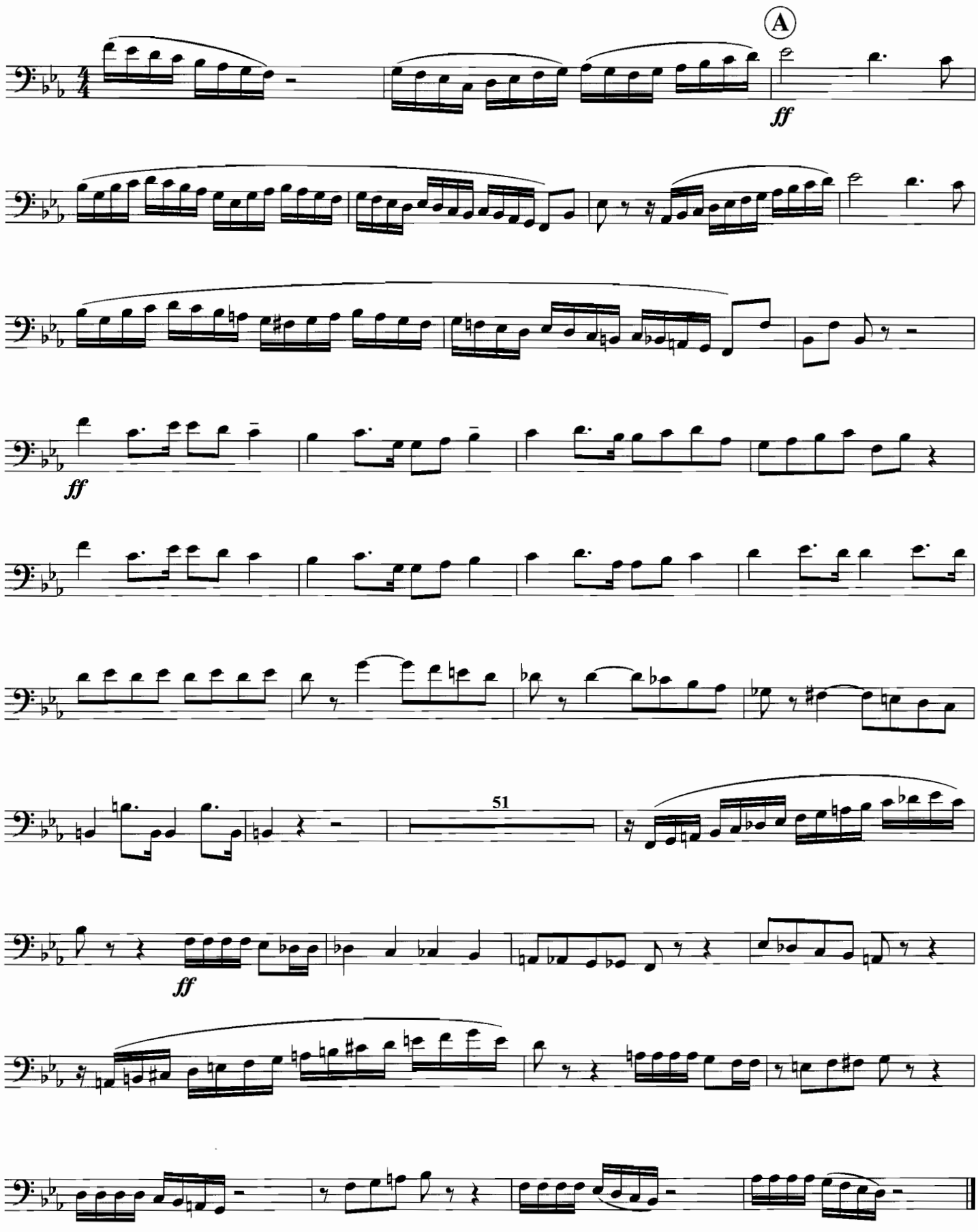
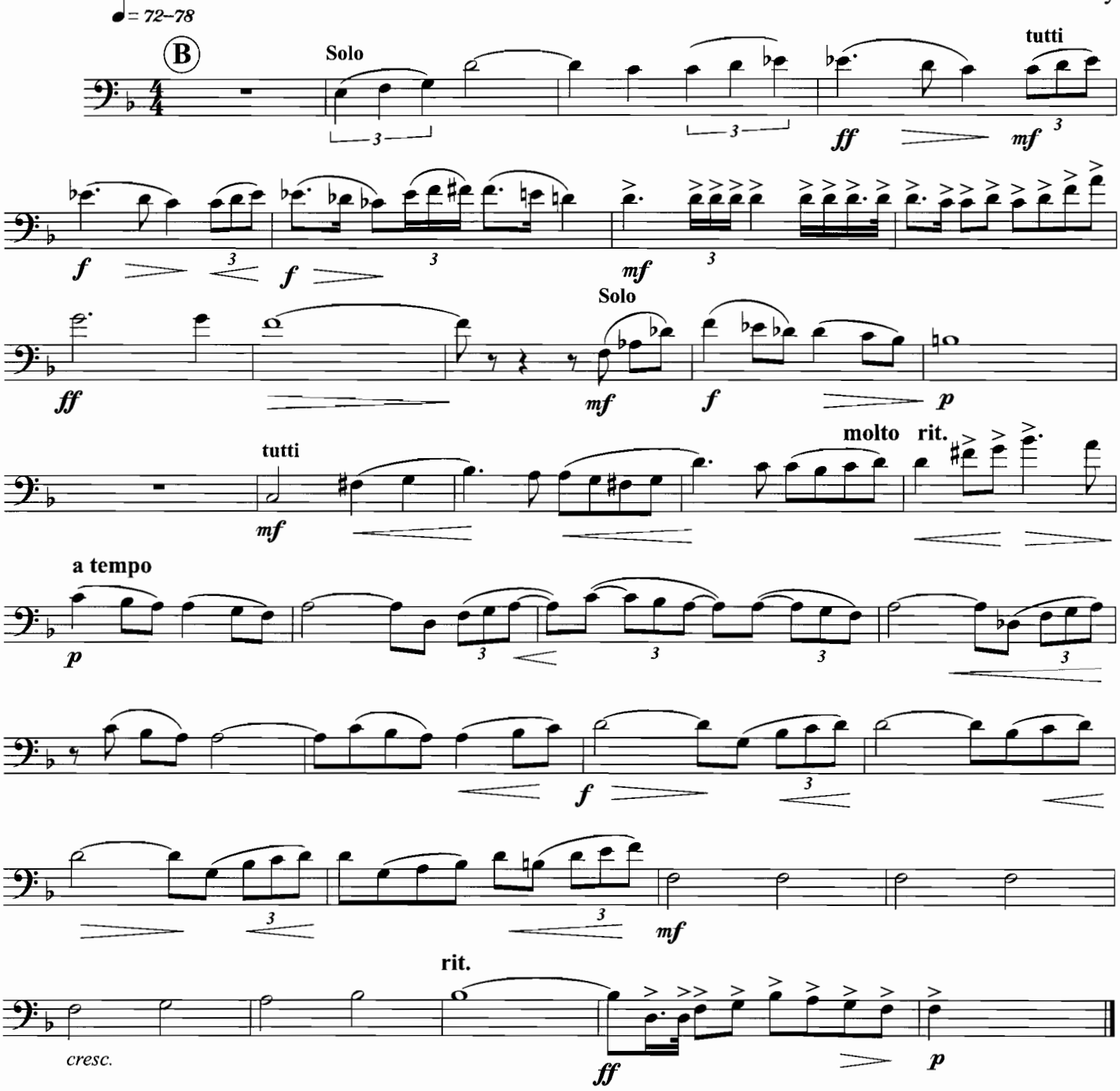

A
ff
ff
51
ff

NORDIC SYMPHONY (MOVT. II)

Hanson/Maddy



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Nordic Symphony:

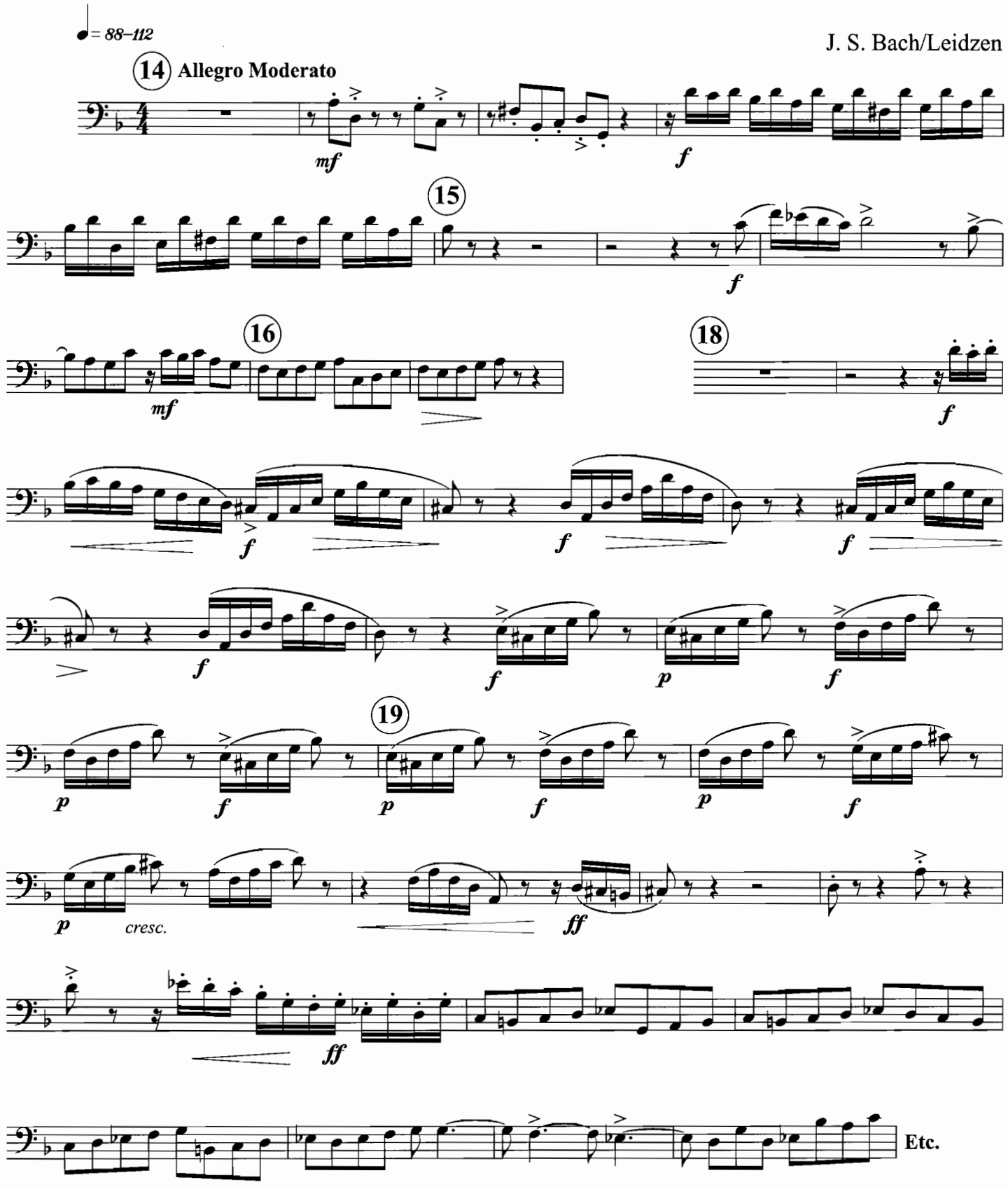
This work is not as well-known as much of Hanson's music, but is well worth learning. Your basic interpretation should be romantic. Otherwise, the notation is very clear regarding what is required. The main difficulty you will probably have is playing with a full, vibrant sound, and still maintaining the long, unbroken phrases that are so characteristic of Howard Hanson's music. Be especially careful with the ends of phrases -- don't let the need to breathe (and stay alive!) persuade you to chop off the end of a phrase awkwardly.

D.W.

TOCCATA & FUGUE IN D MINOR

♩= 88–112

J. S. Bach/Leidzen



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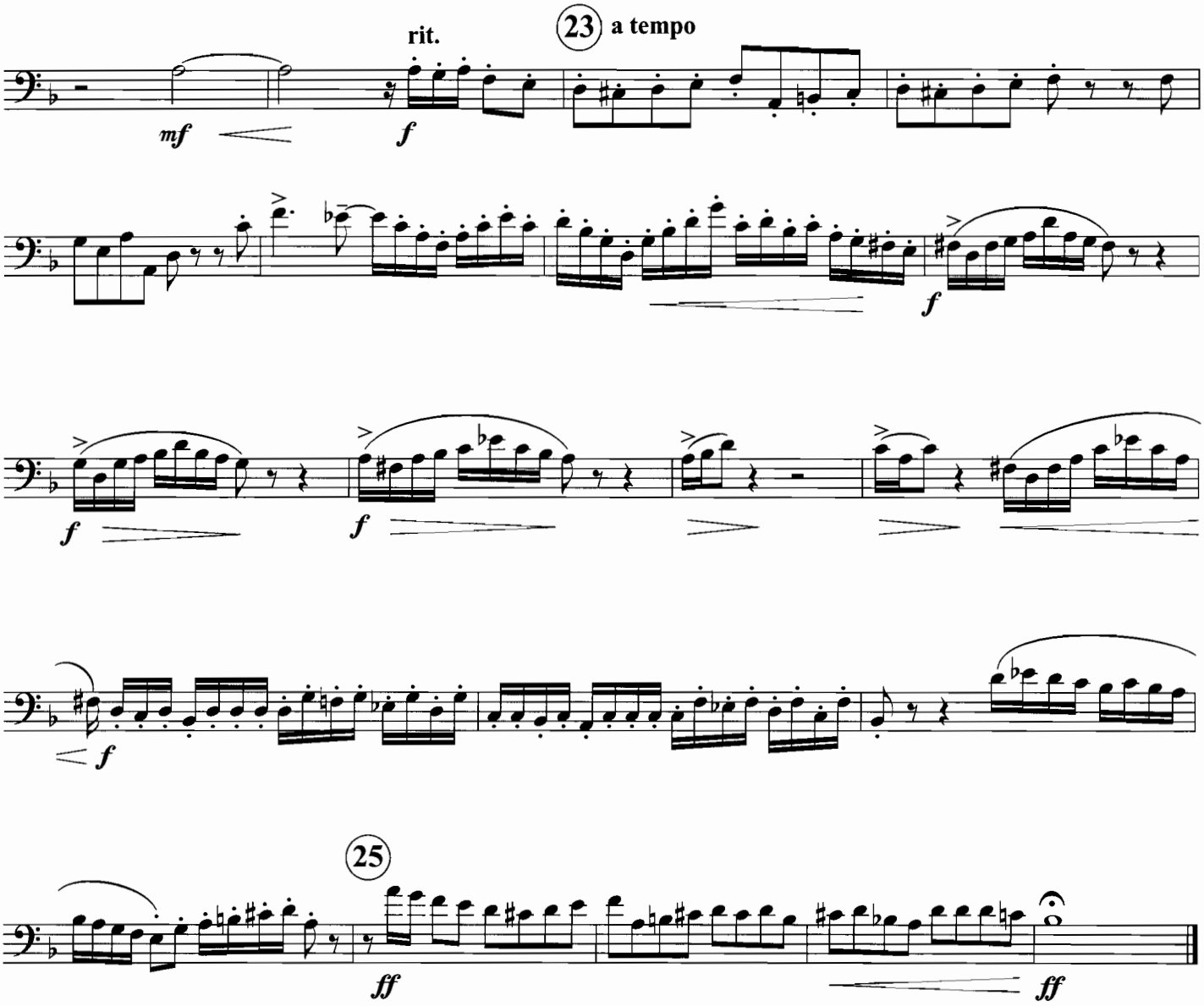


Toccata & Fugue:

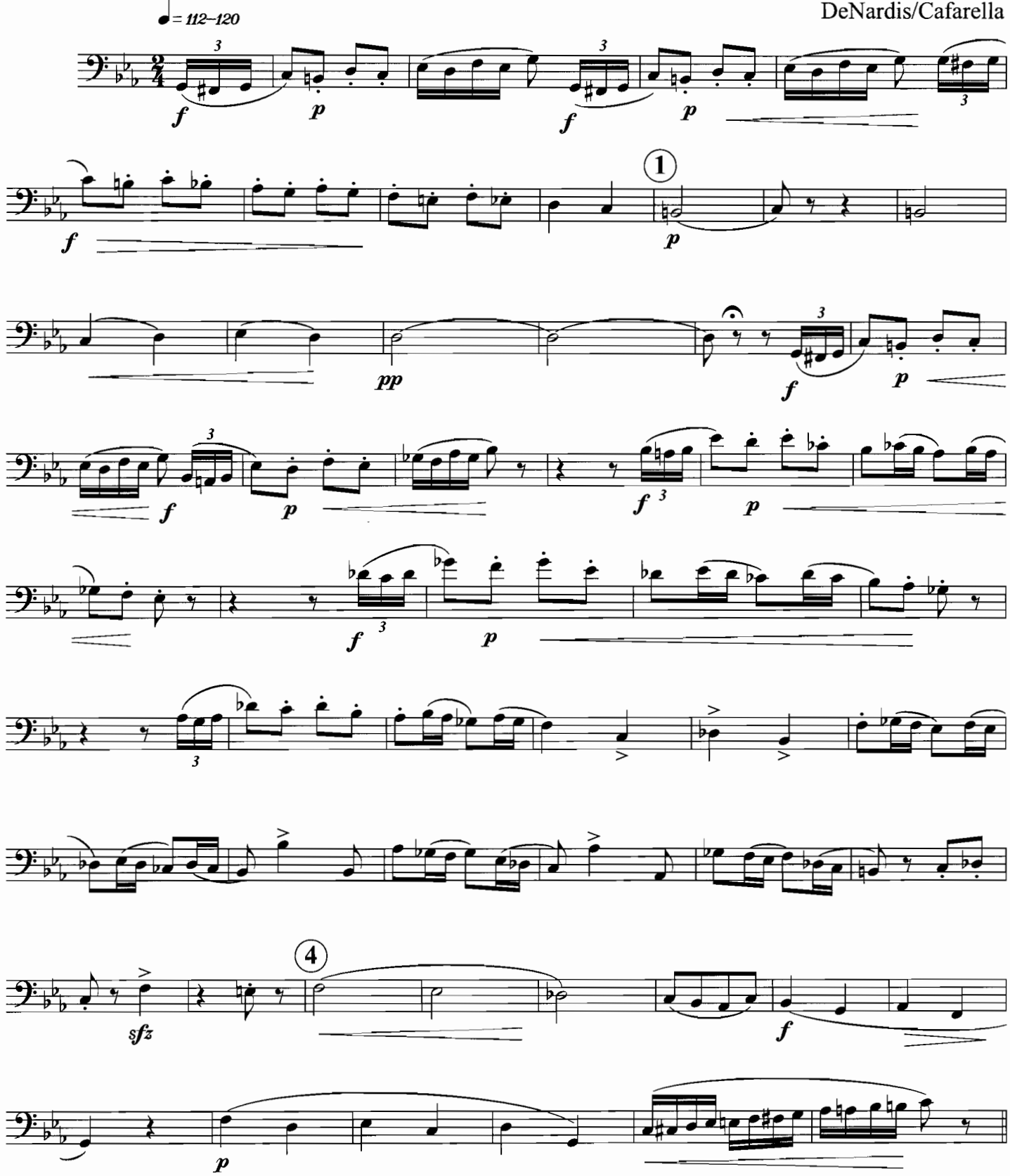
This was originally for organ, and arranger's intention was probably to make the band sound like a pipe organ. Keep this kind of sound in your head as you perform this masterpiece.

At the end of the third line, a sequence of slurred arpeggios begins. These are handed back and forth between different voices in the band. Therefore, don't end your phrases too dramatically -- another phrase begins where yours ends.

D.W.

THE UNIVERSAL JUDGEMENT
SYMPHONIC POEM

DeNardis/Cafarella



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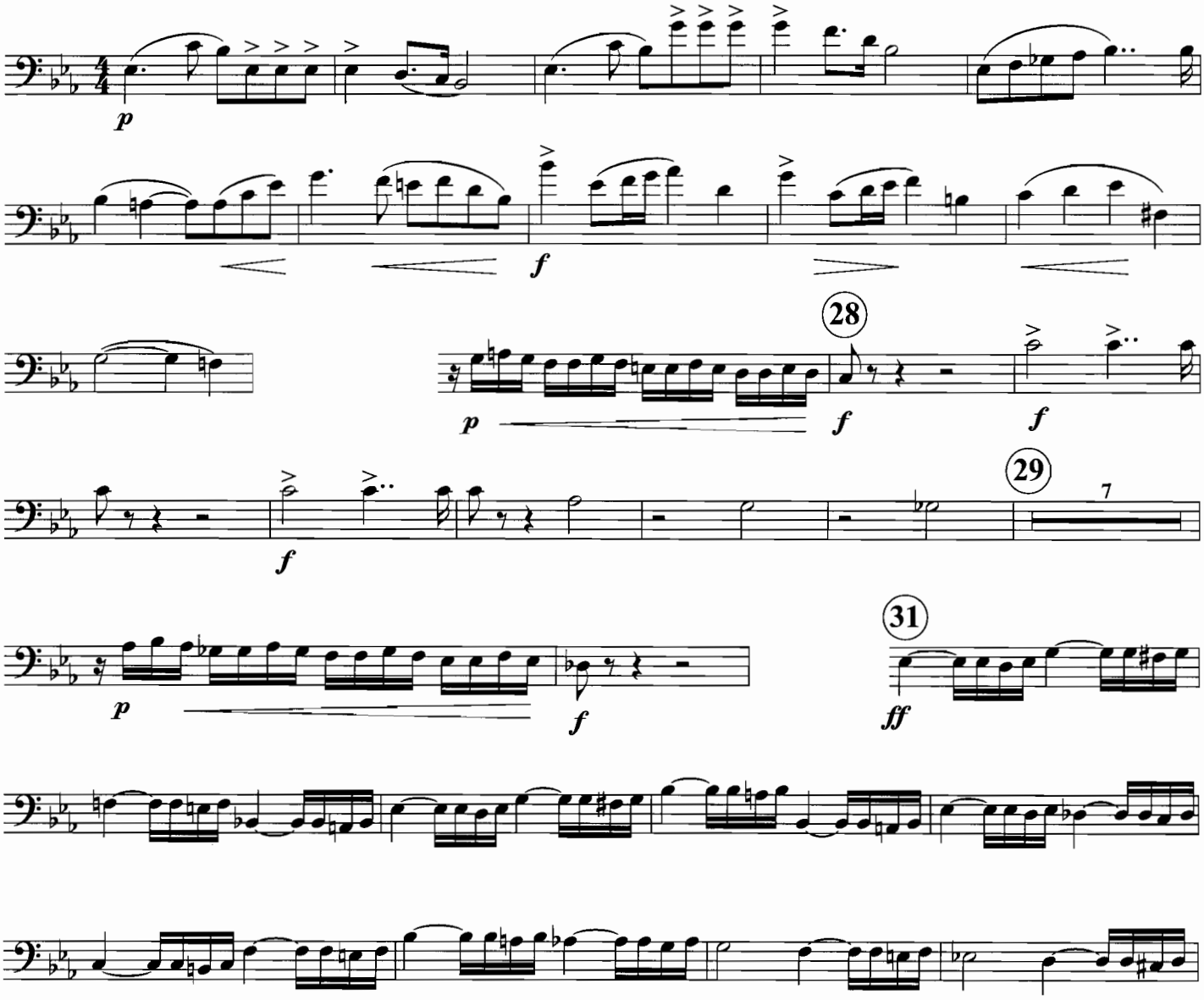


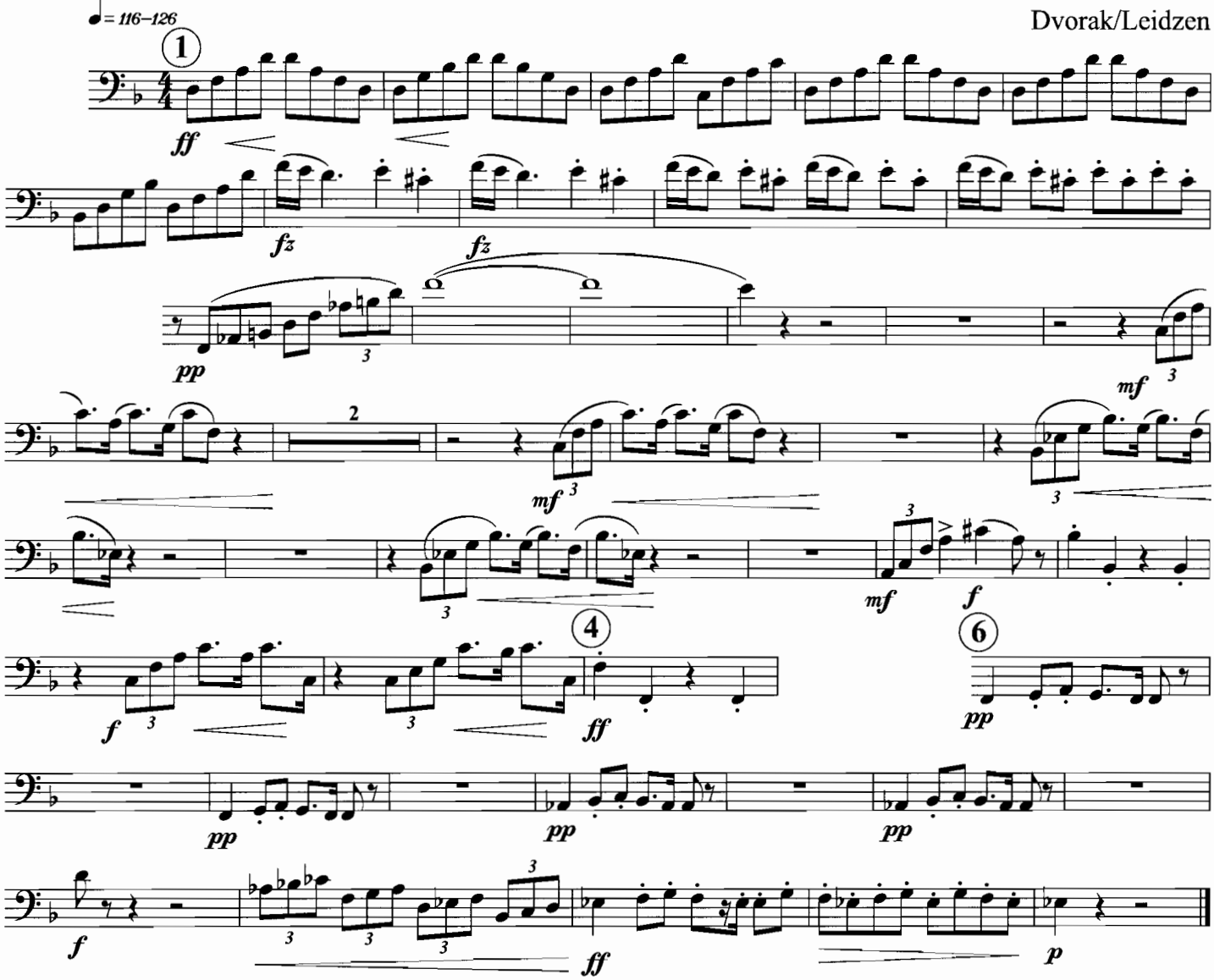
Universal Judgement:

The triplet sixteenths at the beginning are probably easier to play if you use 3rd. valve for the "G" instead of 1& 2. Be prepared for an even faster tempo than the 112-120 indicated.

A beautiful solo starts at the top of page 50. It is usually played with one or more of the low woodwinds, although this could be changed at the conductor's discretion. The eighth-notes with the accents over them must be played long. The accents indicated an emphasis with the breath more than with the tongue. Be careful when breathing not to cut the end of the preceding phrase short.

D.W.

FINALE
(FROM THE NEW WORLD SYMPHONY)



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Finale from the New World Symphony:

The eighth-notes with no staccato marking should be played fairly long, with only a little separation. The eighths marked staccato should be played with a "gentle" staccato -- short, but with a little taper on the end so as not to sound too "dry".

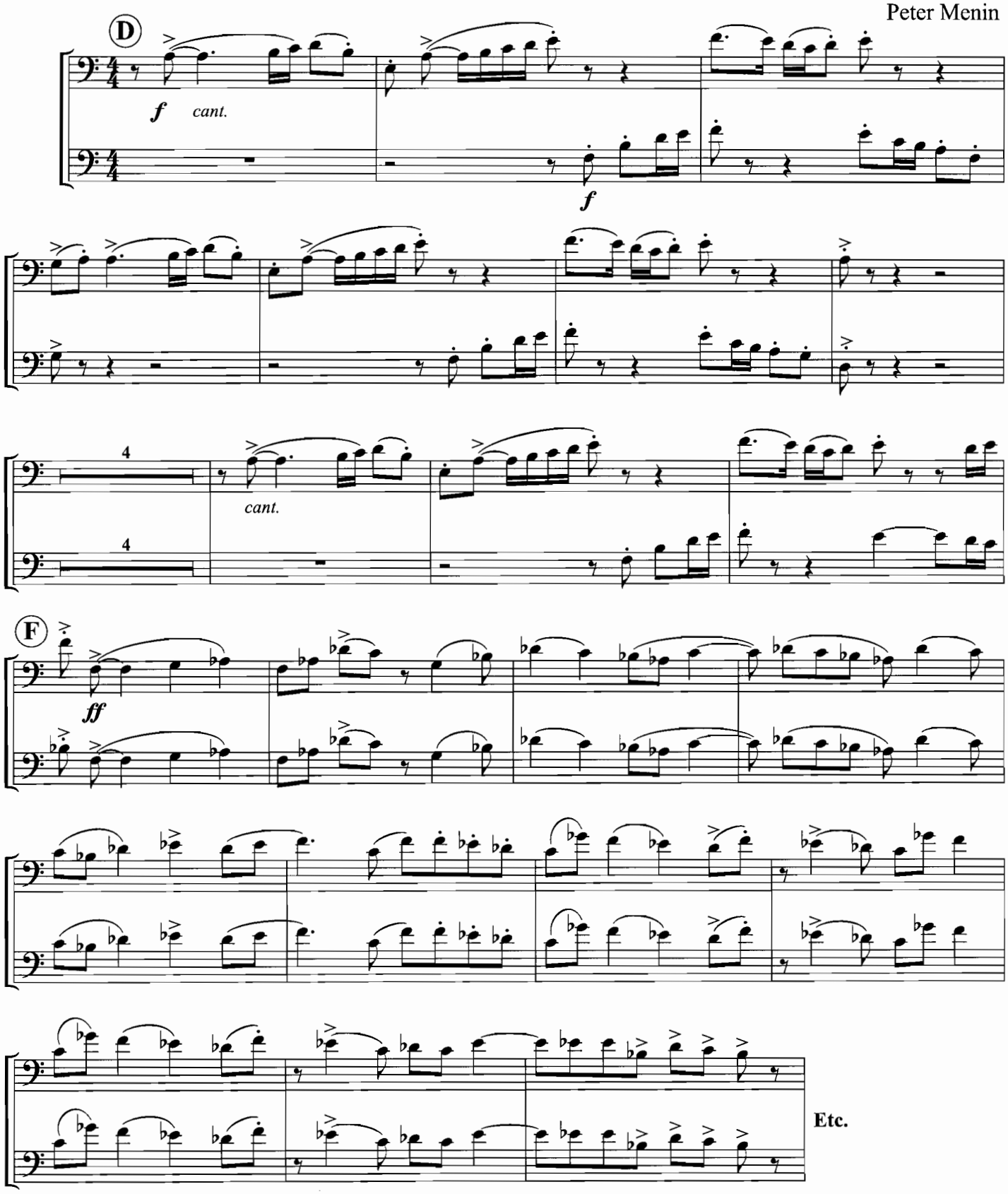
A nice solo passage starts at the end of the third line. It is important to notice the rhythm at the end of each of the four phrases in this passage. The first and second phrases end with two eighth-notes, and the third and fourth phrases each end with a dotted-eighth/sixteenth. This difference is significant, and will be heard on most orchestral recordings. This passage is a cello solo in the original, so your interpretation should be relatively light. D.W.

Original Works for Band

CANZONA

♩= 120–133

Peter Menin



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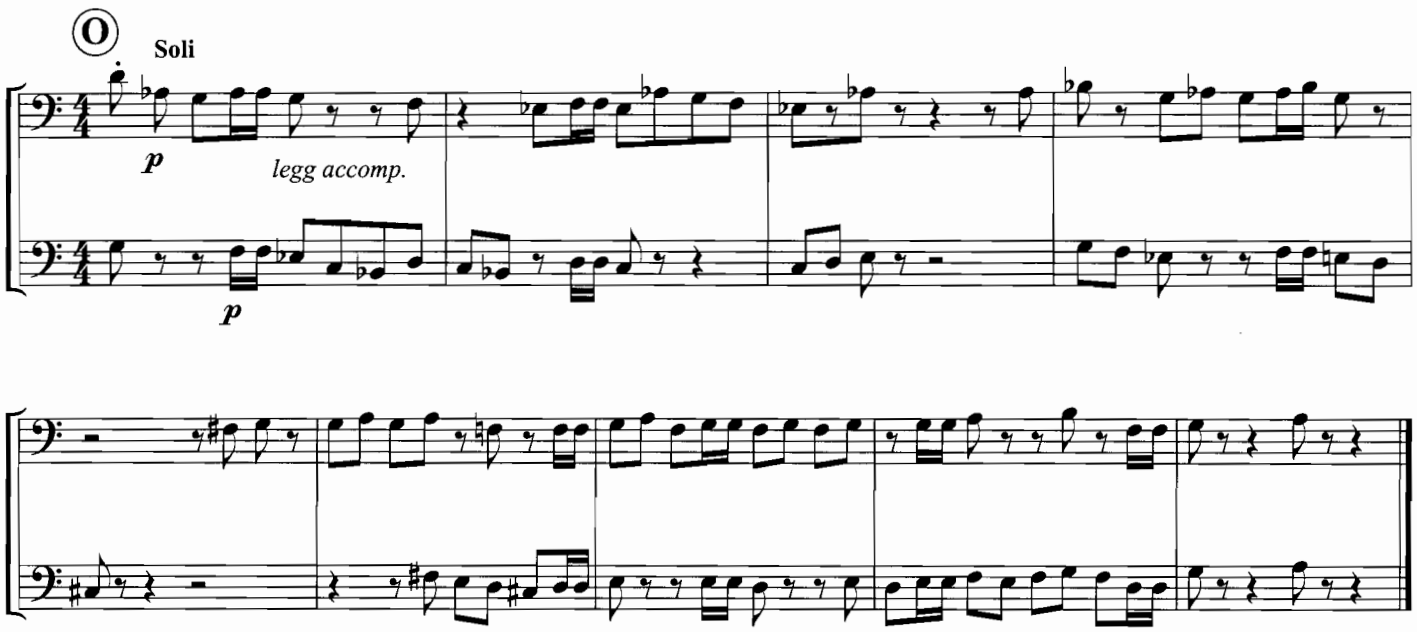
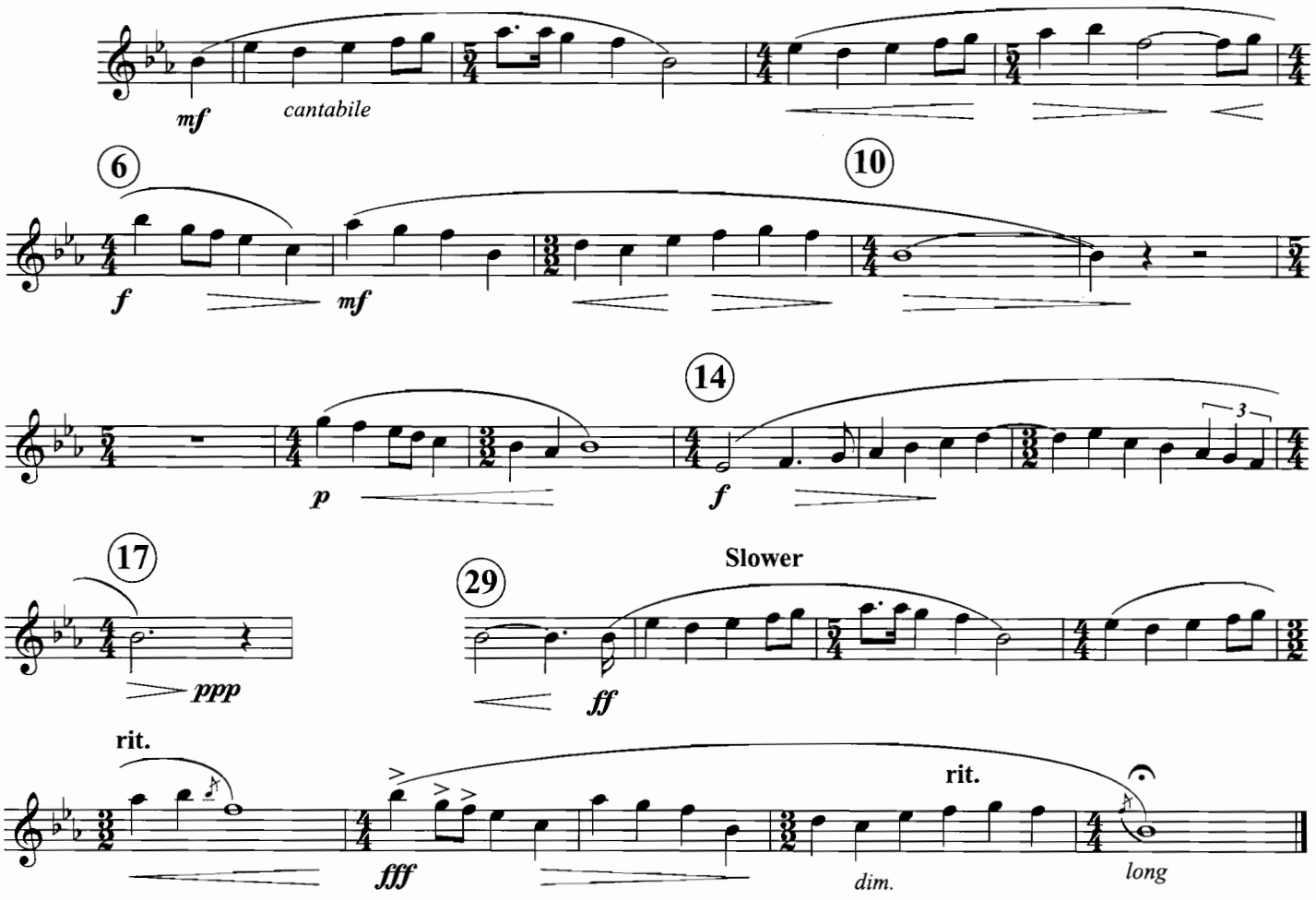


LINCOLNSHIRE POSEY

2. Harkstow Grange

Percy Grainger



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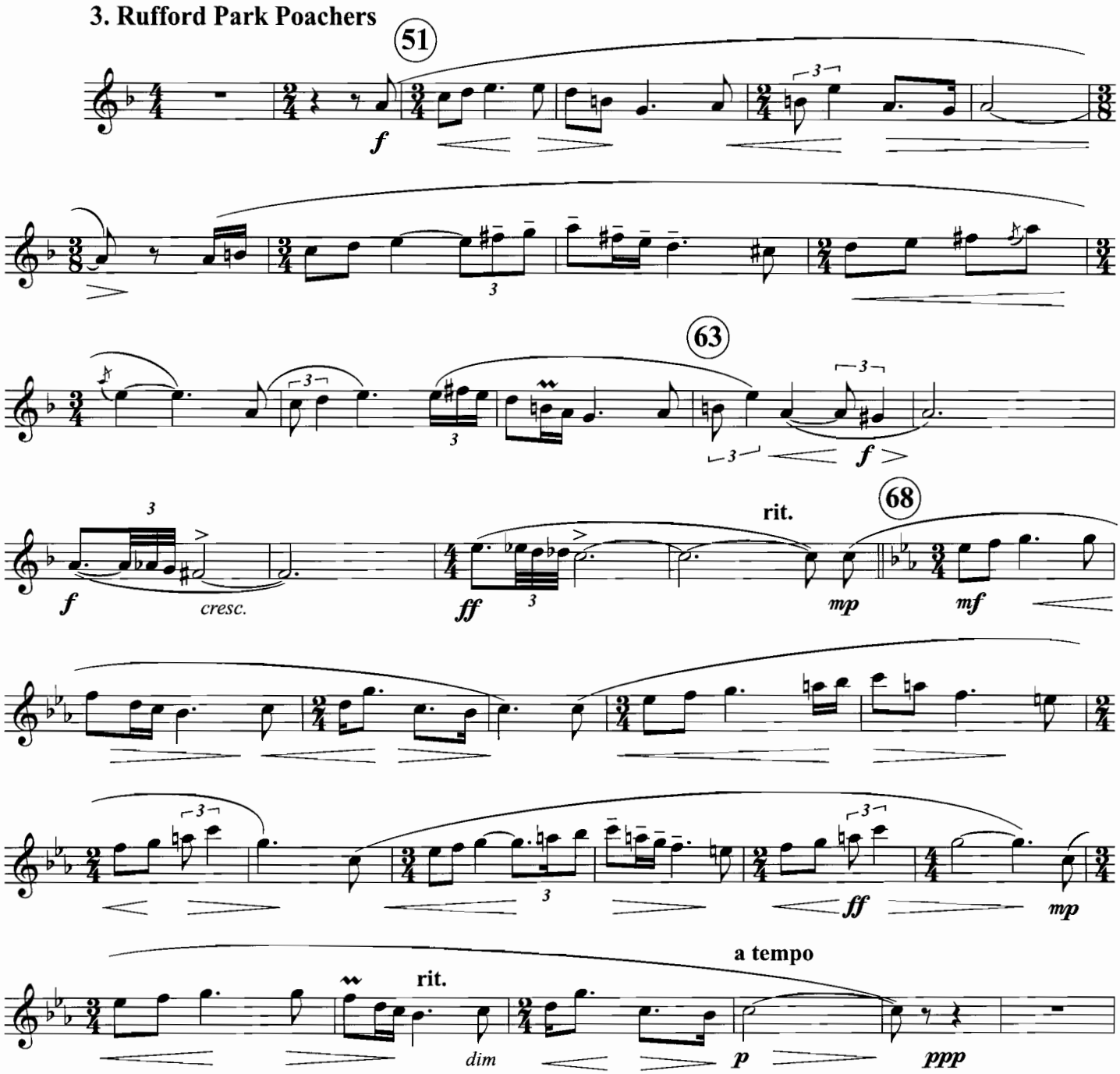
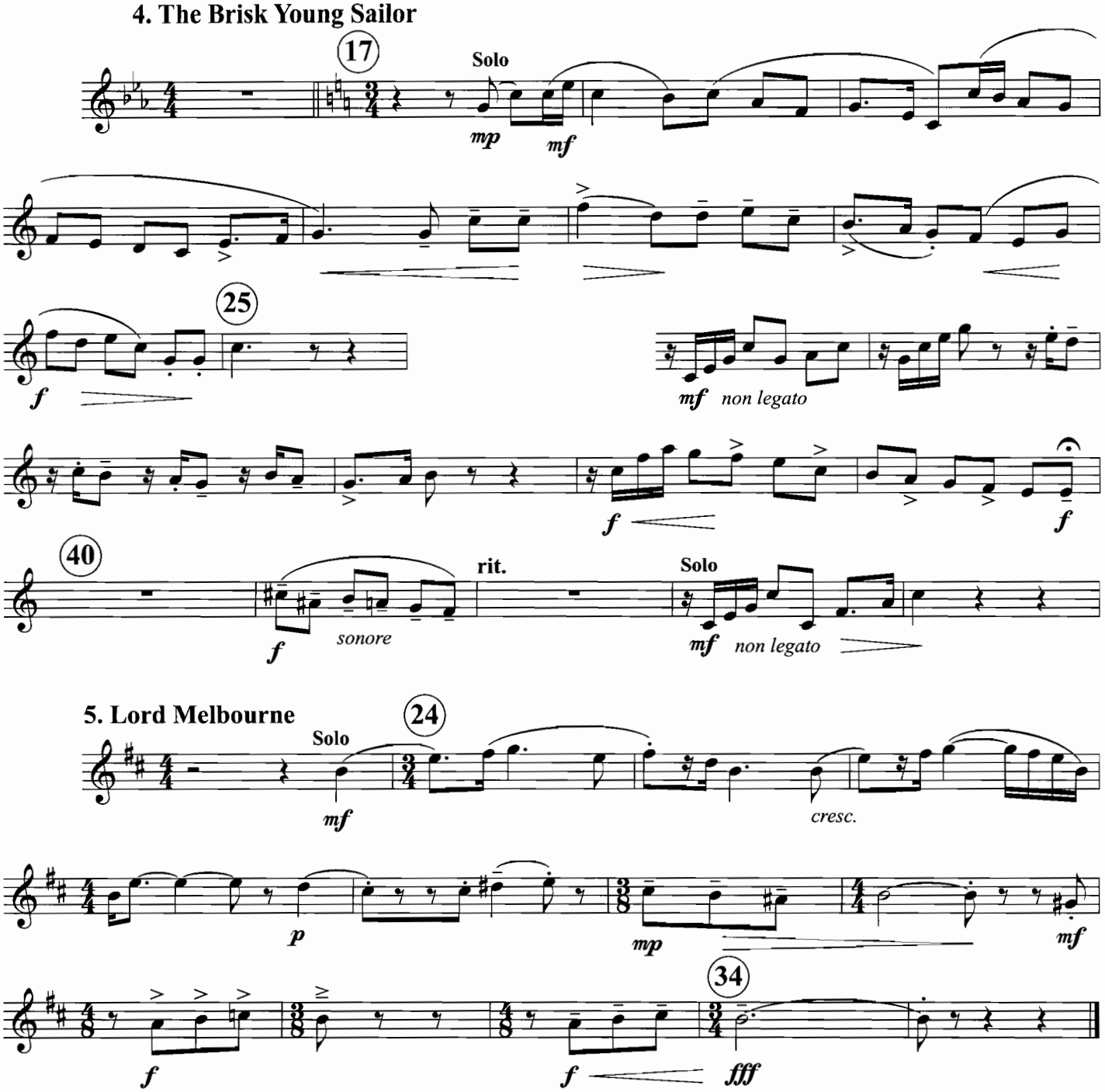


Lincolnshire Posey

This part is probably intended for a baritone horn, not a euphonium. The distinction can be vague, especially considering Grainger's varied background, but the scoring of this part is a textbook example of proper British brass-band style writing for baritone.

Harkstow Grange: The phrases in this movement are impossibly long unless you can circular-breath. The practical solution is to stagger the breathing among the players in the section. At the end of the movement the word "long" indicates a slowly-played grace note before the final note.



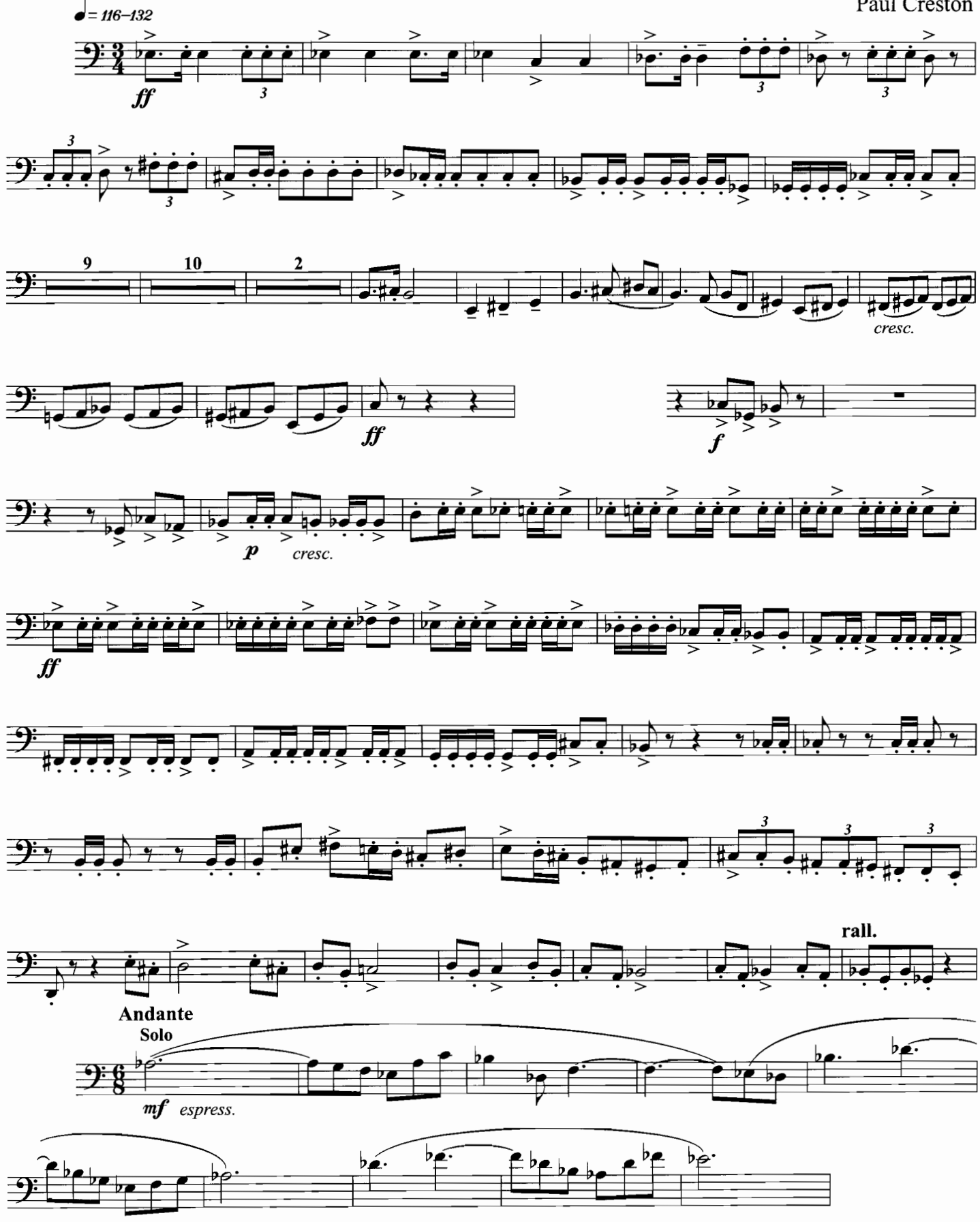
Rufford Park Poachers: You must know the rhythms "cold" to play this movement. Conducters may use a great deal of rubato. There is a canon throughout most of the movement, so it may helpful to practice with one of the other parts.

The Brisk Young Sailor: Despite the apparent simplicity of the solo at 17, it must be played with absolute rhythmic accuracy. During the baritone solo, the woodwinds are playing a dazzling sixteenth-note line and will have little flexibility for your benefit. However, don't let this need for accuracy persuade you to play without expression. You can produce compelling musicality during this solo without drifting from the tempo at all.

D.W.

CELEBRATION OVERTURE

Paul Creston



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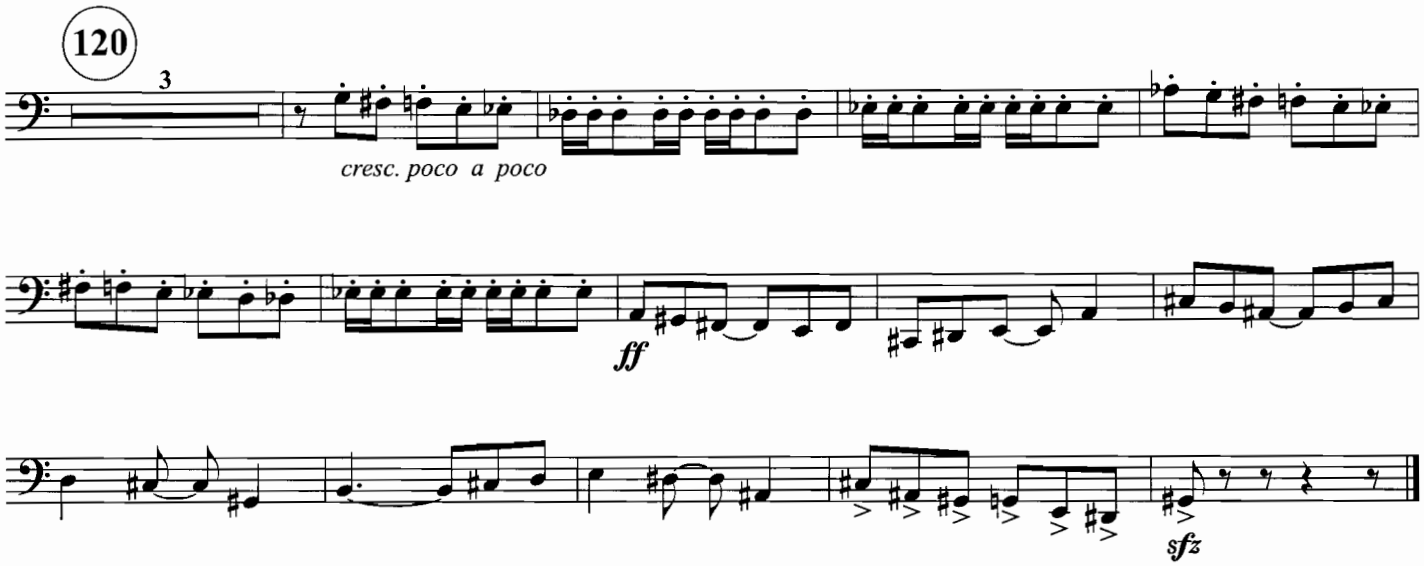
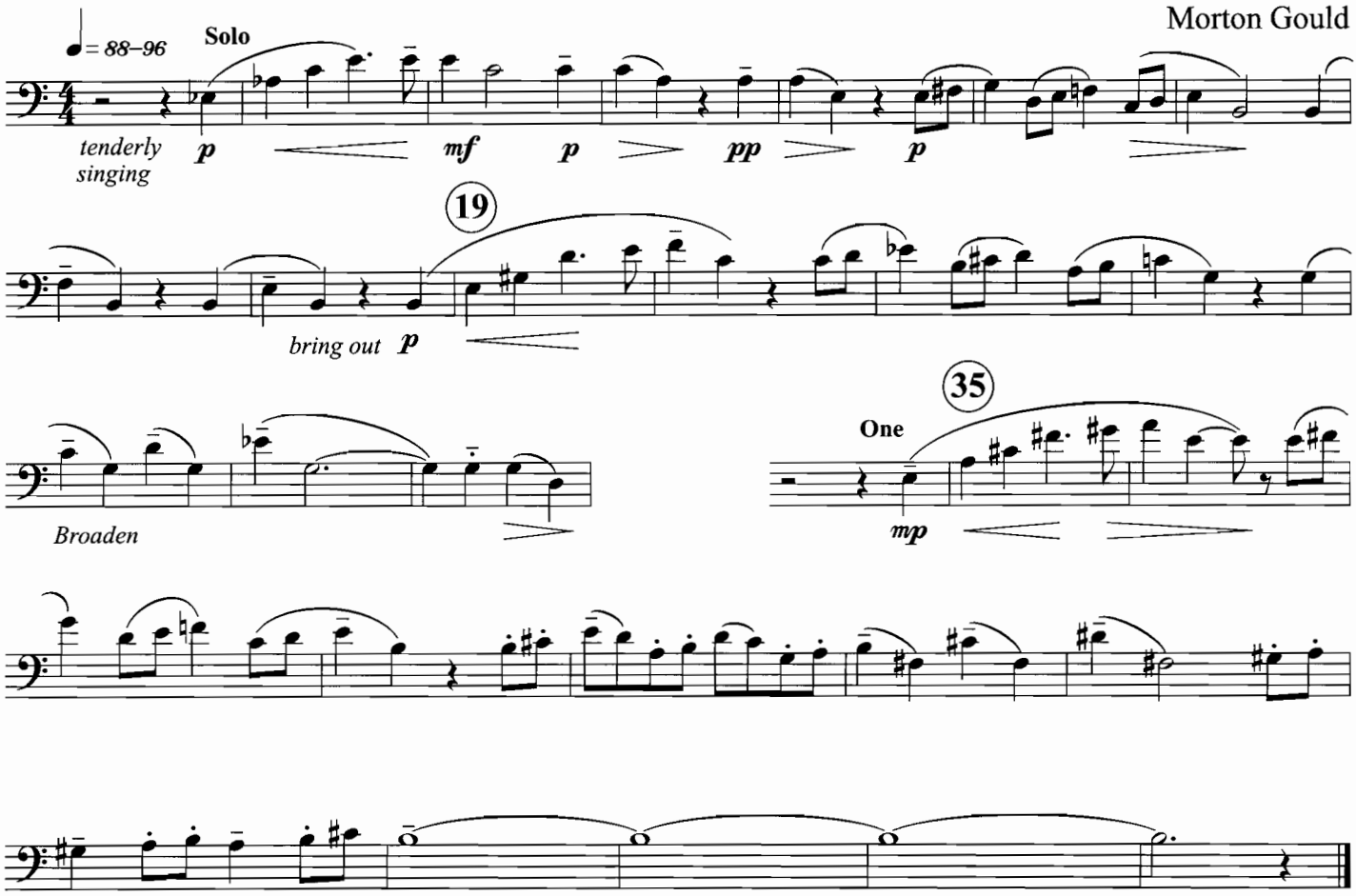


SYMPHONY FOR BAND

I. Epitaphs

Morton Gould



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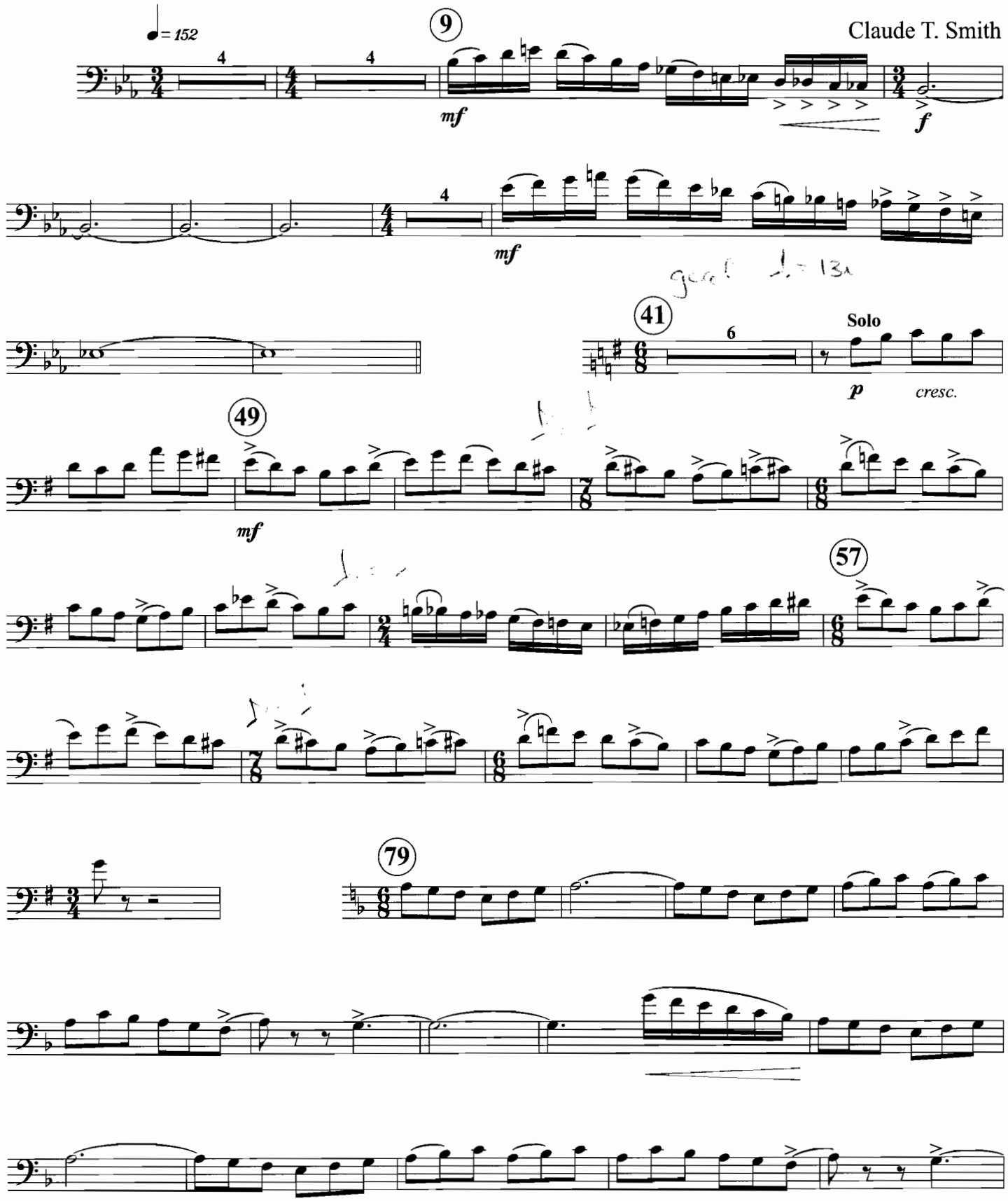
FESTIVAL VARIATIONS

Claude T. Smith



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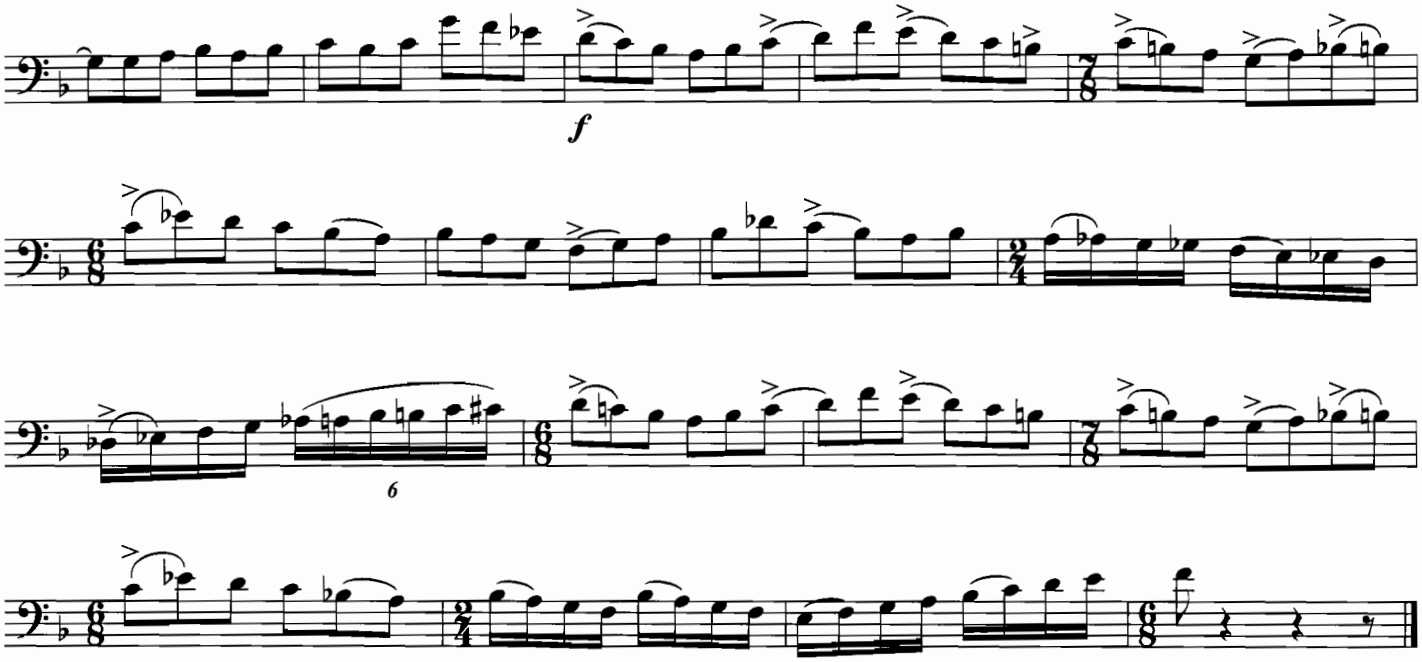
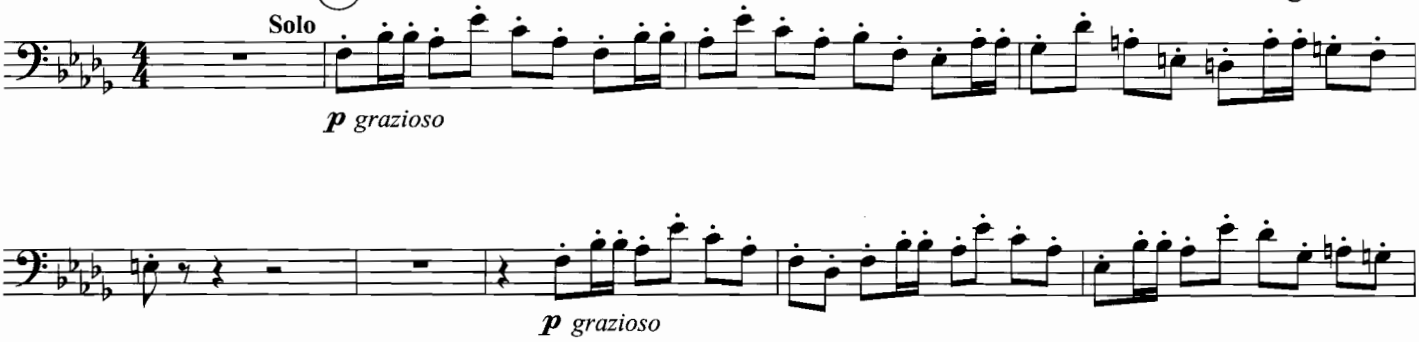


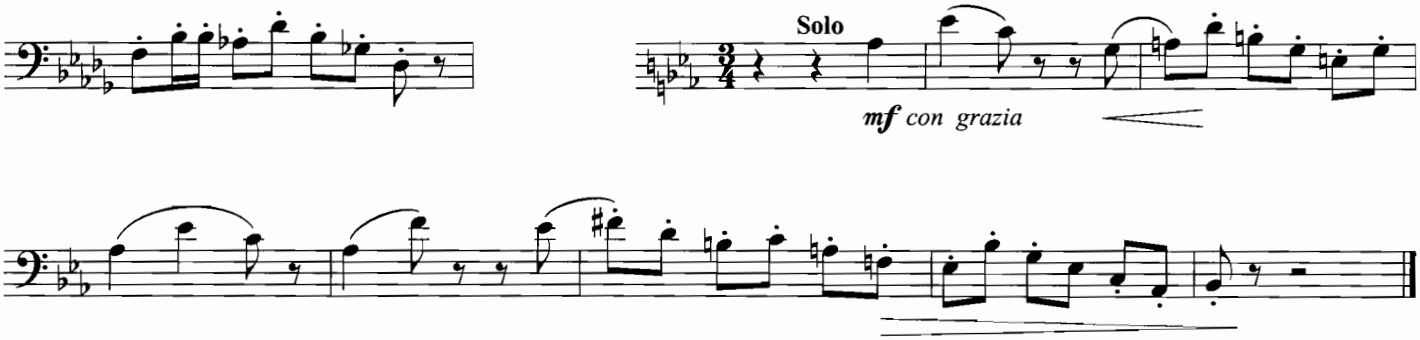
SINFONIETTA FOR CONCERT BAND

2. Pastoral Nocturne (G)

Ingolf Dahl



3. Dance Variations



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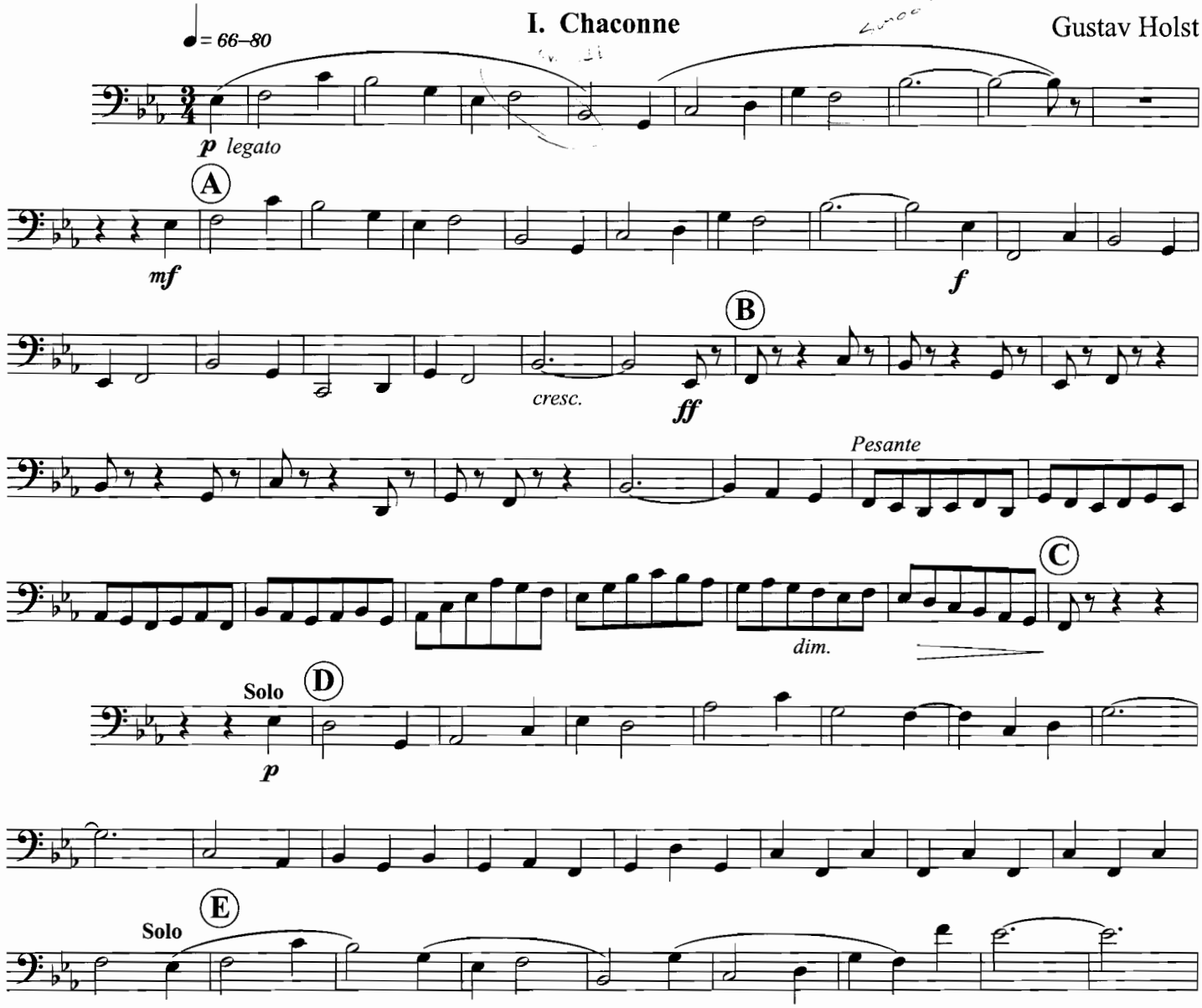
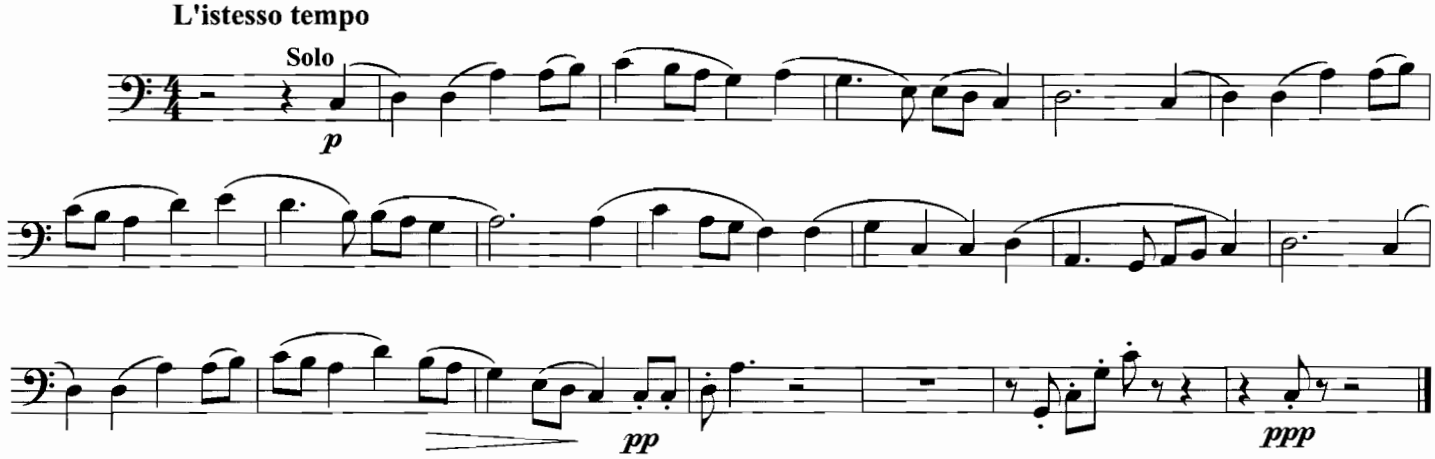
FIRST SUITE IN E♭

I. Chaconne

Gustav Holst



II. Intermezzo



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First Suite in Eb:

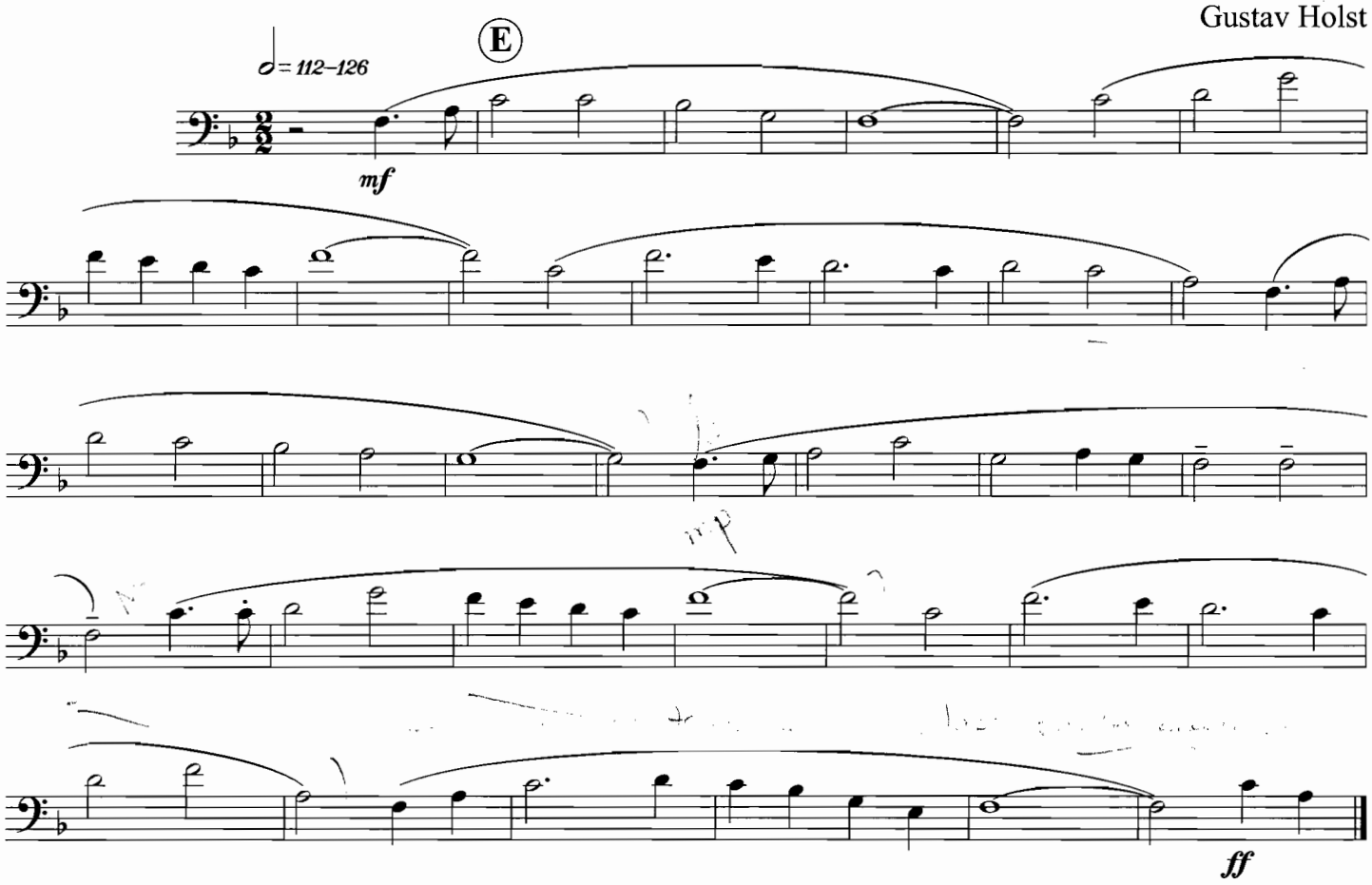
In the original scoring of this suite, there were parts for baritone and euphonium. When published in this country, the baritone part was dispersed between the bass clarinet and tenor saxophone parts. The part reproduced here is the euphonium part. The line at the beginning is a soli with the tuba. It must be played as softly as possible.

The solo in the second movement is marked ***p***, but must be played louder than that. The scoring behind this is somewhat heavy, and true piano dynamic would not be heard well by the audience. Even though you must play louder than ***p,*** be sure to present a "piano style" -- a very gentle approach with no trace of edge.

SECOND SUITE IN F MAJOR

I. March

Gustav Holst



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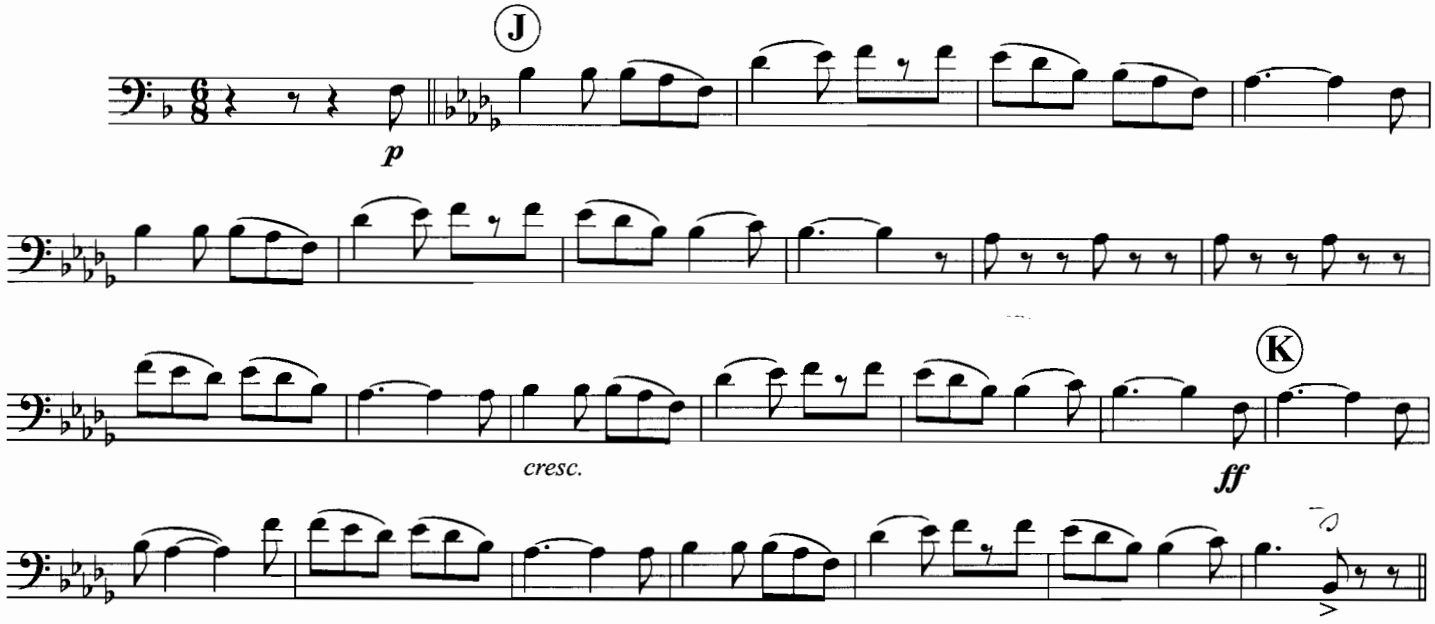
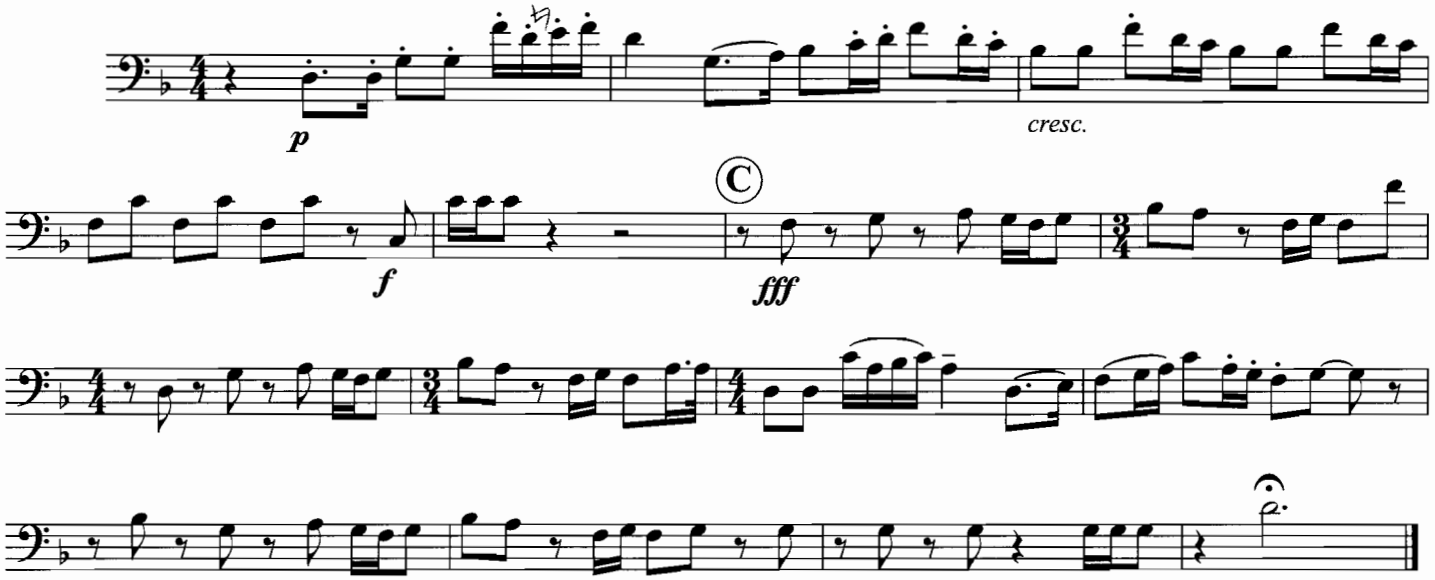
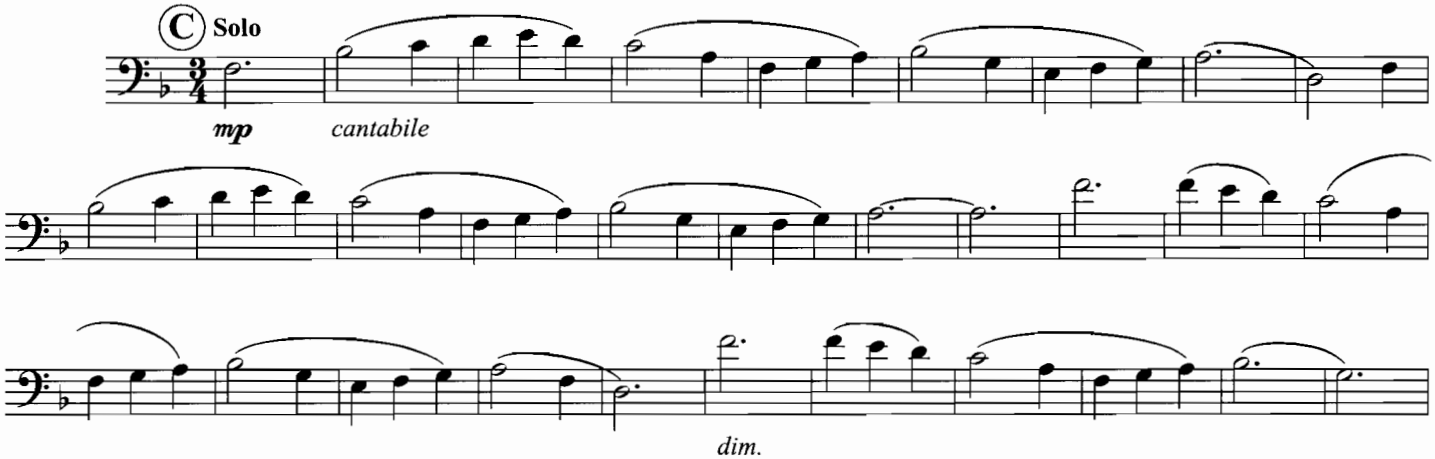
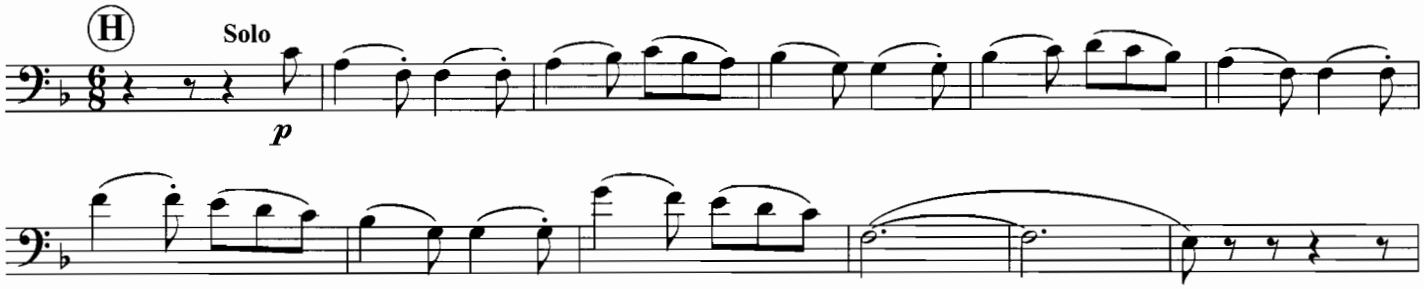


III. Song of the Blacksmith



IV. Fantasy on the Dargason

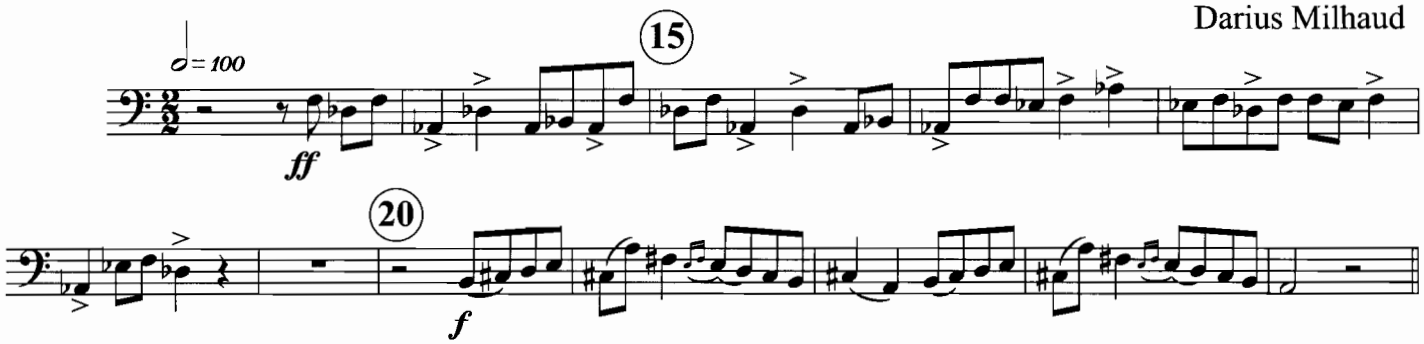




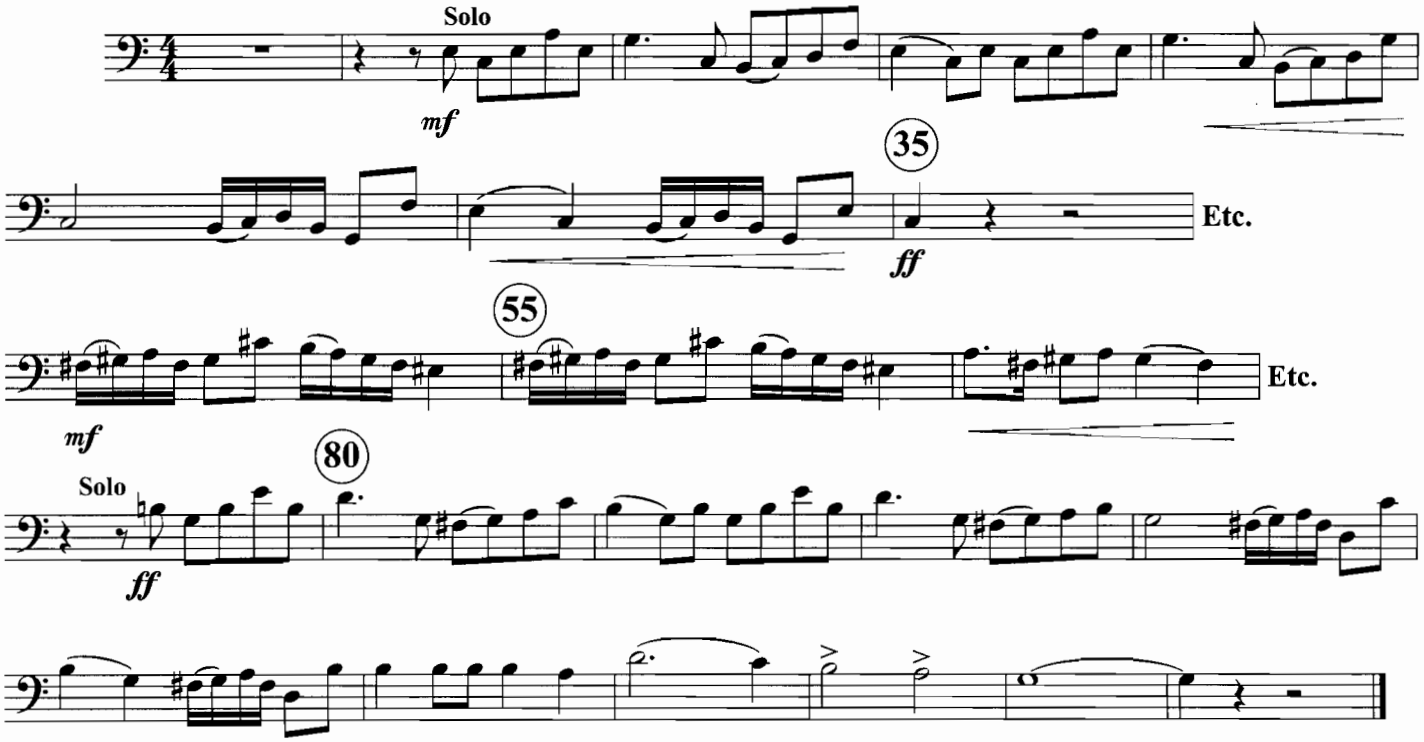
SUITE FRANCAISE FOR BAND

3. Ile de France

Darius Milhaud



5. Provence



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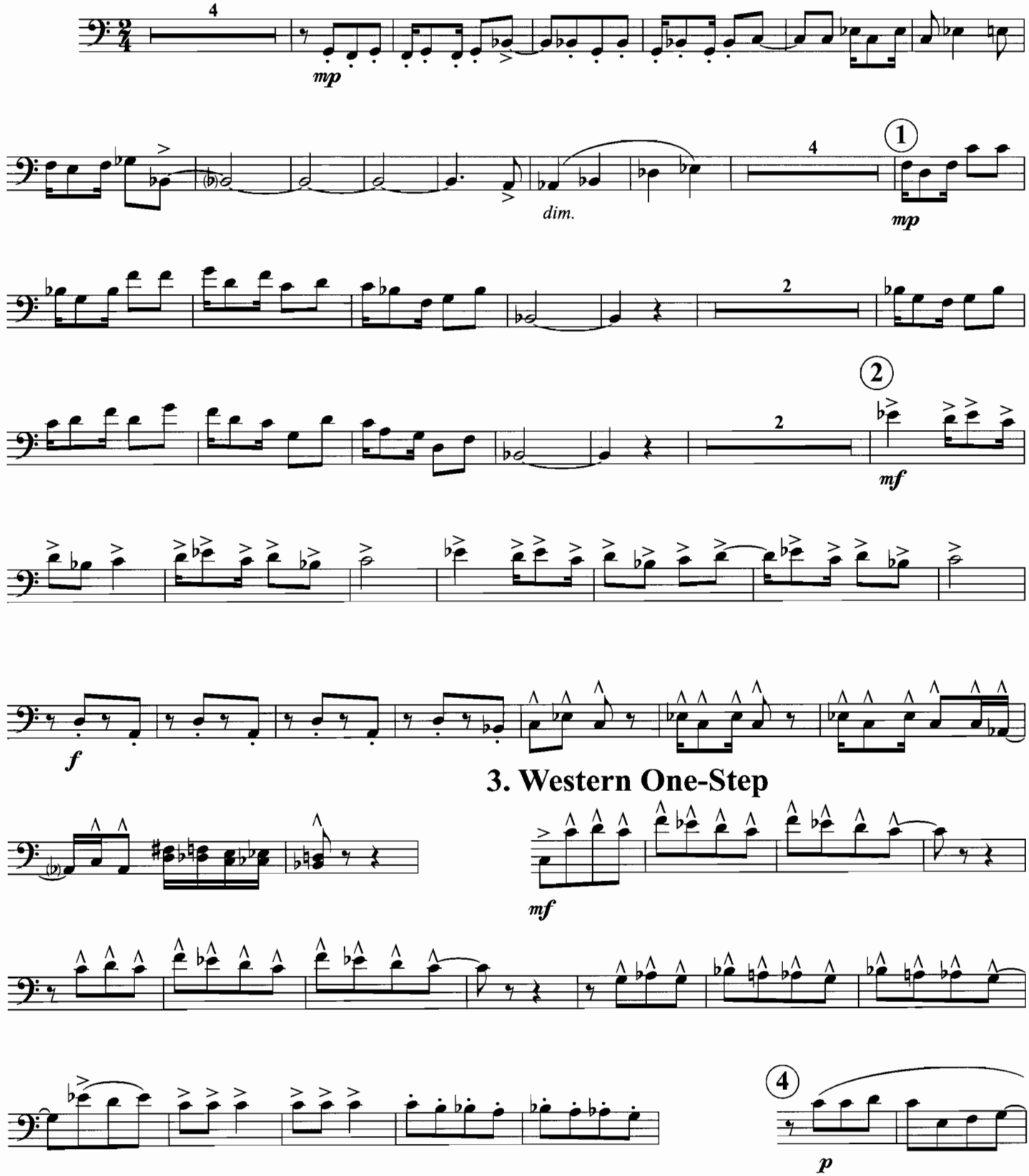
SUITE OF OLD AMERICAN DANCES

1. Cakewalk

Robert Russell Bennet



3. Western One-Step

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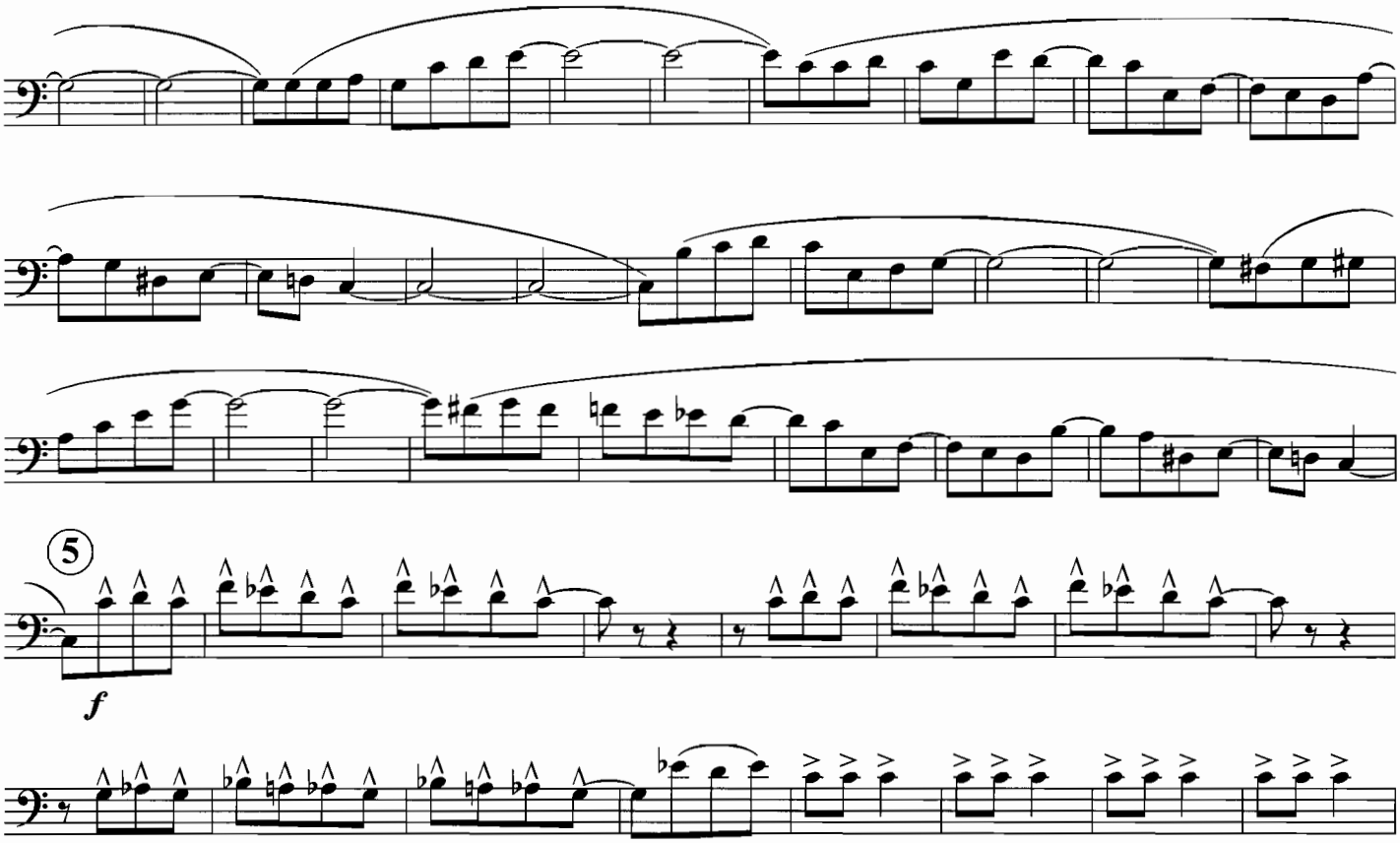
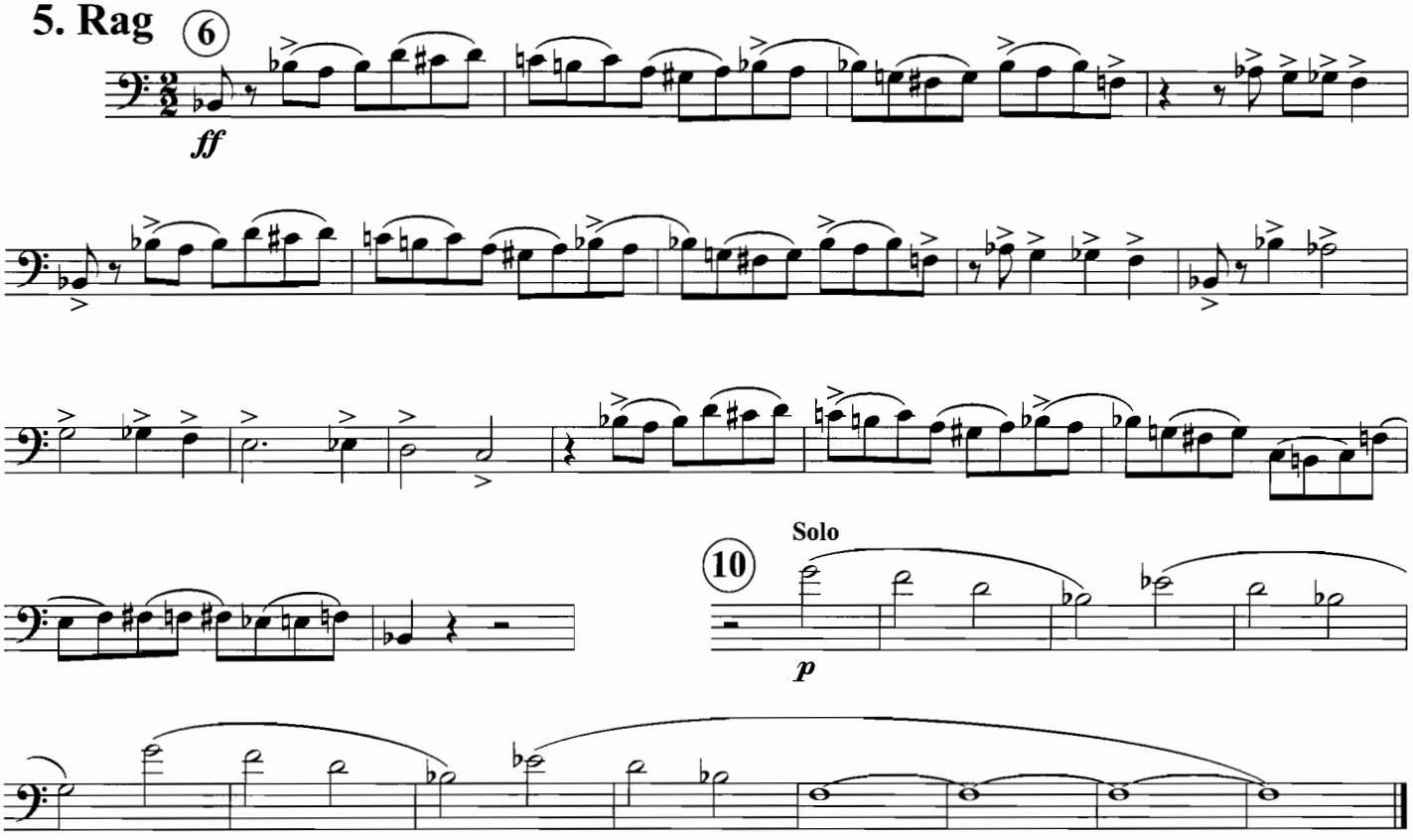


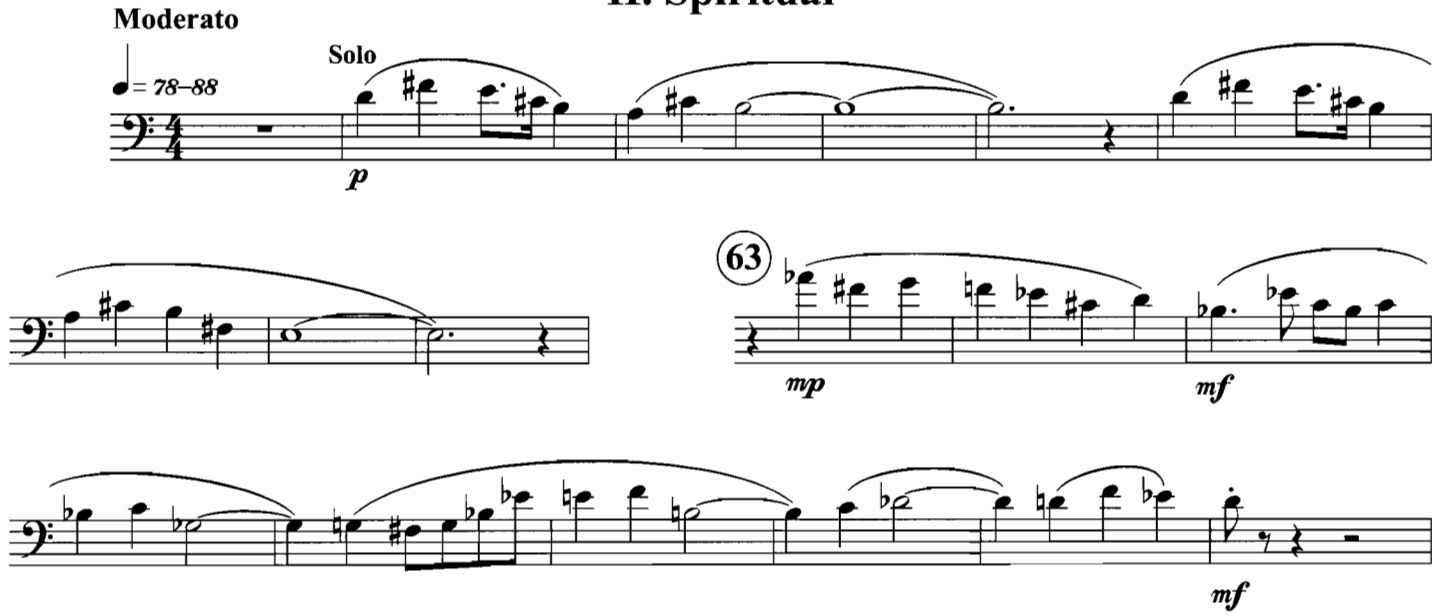
5. Rag



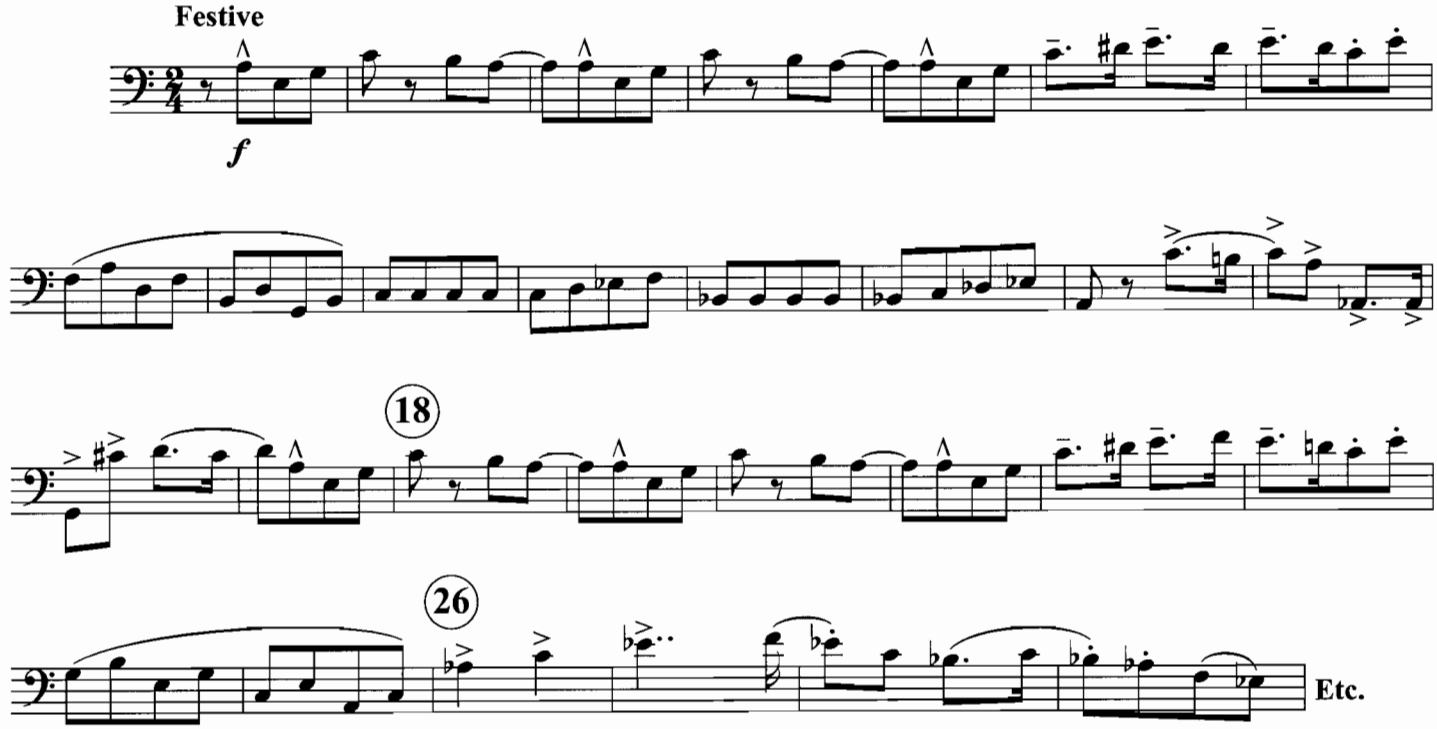
SYMPHONIC SONGS FOR BAND

II. Spiritual

Robert Russell Bennet



III. Celebration



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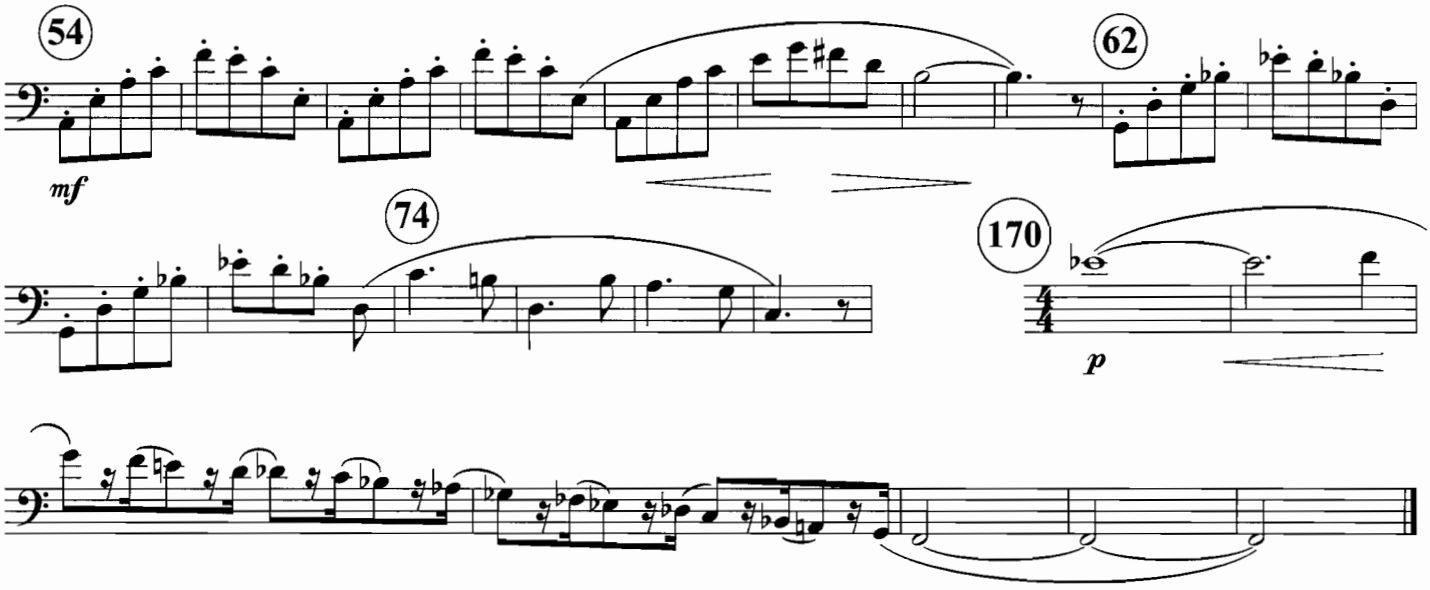


Symphonic Songs:

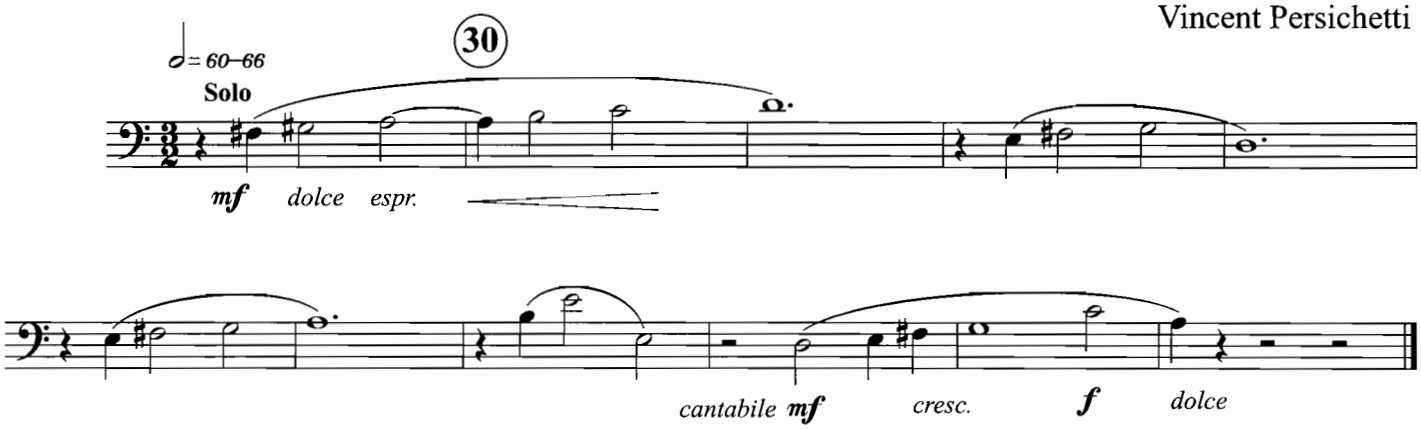
The Solo on the first line is a wonderful opportunity. The scoring behind you is very sparse, so you can play a true piano dynamic. The style should be simple.

The solo at 170 is unaccompanied, but you have a important responsibility to fulfill. The solo is free until the third bar, at which point an accelerando starts. A background rhythm starts when you hit the bottom note, and it is in the new fast tempo at that point. You must control the acceleration so that you lead perfectly from the old tempo to the new during the two-measure descent.

D.W.

SYMPHONY NO. 6 FOR BAND

Vincent Persichetti



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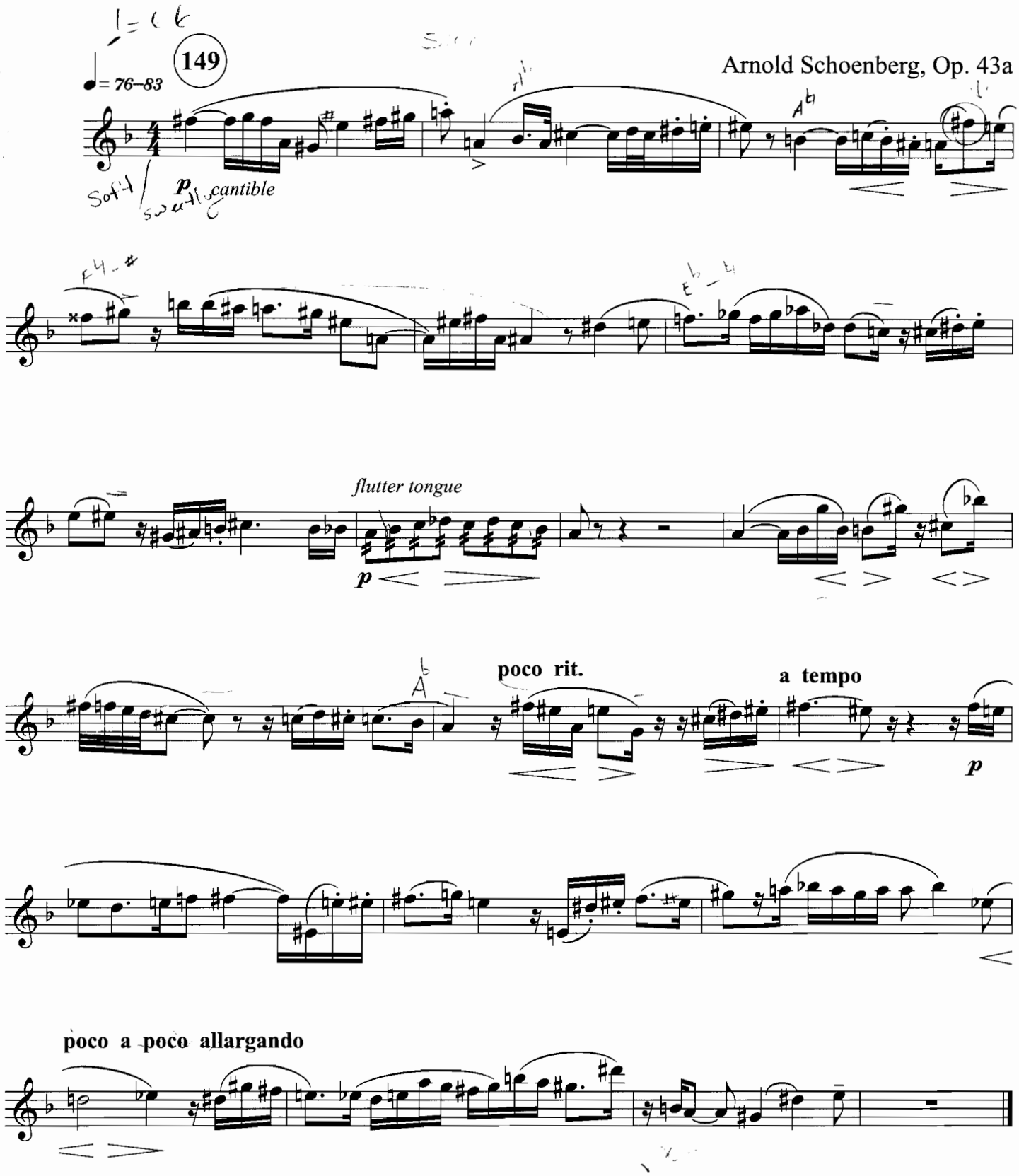
THEME AND VARIATIONS



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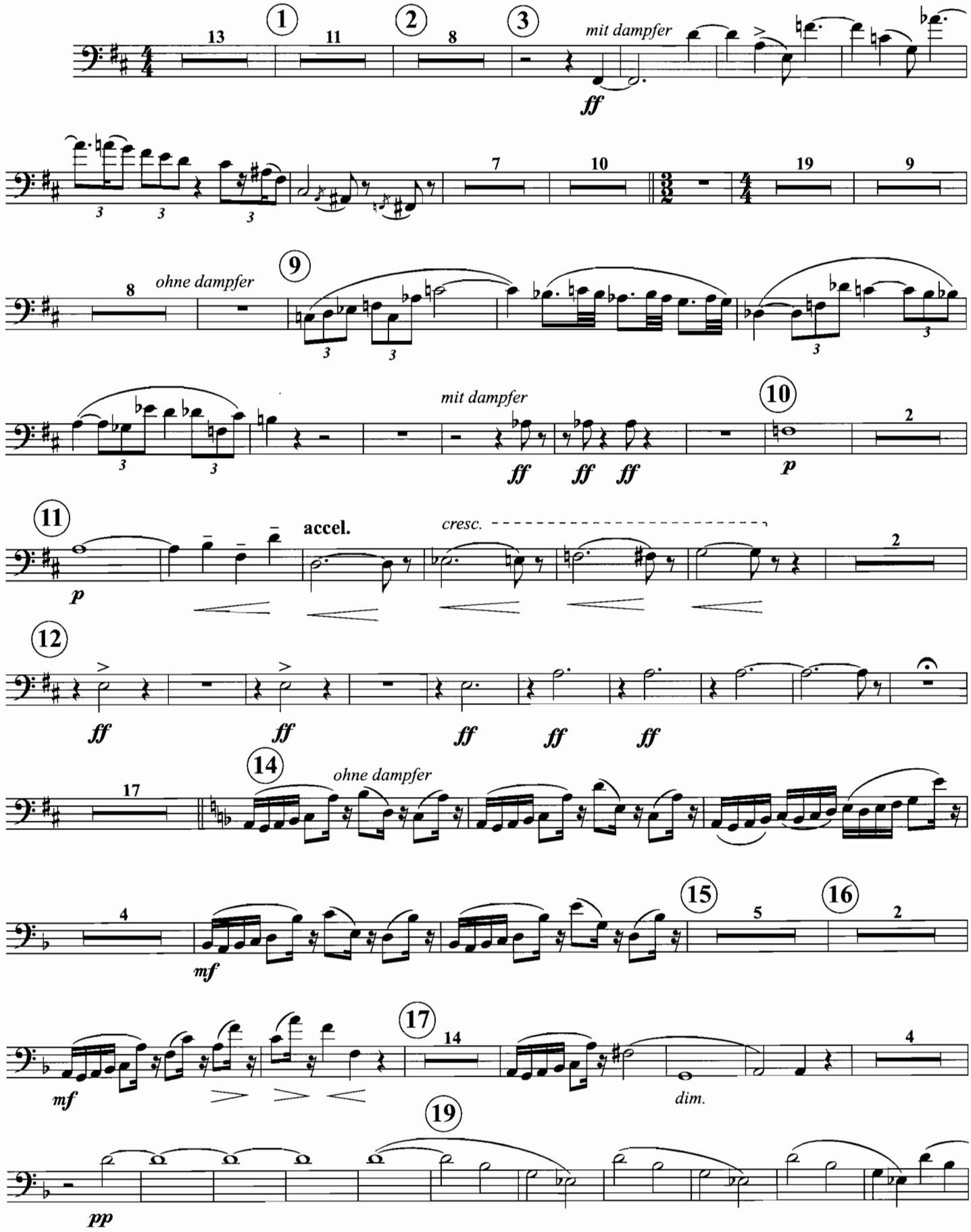
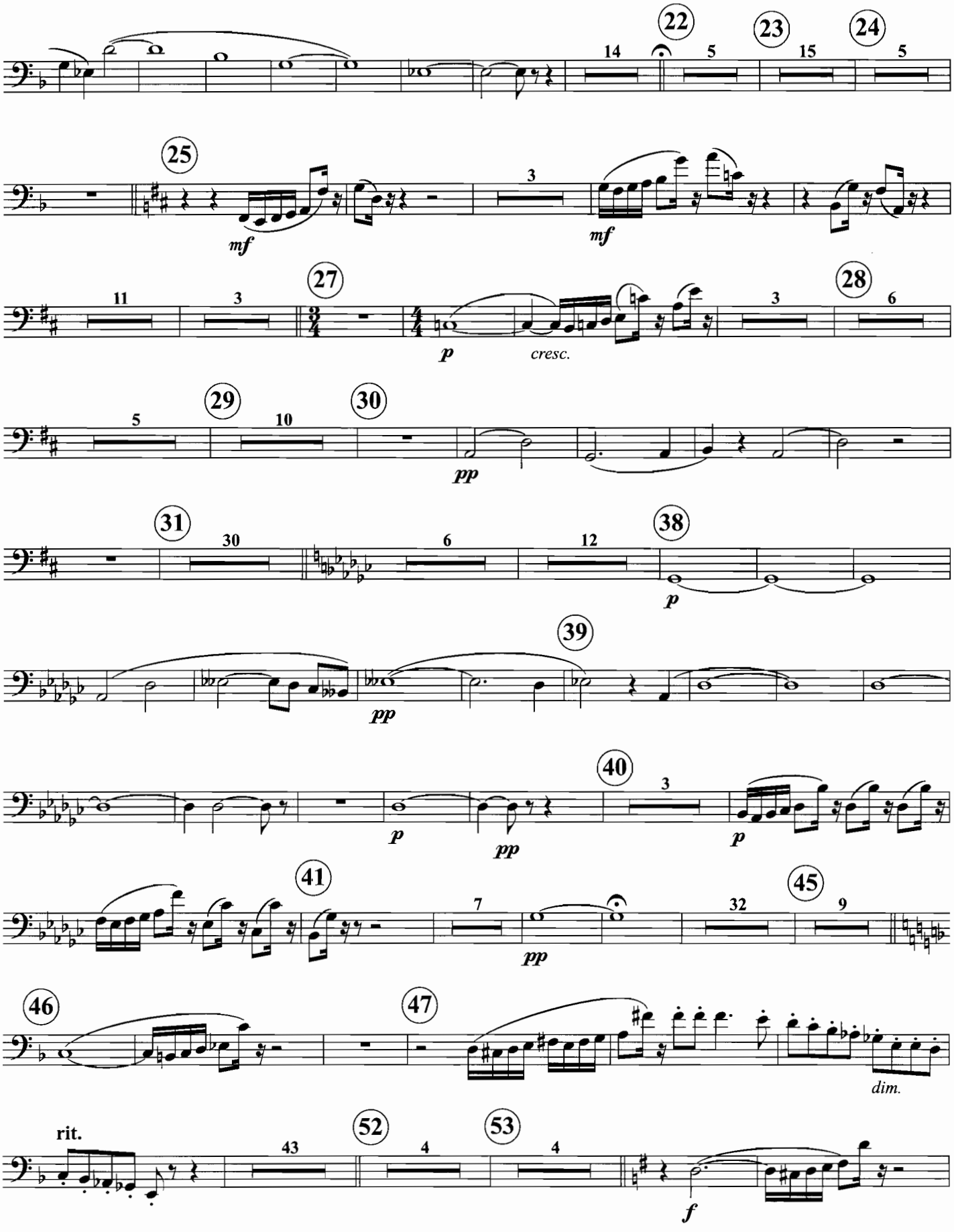
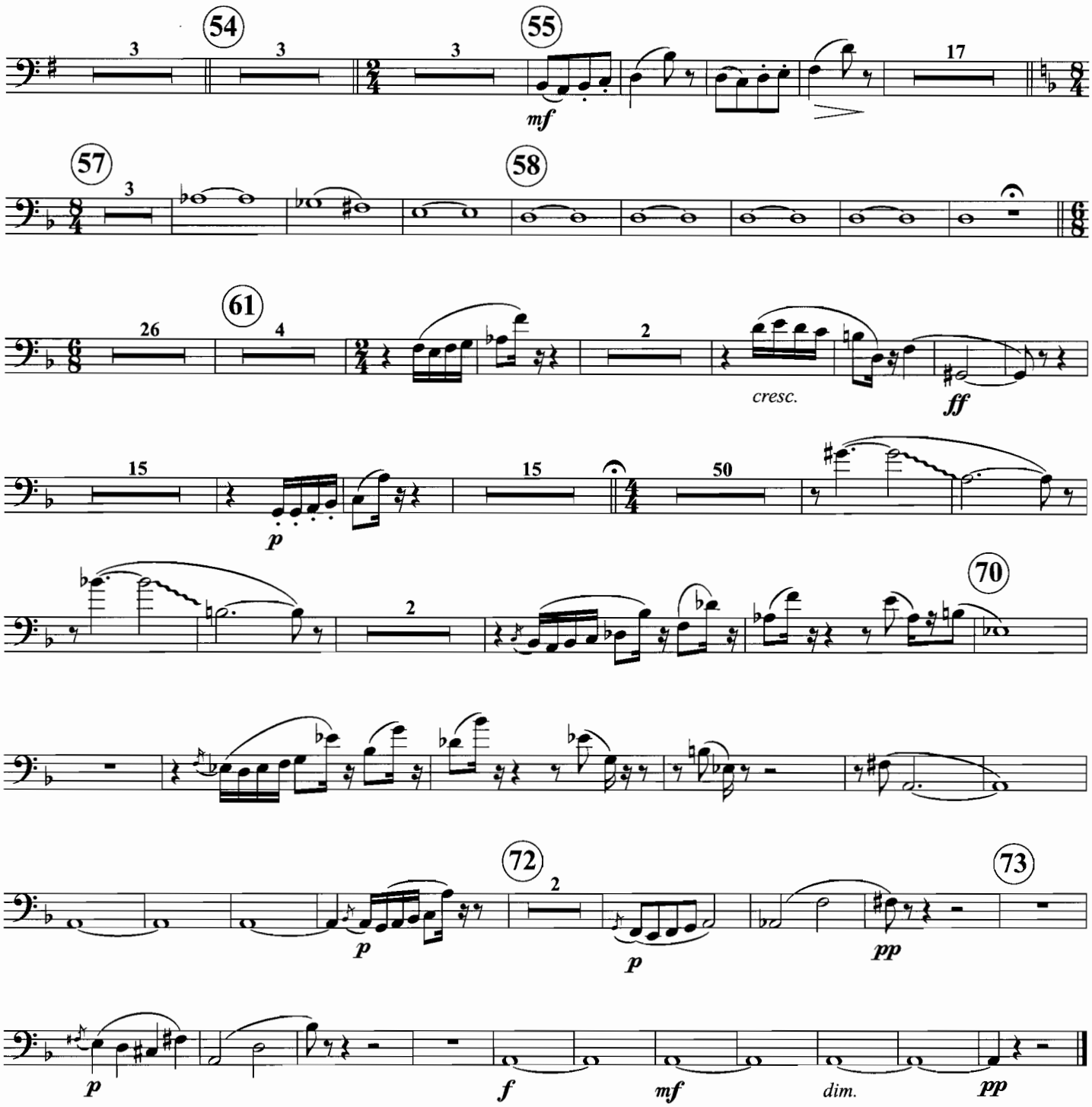
Orchestral

DON QUIXOTE

Richard Strauss, Op.35




22
23
24
14
5
15
5
25
mf
3
mf
11
3
27
28
3
6
p
cresc.
29
30
5
10
pp
31
38
30
6
12
p
39
pp
40
3
p
p
pp
41
45
7
32
9
pp
46
47
dim.
rit.
52
53
43
4
4
f

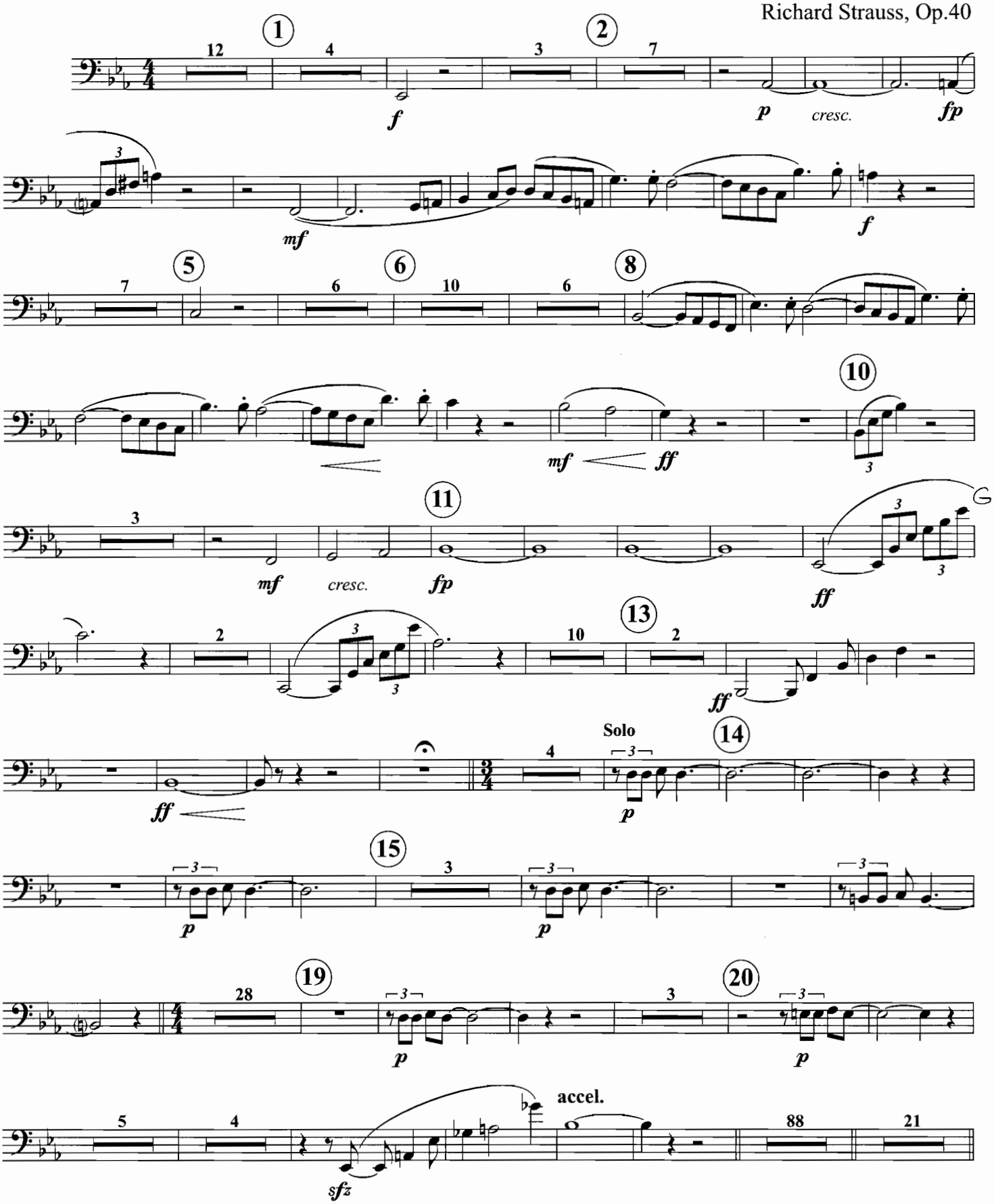


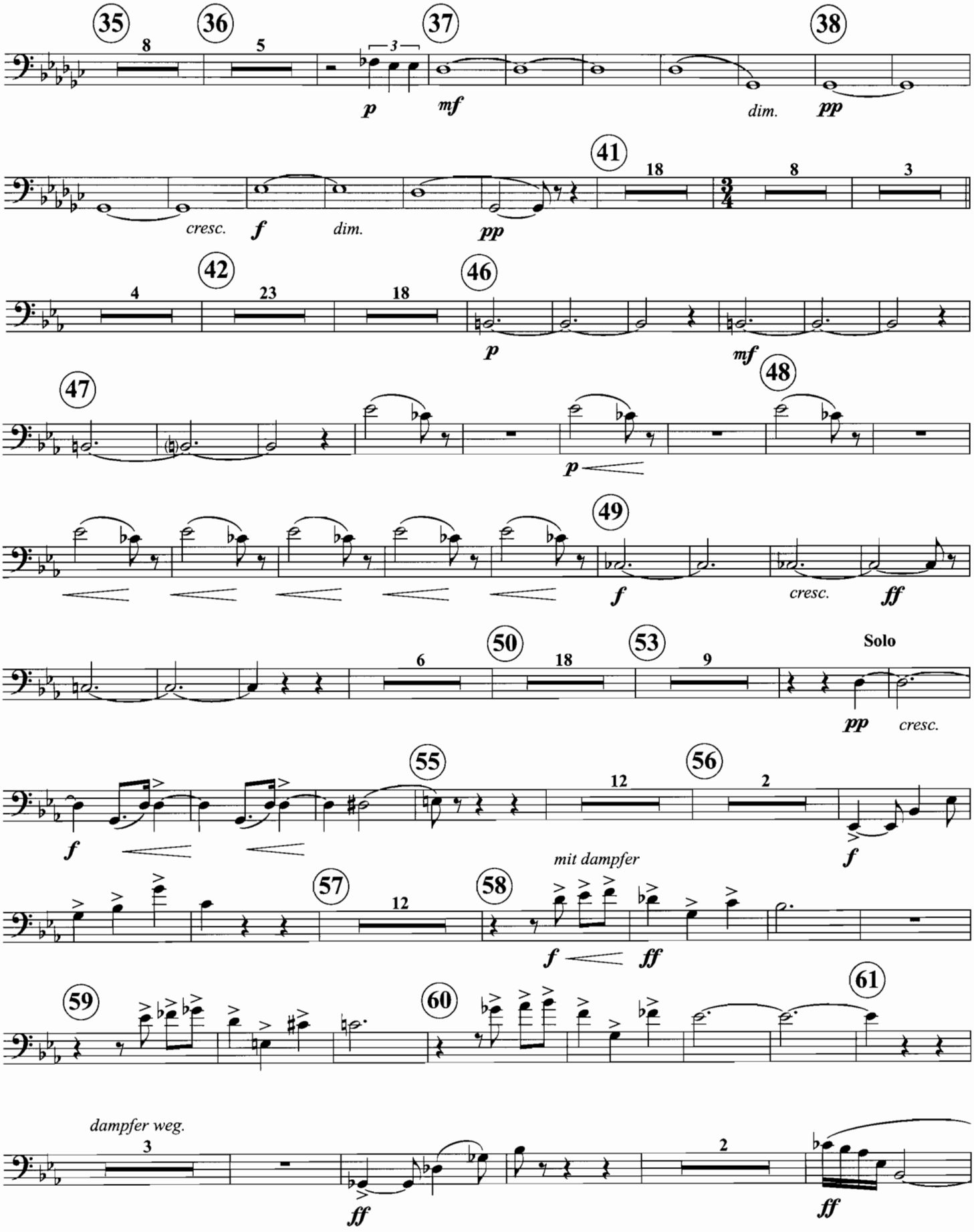
Don Quixote:

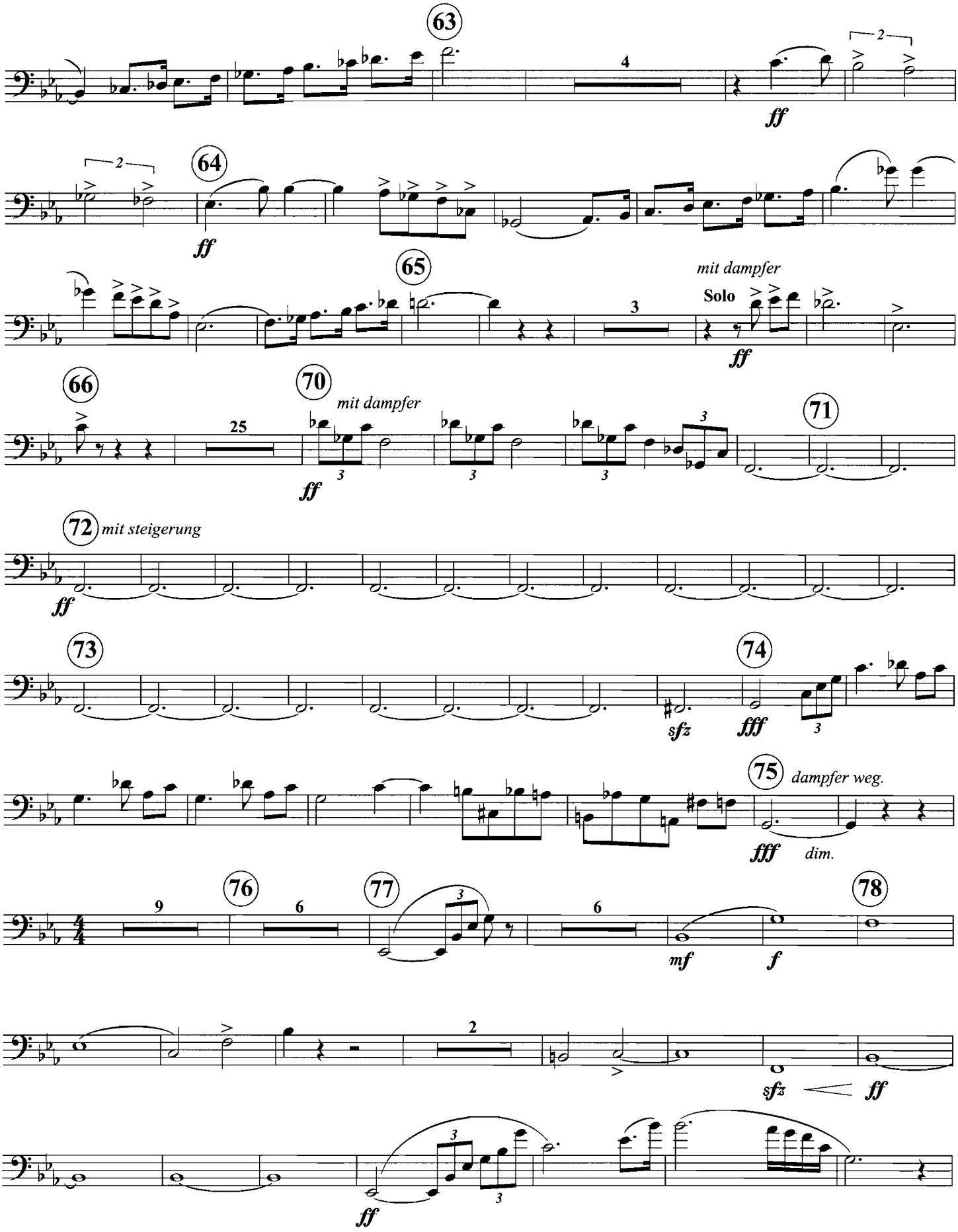
Strauss probably wrote this part for "Wagner tuba." However, after hearing the Sousa band in 1900, he began to to recommend a euphonium for such parts. Because of the lush scoring of Strauss compositions, projection must be a real concern for the euphoniumist performing this part. Work to get a full, rich sound without edge in most places. Be especially careful to project from the low register. Keep air moving through the 16th notes or they will be lost. D.W.

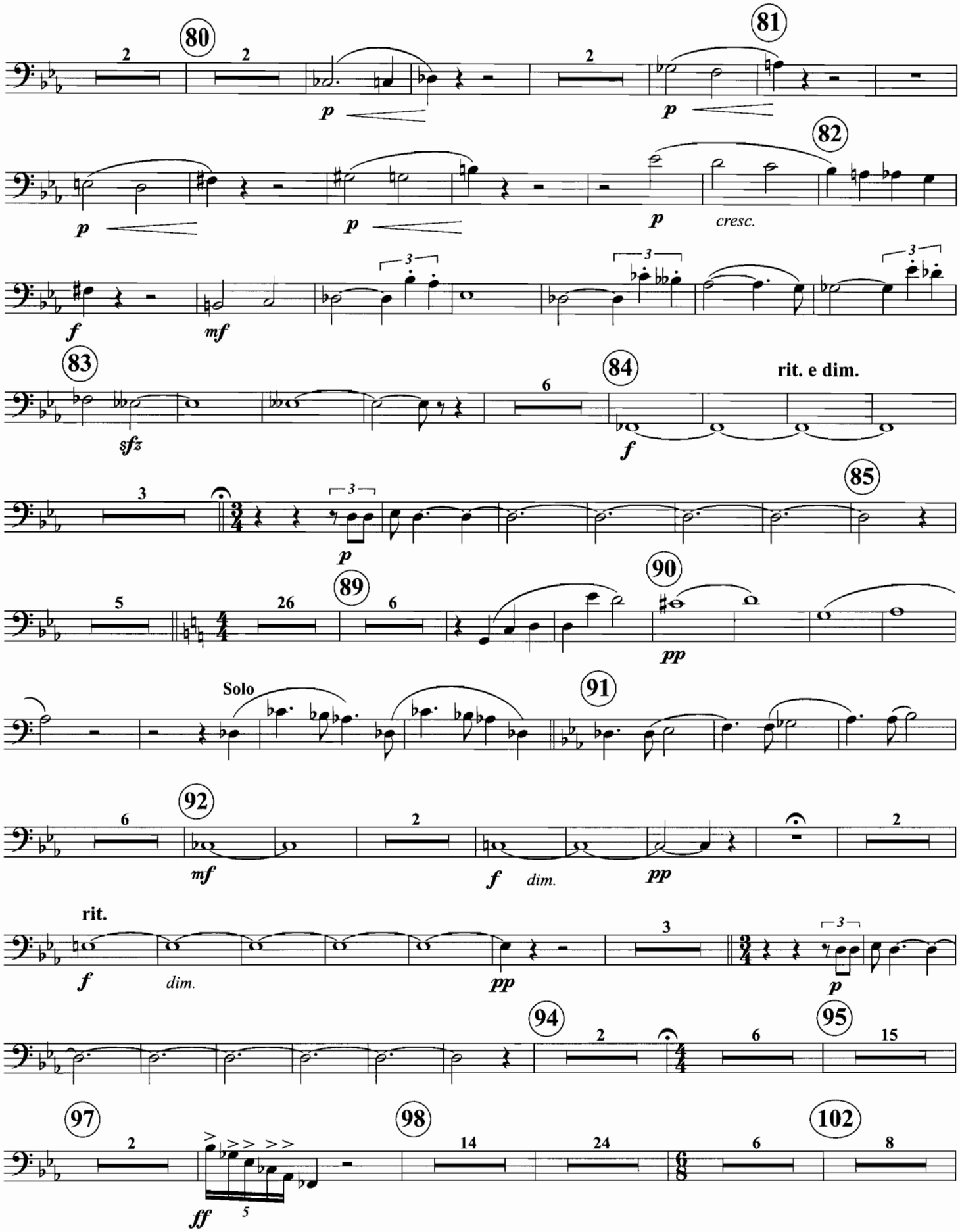
EIN HELDENLEBEN

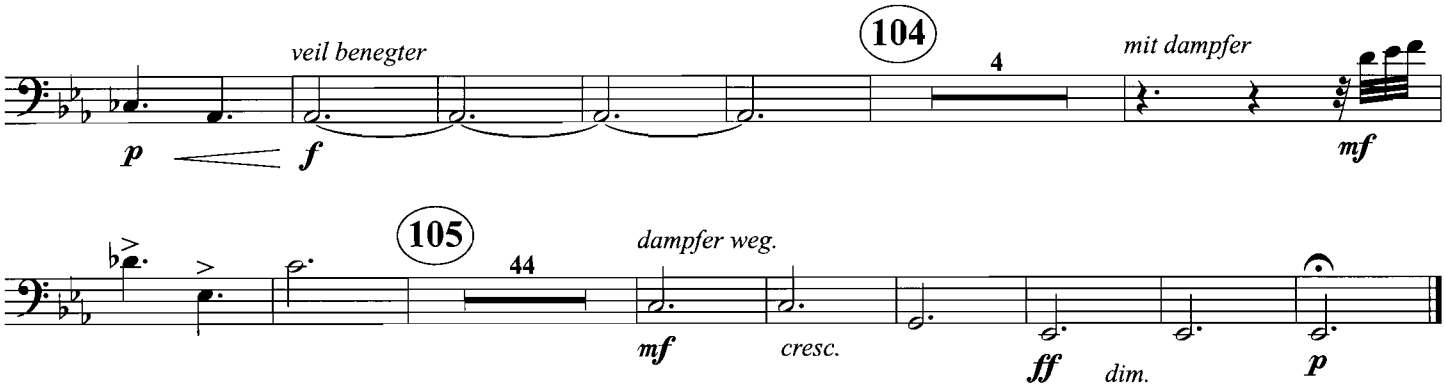
Richard Strauss, Op.40




35
8
36
5
37
3
p
mf
38
dim.
pp
41
18
3/4
8
3
cresc.
f
dim.
pp
42
4
23
18
46
p
mf
47
48
p
49
f
cresc.
ff
50
6
18
53
9
Solo
pp
cresc.
55
12
56
2
f
f
mit dampfer
57
12
58
f
ff
59
60
61
dampfer weg.
3
2
ff
ff


63
4
ff
2
64
ff
65
mit dampfer
Solo
3
ff
66
25
70
mit dampfer
ff
71
72
mit steigerung
ff
73
74
sfz
fff
75
dampfer weg.
fff
dim.
76
9
6
77
6
mf
f
78
2
sfz
ff
ff


80
81
82
cresc.
83
84
rit. e dim.
85
89
90
Solo
91
92
dim.
rit.
dim.
94
95
97
98
102



Bydlo:

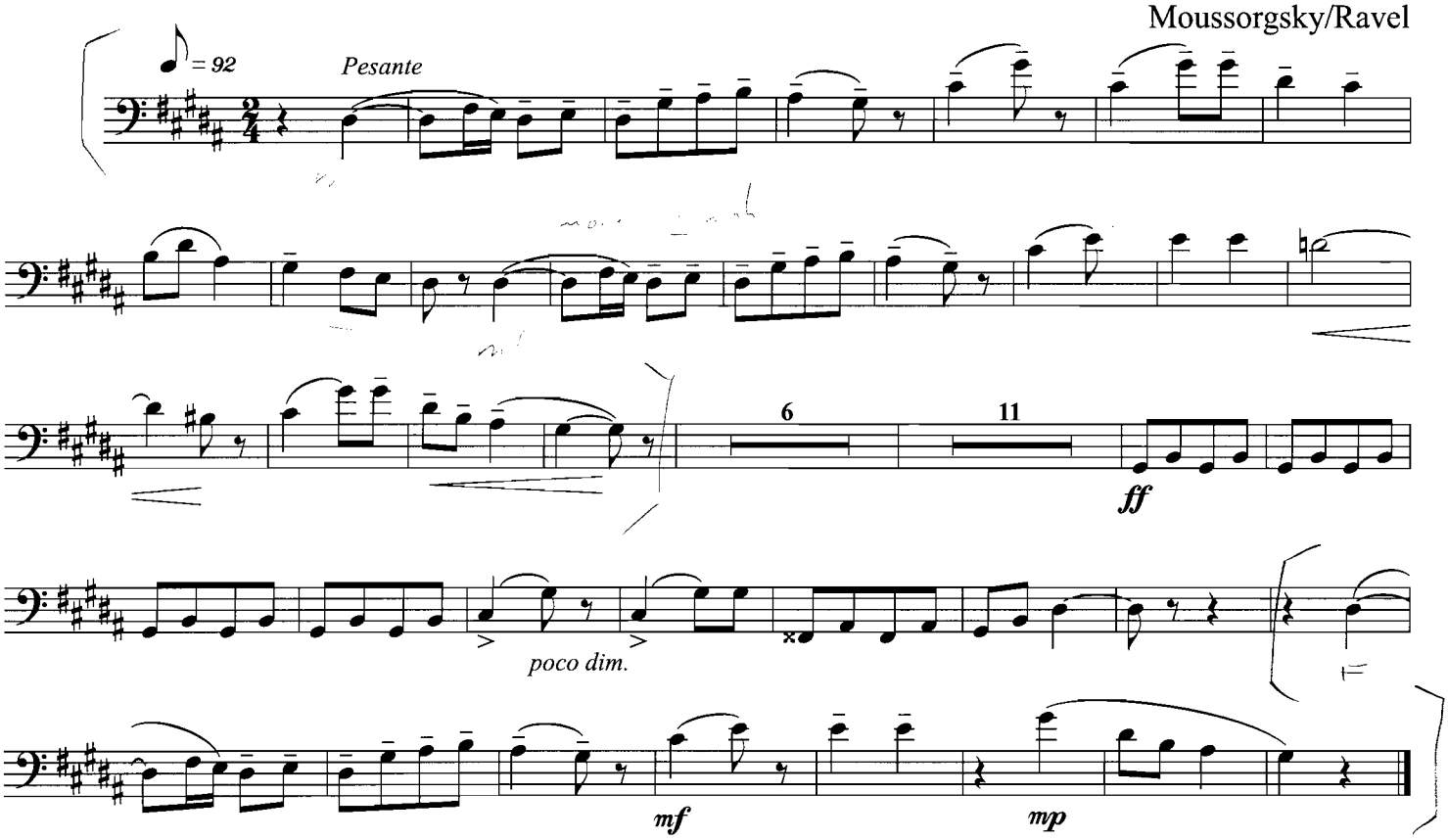
This is probably the most famous opportunity for a euphoniumist to play with an orchestra. This movement represents the plodding of an ox-drawn cart as it travels relentlessly from the distance, into the foreground, and off into the distance. The solo starts somewhat softly and crescendos gradually.

This part was orginally played on French tuba, which is pitched in C, one step above the euphonium. The best choice in this country would therefore seem to be the euphonium. You should use an instrument with a very big sound, and a mouthpiece to match.

D.W.

BYDLO FROM PICTURES AT AN EXHIBITION

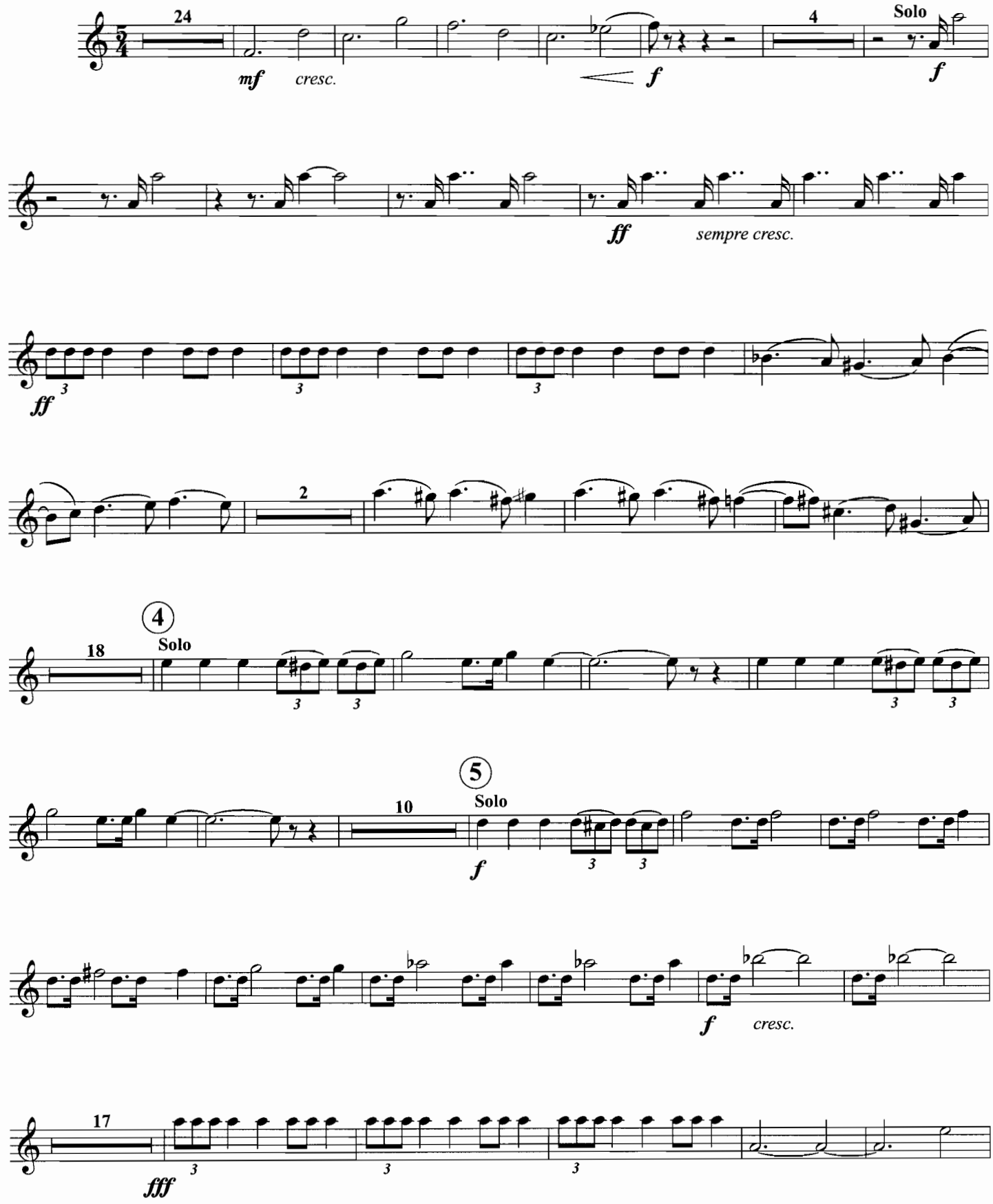
Moussorgsky/Ravel

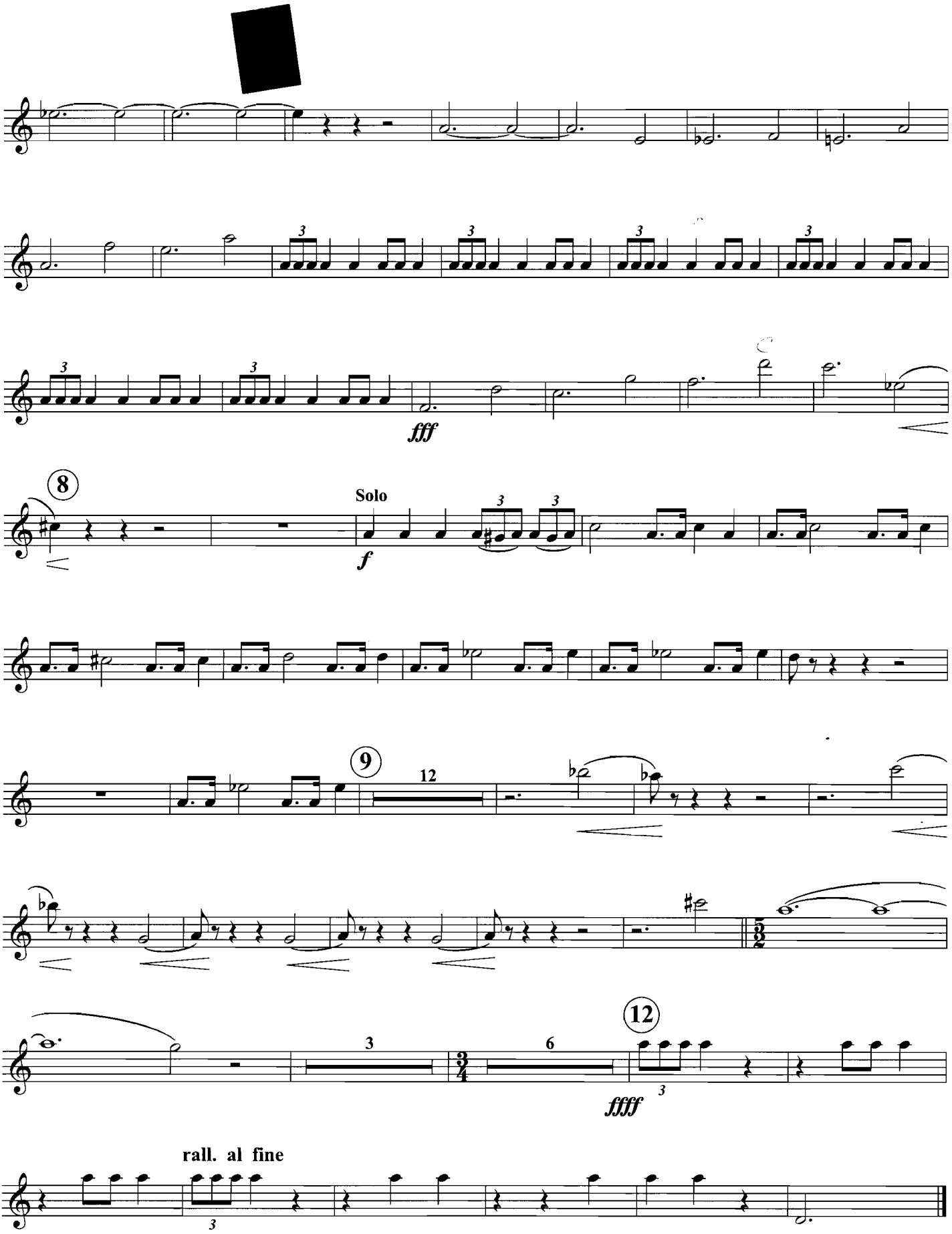


THE PLANETS

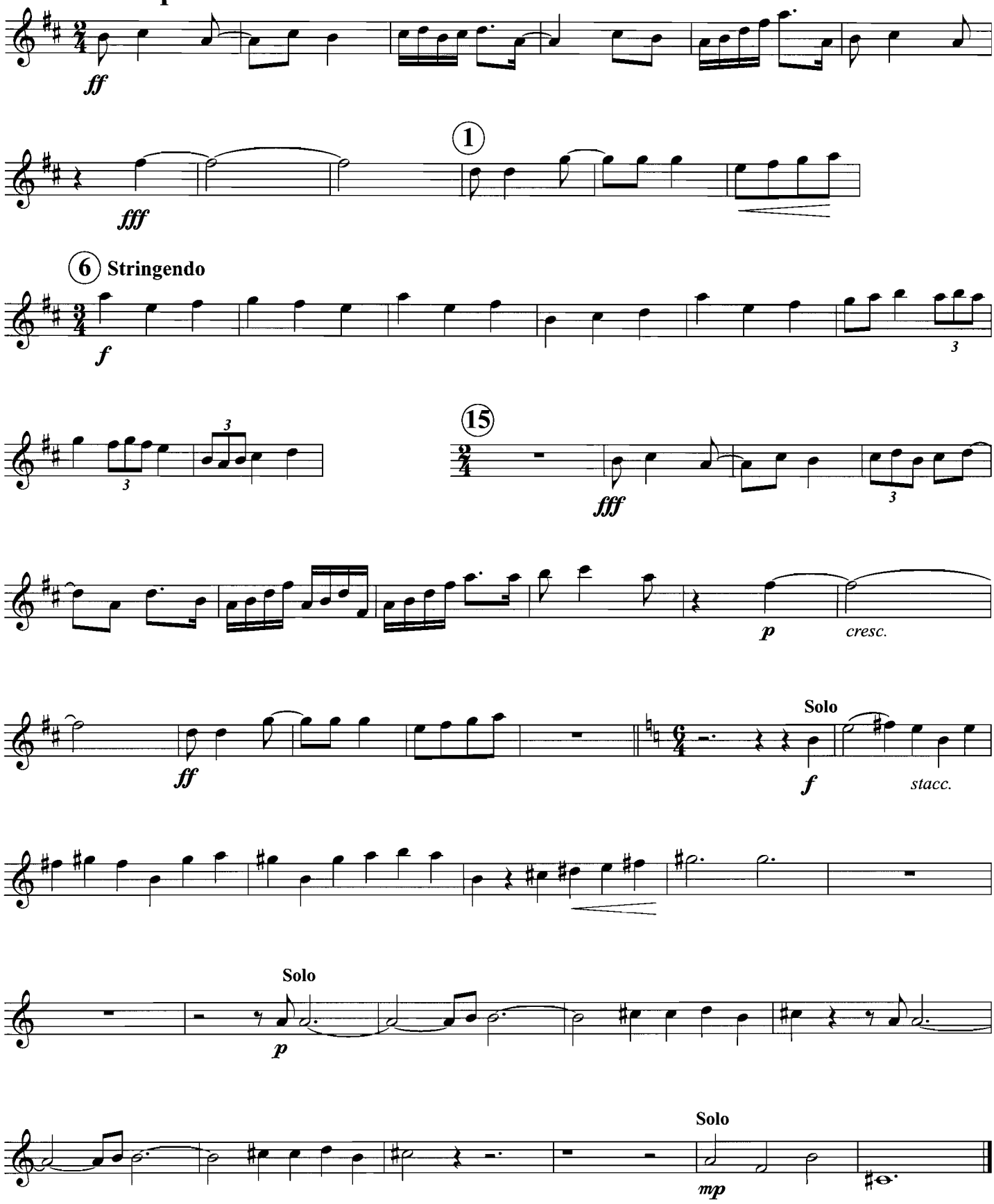
I. Mars

Gustav Holst




fff
8
Solo
f
9
12
fffff
rall. al fine

IV. Jupiter


ff
1
fff
6 Stringendo
f
3
15
fff
p
cresc.
ff
Solo
f
stacc.
Solo
p
Solo
mp

Service Band Audition Primer

Service Band Audition Primer

The Service Bands

Premier Bands

The United States Armed Forces Bands employ over 150 full time euphonium players. These bands are located in all areas of the United States and in many allied countries. The Department of Defense (Army, Navy, Marine Corps and Air Force) and the Department of Homeland Security (Coast Guard) maintain "Premier" Flag Ship organizations. The United States Army Band, The United States Marine Band, The United States Navy Band and The United States Air Force Band are located in Washington, D.C. and The United States Coast Guard Band is located in New London, CT. They are among the finest professional wind organizations in the world. In addition to providing support for official activities of The President of The United States and for each of their individual services, these bands perform frequently in concert and on tours throughout the United States. Other "premier" bands include The United States Army Field Band and the service academy bands.

Membership in the premier bands is through competitive audition. When a vacancy is anticipated, it is advertised (often in *The International Musician*) and an audition date or window is set. Interested candidates usually must submit a preliminary recording for a pre-audition screening. While procedures vary somewhat with each organization, the auditions are quite thorough. If you are accepted for enlistment, recruiters in your own locale will handle many of the details after the audition. The minimum initial enlistment is three years for the Army and four years for the other services. After enlisting, members of the Coast Guard Band and Marine Band are sent to a short orientation session and then report directly to the band for duty. Members of the other bands go through their respective service's basic training programs.

For information on openings or procedures, contact each band separately at the addresses below:

The United States Army Band
Fort Meyer
Arlington, VA 22211
(800) USA-ARMY

The United States Coast Guard Band
U.S. Coast Guard Academy
15 Mohegan Ave.
New London, CT 06320
(860) 444-8466

The United States Marine Band
Marine Barracks
8th and I Streets
Washington, D.C. 20390
(703) 614-4154

The U.S. Air Force Academy Band
The United States Air Force Academy
Colorado Springs, CO 80840
(719) 472-2937

The United States Navy Band
Washington Navy Yard
Washington, D.C. 20390
(202) 433-2865/3366

The United States Naval Academy Band
United States Naval Academy
Annapolis, MD 21402
(301) 267-3282/3382

The United States Air Force Band
Bolling Air Force Base
Washington, D.C. 20390
(202) 767-4224

The United States Army Field Band
4214 Field Band Drive
Fort Meade, MD 20775
(301) 677-6586

Field Bands

Each of the Department of Defense services has a number of field bands throughout the United States and overseas (the Coast Guard maintains no field bands). These bands vary in size from 25-75 or more musicians. Their mission includes providing music for official functions and ceremonies, and they frequently perform concerts for the general public. The musicians in these ensembles perform in a variety of mediums including concert band, jazz band, marching band, combos and chamber groups.

Upon acceptance in a field band, each musician is sent to basic training. Air Force Musicians are assigned directly to their band following basic training. Candidates selected for the Army, Navy and Marine Corps bands are assigned to the Armed Forces School of Music in Norfolk, VA. This highly specialized school provides comprehensive instruction including intensive private study on major and minor instruments, classes in theory and arranging, concert band, jazz band and marching band. Upon successful completion of The School of Music course, musicians are assigned to fill vacancies throughout the world.

Information on field bands in each of the services can be obtained by writing each service's music division listed below:

ARMY
Chief, Army Bands
Attn: ATZI-AB
Ft. Benjamin Harrison, IN 46126-5070
(800) USA-ARMY

MARINES
Head, Field Military Music Section
HQ USMC/MPC-6
Washington, D.C. 30280
(703) 614-5058

NAVY
Head, Music Branch (PERS-654)
Bureau of Naval Personnel
Washington, D.C. 20370-5654
(703) 746-7000

AIR FORCE
Chief, Bands and Music Branch
SAF/PACB
Washington, D.C. 20330-1000
(703) 695-0019

Premier Bands

What is required:

Musical:

In all auditions, a variety of musical skills are required. Criteria include tone quality, intonation, articulation, technical facility, musicianship, interpretation and musical flexibility. Superior sight reading skill is required.

Military:

Compliance with all physical, mental and appearance standards (including weight) are general service enlistment requirements. For the current requirements, see the specific service recruiter. While most of the branches of the Armed Forces have the same entrance requirements, at times there are some differences.

How to Apply:

Vacancies are usually advertised in *The International Musician*, although sometimes sudden openings occur without advertisement. These openings are advertised by word of mouth and mailing lists from the International Tuba Euphonium Association (ITEA) and other sources. Some of the bands keep files of interested applicants from letters of inquiry concerning openings.

For application, an audition tape is usually required together with a resume and a picture. In preparing the audition tape, be sure to place the best performance at the beginning of the tape (if there are many applicants, the audition committee may not listen to all of the tape). If required, selections are stipulated for the tape. Prepare them carefully! Use the best available recording equipment.

In the application packet, pay careful attention to the resume. It should be complete and include pertinent information concerning ensemble and solo experiences, teachers and training. It should not be over two pages. Some committees require a full length picture.

How to prepare:

Musical skills to be developed:

- A beautiful full tone quality.
- Excellent intonation. Work with tuners as well as other musicians.
- Articulation skills. These should include multiple tonguing (double and triple) on moving passages as well as single tones. Single-tongue speed should be 16th notes at quarter note = 132 minimum with considerable overlap between single- and double-tonguing.
- Technical facility. Prepare by using not only technical exercises (e.g., all of the characteristic studies in the *Arban Complete Method*), but by practicing all available band excerpts.
- Sight Reading. Practicing band excerpts (and complete parts) whenever possible is essential. Find opportunities to play literature with school and community bands. One of the secrets of preparing sight reading is to know as much of the repertoire as possible (never having to "sight read" standard literature). Because of the demands of professional performance, most bands put a great deal of importance on sight reading. In addition to preparing published music, be sure you are comfortable reading manuscript. Most bands have special arrangements and you must be able to read them with security.
- Solo preparation. Preparing several solos–traditional repertoire as well as contemporary solos with band accompaniment–would enhance the marketability of you skills.
- Musicianship. Be prepared to play all styles and periods of music. Flexibility in interpretation and the ability to rapidly adjust is extremely valuable.
- Rehearse your audition before others. Prepare to be nervous, and practice overcoming tense feelings, dry mouth and shaking fingers. Seek other musicians as listeners to gain valuable criticism and experience.

What to expect:

In the premier service bands, be prepared to be one of many participants. If the audition is held all on one day, some bands will require arrival of all applicants at one time. Others will give an assigned time. Be prepared to wait. Warm up carefully, but don't over do it! Be sure to clear the water from your instrument before beginning to play.

Auditions may begin with a preliminary round. In the preliminary round, each player may be given a few minutes to play a prepared piece, solo or etude. Some auditions require a particular solo or etude; others do not. Be prepared to be stopped at any time and asked to move on to another section or to the next part of the audition. This does not necessarily mean that you are doing poorly!

Next you may be asked to play any assigned excerpts and/or sight read. The preliminary round is a screening process and may be from 7-15 minutes depending upon the number of auditionees. Upon passing the preliminary round, the second round may require another prepared work and will definitely include sight reading. Depending upon the circumstances, a final round may be required. These later rounds may be extensive in music and time requirements. You may be asked to play with a current member of the band or with a small ensemble to see how well you work within a section.

Depending upon the number of applicants and the number of rounds, the auditions may take from several hours to a complete day. It is also possible that you may be asked to play with the band in a regular rehearsal although that is quite rare. One or two of the best candidates may be given an interview. It is to your advantage to be well groomed and to dress conservatively. The audition panel is looking for someone who is not only a fine player, but who will fit comfortably into military life. Be prepared to tell a little about your background and experiences, give your opinion about what your strengths and weaknesses are and to explain why you want the job. The interview may play a major role in the band's decision of whom to hire. Results are usually announced the same day. Be prepared to say on that day whether you wish to take the job.

Field bands

These auditions are very similar to the premier band auditions, but may include scales as well as solo and sight reading. Prepare scales in two octaves, all major and minor forms (natural, harmonic and melodic). It would also be useful to be able to play them in thirds. Depending on the band's needs, euphonium players may be required to demonstrate proficiency on a second instrument (usually trombone).

Suggested solos

Believe Me, If All Those Endearing Young Charms	Simone Mantia
Beautiful Colorado	Joseph DeLuca
Carnival of Venice	Clarke, Arban or Staigers
Fantasia Di Concerto	Boccalari
From the Shores of the Mighty Pacific	Clarke
Bride of the Waves	Clarke
Napoli	Hermann Bellstedt
Morceau Symphonique	Alexander Guilmant
Symphonic Variants	James Curnow
Hungarian Melodies	Vincent Bach
Concerto (3rd Movement)	Joseph Horvitz

Remember, there are many opportunities: the Congressional bands of the Army, Marines, Navy, Air Force and Coast Guard; the Army Field Band; the academy bands of the Army, Navy and Air Force; 45 Army field bands, 12 Marine field bands, 11 Navy field bands and 12 Air Force field bands. Good luck!

Dr. Brian L. Bowman
David R. Werden