

United States Coast Guard Band

Bass

Audition Requirements

Preliminary Recording and Resume: **Jan 4, 2025**

Live Audition - *for invitees based on recordings*: **Feb 10, 2025**

Requirements for Preliminary Round Audio Recording Submissions:

- Email resumes and audio recordings to **cgbauditions@gmail.com** by Jan 4, 2025. Semifinalists will be invited to the live audition on Feb 10 based on audio recordings.
- Please submit a downloadable audio file, with all excerpts recorded in the order listed. Selections may be recorded separately.
- Recordings should not be edited other than to trim excessive silence at the beginning and end of selections (optional).
- To preserve anonymity, please do not talk or make any extraneous noise during your recording and avoid recording in a room with high reverberation.
- Please include your last name in the audio-file name.
- You will receive a confirmation email when your application materials are received.

Audio Recording Repertoire

1. Choose **one** movement *except the prelude* from J.S. Bach, 3rd Cello Suite in G Major
2. GRAINGER Molly on the Shore m. 18 – 27 *Unaccompanied*
3. STEVIE WONDER Sir Duke Intro, Verse & Chorus *Unaccompanied*
4. Candidate's Choice Any jazz chart played with a group. May be a live performance, studio recording or played with a backing track.

Send recordings and resumes to: **cgbauditions@gmail.com**

United States Coast Guard Band

Bass

Live Audition: Feb 10, 2025

Leamy Concert Hall

US Coast Guard Academy, New London, CT

Live Audition Repertoire

Classical Solos

1. Choose the first movement from **one** of the following: *Unaccompanied*
 - a. BOTTESINI Concerto no. 2
 - b. KOUSSEVITSKY Concerto
 - c. DITTERSDORF Concerto in D Major
 - d. VAN HALL Concerto
2. Choose **one** movement *except the prelude* from J.S. Bach, 3rd Cello Suite in G Major

Classical Excerpts

1. BEETHOVEN Symphony no. 9 4th mvt: Recitative, m 9 – 90
2. BEETHOVEN Symphony no. 5 3rd mvt: m 1 –100, m 140 – 218 *no repeat*
3. MOZART Serenade in Bb Romanza, [C] – [D] & Adagio, m 1 –16
4. BRAHMS Symphony no. 1 1st mvt: [E] – 7 before [F] *no repeat*

Section Playing

1. GRAINGER Molly on the Shore m 18 – 27 *with bassoons*
2. BERLIOZ March to the Scaffold [1] – [4] *with bassoons & tuba*
3. HOLST First Suite in Eb Opening – [C] *with tuba & bassoons*

Bass Guitar: charts played with rhythm section

1. STEELY DAN Peg, G
2. STEVIE WONDER Sir Duke, B – *play intro, verse & chorus*
3. SEAN NELSON Freaks in Mayberry, F

Jazz Upright Bass: prepare to solo on all charts, played with Trad Band

1. Seven Steps to Heaven, F
2. On the Sunny Side of the Street, C
3. After You've Gone, Bb – *swing with double time feel*

Sight Reading

1. Beethoven: Symphony No. 9 - 4th movement (Beginning to bar 90)

Presto $\text{♩} = 96$
Legni

11 **Fag.** *f* *dim.* *p*

22 **Fag.** *f*

Allegro ma non troppo $\text{♩} = 88$
div. *pp* *pp*

30

Tempo I
unis. *f* *ff* *ritard.* *dim.*

45 **poco Adagio** **Vcllo. Vivace** *pizz.*

Tempo I
Vcllo arco *f* *dim.* **Adagio cantabile** **Fag. I**

56 C-B.

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 **Fag. I** **Allegro assai** $\text{♩} = 80$ **Tempo I Allegro** *f* *f*

84 **Fag.**

Symphony No. 5 in C minor, Op. 67, 3rd movement, Excerpt 1 (Beethoven)

Allegro $\text{♩} = 90$

pp *poco ritardando a tempo* *pp*

13 *sf* *un poco ritard. a tempo* *f*

25

38 *sf sf sf sf* *dimin. pp*

poco ritard. a tempo

51 *pp*

63 *cresc.* *f*

74

89 *sf sf sf sf* *dimin. pp* **A**

Symphony No. 5 in C minor, Op. 67, 3rd movement, Excerpt 2 (Beethoven)
NO REPEATS - Take the second ending

♩. = 88

131

ff p f

Musical staff 131-140. Bass clef, C minor. Starts with a fortissimo (ff) dynamic, then piano (p), and ends with a first ending bracket leading to a fortissimo (f) dynamic.

141

Musical staff 141-149. Bass clef, C minor. Continuation of the melodic line.

150

Musical staff 150-158. Bass clef, C minor. Continuation of the melodic line.

159

1. 2.

f

Musical staff 159-165. Bass clef, C minor. First ending bracket with first and second endings. A large 'X' is drawn over the first ending. Dynamics include fortissimo (f).

166

Musical staff 166-174. Bass clef, C minor. Continuation of the melodic line.

175

1-6 2 3 4

Musical staff 175-185. Bass clef, C minor. Continuation of the melodic line with fingerings 1-6, 2, 3, and 4.

186

5 6

Musical staff 186-194. Bass clef, C minor. Continuation of the melodic line with fingerings 5 and 6.

195

B

f dimin. p

Musical staff 195-202. Bass clef, C minor. Continuation of the melodic line. Dynamics include fortissimo (f), diminuendo (dimin.), and piano (p). A section marker 'B' is present.

203

sempre più piano

Musical staff 203-210. Bass clef, C minor. Continuation of the melodic line. Dynamic marking: sempre più piano.

211

Musical staff 211-218. Bass clef, C minor. Continuation of the melodic line.

MOZART Serenade in Bb

Romanze
Adagio

Allegretto

16

29

37

46

57

63

69

Adagio

6

12

18

A

B

C

D

f *p* *fp* *fp* *f* *p* *f* *p* *sf* *p* *fp* *fp* *fp*

Brahms — Symphony No. 1 in C Minor

2

BASS

arco
p cresc. f p
17
Klar. I
Hr. III
pizz. p cresc. ff
E
arco
125
151
162
171
180
188
197
F
pp sempre pp
ff sf ff ff sf

MOLLY ON THE SHORE

Irish Reel set for Military Band

Double Bass

Percy Aldridge Grainger

Edited by R. Mark Rogers

FAST M. M. ♩ = between 112 and 126

10 11 7 19
S703
mp short
20 3 3 3
24 3 3 27 4

MARCH TO THE SCAFFOLD

FROM "SYMPHONIE FANTASTIQUE" Op. 14

1 arco *mf* *f* *ff*

p *mf* *f*

2 stacc. *pp* *f*

p *ff*

f

3 pizz. *p* *ff* *mf*

1 arco *pp*

4 *f* *f* 6 *ff* 7

IMPORTANT NOTICE
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this publication is illegal

FIRST SUITE IN E \flat for Military Band

1. CHACONNE

GUSTAV HOLST
Op. 28, No. 1
revised and edited by
COLIN MATTHEWS

String Bass

Allegro moderato

p legato

pp cresc.

mf cresc.

cresc.

B Brillante

ff

pesante

dim. p

Peg

Words and Music by
Walter Becker and Donald Fagen

Moderately

Gmaj9
F#7#9
Fmaj9
E7#9

Ebmaj9
D7#9
Cmaj7
G(add9)
Cmaj7
G(add9)

1. I've seen your

Cmaj7
G(add9)
Cmaj7
G(add9)
Cmaj7
G(add9)

pic - ture, - your name in lights a - bove it; -
 (2.4.) pin shot, - I keep it with your let - ter; -
 3. *Instrumental ad lib.*

Cmaj7
G(add9)
Fmaj7
C(add9)
Fmaj7
C(add9)

this is your big de - but, - it's like a
 done up in blue - print - blue, - it sure looks

Cmaj7 G(add9) Am11 E7sus A(add9)/C# C6

Peg _____ it will come back to you. Then the shut-ter

G7 F#7 Bm7 E7#9 Am7 D9sus *To Coda* ☉

falls, you see it all in 3 - D. It's your fav-'rite for-eign

Cmaj7 G(add9) Cmaj7 G(add9) F#m7 Bm7 Em7

mov - ie.

Bm7 Cmaj9 Gmaj9 F#7#9 Fmaj9 E7#9

Cmaj7 G(add9) Cmaj7 G(add9) 1.3. Gmaj7 D6/9

dream come true. — So, won't you smile for the cam - 'ra,
 good on you. — And when you

Fmaj9 Csus2 Cmaj7 G(add9) Cmaj7 G(add9)

I know they're gon - na love it, Peg }
Instrumental ends } I like your

2.4. Gmaj7 D6/9 Fmaj7 Csus2 Cmaj7 G(add9)

smile for the cam - 'ra, I know I'll love you bet - ter.

Cmaj7 G(add9) Cmaj7 G(add9) Am11 E7sus

Peg ————— it will come back to — you. —

Ebmaj9 D7#9 Cmaj7 G(add9)/B Cmaj7 G(add9)/B

Coda

Cmaj7 G(add9) Am11 E7sus

mov - ie. it will come back to ___ you. ___
 Peg _____
Instrumental ad lib. last time

Cmaj7 G(add9) Am11 E7sus A9/C# C6

Peg _____ it will come back to ___ you. ___ Then the shut - ter

G6 F#7 Bm7 E7#9 Am7 D13sus

falls, you see it all in 3 - D. It's your fav - 'rite for - eign

Play 4 times and Fade

SIR DUKE

WORDS AND MUSIC BY STEVIE WONDER

MODERATELY

8 G#mi

1. N.C. 2. F#

8 G#mi

MU - SIC IS A WORLD WITH - IN IT SELF WITH A
 MU - SIC KNOWS IT IS AND AL - WAYS WILL BE ONE OF

G F#

LAN - GUAGE WE ALL UN - DER - STAND,
 THE THINGS THAT LIFE JUST WON'T QUIT.

8 G#mi

BUT WITH AN E - QUAL OP - POR - TU - NI - TY FOR ALL TO
 HERE ARE SOME OF MU - SIC'S PI - O - NEERS, THAT TIME WILL

G F# F7

SING, DANCE AND CLAP THEIR HANDS. BUT JUST BE -
 NOT AL - LOW US TO FOR - GET: FOR THERE'S

E9 Eb9 D9 Db9

CAUSE A RE - CORD HAS A GROOVE DON'T
 BA - SIE, MIL - LER, SATCH - MO, AND THE

D9 D#9 E9

MAKE IT IN THE GROOVE. BUT YOU CAN
 KING OF ALL, SIR DUKE. AND WITH A

E9 Eb9 D9 Db9

TELL RIGHT A - WAY AT LET - TER A WHEN THE
 VOICE LIKE EL - LA'S RING - IN' OUT THERE'S NO

D9 D#9 E9 F9 F#9 B

PEO - PLE START TO MOVE. {THEY YOU YOU} CAN FEEL IT ALL
 WAY THE BAND CAN LOSE.

Fmi Em7 C#mi7 F#11

O - VER. {THEY YOU YOU} CAN FEEL IT ALL O - VER, PEO - PLE.

B Fmi

{THEY YOU YOU} CAN FEEL IT ALL O - VER.

E \sharp M \flat 7 C \sharp M \flat 7 F \sharp 11

{ THEY YOU YOU } CAN FEEL IT ALL _____ O - VER, _____ PEO - PLE, GO!

N.C.

1.

2. D.S. 3.

FREAKS IN MAYBERRY 2.0

ROCK $\text{♩} = 136$

The musical score is written for a bass instrument in a 4/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of f (forte) and includes a first ending bracket over measures 2-3. The second staff includes a second ending bracket over measures 8-9. The score is numbered with measure numbers from 1 to 40. A circled number '33' is placed above the staff at measure 33, and the instruction 'EFFECTS OFF' is written above the staff at measure 32. The piece concludes with a double bar line at the end of measure 40.

FREAKS IN MAYBERRY 2.0 - J-200A - BASS - P.2

41 $E\flat 7_{sus}$ 42 43 $F 7_{sus}$ 44 $C_{min} 9$ $D\flat 7$

45 $E\flat 7_{sus}$ 46 47 $D\flat$ 48 $G 7_{(\#9)(\#5)}$

(49) 49 50 51 52

53 54 55 56

57 $E 7_{sus}$ 58 $F\# 7_{sus}$ 59 $C\#_{min} 9$ 60 $D 7$

61 $E 7_{sus}$ 62 63 FX ON 64 65 66 67 68

(67) 65 66 67 68


69 70 71 72

73 74 75 FX OFF 76

(77) 77 $A\flat 7$ 78 $B\flat 7$ 79 $B\flat(\#11)$ 80


FREAKS IN MAYBERRY 2.0 - J-200A - BASS - P.3

Cmin9 Bb7(#11) F#min9 Fmin9 Bb9



81 82 83 84

Eb7sus F7sus Cmin9 Db7



85 86 87 88


Eb7sus D# F7(#9) Ab7



89 90 91 92

93

Bb7 Bb7(#11)



93 94 95 96

Cmin9 Bb7(#11) F#min9 Fmin9 Bb9



97 98 99 100

E7sus F#7sus C#min9 D7 E7sus



101 102 103 104 105

FX ON



106 107 108 109 110

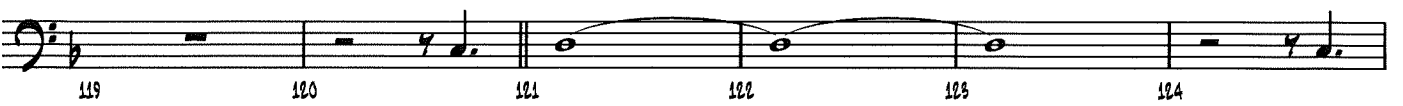
111



111 112 113 114



115 116 117 118



119 120 121 122 123 124

FREAKS IN MAYBERRY 2.0 - J-200A - BASS - P.4

125 126 127 128

129 130 131 132

133 134 135 136

137 138 139 140

141 142 143 144

145 146 147 148

149 150 151 152-155

FREAKS IN MAYBERRY 2.0 - J-200A - BASS - P.5

154 *sub. p* 155 156 157

158 159 160 161 162

163 164 165 166 *FX OFF* 167

168 168 *mf* 169 170 171

172 173 174 175

E7sus *F#7sus* *C#min9* *D#7* *E7sus*
176 177 178 179 180

FX ON 181 182 183 184 185

186 *ff* 187 188 189

190 191 192 193

194 195 196 197

198 199 200 201

202 203 204 205

Seven Steps to Heaven

Victor Feldman
Miles Davis

(As played by Miles Davis)

Fast Swing

$\text{♩} = 278$

(2nd x: add drums)

(Intro)

Introductory musical notation for bass and piano. The bass line is labeled "(bass only)" and the piano part is labeled "(pn.)". The key signature has two flats (B-flat and E-flat). The tempo is marked as "Fast Swing" with a quarter note equal to 278. The time signature is common time (C). The notation includes notes and rests for both instruments. Above the piano part, there are chord symbols: F^{13} and E^b13 . A circled "4x's" indicates a four-measure repeat. A bracket above the first two measures indicates "(2nd x: add drums)".

A (Stop Time)

Musical notation for section A, stop time. It consists of two staves: a treble clef staff for the trumpet/tenor saxophone and a bass clef staff for the bass. The key signature has two flats. The notation includes notes and rests. Above the trumpet/tenor staff, there are chord symbols: F^{MA7} , B^bMA7 , E^bMI7 , $A7$, $D^{(MA7)}$, A^b13 , and $G7$. Above the bass staff, there are chord symbols: F^{MA7} , B^bMA7 , E^bMI7 , $A7$, $D^{(MA7)}$, A^b13 , and $G7$. The notation includes notes and rests for both instruments. A circled "4x's" is present. A bracket above the first two measures indicates "(2nd x: add drums)".

Musical notation for section A, first and second endings. It consists of two staves: a treble clef staff for the trumpet/tenor saxophone and a bass clef staff for the bass. The key signature has two flats. The notation includes notes and rests. Above the trumpet/tenor staff, there are chord symbols: E^b6 , $E6$, and $F6$. Above the bass staff, there are chord symbols: E^b6 , $E6$, and $F6$. The notation includes notes and rests for both instruments. A circled "4x's" is present. A bracket above the first two measures indicates "(2nd x: add drums)".

B (Bass walks)

Musical notation for section B, bass walks. It consists of two staves: a treble clef staff for the trumpet/tenor saxophone and a bass clef staff for the bass. The key signature has two flats. The notation includes notes and rests. Above the trumpet/tenor staff, there are chord symbols: C^{MA7} , D^{MI7} , $G7$, C^{MA7} , F^{MI7} , and B^b7 . Above the bass staff, there are chord symbols: C^{MA7} , D^{MI7} , $G7$, C^{MA7} , F^{MI7} , and B^b7 . The notation includes notes and rests for both instruments. A circled "4x's" is present. A bracket above the first two measures indicates "(2nd x: add drums)".

Musical notation for section B, piano part. It consists of two staves: a treble clef staff for the piano and a bass clef staff for the bass. The key signature has two flats. The notation includes notes and rests. Above the piano staff, there are chord symbols: E^bMA7 , A^bMI7 , D^b7 , G^bMA7 , and $(C7)$. Above the bass staff, there are chord symbols: E^bMA7 , A^bMI7 , D^b7 , G^bMA7 , and $(C7)$. The notation includes notes and rests for both instruments. A circled "4x's" is present. A bracket above the first two measures indicates "(2nd x: add drums)".

C (Stop Time)

Musical notation for section C, stop time. It consists of two staves: a treble clef staff for the trumpet/tenor saxophone and a bass clef staff for the bass. The key signature has two flats. The notation includes notes and rests. Above the trumpet/tenor staff, there are chord symbols: F^{MA7} , B^bMA7 , E^bMI7 , $A7$, $D^{(MA7)}$, A^b13 , and $G7$. Above the bass staff, there are chord symbols: F^{MA7} , B^bMA7 , E^bMI7 , $A7$, $D^{(MA7)}$, A^b13 , and $G7$. The notation includes notes and rests for both instruments. A circled "4x's" is present. A bracket above the first two measures indicates "(2nd x: add drums)".

ten. 8va b. ———
 Eb6 E6 F6 dr. fill ———

D F13 (pn.) Eb13 2 2 F13 solo break ———
 (bs. like Intro)

E (Solos) FMA7 EMI7 A7 DMI7 (Ab7) G7

GMI7 C7 Eb6 E6 F6

F CMA7 DMI7 G7 CMA7 FMI7 Bb7

EbMA7 AbMI7 Db7 GbMA7 GMI7 C7

G FMA7 EMI7 A7 DMI7 (Ab7) G7

GMI7 C7 Eb6 E6 F6

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

ten. 8va b. ——— dr. fill ——— (pn.) (4x's) F13 (On cue) F13
 Vamp till cue

Bass walks for solos. Chords in parentheses are optional.

Sunny Side Of The Street

C - Instrument

Dorothy Fields, Jimmy McHugh

A C E7 F7 G7

Musical staff for section A, measures 1-4. Chords: C, E7, F7, G7.

5 Am7 D7 Dm7 G7 Em7 G7

Musical staff for section A, measures 5-8. Chords: Am7, D7, Dm7, G7, Em7, G7.

A' 9 C E7 F7 G7

Musical staff for section A', measures 9-12. Chords: C, E7, F7, G7.

13 Am7 D7 Dm7 G7 C

Musical staff for section A', measures 13-16. Chords: Am7, D7, Dm7, G7, C.

B 17 C7 F7

Musical staff for section B, measures 17-20. Chords: C7, F7.

21 Am7 D7 G7 Dm7 G7

Musical staff for section B, measures 21-24. Chords: Am7, D7, G7, Dm7, G7.

A 25 C E7 G7

Musical staff for section A, measures 25-28. Chords: C, E7, G7.

29 Am7 D7 Dm7 G7 C

Musical staff for section A, measures 29-32. Chords: Am7, D7, Dm7, G7, C.

cod. at top?

13. After You've Gone

The image shows a handwritten musical score for the song "After You've Gone". It consists of ten staves of music in G major, with a key signature of one sharp (F#). The score includes various guitar chords and melodic lines. A large 'X' is drawn over the first three staves. The first staff has a circled '13.' and the title 'After You've Gone' written above it. The first staff also has 'Bb' and 'KO' written above it. The second staff has 'D7', 'Gm', 'C7', 'F7', and 'Bb' written above it. The third staff has 'C7', 'F7', 'Bb', 'Bb7', 'Eb', 'Eb', 'Bbo', 'Bb', and 'G7' written above it. The fourth staff has 'C7', 'F7', 'Bb', 'Bb7', 'Eb', 'Eb', and 'Em' written above it. The fifth staff has 'Bb', 'G7', 'C7', and 'F7' written above it. The sixth staff has 'Bb', 'Bb', 'Bb7', 'Eb', and 'Eb m' written above it. The seventh staff has 'Bb', 'G7', 'Cm', 'G7', 'Cm', and 'Eb m' written above it. The eighth staff has 'Bb', 'D7', 'Gm', 'Bbo', and 'Bb/F' written above it. The ninth staff has 'F7', 'Bb', and 'break' written below it. The score ends with two empty staves at the bottom.

PLAY double time

break