# Attachment 1 MUSICAL TASKS - AFSC 3N1X1A (CLARINET)

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided (S	ining/Inforn se Note)	ation
Tasks, Knowledge And Technical References	War- Time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OII)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification		<u> </u>	l	L		<u> </u>		J	
1. SCALES AND ARPEGGIOS:		c		Tri .	c	31 L. G.	11 atio	معضدات	o of
Scale Reference Requirements: Perform all scale and an	peggios	s irom	memory	. Ine	orm w	iii be iu	iii praciic	ai rang	E 01
the clarinet, three octaves where possible.	4 1	4: C.		cth note	a at Ou	ortor N	oto — 100	1	
Speed Requirements: Minimum speed for all scale and	articula	HOH IO	rins is it	O HOLE O Claim?	Sai Qu Tonou		nove? Sh	'. m='7	
Articulation Requirements: Use normal scale articulation	ns such	1 as 510	172-31ur	z, Sturz	- I ongt	162, 10	uguez-si	ui 2.,	
Tongue1-Slur3, Slur3-Tongue1, All Single Tongued, an		Turrea	·	<del></del>	· · ·	T	3c	Γ_	T -
1.1 DIATONIC SCALES: Perform any and all major,	3						30	-	-
melodic minor and harmonic minor scales.	-	ļ	1		<u> </u>		2-		
1.2 CHROMATIC SCALE: Perform from chalumeau	3	1					3c	-	-
E to altissimo G.									
1.3 ARPEGGIOS: Perform major, minor, augmented,	3					İ	3c	-	-
fully diminished seventh, and dominant-seventh									
arpeggios	<u> </u>	<u> </u>	_	<u> </u>	<u> </u>	<u> </u>		<u> </u>	<u> </u>
2. SOLO:								_	
Perform at the highest professional standards one of the	follow	ing wo	orks, disp	olaying	musica	ıl matuı	ity, rhyth	imic co	ntrol,
technical accuracy, and evenness of tone		·		,		<del></del>		ì	· · · · · · · · · · · · · · · · · · ·
Solos:	3	1					3c	-	-
2.1 Mozart: Concerto for Clarinet, perform the first								1	
movement.	1					ĺ	ļ		
2.2 Weber: Concerto No. 2 in E-Flat, perform the last									ŀ
movement.								İ	
2.3 Weber: Concertino		ŀ							
2.4 Poulenc: Sonata								]	
2.5 Stravinsky: Three Pieces				1	İ		İ		
2.6 Debussy: Premiere Rhapsody				1				1	
2.7 Osborne: Rhapsody						<u> </u>	<u></u>	<u> </u>	
3. STANDARD CLARINET EXCERPTS:									
Perform following excerpts, demonstrating knowledge	of the n	nusic v	vorks an	d the co	ontrolle	d appli	cation of	technic	ue.
The source for orchestral excerpts is Bonade Orchestra	Studies	for C	larinet by	y Danie	l Bona	de.		, ;;;;	
Excerpts:	3						3c	-	-
3.1Verdi/Lake: La Forza Del Destino.		1			İ				
3.2 Bernstein/Beeler: Overture to Candide.									
3.3 Makris/Bader: Aegean Festival Overture, perform			1		1		]		
cadenza between No. 21 and No. 22.									
3.4 Suppe/Moses-Tobani: Overture to Morning, Noon				]					
and Night in Vienna.		ļ					<u> </u>	<u> </u>	
4. SIGHT-READING:	3					<u> </u>	2b	-	
5. ENSEMBLE SKILLS: Play with the clarinet	3						3c	-	-
section, and/or a woodwind quintet to display									
intonation skills, ensemble rhythmic skills, flexibility,					-				
and the ability to lead a small ensemble.				1			<u> </u>		

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided (S	ining/Inform	
Tasks, Knowledge And Technical References	War- Time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	I doko	Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(017)	(OJT)
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						_	3с	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7			,			-	_	3c

## Attachment 1 MUSICAL TASKS - AFSC 3N1X1B (SAXOPHONE)

Apr. Apr	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided (Se	ining/Inform	
Tasks, Knowledge And Technical References	War- Time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Curtifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification	<u>l</u>				<u> </u>	L	<u> </u>	<u>L</u>	<u> </u>
1 SCALES AND ARPEGGIOS:									
Scale Reference Requirements: Perform all scale and an	peggio:	s from	memory	y. The	form w	ill be fi	ıll range,	throug	hout
the practical range of the instrument (low R-flat to high	F)								
Speed Requirements: Minimum speed for all scale and	articula	tion fo	rms is 1	6 <sup>th</sup> note	s at qu	arter no	ite = 80.		
Articulation Requirements: Use normal scale articulation	ns such	i as Sit	312-Slur.	z, Siurz	!- I ong	ie2, 10	ngue2-Si	ur∠,	
Tongue1-Slur3, Slur3-Tongue1, All Single Tongued, as	nd All L	Ouble	Tongue	d.					<u></u>
1.1 SCALES: Perform any and all major, natural	3				1		3c	-	-
minor, melodic minor and harmonic minor scales.	ļ			ļ					ļ
1.2 CHROMATIC SCALE: Perform a chromatic	3						3c	-	ļ <del>-</del>
scale from low B-flat to high F, minimum				ļ	ļ			ļ —	
1.3 ARPEGGIOS: Perform augmented, major, minor,	3						3c	-	-
fully diminished, and dominant-seventh arpeggios		<u> </u>	ļ					<u> </u>	<u> </u>
2. SIGHT-READING:	3	<u> </u>				ļ	2b	-	-
3. INSTRUMENTAL DOUBLES: Perform 9 major	3/5						2b	3c	-
scales 2 octaves on both flute and clarinet, with			1		ļ			ļ	
acceptable tone and pitch. The major scales are C, F,		İ			1		İ		
B-flat, E-flat, A-flat, G, D, A, & E. Quarter Note =				l			1		
100.		<u> </u>	<u> </u>	<u>L </u>	<u>i</u>	<u></u>	<u> </u>	<u> </u>	<u> </u>
JA	ZZ PRO	)FILE:							
4. SOLO and ETUDES:		·							
Perform at the highest professional standards the follow	ving sel	ection	s from th	ne Jami	e Aebe	rsold V	olumes,	displayi	ing
musical maturity, rhythmic control, technical accuracy	and ev	enness	of tone	. For th	ne Jazz	selection	ns, any s	axopho	ne
may be used.	•								
4.1 Improvise blues using Aebersold Volume "Nothin	3	1					3c	T -	-
but Blues"			1		l			<u> </u>	
4.2 Improvise choruses using one selection from the	3						3c	-	-
following Aebersold Series:				1		i			
4.2.1 Volume 13: Cannonball Adderly					İ				
4.1.2 Volume 4: Movin' On					1				
4.2.3 Volume 8: Sonny Rollins	1						ļ		
Note: 5 and 7-level task performance should include 2			1						
selections from any of the Aebersold Play-along CDs									
chosen by the trainee.									
4.3 Etudes: Play two of the following solos as an	3						3c	-	-
etude from the Charlie Parker Omnibook				İ					
4.3.1 Yardbird Suite		İ							
4.3.2 Now's the Time							1		İ
4.3.3 Anthropology									
4.3.4 Ornithology				1					
4.3.5 Donna Lee		1	1		l	1	I		ŀ
4.5.5 Doma Lee				i i				1	
4.3.6 Confirmation									

1. Tasks, Knowledge And Technical References    War Time Tasks   A B C D E A B 3 skill Level   Time Tasks   T	Level
4.4 Classical Solo: Select one of the following: 4.4.1 Ibert: Concertino Da Camera, perform 1st myt. 4.4.2 Creston: Sonata, perform 1st myt. 4.4.3 Glazounov: Concerto, to [19]  4.5 Classical Etudes: 4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displas musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazzz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  *Nothin but Blues*  4A.2 Improvise choruses using one selection from the following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	<u> </u>
4.4.1 Ibert: Concertino Da Camera, perform 1st myt. 4.4.2 Creston: Sonata, perform 1st movement 4.4.3 Glazounov: Concerto, to 19 4.5 Classical Etudes: 4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  'Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	-
4.4.2 Creston: Sonata, perform 1st movement 4.4.3 Glazounov: Concerto, to 19 4.5 Classical Etudes: 4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	-
4.4.3 Glazounov: Concerto, to [19]  4.5 Classical Etudes: 4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	-
4.5 Classical Etudes: 4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	-
4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  3/5  Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
9 and 17 adhering to all tempo, phrasing and articulation markings in each selection  CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
CLASSICAL PROFILE:  4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  (Nothin but Blues)  4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	<u> </u>
4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displa musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxopl may be used.  4A.1 Improvise blues using Aebersold Volume  4A.2 Improvise choruses using one selection from the following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	<u></u>
Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displasmusical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxoplemay be used.  4A.1 Improvise blues using Aebersold Volume  "Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
"Nothin but Blues  4A.2 Improvise choruses using one selection from the following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	one
4A.2 Improvise choruses using one selection from the following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	-
following Aebersold Series:  4A.2.1 Volume 13: Cannonball Adderly  4A.2.2 Volume 4: Movin' On  4A.2.3 Volume 8: Sonny Rollins  Note: 5 and 7-level recitals should include 2  selections from any of the Aebersold Play-along CDs	-
4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs	
selections from any of the Aebersold Play-along CDs	1
chosen by the trainee.	
4A.3 Etudes: Perform two of the following solos as an 3/5 2b 3c	-
etude from the Charlie Parker Omnibook	
4A.3.1 Yardbird Suite	
4A.3.2 Now's the Time 4A.3.3 Anthropology	
4A.3.4 Örnithology	
4A.3.5 Donna Lee	
4A.3.6 Confirmation	
4A.3.7.Scrapple from the Apple	1
4A.4 Classical Solo: Select one of the following: 3	
4A.4.1 Ibert: Concertino Da Camera, perform 1 <sup>st</sup> mvt. 4A.4.2 Creston: Sonata, perform 1 <sup>st</sup> movement	-
4A.4.2 Creston: Sonata, perform 1 movement  4A.4.3 Glazounov: Concerto, to 19	-

	2. Core/	3. Ce	rtification	For OJT			4. Proficien- Indicate Tra Provided (Se	ining/Inform	
1. Tasks, Knowledge And Technical References	War- Time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(ОЛТ)	(OJT)
4A.5 Classical Etudes:	3						3c	-	-
4A.5.1 Forty-Eight Studies After Ferling, exercise 12									
at quarter note = 132									
4A.5.2 Marcel Mule: Cinquante Trois Etudes,									
exercise 1 adhering to all tempo, phrasing and									
articulation markings	1					1		1	
4A.5.3 Marcel Mule: Cinquante Trois Etudes,				]					
exercise 9 and 17 adhering to all tempo, phrasing and									
articulation markings in each selection	0.15		<u> </u>				2h	3c	
5. ENSEMBLE SKILLS: Perform with Sax ensemble,	3/5	1					20	3C	-
Jazz Ensemble, and/or Jazz Combo (or Aebersold					]				
CD's) as appropriate. Demonstrate proper style,									
intonation, rhythm, and versatility.	<u> </u>	ļ				<del> </del>	<u> </u>	3c	
6. MEMORIZATION: Perform from memory, on	5						-	30	_
parts assigned, any marching/ ceremonial selections									
listed in Section B, Attachment 2.	<del> </del>	<del> </del>						ļ	2
7. CLINIC ATTENDANCE: Attend a minimum of	7	1					-	-	3c
two nationally recognized professional clinics,									
craftsman workshops, masters classes or conferences									
during career (ref 6.2.2). A suggested list is at									
Section B, Attachments 3 - 5. Others may be assigned							†		
at the discretion of the commander.	l		1	<u> </u>		<u> </u>	<u> </u>	<u> </u>	

# Attachment 1 MUSICAL TASKS - AFSC 3N1X1C (BASSOON)

	2. Core/	3. Ce	rtification				4. Proficien Indicate Tra Provided (Se	ining/Inforn ee Note)	nation
Tasks, Knowledge And Technical References	War- Time Tasks	A	В	С	D	E	A 3 Skili Level	B 5 Skill Level	C 7 Skill Level
	1 40.00	Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(ОЛ)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS:			1			•			* 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1.
Scale Reference Requirements: Perform all scale and an	peggio:	s from	memory	7. Scale	es will	cover tl	ne range i	from Lo	w Bb
to High Bb. Articulation Requirements: Use normal so	ale arti	culatio	ns such	as Slur	2-Slur2	, Slur2	-Tongue2	, Tong	ue2-
Slur2, Tongue1-Slur3, Slur3-Tongue1 or all Single Ton	gued. N	/linim	ım speed	1 is 16 <sup>4</sup>	notes	at Quar	ter Note	= 100	
1.1 DIATONIC SCALES: Perform any and all major,	3						3c	-	-
melodic minor and harmonic minor scales.									1
1.2 CHROMATIC SCALES: Perform a minimum 3	3						3c	-	-
Octave chromatic scale (Low Bb to High Bb)		1.							
1.3 ARPEGGIOS: Perform augmented, major, minor,	3						3c	-	-
fully diminished, and dominant-seventh arpeggios		1							
2. SOLO:	•								
Perform at the highest professional standards one of the	follow	ing wo	orks, disp	playing	musica	ıl matu	rity, rhytl	nmic co	ntrol,
technical accuracy, and evenness of tone.	*		_						
2.1 Mozart: Concerto in B flat, First movement	3						3c	-	-
2.2 Weber: Concerto in F, First movement	3						3c		-
3. STANDARD BASSOON EXCERPTS:									
Perform several standard orchestral and band excerpts,	demons	strating	knowle	edge of	the mu	sical co	ntext and	l the	
controlled application of technique.		-	-	Ū					
Tone and Pitch Production:	3	Ť	<u> </u>				3c	-	-
3.1 Stravinsky: Firebird Suite – Berceuse	-								
Interpretive Skills:	3						3c	-	-
3.2 Tchaikowsky: Symphony No. 4 - 2 <sup>nd</sup> mvt.						1		i	
3.3 Makris: Aegean Festival Overture - Solo									
Articulation:	3.		<u> </u>	<u> </u>			3c	-	-
3.4 Berlioz: Symphonie Fantastique - 4 <sup>th</sup> Mvt.	J							1	
Opening					1				
3.5 Dukas: Sorcerer's Apprentice – both Soli				1	1				]
Technique:	3		<u> </u>	<del> </del>			3c	-	-
3.6 Mozart: Overture to The Marriage of Figaro	'	ŀ		ŀ					1
3.7 Arnold: Four Scottish Dances - 2 <sup>nd</sup> movement.									
4. SIGHT READING:	3	+	<u> </u>	<u> </u>	<u> </u>		2b	_	-
The state of the s	3	-	<del> </del>	1		<del> </del>	3c	†- ·	<b>†</b>
5. ENSEMBLE SKILLS: 5.1 Play with the woodwind quintet to display	'						50		
3.1 May with the woodwing quinter to display									1
intonation skills, ensemble rhythmic skills, flexibility,									
and the ability to blend with a small ensemble.	5		<u> </u>	-	<del>                                     </del>	-	-	3c	† <del>-</del>
6. MEMORIZATION: Perform from memory, on	'				1			~	
parts assigned, any marching/ceremonial selections									
listed in Section B, Attachment 2.					Щ	-J	L	<u> </u>	

·	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided (Salana)	ining/Inform	
Tasks, Knowledge And Technical References	War- Time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7			-			-	_	3c

### Attachment 1 MUSICAL TASKS – AFSC 3N1X1D (OBOE)

	2. Core/	3. Ce	rtification	For OJI			Proficien     Indicate Tra     Provided(Se	ining/Inform	
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	lasks	Tng Start	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(OIT)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	_	-
Bugle Corps Training Program Certification	<u></u>		L	<u> </u>	1 .	<u> </u>	<u> </u>	<u> </u>	L
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scale and as of the oboe, two octaves (where possible below F octave	peggios	s from	memory	. The	form w	ill be th	e full pra	ctical r	ange
Speed Requirements: Minimum speed for all scale and Articulation Requirements: Use normal scale articulation	articula	tion fo	rms is 1	6 <sup>th</sup> note 2, Slur2	es at Qu 2-Tongu	arter No 1e2, Toi	ote = 100 ngue2-SI	). ur2,	
Tongue1-Slur3, Slur3-Tongue1, and All Tongued.	1		T	1	<del>i</del>	1	1 2		Τ
1.1 DIATONIC SCALES: Perform any and all major,	3						3c	-	-
melodic minor and harmonic minor scales.							<u> </u>	<b> </b>	
1.2 CHROMATIC SCALES: Perform from B-flat	3	ĺ					3c	-	-
below the staff to F octave above the staff				ļ					<u> </u>
1.3 ARPEGGIOS: Perform augmented, major, minor,	3			1			3c	-	-
fully diminished, and dominant-seventh arpeggios					<u> </u>	<b>.</b>			<u> </u>
2. SOLO:									
Perform at the highest professional standards one of the	follow	ing wo	rks, dis	playing	music	al matur	ity, rhytl	imic co	ntrol,
technical accuracy, and evenness of tone. The source f	or solo i	is Vad	e-Mecui	n of the	e Obois	t by All	ert Andı	aud	
2.1 Mozart: Concertino: p. 185 (beginning to letter C)	3				<u></u>		3c	<u> </u>	
3. STANDARD OBOE EXCERPTS:									
Perform several standard excerpts, demonstrating know	ledge o	f the n	iusie we	orks an	d the co	ntrolled	l applicat	ion of	
technique. The source for the excerpts is Vade-Mecum	of the	Oboist	by Albe	ert And	raud	4			
Tone and Pitch Production:	3		1		1		3c	-	-
3.1 Rossini: The Silken Ladder, p. 174 (perform									1
quarter note pick-up to bar 1 to fermata in bar 14)					,			1	
3.2 R. Strauss: Don Juan, p. 158 (perform tranquillo		1	1					1	1
			1	l .				i	į.
section, bar 17 to quarter note B in bar 34)						ļ			<u> </u>
section, bar 17 to quarter note B in bar 34)  Breath and Tone Control:	3						3c	-	-
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto	3						3c	-	-
Breath and Tone Control:	3							-	-
Breath and Tone Control: 3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto	3						3c	-	-
Breath and Tone Control: 3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation: 3.4 Rossini: The Silken Ladder, p. 175 (perform									-
Breath and Tone Control: 3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation: 3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)									-
Breath and Tone Control: 3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:									-
Breath and Tone Control: 3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation: 3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)									-
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform	3						3c		-
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:									-
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:  3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform	3			-			3c		
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:  3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform bars 19 through 28)	3			-			3c		
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:  3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform bars 19 through 28)  3.7 Moussorgsky: Pictures at an Exhibition, p. 121	3						3c		-
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:  3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform bars 19 through 28)  3.7 Moussorgsky: Pictures at an Exhibition, p. 121 (bars 1 through 11)	3						3c		
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:  3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform bars 19 through 28)  3.7 Moussorgsky: Pictures at an Exhibition, p. 121 (bars 1 through 11)	3						3c 3c	-	
Breath and Tone Control:  3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)  Articulation:  3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16)  3.5 Mendelssohn: 3 <sup>rd</sup> Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)  Technique:  3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform bars 19 through 28)  3.7 Moussorgsky: Pictures at an Exhibition, p. 121 (bars 1 through 11)	3  3  vledge of	of the r	nusic w	orks an	d the co	ontrolle	3c 3c	-	

	2. Core/	3. Ce	ertification	For OJT	•		4. Proficient Indicate Tra Provided(Se	ining/Inform	
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	lasks	Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Pitch and Tone:	3						3c	-	-
4.1 Rossini: William Tell Overture, p.96 (bars 1 to									
end)									
4.2 Berlioz: Roman Carnival, p. 95 (bars 1 through									
17) 5. SIGHT READING:	3	<del>                                     </del>	-	<u> </u>			2b	-	-
6. ENSEMBLE SKILLS: Play with the oboe section,	3	<del> </del>	<del>                                     </del>	<del>                                     </del>		<b>-</b>	3c	-	† -
and/or a woodwind quintet to display intonation skills,									
ensemble rhythmic skills, flexibility, and the ability to									
blend with a small ensemble.					ļ., .				<u> </u>
7. MEMORIZATION: Perform from memory, on	5	1					-	3c	-
parts assigned, any marching/ ceremonial selections	Į.					İ			
listed in Section B, Attachment 2.	<u> </u>	<u> </u>				<u> </u>	<u> </u>	-	<del> </del>
8. CLINIC ATTENDANCE: Attend a minimum of	7					1	-	· -	3c
two nationally recognized professional clinics,		1							
craftsman workshops, masters classes or conferences						İ			1
during career (ref 6.2.2). A suggested list is at					1				
Section B, Attachments 3 - 5. Others may be assigned								-	
at the discretion of the commander.	<u>l</u>	<u></u>	<u> </u>			<u> </u>	<u> </u>		

## Attachment 1 MUSICAL TASKS – AFSC 3N1X1E (FLUTE/PICCOLO)

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OII)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification			<u> </u>			<u> </u>	<u> </u>	Ļ.	L
1. SCALES AND ARPEGGIOS:									
Scale and Arpeggio Reference Requirements: From me	mory, p	erform	ı all scal	es and	arpeggi	os ovei	the full i	range of	fthe
flute. The preferred form for scales and arpeggios is sp	ecified:	in Exe	rcises Jo	unalier	s by M	. Moys	e (Flute C	C1 to B3	3).
Acceptable alternative forms are Practice Book 5: Scal	es by T.	Wye	(Flute C	1 to C4	) or Te	chnical	Flexibili	ty by G	•
Gilbert (Flute C1 to D4)									
Speed Requirements: Minimum speed for all scale and	articula	tion fo	rms is 1	6 <sup>th</sup> note	s at Qu	arter N	ote $= 80$ .		
Articulation Requirements: Use normal scale articulation	ns such	ı as Slı	ır2-Slur2	2, Slur2	-Tongu	ie2, Toi	ngue2-Sh	ūr2,	
Tongue1-Slur3, Slur3-Tongue1, All Tongued, and All S	Slurred.						<b></b>		
1.1 DIATONIC SCALES: Perform major, melodic	3						3c	-	<b> </b>
minor and harmonic minor scales.									
1.2 ARPEGGIOS: Perform augmented, major, minor,	3						3c	-	-
fully diminished seventh, and dominant-seventh								,	
arpeggios.									
2. SOLO:	<del>-1.</del>	<u> </u>		•					·
Perform at the highest professional standards one of the	follow	ing wo	rks, dist	olaying	musica	ıl matuı	ity, rhyth	mic co	ntrol,
technical accuracy, and evenness of tone.		.0	, 1						
2.1 Flute: Mozart: Concerto in G, Exposition of the	3	<u> </u>					3c	-	-
first movement	-								
2.2 Flute: Prokofiev: Sonata, first movement	3						3c	-	-
3. STANDARD FLUTE EXCERPTS:		<u> </u>				<u></u>			
Perform several standard orchestral and band excerpts,	demons	trating	knowle	dge of	the mu	sical w	orks and	the	
controlled application of technique.	441,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		,				•		
Tone and Pitch Production:	3		T		<u> </u>	1	3c	Τ-	Τ-
3.1 Wagner: Elsa's Processional (opening solo)			ļ						
3.2 Ravel: Daphnis et Chloe, (Solo)		ľ	İ						
Breath and Tone Control:	3		<del> </del>	<u> </u>	<u></u>		3c	1 -	-
3.3 Debussy: Prelude to an Afternoon of a Faun	"	1	1	ļ			• •		1
				1					
(opening solo)	3	+		1	-	-	3c	<u> </u>	
Articulation:	]								i
3.4 Mendelssohn: Midsummer Night's Dream, Solo									
from the Scherzo	3	<del> </del>	<del>                                     </del>				3c	<del> </del>	† <u> </u>
Technique:	3						30		
3.5 Sparke: Dance Movements, first movement, #5 to								1	
#7 and 3 before 51 to 4 before 52.					1				
3.6 Ron Nelson: Savannah River Holiday, any of the									
first flute part		<u> </u>	1	1	<u> </u>	1			1
4. STANDARD PICCOLO EXCERPTS:	lonossila	das s	fthe my	eio wor	ke and	the con	trolled ar	nlicatio	nn of
Perform several standard band excerpts, demonstrating	KHOWI	age 0.	i ine mu	SIC WUI	ro min	ine coll	a onou ap	,pirouit	,,, U.
technique.					1404				

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(om)
Pitch and Tone:	3						3c	-	-
4.1 Grainger: Lincolnshire Posey, 3 <sup>rd</sup> movement,					1			]	
4.2 "Rufford Park Poachers" Version A starting on									
the "C" above the staff			ļ				7.		<del> </del>
Technique:	3						3c	-	-
4.3 Grainger: Lincolnshire Posey, 4th movement,									
"The Brisk Young Sailor" Opening	3		<u> </u>		-		3c		<del>                                     </del>
Technique and Dynamics: 4.4 Jacob: William Byrd Suite, 5 <sup>th</sup> movement,	)						50	ļ <sup>-</sup>	"
"Wolsey's Wilde"									
4.5 Sousa: The Stars and Stripes Forever, The last 32	3			<del> </del>		<u> </u>	3c	-	_
measures									ŀ
5. SIGHT READING:	3	<u> </u>					2b	-	-
6. ENSEMBLE SKILLS: Play with the flute section,	3	<u> </u>					3c	-	-
and/or a woodwind quintet to display intonation skills,									
ensemble rhythmic skills, flexibility, and the ability to									
lead a small ensemble.									
7. MEMORIZATION: Perform from memory, on	5						_	3c	-
parts assigned, any marching/ ceremonial selections						•			
listed in Section B, Attachment 2.			<u>.</u>			J			
8. CLINIC ATTENDANCE: Attend a minimum of	7					]	-	-	3c
two nationally recognized professional clinics,						1		1	
craftsman workshops, masters classes or conferences									
during career (ref 6.2.2). A suggested list is at		1							
Section B, Attachments 3 - 5. Others may be assigned									
at the discretion of the commander.		L		<u> </u>				<u> </u>	<u> L</u>

### Attachment 1 MUSICAL TASKS – AFSC 3N1X1F (FRENCH HORN)

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inforn	
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng. Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification		<u></u>		L					
1. SCALES AND ARPEGGIOS:							*		
Scale Reference Requirements: Perform all scale and ar	peggios	from	memory	r ~th		. 5.7	, 00		
Speed Requirements: Minimum speed for all scale and	articula	tion fo	rms is 1	6" note	s at Qu	arter N	ote = $80$ .		
Articulation Requirements: Use normal scale articulation	ns such	as Slu	ır2-Slur∠	2, Slur2	- I ongu	ie2, 10	nguez-si	urz,	
Tongue1-Slur3, Slur3-Tongue1, All Single Tongued, ar		ouble	Iongue	a.	ι	·	1 3-	1	r
1.1 DIATONIC SCALES: Perform any and all major,	3						3c	-	~
melodic minor and harmonic minor scales.	<del> </del>		·	ļ			2.	<del> </del>	
1.2 CHROMATIC SCALE: Perform a 3 octave scale	3			ŀ			3c	-	-
beginning on either B flat or C	<u> </u>	<u> </u>	<u></u>	l	<u> </u>		<u>L.</u>	<u> </u>	<u> </u>
2. SOLO:	C 11 .		1 11	1		1	.:4	imio ao	nitura 1
Perform at the highest professional standards one of the	follow.	ing wo	orks, aisp	olaying	musica	ı matui	nıy, rnyu	iiiic co	nuoi,
technical accuracy, and evenness of tone.	La	1	i ·	T	<del></del>	<del> </del>	1 2-	T	<del> </del>
2.1 Mozart: Concerto #2 or #4	3						3c 3c	-	l -
2.2 R. Strauss: Concerto #1	3	<u> </u>	<u> </u>		L	L.,	30	<u>!</u>	L
3. STANDARD HORN EXCERPTS:	T		. 1	عدد مد	flair máss		lea and th	a aontr	Mad
Perform several standard orchestral and band excerpts,	aemons	strating	g knowle	age or	me mu	sic wor	KS and th	e conuc	nieu,
application of technique.	1 2	· ·	1	· ·	r:	1	20	Τ	T
3.1 Jenkins: American Overture for Band	3		1	ŀ			3c 3c	_	
3.2 Tchaikowsky: Symphony #5, 2 <sup>nd</sup> Mvt solo	3						3c		<u>-</u>
3.3 Shostakovich: Symphony #5, 4 <sup>th</sup> Mvt solo	3		<u> </u>	<u> </u>			30	1	L
4. LYRICAL AND EXPRESSIVE PLAYING: Demonstrate mastery of the full expressive range of the	hom ir	aludir	a nitah	tone o	nd bran	th cont	ral throug	rh all	
dynamic levels. Acceptable standards of intonation and	rhydhm rhydhm	de acei	ig pitcii,	net he n	na intair	m com	ioi imou	511 411	
	3	T acc	T I		laman	T	3c	1_	T
4.1 Kopprasch: 60 Studies, #7	3						1 30		
4.2 Kopprasch: 60 Studies, #29									
4.3 Maxime-Alphonse Books II, III, IV and V) (Any representative etude selected by examiner)	1								
5. TECHNICAL PROFICIENCY:	<u> </u>	1	<del></del>	<u>.L</u>		<u></u>			<u> </u>
Demonstrate technical mastery of the horn maintaining	control	of all	dynamic	re and a	rticulat	ions A	ccentable	e standa	rds of
intonation and rhythmic accuracy must be maintained.	COMMO	OI all	аупани	os ana u	ii waran	.10115. 71	Cooptaor	o becaxes	
5.1 Kopprasch: 60 Studies, #12Pitch and Tone	13	Τ'	1	1	1	1	3c	Τ-	T
5.2 Kopprasch: 60 Studies, #12Fitch and Tone 5.2 Kopprasch: 60 Studies, #19Technique						İ	30		
5.3 Maxime-Alphonse Books II, III, IV and V) (Any									
representative etude selected by examiner)									1
6. SPECIAL TECHNIQUES:		<del></del>	<u> </u>	1	<u> </u>	<u>.l</u> ;		<u> </u>	J
Demonstrate knowledge of and competency in perform	ing the	follow	ing tech	niques					
6.1 Proper muted and hand-stopped techniquePitch	3	101101	T	1.4.55.	1		3c	_	Ī -
and Tone									
	3	<del> </del>					3c	-	-
6.2 E-flat transposition technique	3	+	1		<u> </u>		2b	† <u> </u>	-
7. SIGHT READING:	13		1	1	1	<u> </u>	1 20		Ь

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inforn	
Tasks, Knowledge And Technical References	War- time	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
·		Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
8. ENSEMBLE SKILLS: Play with the horn section, and/or a brass or woodwind quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to function as a team member.	3				-		3с	-	-
9. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5							3c	-i
10. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

## Attachment 1 MUSICAL TASKS - AFSC 3N1X1G (TRUMPET/CORNET)

	2. Core/	3. Ce	rtification	For OJT			Proficiency Codes Use Indicate Training/Informa Provided(See Note)		
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJŤ)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification	.l	<u></u>	<u> </u>		<u> </u>			<u> </u>	<u> </u>
1. SCALES AND ARPEGGIOS:									
Scale Reference Requirements: Know all the scales and	l arpegg	ios fro	m memo	ory, two	octav	es wher	e possibl	e to at 1	east
high D. Speed Requirements: Minimum speed for a	l scales	is 16tl	notes a	it quarte	er note	= 80.			
Articulation Requirements: Use the following articulation		Single	Tongue	ed or all	Slurre	<u>a.                                      </u>	1.0	· · · · · ·	
1.1. DIATONIC SCALES: Perform selected major,	3						3c	-	-
melodic minor and harmonic minor scales.		ļ							-
1.2 CHROMATIC SCALE: Perform from low F# to	3						3c	-	-
high D back to low F# slurred without stopping in 16th						ŀ			
notes at quarter note = 80			<b>.</b>	<u> </u>		<u> </u>		<u> </u>	
1.3 ARPEGGIOS: Perform selected major, minor,	3					1	3c	-	-
fully diminished seventh, and dominant-seventh				1					
arpeggios in eighth notes at quarter note = 120	1 .		1.					<u> </u>	<u> </u>
2. SOLO		- <b>L</b>							
Perform the following work, displaying musical maturi	ty, rhyt	hmic iı	ntegrity,	technic	al accu	iracy, a	nd evenn	ess of t	one
2.1 Concerto, A. Arutunian, measures 1-70	3		T	Τ			3c	T-	-
		-	<u> </u>	<del> </del>	-		2b	-	-
3. SIGHTREADING: Selections to be chosen from	3		<u> </u> `				20	-	-
both classical and jazz idioms	J	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>		<u> </u>	ļ.
4. CONCERT BAND EXCERPTS	1.2	<del></del>	<del></del>		1	1	3c	T	1
4.1 Shostakovich: Festive Overture	3						36	-	1
1 <sup>st</sup> trpt / measures 1-27, 4 <sup>th</sup> trpt # 6-7 / #9-12									
4.2 RKorsakov: Procession of the Nobles, 1st solo				İ					1
cornet / Beginning through #4									
4.3 Sousa: The Rifle Regiment March, 1st solo									
cornet/measures 1-20			1	ļ					
4.4 Respighi: Pines of Rome, Off-stage solo in C				Ì				1	
4.5 Sousa: The Bride Elect, 1 <sup>st</sup> solo cornet / Beginning	1				İ				
through #4	<u> </u>	l	<u> </u>		L			<u> </u>	
5A. CLASSICAL PROFILE			1.1	. 1 Y		1 (	A abarral	4 CD's	) 00
5A.1 ENSEMBLE SKILLS: Perform with the Brass Q	uintet, J	azz Er	isemble,	and Ja	zz Con	ibo (or	Aeberson	a CD s	the
appropriate. Demonstrate proper style, intonation, rhy	thm, and	a versa	itility. L	emons	trate in	e aomi	y to impr	OAISE III	the
proper style according to the literature.			1		1	т —	1	Τ	T
5A.1.1 Prepared literature:							20	.	
5A.1.1.1 J.S. Bach: Contrapunctus IX (2 <sup>nd</sup> )	3	1					3c	-	1 -
5A.1.1.2 Two Ayres / King Edit. (w/ ornaments 2x)	3						3c 3c	1	
5A.1.1.3 D. Gillis: Just A Closer Walk, solo	3		<del>  -</del>		1	-	2b	3c	+
5A.1.2 Jazz selections to be chosen by ranking	3/5						20	30	-
3N171G or Commander		_		ļ	<b> </b>	<del> </del>	01	1	+
5A.1.3 Improvisation: 12 bar Blues, concert B flat	3/5		1				2b	3c	-
					1				
				<u> </u>	<u> </u>			<u> </u>	

	2. Core/	3. Ce	rtification	For OJT			Proficiency Codes Used To     Indicate Training/Information     Provided(See Note)			
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level	
		Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)	
5B. JAZZ PROFILE /LEAD										
5B.1 ENSEMBLE SKILLS: Perform with the Jazz Ens	emble, .	Jazz C	ombo (o	r Aebei	rsold C	D's), ar	ıd Brass (	Quintet	as	
appropriate. Demonstrate proper style, intonation, rhyth	ım and	versati	lity. Der	nonstra	te the a	bility to	o improvi	ise in th	ıe	
proper style according to the literature.				<del>,</del>					1	
5B.1.1 Prepared literature: Jazz selections to be	3						3c	-	] -	
chosen by ranking 3N171G or Commander										
5B.1.2 J.S. Bach: Contrapunctus IX (2 <sup>nd</sup> )	3/5	1					2b	3c	-	
5B.1.3 Two Ayres / King Edit. (w/ ornaments 2x)	3/5			İ			2b	3c	-	
5B.1.4 D. Gillis: Just A Closer Walk, solo	3/5						2b	3c	<u> </u>	
5B.2. Improvisation: 12 bar Blues, concert B flat	3/5						2b	3c	<u> </u>	
5C. JAZZ PROFILE / IMPROV	•									
5C 1 ENSEMBLE SKILLS: Perform with the Jazz Ens	emble,	Jazz C	ombo (o	r Aebe	rsold C	D's), aı	nd Brass	Quintet	as	
appropriate. Demonstrate proper style, intonation, rhyt	hm and	versat	ility. De	monstr	ate the	ability 1	to improv	ise in t	he	
proper style according to the literature.			-							
5C.1.1 Prepared literature: Jazz selections to be	3						3c	-	-	
chosen by ranking 3N171G or Commander									l	
5C.1.2 J.S. Bach: Contrapunctus IX (2 <sup>nd</sup> )	3/5		1.				2b	3c	-	
5C.1.3 Two Ayres / King Edit. (w/ ornaments 2x)		1			İ				İ	
5C.1.4 D. Gillis: Just A Closer Walk, solo					<b>]</b> .		ļ .	<u> </u>		
5C.2 Improvisation:										
5C.2.1 12 bar Blues, concert E flat (slow & dbl X)	3						3c	-	-	
5C.2.2 Take the "A" Train / any arrangement	3	l	1				3c	-	-	
6. MEMORIZATION: Perform from memory, all 1st	5			i			_	3c	[ -	
parts on marching/ ceremonial selections and Bugle				ļ						
Calls listed in Section B, Attachment 2.				1						
7. CLINIC ATTENDANCE: Attend a minimum of	7		1	<b>-</b>			-	T -	3c	
two nationally recognized professional clinics,	1									
craftsman workshops, masters classes or conferences										
during career (ref 6.2.2). A suggested list is at						1				
Section B, Attachments 3 - 5. Others may be assigned										
at the discretion of the commander.					1		1		1.	
at the discretion of the communical.			_L	<u> </u>	-			<u> </u>		

### Attachment 1 MUSICAL TASKS - AFSC 3N1X1H (EUPHONIUM/BARITONE)

	2. Core/	3. Ce	rtification	For OJT		Proficiency Codes Used T Indicate Training/Information Provided(See Note)			
Tasks, Knowledge And Technical References	War- tirne Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(ОЛТ)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification		<u> </u>		L		<u> </u>	<u> </u>	<u>i                                      </u>	<u></u>
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scales and octaves. Speed Requirements: Minimum speed for all scale and Articulation Requirements: Use normal scale articulation.	articula	tion fo	rms is s	ixteentl	notes	at Quar	ter Note	= 100.	/O
Tongue1-Slur3, Slur3-Tongue1, and All Single Tongue		T	· · · · ·	· · · · · ·		Ι	3c	T _	
1.1 DIATONIC SCALES: Perform any and all major,	3						] 30	-	-
natural minor, melodic minor and harmonic minor					1			1	
scales.  1.2 CHROMATIC SCALE: Perform a minimum 3	3	<del> </del>	<u> </u>	<u> </u>		<u> </u>	3c	<del>  -                                   </del>	† <del></del>
octave chromatic scale (From B flat 2 to B flat 5)				1					
1.3 ARPEGGIOS: Perform major and minor	3		<del> </del>	<u> </u>	1		3c	-	-
arpeggios									
2. SOLO:			<u> </u>					<b>J</b>	1
Perform at the highest professional standards one of the	e follow	ing wo	rks, dis	playing	musica	ıl matuı	rity, rhytl	nmic co	ntrol,
technical accuracy, and evenness of tone.		0	, ,						
2.1 Mantia: All Those Endearing Young Charms	3						3c	-	-
2.1.2 DeLuca: Beautiful Colorado									
2.1.3 Boccalari: Fantasia Di Concerto						ļ.			,
2.1.4 Clarke: From the Shore of the Mighty Pacific					i				
2.1.5 Clarke: Bride of the Waves									
2.1.6 Bellstedt: Napoli			1						1
2.1.7 Guilmant: Morceau Symphonique					ľ				
2.1.8 Arban: Carnival of Venice			<u></u>	<u> </u>	<u> </u>	l	<u> </u>	<u>.                                    </u>	<u>L</u>
3. STANDARD EUPHONIUM EXCERPTS:					_				
Perform several standard orchestral and band excerpts,	demons	stratin	g knowle	edge of	the mu	sic wor	ks and th	e contr	olled
application of technique.						1	T .	т	<del></del>
3.1 Tone and Pitch Production:	3			İ			3c	-	-
3.1.1 Commando March, Barber, solo section to one								1	
bar C;			1	1					
3.1.2 Second Suite, Holst, solo section first mvt			<del>                                     </del>			<del> </del>	12-	+	
3.2. Breath and Tone Control:	3						3c	-	-
3.2.1 Gustav Holst: Second Suite in F for Military		-							
Band, First Movement, pickup to letter E through			1						
letter G	<del> </del>	-	1 .				3c	+	<del> </del>
3.3. Articulation:	3						36	-	-
3.3.1 Smith: Festival Variations, #79-109 & 274-323			<u> </u>	<u> </u>		<u> </u>	.1	_!	ــــــــــــــــــــــــــــــــــــــ

	2. Core/	3. Ce	rtification	For OJT		Proficiency Codes Used To     Indicate Training/Information     Provided(See Note)			
Tasks, Knowledge And Technical References	War- time	A	В	С	D	Е	A. 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Sturt	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OTT)
3.4 Technique:	3						3с	-	-
3.4.1 Shostakovich/Hunsberger: Festive Overture,							1		
Number 8 to six after Number 9 & one bar before									
number 21 to twenty-five after number 21									
3.4.2 King: Melody Shop, entire march						ļ			
3.4.3 Sullivan/Mackerras: Pineapple Poll, bar five to									
nine after number 1 & number 11 to the end					ļ	ļ			
4. SIGHT READING:	3						2b	-	-
5. ENSEMBLE SKILLS: Play with the brass section,	3						3c	-	-
and/or a brass quintet to display intonation skills,									
ensemble rhythmic skills, and flexibility.		1							
6. MEMORIZATION: Perform from memory, on	5					-	-	3c	-
parts assigned, any marching/ ceremonial selections									
listed in Section B, Attachment 2.						ļ		ļ	
7. CLINIC ATTENDANCE: Attend a minimum of	7						-	-	3c
two nationally recognized professional clinics,								1	
craftsman workshops, masters classes or conferences		'							
during career (ref 6.2.2). A suggested list is at							]		
Section B, Attachments 3 - 5. Others may be assigned									
at the discretion of the commander.	İ				<u> </u>	<u> </u>		l	<u></u>

## Attachment 1 MUSICAL TASKS - AFSC 3N1X1J (TROMBONE)

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inform	nation
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	_	-
TROMBON	IE (JAZ	ZZ PR	OFILE	)	<u> </u>			<b></b>	
May perform requirements for Bass or Tenor Trombone	at 3-le	vel. P	erform E	Bass Tr	ombone	e requir	ements a	s requir	ed by
Commander and/or duty position at 5 and 7-levels.									
1., 2. SCALES AND ARPEGGIOS:									
Perform from memory, two octaves (chromatic scale from	om low	F to h	igh B-fla	ıt, mini	mum).	Articu	lation: all	single	
tongued or all slurred. May perform on Bass or Tenor		ne for	3-level.			<del></del>	T		<del>,</del>
1. SCALES:	3		İ				3c	-	-
1.1 Perform all major, natural minor, melodic minor					1				
and harmonic minor scales and a chromatic scale in									
16 <sup>th</sup> notes at quarter note = 80				<u> </u>					
2. ARPEGGIOS:							2.		
2.1 Perform selected major and minor arpeggios in	3					,	3c	-	
eighth notes at quarter Note = 120	.l	L	L		L	<u> </u>		L	
3. SOLO:	follows		wka dian	ممنعما	musica	l motur	its ebath	mic an	a
Perform at the highest professional standards one of the technical accuracy, and evenness of tone. *May perform	10110W.	ing wo	orks, disp	naying - Tromb	musica	ıı ınatul guirem	nty, mym ents for 3	anic ani Javal	u
	n enne	Dass	or renor	TIOIII		quirein I		I	r·
3.1 JAZZ IMPROVISATION:	,	1					3c		
3.1.1 Improvise a solo using Jamey Aebersold	3						36	-	-
"Nothin' but the Blues" CD or rhythm section if						ļ			
available.  3.2 TENOR TROMBONE:	*3/5	<b> </b>		<u> </u>	<del></del>	ļ.	*2b	3c	
3.2.1 Guilmant: Morceau Symphonique	3/3						2.0	30	
3.2.2 David: Concerto for Trombone									
3.2.3 Jacob; Concerto for Trombone	1								
3.2.4 Arthur Pryor: Blue Bells of Scotland									
3.2.5 Creston: Fantasy for Trombone						ŀ			
3.3. BASS TROMBONE: Choose one of the	*	<u> </u>	<del> </del>				*3c	*3c	_
following:						1			
3.3.1 Thom Ritter-George: Concerto									
3.3.2 Gordon Jacob: Cameos							ŀ		
3.3.3 Jean-Michael Defaye: Deux Danses	ŀ			ļ					
3.3.4 McCarty: Solo for Bass Trombone and Piano							<u>.</u>		
3.3.5 Ralph Vaughan-Williams: Tuba Concerto									
0.000 x									
			-						
	l		<u> </u>	<u> </u>	<u> </u>			<u></u>	

	2. Core/	3. Ce	rtification	For OJT	<del></del>	Proficiency Codes Used To Indicate Training/Information Provided(See Note)			
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	1	Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(O)T)	(OIT)
4. EXCERPTS:	1				·	•			·
*May perform either Bass or Tenor Trombone requirem		r 3-lev	el.			•		<b></b>	
4.1 TENOR TROMBONE:	*3/5						2b	3c	-
4.1.1 Joannes Rochut: Melodious Etudes for									İ
Trombone,Book II, any selection									
4.1.2 Claude T. Smith: Flight,									
4.1.3 Ravel: Bolero, 1 <sup>st</sup> Trombone – # 10 to 11 4.1.4 Wagner: Die Walkure, 1 <sup>st</sup> Trom meas. 37-44									
(C to D) and 61-78 (E to F)									
4.1.5 Holst: First Suite for Military Band									
4.1.6 Rossini: Overture to William Tell, 1st Trombone,	ļ								
letter C to nine after D									
4.1.7 Tommy Dorsey: I'm Getting Sentimental Over	*3		ļ				3c	-	-
You, Key of B Flat or D (preferred)									
4.2. BASS TROMBONE: Choose one of the	*3/5		-		<u> </u>		*3c	*3c	-
following:									
4.2.1 Rochut: Any Melodious Etudes for Trombone,									
Book II, (opt 8vb), any selection									
4.2.2 Wagner: Die Walkure, meas. 37-44 (C to D) and									
61-78 (E to F)									
4.2.3 Brahms: Symphony #1, Chorale 4.2.4 Respighi, "Fountains of Rome" Pickup to 11 to									
2 bars after 14									
4.2.5 Barber: Commando March								1	
4.2.6 Toshiko Akiyoshi: I Ain't Gonna Ask No More	*3								
4.2.7 Buddy Rich: Wave	*3								
5. SIGHT READING:	3				İ		2b	-	-
6. ENSEMBLE SKILLS									
6.1 Jazz and/or Dixieland Bands: Play with the	3/5		1				2b	3c	-
trombone section to display intonation skills, rhythmic									
skills, musicality, and proper style.	3	<u>.                                    </u>	<del> </del>		<u> </u>	+	3c		<u> </u>
6.2 Concert Band/BQ: Play with the trombone section, and/or a brass quintet to display intonation skills,	3						J.C	-	
rhythmic skills, and musicality.		1	ļ		Ì				
7. MEMORIZATION: Perform from memory, on			-		<u> </u>	<u> </u>	<del> </del>	<del>                                     </del>	
parts assigned, any marching/ ceremonial selections	5						-	3c	-
listed in Section B, Attachment 2.									
8. CLINIC ATTENDANCE: Attend a minimum of	7						-	-	3с
two nationally recognized professional clinics,									
craftsman workshops, masters classes or conferences									
during career (ref 6.2.2). A suggested list is at					1				
Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.									
at the discretion of the communication.									
			<u> </u>	1	<u> </u>		<u> </u>	<u> </u>	<u> </u>

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
TROMBONE (	CLASS	ICAL	PROF	(LÆ)					·
May perform requirements for Bass or Tenor Trombone	at 3-le	vel. P	erform I	Bass Tr	ombon	e requir	ements a	s requi	ed by
Commander and/or duty position at 5 and 7-levels.						•		^	
1., 2 SCALES AND ARPEGGIOS:									
Perform from memory, two octaves (chromatic scale from	m low	F to h	igh B-fla	ıt. mini	mum).	Articu	lation: all	l single	
tongued or all slurred. May perform on Bass or Tenor	rombo	ne for	3-level.	,				Ŭ	
1. SCALES: Perform all major, natural minor,	3						3c		-
melodic minor and harmonic minor scales and a									
chromatic scale in 16 <sup>th</sup> notes at quarter note = 80									
2. ARPEGGIOS: Perform selected major and minor	3	-					3c	-	-
arpeggios in eighth notes at quarter Note = 120				İ			İ		l
3, SOLO:	1	<u> </u>		<u> </u>		<del></del>			
Perform at the highest professional standards one of the	follow	ing wo	rks, dist	laving	musica	ıl matur	ity, rhyth	ımic an	d
technical accuracy, and evenness of tone. *May perform	n eithei	Bass	or Teno	r Troml	bone re	quireme	ents for 3	-level	
3.1 JAZZ IMPROVISATION:		T	1			ĺ			
3.1.1 Improvise a solo using Jamey Aebersold	*3/5						2b	3c	-
"Nothin' but the Blues" CD or rhythm section if				ļ		1			]
ayailable.								l	
3.2 TENOR TROMBONE:	*3				1		3c	T -	<b>-</b>
3.2.1Guilmant: Morceau Symphonique		İ			ļ	İ			
3.2.2 David: Concerto for Trombone				ĺ	ŀ		1		`
3.2.3 Jacob: Concerto for Trombone			1	ļ					
3.2.4 Arthur Pryor: Blue Bells of Scotland									
3.2.5 Creston: Fantasy for Trombone							ļ		
3.3 BASS TROMBONE: Choose one of the	*3			,			*3c	*3c	-
following				l					
3.3.1 Thom Ritter-George: Concerto									
3.3.2 Gordon Jacob: Cameos		1							
3.3.3 Jean-Michael Defaye: Deux Danses									
3.3.4 McCarty: Solo for Bass Trombone and Piano							·		
3.3.5 Ralph Vaughan-Williams: Tuba Concerto			<u> </u>	<u> </u>		<u> </u>	L	<u> </u>	
4. EXCERPTS:									
*May perform either Bass or Tenor Trombone requiren		r 3-lev	/el	<del>,</del>		- <sub>T</sub>	1	·	1
4.1 TENOR TROMBONE:	*3						3c	-	-
4.1.1 Joannes Rochut: Melodious Etudes for									
Trombone, Book II, any selection						j			
4.1.2 Claude T. Smith: Flight						1			
4.1.3 Ravel: Bolero, 1 <sup>st</sup> Trombone – # 10 to 11									
4.1.4 Wagner: Die Walkure, 1st Trombone, meas. 37-									
44 (C to D) and 61-78 (E to F)	1								
4.1.5 Holst: First Suite for Military Band		1							
4.1.6 Rossini: Overture to William Tell, 1 <sup>st</sup> Trombone								1	
- letter C to nine after D	*2.15	1					2b	3c	
4.1.7 Tommy Dorsey: I'm Getting Sentimental Over	*3/5						20	1	-
You, Key of B Flat or D (preferred)									
			1	<u> </u>	J	1	<u> </u>	1	<u> </u>

	2. Core/	3. Ce	rtification	For OJT			4. Proficience Indicate Train Provided(Se	ning/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 SkiII Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OT)	(OII)
4.2 BASS TROMBONE: Choose one of the following: 4.2.1 Rochut: Melodious Etudes for Trombone, Book II, (opt 8vb), any selection 4.2.2 Wagner: Die Walkure, meas. 37-44 (C to D) and 61-78 (E to F) 4.2.3 Brahms: Symphony #1, Chorale 4.2.4 Respighi, "Fountains of Rome" Pickup to 11 to 2 bars after 14 4.2.5 Barber: Commando March 4.2.6 Toshiko Akiyoshi: I Ain't Gonna Ask No More	*3/5						-	2b	1
4.2.7 Buddy Rich: Wave 5. SIGHT READING:	*3/5						2b	-	_
	,				<u></u>		20		
6. ENSEMBLE SKILLS 6.1 Jazz and/or Dixieland Bands: Play with the trombone section to display intonation skills, rhythmic skills, musicality, and proper style.	3/5						2b	3c	_
6.2 Concert Band/BQ: Play with the trombone section, and/or a brass quintet to display intonation skills, rhythmic skills, and musicality.	3						3c	<del>-</del>	_
7. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
8. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						•		3c

### Attachment 1 MUSICAL TASKS – AFSC 3N1X1K (TUBA)

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inforn	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(0,11)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS:	<u> </u>	I		L	<u> </u>	L	l	L	
Perform all scales and arpeggios from memory. The fo	rm will	he full	range	Minim	am sne	ed for a	Il scale a	nd	
articulation forms is 16 <sup>th</sup> notes at Quarter Note = 80. U	se norm	al scal	e articul	ations	such as	Slur2-S	Slur2, Slu	ır2-Ton	gue2,
Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, and A							· .		
1.1 DIATONIC SCALES: Perform 2 full octaves of	3	Ī		l		<u> </u>	3c	_	-
any and all major, melodic minor and harmonic minor	-						1		
scales.									
1.2 CHROMATIC SCALES: Perform a minimum 3	3						3c	-	-
full Octave chromatic scale from second E flat below				1					
staff (pedal) to E flat above the staff					].				
1.3 ARPEGGIOS: Perform major, minor, augmented,	3	·					3с	-	-
fully diminished, and dominant-seventh arpeggios									
2. SOLO:				•			•		
Perform at the highest professional standards one of the	e follow	ing wo	rks, disp	olaying	musica	l matur	ity, rhyth	mic co	ntrol,
technical accuracy, and evenness of tone.		-							
2.1 R. Vaughan Williams: Concerto for Bass Tuba,	3					·	3c	-	] -
first movement						1			
2.2 Hindemith: Sonate, third movement									
2.3 Gregson: Tuba Concerto, first movement		İ		:					
2.4 Persichetti: Serenade No. 12 (at least 3 contrasting								1	
movements of the 6)			•						
2.5 Wilder: Suite No. 1 (at least 3 contrasting							İ		
movements of the 6)				1					
2.6 Broughton: Tuba Concerto, first movement									
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	Ì			1		1			
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									1
		1	I	1	1	l	1	1	1
•	}		ļ						1

	2. Core/	3. Ce	rtification	For OJT		Proficiency Codes Used To Indicate Training/Information Provided(See Note)			
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В .	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	1	Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3. STANDARD TUBA EXCERPTS:	<u> </u>	ł						t	
Perform several standard orchestral and band excerpts,	demons	trating	knowle	dge of	the mus	sic worl	ks and the	e contro	lled
application of technique.									
3.1 Holst: First Suite in E flat, Chaconne; first 9	3						3c	-	-
measures, pickup to B-C (upper octave)									
3.2 Holst: Second Suite in F, March; beginning-B;									
Fantasia on the "Dargason"; E-F, last 20 measures	1								
3.3 Hanson: Chorale and Alleluia, beginning - #3									l
3.4 Paul Creston: Celebration Overture, (Tuba 1),									
measures 1-30, 52-71, and 156-166									
3.5 Bernstein/Polster: Symphonic Dance Music from					1				
West Side Story, Fugue, 2 measures before 54-3									
measures after 64		1							
3.6 Claude T. Smith: Flight,; measures 3-34, 38-46,				l					
84- 99, and 185-191			1						
3.7 Tchaikovsky/Lake: Overture "1812", beginning-								1	
#5, #7-third measure of #12, #31-#32									
3.8 Verdi/Lake: La Forza Del Destino, beginning-#2,									
#3-11 measures after #5, #7-#9									
3.9 Ives/Rhoads: Variations on "America", L-M, Q-									
end 3.10 Sousa: The Stars and Stripes Forever, measure	]								
1-20, 69-93									
3.11 Alford: The Skyliner, 1 measure before E - end			1						
3.12 Fillmore: The Circus Bee, first 4 measures,				-					
measure 37 (second ending)–54, 92-99		1	}						
4. SIGHT READING:	3		<u> </u>	· · · · · ·	· ·	· · · · · · · · · · · · · · · · · · ·	2b	-	-
5. ENSEMBLE SKILLS: Play with the low brass	3			<u> </u>			3c	-	_
section and a brass quintet to display intonation skills,									
ensemble rhythmic skills, flexibility, and the ability to	ŀ								
blend with a small ensemble.									
5.1 J.S. Bach: Contrapunctus IX - John Glasel arr.	3					1	3c	-	-
5.2 Fats Waller: Ain't Misbhavin', Canadian Brass -	1		]				ļ		
Lee Norris arr.				ļ		,			
5.3 Victor Ewald: Quintet No. 1, 1st Movement		ļ							
6. MEMORIZATION: Perform from memory, on	5						-	3c	-
parts assigned, any marching/ ceremonial selections							ł		
listed in Section B, Attachment 2.									
7. CLINIC ATTENDANCE: Attend a minimum of	7						-	-	3c
two nationally recognized professional clinics,	1								
craftsman workshops, masters classes or conferences		1							
during career (ref 6.2.2). A suggested list is at									j
Section B, Attachments 3 - 5. Others may be assigned									
at the discretion of the commander.		<u> </u>				J			<u></u>

# Attachment 1 MUSICAL TASKS - AFSC 3N1X1L (Percussion)

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	C	D	E	Provided(Se A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	Tasks	Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(ОЛТ)	(ОЛ)
Basic Military Training School (BMTS) Drum and	3					·	3c	-	_
Bugle Corps Training Program Certification		<u> </u>	<u> </u>	<u>.</u>		ļ	<u> </u>	L	<u></u>
1. STANDARD SNARE DRUM RUDIMENTS AND									
Rudiment reference and requirements: Demonstrate aut	hentic c	rchest	ral and r	udimer	ıtal app	roach t	o drumm	ing. Pei	form
rudiments from the 26 Standard N.A.R.D Rudiments.									
Speed Requirements: Tempo for all rudiments should b	e based	on sta	ndard "N	March"	tempo	M.M.=	120	. 1	•
Articulation requirements: Rudiments should be perform	ned from	m oper	ı (slow)	to clos	ed (fast	) demoi	nstrating	the dyn	amic
equivalent; ff to pp to ff. Prepared solos should demons	trate so	lid mu	sicality,	time, p	hrasing	, dynan	nics, sens	sitivity,	
articulation and execution. Smooth and clean rolls, flam	is, and i	utts. *	Candid	ate sho	uld be i	tamılıar	with the	perion	nance
of miscellaneous percussion: Bass drum, Crash/suspend		bals, t	riangle, i	tambou	rine etc	)	<u> </u>		
1.1 Orchestral Solo: Prepared solo should demonstrate	3						3c	<del>-</del>	-
rhythmic precision and control. "Portraits in Rhythm"							1		
by Anthony Cirone. or "Advanced Snare Drum			ļ			ļ			]
Solos" by Mitchell Peters (any selection)	ļ.,								
1.2 Rudimental Solo: Prepared solo demonstrates	3						3c	-	-
rhythmic precision, technical accuracy, dynamic									
range, style and control. "America's N.A.R.D." or									
"Swing Solos" by C. Wilcoxon Standard rudimental									
solos are acceptable: "The Downfall of Paris", "Three									
Camps", Conn. Halftime" etc							<u> </u>		
1.3 Excerpts: Demonstrate standard orchestral	3						3c	-	-
excerpts: N. Rimsky-Korsakov: 3 <sup>rd</sup> Movement of			]						
Scheherazade M. Ravel: Bolero		<b></b>			ļ				
1.4 Selections from the following: Sousa: The Stars	3						3c	-	-
and Stripes Forever. Schumann: Chester.			1						
Tchaikowski: 1812 Overture. J. Williams: Hymn To									
The Fallen.			· · · · · · · · · · · · · · · · · · ·			<u> </u>	0.1	ļ	ļ
2. SIGHT READING:	3						2b	-	. <del>.</del> .
3. ENSEMBLE SKILLS: Play with percussion	5						-	3c	-
section, ceremonial and/or concert bands. Display									
section playing, flexibility, and dynamic sensitivity.								<u> </u>	
3.1 Miscellaneous Percussion:	3/5						2b	3c	-
3.1.1 Demonstrate performance techniques on Concert									
Bass Drum; Crash cymbals, Triangle and tambourine.			1						
3.1.2 Demonstrate the ability to move within a									İ
section. Perform with Concert band.						1	01	<u> </u>	-
3.1.3 Miscellaneous Percussion Literature:	3/5						2b	3c	- '
Bass Drum/Cymbals: Tchaikowsky: Romeo and									
Juliet Overture Stravinsky: Petrouchka									
Tambourine: Bizet: Carmen			1						
Triangle: RKorsakov: Scheherazade, 4 <sup>th</sup> Mvt	<u> </u>		<u> </u>	<u> </u>	<u> </u>	<u> </u>	1		l

,	2. Core/	3. Cer	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inforn	
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3.1.4 Prepared Material: Plan, prepare, and perform literature that demonstrates musical maturity, technical control, appropriate style, rhythmic accuracy, and ensemble skills. Recommended source: "Audition Etudes" by G Whaley. Pub. Meredith Music. Selections #1 to #7. "20 <sup>th</sup> Century Percussion" by A. Able	5							3c	_
4. MEMORIZATION: Perform from memory, as played locally, on parts assigned, any marching/ceremonial selections listed in Section B, Attach. 2.	5						-	3c	-
5. ELECTRONIC PERCUSSION: Using electronic drums or drum machines, demonstrate the ability to create different drum set configurations. Access and use on-board mixer to adjust levels and create a one-measure sequence consisting of at least three voices as required by the Commander.	5						-	2b	***
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	_	3c
7A.1 DRUM SET REQUIREMENTS AND TECHNIQ Candidate should demonstrate authentic drum styles alo Jazz and/or Concert Bands. Demonstrate solid musicalit changes, vocal and solo accompaniment.  Styles: Demonstrate Broadway/Country two-beats, Boss	ne and y: inter	pretati	on of ar	rangem	ents, se	egues, t	empo cha	mges, r	neter
bop, Funk, Rock and Hip-hop etc.  7A.2 Prepared solos: "Advanced Funk Studies" by R. Latham. ""Creative Coordination for the Performing Drummer" by K. Copeland. Demonstrate open solo	3						3с	-	-
development.  7A.3 SIGHTREADING: Demonstrate count offs, cues and solo set forms.	3						2b	-	-
7A.4 ENSEMBLE SKILLS: Perform on Drumset with Popular Musical Combo, and/or Big Band and/or protocol combo demonstrating dynamics, chart reading and interpretation, various feels/grooves, styles appropriate for each ensemble. Demonstrate the ability to follow conductor. Demonstrate rehearsal techniques: accurately count off selections.	3				-		3c		-
7A.2 SCALES AND ARPEGGIOS FOR MALLET INS Scale Reference Requirements: Perform all scale and as Speed Requirements: Minimum speed for all scale and Articulation Requirements: Use normal single sticking	peggio articula	s from ition fo	memory orms is 1	y- two ( 6 <sup>th</sup> note	octaves es at Qu	major ıarter N	lote = 120	)	
7A.2.1 DIATONIC SCALES: Perform any and all	3/5			T -	1	T	2b	3c	T

I I	2. Core/	3. Cer	rtification	For OJT	-		4. Proficien Indicate Tra Provided(Se	ining/Inform	sed To sation
1. Idaka, knowledge into recently a recently a	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	144.15	Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7A.2.2 CHROMATIC SCALES: Perform 2-octave	3/5						2b	3c	-
chromatic scale (marimba/xylophone) up and down.	5,5								
	3/5					· ·	2b	3c	_
arpeggios two octaves. 16 <sup>th</sup> notes, Quarter Note = 120	212							• •	
7A.3 SOLO: Prepared mallet solo should demonstrate se	ection 1	nerfor:	nance so	olid mu	sicality	and be	of the hi	ghest	· · · ·
professional standards displaying musical phrasing, rhyth	mic co	ntrol	and acci	iracv	.51042103			·	
	5	JIIIIOI			1		_	3c	
Concerto in A Minor. "The Modern School for	,					1		-	
Xylophone, Marimba, and Vibes".									
7A.3.2 Marimba: Any Bach, Handel, Haydn Violin	5						-	3c	-
Sonata.					ľ				
7A.4 STANDARD MALLET EXCERPTS: Perform sev	eral or	chestr	al and b	and exc	cernts a	nd Jazz	standard	s.	
demonstrating knowledge of the music works, style, tech	nique:	and ex	ecution.	unia ost	ocipio u			-,	
7A.4.1 Bells: W. Mozart: The Magic Flute (Finale	5		<u> </u>	<u> </u>	I	T	_	2b	T -
Act I), or J. Williams: Hymn To The Fallen	,								
7A.4.2 Xylophone:	5		l			<del> </del>	_	2b	-
Stravinsky: Petrouchka Ballet Suite I, American	5								
Salute or D. Kabalevsky: Colas Breugnon Suite					1				
7A.5 SIGHTREADING: Perform with Concert Band	5						-	2b	1-
and Small ensemble. Selected sight-reading material	,								
will be available.						•		1	
7A.6 STANDARD TIMPANI TECHNIQUE (DRUMSE	TPRO	FILE	)		-Liii	<del></del>	. <del> </del>		•
Reference Requirements: Demonstrate intervallic tuning	betwe	en two	and for	ır drum	ıs.				
Execute rolls open to close while demonstrating various	dynam	ic ran	ge and a	rticulat	ion. Ca	ndidate	should d	lemons	trate
consistency and fluidity when moving between drums.									
Articulation Requirements: Use normal single sticking an	rticulat	tion an	d rolls v	vith cle	an phra	ising an	متحالية والمالية	•	iaian
Muffling/dampening, tone and intonation between drums	s will b	_					ıa rnyınn	nc prec	ision.
7A.6.1 Tuning and Intervals: Tune major/minor 3rds,		e obse	erved.				a myını	nc prec	ision.
		e obse	erved.	<u> </u>			2b	3c	-
	3/5	e obse	erved.						-
perfect 4ths/5ths and octaves up and down with a		e obse	erved.						- -
perfect 4ths/5ths and octaves up and down with a given pitch.		e obse	erved.						-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range	3/5	e obse	erved.				2b	3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate	3/5	e obse	erved.				2b	3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc.	3/5	e obse	erved.				2b	3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one	3/5	e obse	erved.		-		2b	3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.	3/5	e obse	erved.				2b	3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and	3/5	e obse	erved.				2b	3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.	3/5	e obse	erved.				2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.	3/5	e obse	erved.	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate	3/5 3/5 5 solid r	musica	lity and	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation	3/5 3/5 5 solid r	musica	lity and	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation 7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR	3/5 3/5 5 solid r	musica	lity and	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation 7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR	3/5 3/5 5 solid r	musica	lity and	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation 7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR Publications." Intermediate Timpani Studies" by M.	3/5 3/5 5 solid r	musica	lity and	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation 7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR Publications." Intermediate Timpani Studies" by M. Peters. Pub. M. Peters. *Any solos from the source will demonstrate required level.	3/5  3/5  5  solid r n and a	musica	lity and	be of t			2b 2b	3c 3c standar	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation 7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR Publications." Intermediate Timpani Studies" by M. Peters. Pub. M. Peters. *Any solos from the source will demonstrate required level.	3/5 3/5 5 solid r	musica	lity and	be of t			2b 2b	3c 3c 3c	-
perfect 4ths/5ths and octaves up and down with a given pitch.  7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.  7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.  7A.7 SOLO: Prepared timpani solo should demonstrate displaying musical phrasing, rhythmic control, intonation 7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR Publications." Intermediate Timpani Studies" by M. Peters. Pub. M. Peters. *Any solos from the source	3/5  3/5  5  solid r n and a	musica	lity and	be of t			2b 2b	3c 3c standar	-

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inform	
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7A.8 SIGHTREADING: Perform with concert band.	5						-	2b	<b> </b> -
Predetermined reading literature will be provided.	"			1				İ	
7B. MALLET AND TYMPANI PROFILE	•			<u> </u>			•		
7B.1 SCALES AND ARPEGGIOS FOR MALLET INS		FNTS	· (MAL	LET/T	YMPA1	NIPRO	FILE)		
Scale Reference Requirements: Perform all scale and an	neggios	from	memory	/- two c	ctaves	major a	and minor	r (pure)	١.
Speed Requirements: Minimum speed for all scale and	articula:	tion for	rms is 1	6 <sup>th</sup> note	s at Ou	arter N	ote = 120	) (	
Articulation Requirements: Use normal single sticking	articula	tion ar	d rolls v	with cle	an phra	asing ar	ıd rhythn	ic prec	ision.
7B.1.1 DIATONIC SCALES: Perform any and all	3	<u> </u>	F	<u> </u>	r	<del></del>	3c	1_	<u>-</u>
•	3						30		
major, pure minor scales.  7B.1.2 CHROMATIC SCALES: Perform 3 to 4	3			_			3c		_
	3				l		1 30	_	
octave chromatic scale (marimba/xylophone)	3	-	<del> </del>	-		<u> </u>	3c	_	<del> </del>
7B.1.3 ARPEGGIOS: Perform major and minor arpeggios two octaves.16 <sup>th</sup> notes, Quarter Note = 120	)						30	-	1
7B.2. SOLO: Prepared mallet solo should demonstrate	gootion	norfor	mance	olid m	l reicelit	y and b	e of the h	iahest	J
professional standards displaying musical phrasing, rhy	section thmic o	ontrol	and acc	oracy	isicani.	y aud o	c of me n	ignost	
professional standards displaying musical pillasing, my	3	I	and acci	I I	T ·	1	3c	Τ_	Τ.
7B.2.1 Marimba: Etude I to VI (any) or Bach Violin Concerto in A Minor. "The Modern School for	١						30		
• • • • • • • • • • • • • • • • • • • •				ļ				l	İ
Xylophone, Marimba, and Vibes".	3		··	-	<del> </del>	<u> </u>	3c		l _
7B.2.2 Marimba: Any Bach, Handel, Haydn Violin	3						30	"	]
Sonata. 7B.3 STANDARD MALLET EXCERPTS: Perform se	word o	rcheetr	al and h	and eve	ernte a	nd Yazz	standard	<u> </u>  S	<del>- :</del>
demonstrating knowledge of the music works, style, tec	hnique	CHEST	ai aiiu v ition and	ana cac Limpro	vication	nu Jazz 1	Junicui	ω,	
7B.3.1 Bells: W. Mozart: The Magic Flute (Finale of	3	I	liton and	l Impro	T	<u> </u>	2b	Τ-	T.
Act 1) or J. Williams: Hymn to the fallen	'						20	Ì	
7B.3.2 Xylophone: Stravinsky: Petrouchka Ballet	3	<del> -``</del>		<del> </del>	-		2b	<del>  -                                   </del>	1_
Suite I, or D. Kabalevsky: Colas Breugnon Suite	'								
7B.4 SIGHTREADING: Perform with Concert Band	3	<del> </del>	<del> </del>	<u> </u>		<del> </del>	2b	† <u>-</u> -	1
and Small ensemble. Selected sight-reading material	'						ا "		
will be available.									
7B.5. STANDARD TYMPANI TECHNIQUE: Demon	istrate i	nterval	llic tunir	ig hetw	een fwe	o and fo	our drums	s. Exec	ute
rolls open to close while demonstrating various dynamic	c range	and a	ticulatio	n. Den	onstra	te consi	stency ar	ıd fluid	ity
when moving between drums.	o rungo	COLLUL DEL		,,,, <u>~ </u>					•
Articulation Requirements: Use normal single sticking	articula	tion ar	id rolls v	with cle	an phra	asing an	id rhythm	ic prec	ision.
Muffling/dampening, tone and intonation between drur	ns will l	be obse	erved.		•	Ç	-	-	
7B.5.1 Tuning and Intervals: Tune major/minor 3rds,	3				T ·		3c	-	_
perfect 4ths/5ths and octaves up and down with a	-								
given pitch.									
British	3						3c	-	-
7B 5.2 Rolls: Perform rolls using dynamic range from	1				1	1			
7B.5.2 Rolls: Perform rolls using dynamic range from ff to pp to ff, between four drums. Demonstrate note						1	1	1	
ff to pp to ff. between four drums. Demonstrate note	!								
ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc.									
ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7B.5.3 Demonstrate rhythmic embellishments; one									
ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7B.5.3 Demonstrate rhythmic embellishments; one and two-note grace note articulation.	3						3c	-	-
ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7B.5.3 Demonstrate rhythmic embellishments; one and two-note grace note articulation.  7B.5.3 Ensemble: Perform with concert band and	3						3c	-	-
ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7B.5.3 Demonstrate rhythmic embellishments; one and two-note grace note articulation.  7B.5.3 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.							1		-
ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7B.5.3 Demonstrate rhythmic embellishments; one and two-note grace note articulation. 7B.5.3 Ensemble: Perform with concert band and		musica	lity and	be of the	ne high	est prof	1		- rds

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ning/Inform	nation
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
·		Tng Start	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(ОЛ)	(OM)
7B.6.1 Timpani: "Musical Studies for the	3						3с	-	-
Intermediate Timpanist" by G. Whaley. Pub. JR									1
Publications." Intermediate Timpani Studies" by M.									1
Peters. Pub. M. Peters. *Any solos from the source		ļ					İ		
will demonstrate required level.	<u> </u>			<u> </u>	ļ		·	01	
7B.7 STANDARD TIMPANI EXCERPTS:	5						-	2b	[ -
Perform several orchestral and band excerpts					1				
demonstrating knowledge of the works, style,								[	
technique, and execution.	<u> </u>	ļ			<u> </u>			ļ	
7B.8 SIGHTREADING: Perform with concert band.	3	1					2b	-	-
Selected sight-reading material will be available.				<u> </u>		<u></u>		<u> </u>	<u> </u>
7B.9 DRUM SET REQUIREMENTS AND TECHNIQ	UE (M	ALLE'	T AND	TYMP	ANI PR	OFILE	.)		
Demonstrate authentic drum styles in various ensemble	s: Prote	col Co	mbo, Pe	opular I	Music, .	azz an	i Concer	Bands	•
Demonstrate solid musicality: interpretation of arranger	nents, s	segues,	tempo (	changes	s, meter	change	es, vocal	and soi	0
accompaniment. Styles: Broadway/Country two-beats	, Bossa	Novas	i, Samba	ıs, Meri	ingues,	Cha-Cr	ia, Shuiii	es, Swi	ng
(30's, 40's, Country) Be-bop, and Funk, Hip-hop etc.					· · · · · ·				1
7B.9.1 Prepared solos: "Advanced Funk Studies" by	5					ļ	-	3c	] -
R. Latham. "Creative Coordination for the Performing						1			
Drummer" by K. Copeland. Demonstrate open solo		1							
development.	<u> </u>	ļ <u>.</u>	<u> </u>		<u> </u>			<u> </u>	-
7B.9.2 SIGHTREADING: Demonstrate count offs,	3						2b	-	-
cues and solo set forms.			<u> </u>	<u> </u>				<u> </u>	
7B.9.3. ENSEMBLE SKILLS: Perform on Drumset	3/5						2b	3c	-
with Popular Musical Combo, and/or Big Band and/or			1			ļ			
protocol combo demonstrating dynamics, chart									
reading and interpretation, various feels/grooves,									
styles appropriate for each ensemble. Demonstrate the	1			1					
ability to follow conductor. Demonstrate rehearsal						1	1		
techniques: accurately count off selections.	1	I	1	1	1	1	1	1	1

#### Attachment 1 MUSICAL TASKS - AFSC 3N1X1M (PIANO)

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification	<u> </u>						L	l	
1. SCALES AND ARPEGGIOS:		_			1.	, ,	1.	4	
Perform all scales and arpeggios from memory in all ke	ys, han	ds apai	t one oc	tave, as	cendin	g and d	escendin	g, 4 oct	aves.
Minimum Speed Requirements: Scales, Sixteenth Note	at mm :	= 100.	Arpegg	gios, Six	teenth	Note =	60		
1.1 DIATONIC SCALES: Perform any/all major,	3				ĺ		2b	-	-
melodic and harmonic minor, blues, modal, whole-						İ		1	
tone, pentatonic and diminished scales.									
1.2 CHROMATIC SCALES: Perform a minimum 4-	3						2b	-	-
octave chromatic scale.		<u> </u>						<u> </u>	
1.3 ARPEGGIOS: Perform any major, minor,	3				ŀ		2b	-	-
augmented, diminished, dominant-seventh arpeggios.		<u> </u>			<u> </u>		ļ	<u> </u>	<u> </u>
PERFOR	MANC	E SKI	LLS:				,		
2. SIGHT READING:	3						2b		
3. ENSEMBLE PERFORMANCE SKILLS:					1				
3.1 Perform assigned keyboard parts (piano, harp,	3								ŀ
strings, celeste, synth, auxiliary keyboards, etc.) with							3c	-	-
Concert Band, Jazz Ensemble, Pop/Rock/Top 40 and		ļ					·		
Country Ensembles/Protocol Quartet/Trio, or other		1							
ensemble, demonstrating the highest degree of				ļ				1	
accuracy and musicality.			1						E
3.2 Demonstrate use of appropriate sound patches,	3						3c	-	-
tempos, dynamics, chord voicings, phrasing, rhythms,									
flexibility, musical interaction with rhythm section								Ì	
and ensemble. Demonstrate solid improvisational			ļ		İ				
skills.						4			
Style References: Jerry Lee Lewis: "Great Balls of					1				
Fire", Robert Jefferson: "Soul Gospel", Mark Vail:	1					1			
"The Hammond OrganBeauty In the B", F. Kramer:									
"Last Date", Keyboard Magazine, May 96: "Country									
Piano".				<u> </u>				-	<u> </u>
4. ENSEMBLE PERFORMANCE STYLES: Display	5						2b	3c	-
taste and feel appropriate for country, rock, gospel and									
Rhythm and Blues styles.								<u> </u>	ļ
5. SOLO PERFORMANCE SKILLS:	3/5		1				2b	3c	-
Perform as a solo "background" or "cocktail" pianist,									
using musical literature, memorized (highly	1								
recommended) or written, appropriate for the event									
from Section B, Attachment 1. Performance must				1					
demonstrate the highest degree of musicality, taste,									
style, and flexibility. Be able to perform "on-the-									
spot" tune requests (given the above standards).	1				<u> </u>		<u>.</u>	<u></u>	

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OTT)	(OII)
6. OTHER PERFORMANCE SKILLS: Perform	5						2b	3с	-
selections from The Real Book (fifth edition),								İ	
demonstrating the ability to create a spontaneous									1
arrangement with the rhythm section, to include an									
introduction, statement of melody, improvise choruses							]	}	
over the chord changes, comping under another									
soloist, and an ending. Effectively communicate				1					
musical cues (i.e. intro, solos, ending, etc.) to the				1			:		
rhythm section. Display high degree of musical									
maturity, rhythmic and technical accuracy.			<u> </u>			<u> </u>		ļ	
7. APPROACH TONES, BASS LINES, VOICINGS:	_			ļ		ļ		2.	
7.1 Demonstrate ability to perform approach tones to	5						-	3c	-
any chord tone in all keys from one and two half steps									
above and below, and the same approach tones									
followed by one and two above and below.	_							3c	
7.2 Demonstrate walking bass lines in appropriate	5						-	36	-
patterns utilizing the circle of fifths.	5							3c	_
7.3 Demonstrate chord voicings in all keys using any/all major, minor, dominant 7 <sup>th</sup> , suspended,	3						-	50	Ī .
diminished and "power" chords.			1						
7.4 Demonstrate the ability to comp with voicings	5						_	3c	_
with or without any of the above bass lines.	'				ļ				
8. MIDI SKILLS: Demonstrate a thorough working	3/5	<del> </del>		<del> </del> -		<del></del>	2b	3c	-
knowledge of MIDI (musical instrument digital	3/3	1					20		
interface). Using selected or available electronic		1							ŀ
MIDI keyboards or modules:								ľ	
8.1 Be familiar with the instrument's voice library				1					
8.2 Create sound patches to meet specific musical	1		1						İ
requirements									
8.3 Manipulate MIDI information from one MIDI						l l		1	
instrument to another									
8.4 Create multi-track sequences (using the on-board			1						
sequencer) and create chains of songs		1							
8.5 Download MIDI files, using a PC, from external									
sources (i.e. World Wide Web), upload to a sequencer,	1							İ	İ
and recreate original sequence (as closely as possible)					1			]	
8.6 Manipulate internal voices for "live" recall								•	1
8.7 Manipulate internal parameters, effects, and									
controllers									
8.8 Split the keyboard at any given point, assigning									
different voices to each side of the split							,		
8.9 Layer and zone sounds					1				
8.10 Perform basic troubleshooting on any of the								1	
above tasks									
8.11 Run sound in stereo or mono									
9. MEMORIZATION: Perform from memory, on	5		-	+	+	+	-	3c	-
parts assigned, any marching/ ceremonial selections	-				1				
listed in Section B, Attachment 2.		1				1		1	1

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OIT)
10. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

## Attachment 1 MUSICAL TASKS - AFSC 3N1X1N (GUITAR)

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se		
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Ski Leve
		Tng Start	Ting Complete	Trainse Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OIII)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification  I. SCALES AND ARPEGGIOS	1		l		L		<u> </u>		
Perform all scales and arpeggios from memory. Minim form Segovia scales. Articulation Requirements: Aud sweep picking (plectrum style), or classical (fingerstyle notes, quarter note = 80.	itionee' ). Lega	s/Trai to and	nee's cho staccato	oice of, Spec	or comed Requ	ibinatio iiremer	n of alter	nate, or orm in 1	r 6 <sup>th</sup>
1.1 DIATONIC SCALES: Perform any and all major,	3	<u> </u>			<u> </u>	<u> </u>	3c	-	<u>-</u>
melodic minor, jazz melodic minor and harmonic minor scales.									
1.2 CHROMATIC SCALES: Perform a minimum 2-	3						3c	-	-
octave chromatic scale from any given note.		ļ							<u> </u>
1.3 MODES: Perform any and all seven modes based on any major key.	5						<u>.</u>	3c	-
1.4 ARPEGGIOS: Perform major, minor, diminished,	5						-	3c	-
and augmented triad and, major 7, minor 7, half-	1		ļ						
diminished 7, fully diminished 7, and dominant 7	1		1						
arpeggios.  1.5 CHORDS: Perform any or all major, minor,	3	<del> </del>	<del>                                     </del>	<del> </del>			3c	-	-
augmented, diminished triads, and major 7, minor 7,	'								
half-diminished 7, diminished 7, dominant 7, and							1		
altered dominant 7 chords. Perform the 9, 11, and 13								İ	
extensions to the above 7 <sup>th</sup> chords. Minimum two left									İ
hand positions.	1								
2. INSTRUMENTAL DOUBLE: 4 string banjo –							<b>-</b>	3c	-
plectrum style, using guitar tuning, if necessary.				İ		1			1
Perform major, minor, augmented, diminished triads					ļ				
and, major 7, minor 7, half diminished 7, diminished					1	1			
7, and altered dominant chords in two left hand				ŀ					
positions.			1						<u> </u>
3. STYLE PROFILE:									
Perform at the highest professional standards in a varie	ty of mu	ısical	styles co	mmens	urate to	the ev	eryday n	ission	
requirements of an Air Force band. Display the promin	nent feat	tures c	f each st	tyle (i.e	. prope	r rhythi	nic feel, j	proper i	tone
from the instrument, pickups, and amplifier, and prope	r use of	effect	s units a	nd/or pe	edals).	Use ac	oustic gu	itar who	ere
noted. This section emphasizes and evaluates reading,	"compi	ng", a	ccompar	iying a	vocalis	t or oth	er soloist	, chord	
knowledge, and musical flexibility in the context of a n	nusical (	ensem	ble.						
*If selecting these, send auditionee material in advance	of audi	ition d	ate.						
	SOLO	): 	-		1		Т	1-2	1
3.1 *Van Huesen/arranged by R.M.Roetker: Polka	3/5						2b	3c	-
Dots and Moonbeams						<del></del>			
	3/5						2b	3c	-

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inforn	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJI)	(OJT)
3.3 CONCERT BAND:				***************************************					
3.3.1 *Bernstein/arr. C. Grundman: Slava, meas. 80-							2b	3c	
end. Single note reading in the context of an						ŀ			
ensemble.									
3.3.2 Select a piece of music that can be performed	3/5						2b .	3c	-
with a Concert Band that contains a single note line									
reading solo or soli passage at least eight bars in									ŀ
length, and requires the auditionee/trainee to play the									
part exactly as it is written.	ļ		<u>                                     </u>					<u> </u>	<u> </u>
3.4 JAZZ ENSEMBLE AND PROTOCOL COMBO:									
3.4.1 *Shavers/arr. Mantooth: Undecided. Perform	Ī			T	Ĭ.		2b	3c	I -
entire chart. Improvise over chord changes at solo									
section, comp behind other soloists.									
3.4.2 *H. Silver/arr. Mantooth: Nica's Dream.	· · · · · · · · · · · · · · · · · · ·	·-·					2b	3c	-
Improvise over changes at solo section. Perform									
entire chart. Improvise over changes at solo section.								Ι.	
3.4.3 * M. Catingub: Umpire Strikes Back. Play			,				2b	3c	-
single note soli section/ comp behind soloist.								1	
3.4.4 Perform up to three pieces of jazz band and	3/5						2b	3c	-
combo literature with full Jazz Band and 3-6 piece									
combo that contains a single note line reading solo or				1					
soli passage at least eight bars in length, and requires									
the auditionee/trainee to play the part exactly as it is								ĺ	
written. Should reflect the diversity of styles found in							İ		
this literature: swing, blues, Latin/bossa, or jazz/rock.								<u> </u>	ļ
3.5 ROCK:								<u> </u>	
3.5.1 Pitch and Tone: "Johnny B. Goode" Chuck				ļ			3c	-	-
Berry, Jimi Hendrix, or any other recorded version.						ļ		<u> </u>	ļ
3.5.2 "China Grove" Doobie Brothers version		<u> </u>	<u> </u>		<u></u>		3c		ļ <del>-</del>
3.5.3 "Smoke on the Water" Deep Purple recorded						ŀ	3c	-	-
version		ļ	<u> </u>			ļ		1	
3.5.4 "Desperado" Eagles recorded version. Perform		1					3c	-	-
on acoustic guitar.									-
3.5.5 Select two classic rock, pop, or country tunes,	5				1		3c	-	[ -
and two modern rock, pop, Rhythm and Blues, or						l			
country tunes from a Popular Music Combo's	1								
repertoire that demonstrate the auditionee's/trainee's			İ						
ability to emulate these styles. Music selection should				1			1		1
reflect the ability to perform on electric and acoustic									
guitars, and use effects pedals or units, pickups and									
amplifier controls to emulate the variety of sounds									
used on the original recordings.		<u> </u>		<u>l</u>	<u></u>		<u></u>	<u>L</u>	<u> </u>
3.6.POP/BROADWAY:					_			,	
3.6.1 *Whittall: The Power of the Dream. Whitney							3c	-	-
Houston recorded version	<u> </u>				<u> </u>	-	1	<del> </del>	
3.6.2 * Whittall: The Greatest Love. Whitney					1		3c	-	-
Houston/George Benson recorded version.		1	<u> </u>		1	<u> </u>		<u> </u>	<u> </u>

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inforn	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	1 doks	l'ng Start	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(om)	(OIT)
3.6.3 Wilson arr. K.Bleau: "Trouble" from The Music							-	3c	-
Man. Play entire chart on banjo.									
3.6.4 *"Corner of the Sky" from Pippin, arr. K.							3c	-	-
Bleau. Perform on acoustic guitar			ļ					ļ. <u></u>	
3.6.5 Leon Russell: This Masquerade, George Benson							3c	-	-
recorded version. Perform with a 4-piece combo									<u> </u>
using the lead sheet from Chuck Sher's "New Real									
Book." Read melody as written and improvise over				]					
the entire form.							2.		<u> </u>
3.6.6 Perform two pieces that demonstrate	3						3c	-	-
auditionee/trainee's ability to perform Broadway/Pop									
literature and adapt to playing on acoustic guitar									ļ
and/or banjo. Banjo is optional for the auditionee.									
3.7 COUNTRY:	l ·	<u> </u>	1	<u>L</u>	1	<u> </u>			
3.7.1 "Rocky Top" any recorded version. Perform an		]					2b	3c	-
improvised solo on electric guitar and play rhythm on								1	
acoustic (not at the same time!)									
3.7.2 "Heartland" George Strait recorded version.							2b	3c	-
3.7.3 "Hard Workin' Man" Brooks and Dunn recorded							2b	3c	-
version									
3.7.4 Perform two selections which demonstrate	3/5						2b	3c	-
auditionee/trainee's ability to play "old" or "new"									
country on acoustic guitar.			l			l			
3.8 RHYTHM AND BLUES:	- L								
3.8.1 "I Feel Good" James Brown recorded version.							2b	3c	
3.8.2 "Knock On Wood" any recorded version.	]				<u> </u>		2b	3c	<u> </u>
3.8.3 *"The Hit List" several R&B hits in a medley.			] .				3с	-	-
3.8.4 Perform two selections in this style that						ŀ	3c	-	-
demonstrates auditionee/trainee's ability to play the						İ		ļ	
proper rhythmic feels and "gel" with the other					1				
members of a Popular Music Combo. Demonstrate									
the ability to play rhythmic figures accurately.						ļ			<u> </u>
4. MEMORIZATION: Perform from memory, on	5						-	3c	-
parts assigned, any marching/ ceremonial selections									
listed in Section B, Attachment 2.	<u> </u>	<b></b>	<u> </u>			-		<u> </u>	+
5. CLINIC ATTENDANCE: Attend a minimum of	7						-	-	3¢
two nationally recognized professional clinics,									
craftsman workshops, masters classes or conferences									
during career (ref 6.2.2). A suggested list is at									
Section B, Attachments 3 - 5. Others may be assigned								1	
at the discretion of the commander.		1			L	1	<u> </u>		<u> </u>

### Attachment 1 MUSICAL TASKS - AFSC 3N1X1P (MUSIC ARRANGER)

	2. Core/	3. Ce	rtification	For OJT			Proficien     Indicate Tra     Provided(Se	ining/Inform	sed To nation
1. Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	-	Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(ОЛТ)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES:	,1			!					
Reference Requirements: Construct the following scale	s in sele	cted k	eys from	n memo	ry:				
1.1 Major, minor (all forms), all modes, whole tone, lydian-dominant, half-whole diminished, whole-half diminished, blues	3						3c	-	-
2. HARMONY:	<u> </u>			•					
2.1 Construct simple and compound intervals	3						3c	-	-
2.2 Construct the following chords in open and closed positions and in all inversions: All major sevenths, all dominant sevenths, all diminished sevenths, all forms of ninths, all forms of elevenths, all forms of thirteenths	3						3c		-
2.3 Describe and construct examples of chord progressions within a given key, demonstrating standard root movement, secondary dominants, and augmented sixth chords	3						3c		_
2.4 Construct polychords, tone clusters, quartal harmonies, standard alterations (flat five, flat nine, sharp eleventh, etc	3						3c	-	-
2.5 Demonstrating good voice leading, describe and construct examples of reharmonization (use of substitute chords of a chord progression)	3						3c	-	-
3. SAMPLE OF WORKS:	, I		<del></del>						
3.1 Representative sample of works (suitable for public performance, exhibiting originality and ingenuity) in a variety of styles and media found in typical Air Force musical productions (popular or patriotic songs, or a medley of the same for concert/show band, marching band, jazz band, and popular music or protocol combos, as well as transcriptions for concert band of music literature from other ensembles) demonstrating the highest standards in orchestration, harmony, rhythm, melody, clarity of manuscript and presentation, broad knowledge of musical terms, counterpoint, arranging techniques (introductions, interludes, turnarounds, etc.). Works will be instrumentals as well as vocal solos.	3						3c		

	2. Core/	3. Ce	rtification	For OJT			4. Proficien Indicate Tra Provided(Se	ining/Inforπ	ation
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	i i i	Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifica Initials	(Audition)	(OJT)	(OJT)
4. INSTRUMENT LIMITATIONS:									<b>,</b>
4.1 Illustrate the limitations of all of the instruments	3						3c	-	-
used in Air Force musical ensembles in terms of:									
Range, transpositions, tonal and other characteristics,							į		1
idiomatic usage, other limitations				<u></u>		1	<u> </u>	<u></u>	<u> </u>
5. METERS AND RHYTHMIC NOTATION:				<b>y</b>		<del>,</del>			<del> </del>
5.1 Define simple, compound, and mixed meters	3	<u></u>					3c		<del>-</del>
5.2 Construct examples of the following meters using	3						3c	-	-
conventional notations: 2/4, 3/4, 4/4, 5/4, 7/4, 2/2, 3/2,									
4/2, 3/8, 5/8, 6/8, 7/8, 9/8, 11/8, 12/8, and various odd									
meters						<u> </u>	<u> </u>	<u> </u>	İ
5. ARRANGING:								·	
5.1 "ON THE SPOT" 12 – 16 bar arranging excerpt	3						3c	-	-
for concert/show band (using lead sheet) and two 12 -									
16 bar transcriptions for concert band from orchestral					1				
work (one using a score, the other totally "by ear")						ļ		ļ	
6. PERFORMANCE: Perform as a regular member of	5		İ				-	3c	-
the marching/ceremonial band as dictated by local									
mission requirements				<u> </u>				ļ.,	
7. MEMORIZATION: Perform from memory, on	5	ŀ					-	3c	-
parts assigned, any marching/ ceremonial selections		İ							
listed in Section B, Attachment 2.								<u> </u>	
8. MUSIC DESKTOP PUBLISHING: Demonstrate	5							3c	
proficiency in Finale desktop publishing by producing									
arrangements on Finale.		<u></u>			ļ			1	
9. CLINIC ATTENDANCE: Attend a minimum of	7						-	-	3c
two nationally recognized professional clinics,									
craftsman workshops, masters classes or conferences									
during career (ref 6.2.2). A suggested list is at									
Section B, Attachments 3 - 5. Others may be assigned			1						1
at the discretion of the commander.		<u>L.                                    </u>	<u> </u>	<u></u>			<u></u>		1

# Attachment 1 MUSICAL TASKS - AFSC 3N1X1R (VOCALIST)

	2. Core/	3. Ce	rtification	For OJT		· •	Proficient     Indicate Train     Provided(Se	ining/Inform	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainec Initials	Trainer Initials	Certifier Initials	(Audition)	(OIT)	(OIT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification	L	<u> </u>	ŀ	<u> </u>	l		L		L
SCALES AND INTERVALS:     I.1 Sing major and natural, melodic, and harmonic	1	T	T	Π.	1	1	Γ_	3c	_
minor scales, ascending and descending from any				ŀ			<u> </u>	"	
pitch in eighth notes at a quarter note = 60.								l	
1.2 Sing a chromatic scale, ascending and descending,	-	<u> </u>		·			-	3c	_
one octave from any pitch.									
1.3 Sing selected intervals ascending or descending			1				-	3с	-
from any given pitch within the singer's normal vocal							İ		
range.					<u> </u>	<u></u>			<u></u>
2. VOCAL TECHNIQUE:							<u> </u>		
2.1 Demonstrate a minimum vocal range of an octave	3					1	3c	-	-
and a fifth by performing The Star Spangled Banner, a									
cappella, from memory.					İ				
2.2 Maintain acceptable standards of diction, phrasing,			l .		İ				
breath control, and intonation.	<u></u>		<u> </u>			<u> </u>		<u> </u>	<u>L</u>
3. SIGHT SINGING:	<u> </u>	1	<del></del>	T	T	<del>,</del>	2b	1	I
3.1 Demonstrate the ability to sight read melodic and	3						20	-	-
harmonic lines in bass and treble clef adhering to									1
tempo markings, phrasing, articulations, dynamics and rhythms. REFERENCE: Sight-reading selections					İ				,
may come from, but are not limited to these sources;									
fake books, real books, hymnals, etc.							İ		
4. SECONDARY INSTRUMENT:	J.,	<u> </u>	1	I	<u> </u>				
4.1 Demonstrate the ability to utilize the piano	5						1a	2b	3c
keyboard to aid in learning vocal parts.				]				<u> </u>	<u> </u>
4.2 Perform as a member of the concert band							-	2b	-
percussion or other instrumental section, the marching									
and/or ceremonial band as required by local		1							
commander.	<u> </u>		l	<u> </u>	<u> </u>		<u> </u>		<u> </u>
5. PERFORMANCE:	1.2	_	1	<b></b>	1	1 -	3c	1	Τ
5.1 Demonstrate the ability to perform as solo vocalist	3						36	-	-
with any of the following ensembles: Concert Band,									
Stage/Show Band, Jazz Ensemble, Popular Music Combo, and Protocol Combo. Sing solos from									
memory with ensemble accompaniment utilizing									
precise intonation, diction, inflections and vibrato		1				1			
appropriate to the style of music.									
5.2. Use suitable microphone technique to achieve	3						3c	-	-
balance in volume in any ensemble.			<u> </u>					L	

	2. Core/	3. Ce	rtification	For OJT	Proficience     Indicate Train     Provided(Se	ining/Inforπ	nation		
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Traince Initials	Trainer Initials	Certificr Initials	(Audition)	(OJT)	(OJT)
5.3 Sing from memory one song from each category or genre (Standards, Pop/Rock and Country) listed in Section B, Attachment 1 with appropriate delivery and							-	3c	-
acceptable standards of rhythm and pitch.  5.4 Demonstrate the ability to "sell" a song, using meaningful body movement, emotion, dynamics, and facial expressions.	3						3с	_	-
5.5 Maintain proper tone, breath control, intonation and appropriate vibrato.	3						3	-	
5.6 Demonstrate the ability to act as emcee with any ensemble and establish rapport with the audience.	5						-	2b	3c
5.7 Write narrative scripts for shows.	5	<u></u>					-	2b	3c
5.8 Demonstrate the ability to lead a vocal rehearsal.	ļ	ļ			ļ			2b	3c_
5.9 Demonstrate the ability to transcribe vocal parts (melody and lyrics) from a recording and write simple vocal harmonies.				:			-	2b	-
5.10 Demonstrate the ability to lead a musical ensemble. Select appropriate performance material for military protocol, recruiting, dances and public concert settings.							-	-	3с
5.11 Develop a music portfolio containing at a minimum, lyrics and lead sheets and if possible, charts, show scripts and narratives. Maintain material throughout entire career.							-	2b	3c
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

## Attachment 1 MUSICAL TASKS - AFSC 3N1X1S (STRING BASS/ELECTRIC/BASS)

	2. Core/	3. Certification For OJT  4. Proficiency Codes Indicate Training/Infe Provided(Sex Note)							
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	14585	Tng Start	Tag Complete	Traince Initials	Trainer Initials	Certifier Initials	(Audition)	(OIT)	(OJT)
Basic Military Training School (BMTS) Drum and	3						3c	-	-
Bugle Corps Training Program Certification		<u></u>		<u> </u>	<u> </u>	<u> </u>		L	L
1. SCALES AND ARPEGGIOS:				_	_				, .
Scale Reference Requirements: Perform all scales and a	rpeggio	s fron	nemor	y. The	torm v	vill be t	ull range	, throug	hout
the practical range of the instrument (double basslow)	E to the	octav	e G; elec	tric ba	sslow	est ope	n string to	the 19	th
fret). Performed with bow on double bass and fingers of	r pick (I	perform	ner's pre	ference	) on ele	ectric b	ass.	h .	4
Speed Requirements: Minimum speed for all scales is 1	6 <sup>m</sup> note	s at qu	arter no	te = 72	for dou	ible bas	s and 16	notes	at
quarter note = 92 for electric bass.	- <sub>1</sub>						<u> </u>		T
1.1 DIATONIC SCALES: Perform all major, melodic	3						3c	-	-
minor, and harmonic minor scales.	<u> </u>	<u> </u>				ļ <u>.</u>			
1.2 MODAL SCALES: Perform the dorian, phrygian,	5						-	3c	-
lydian, mixolydian, aeolian, and locrian scales for				1					
every key signature. Perform the whole-tone scale									1
beginning on any pitch as selected by the auditioner.									
Perform the diminished scales (whole-half and half-					İ	1			
whole) beginning on any pitch as selected by the									
auditioner.			ļ		<u> </u>	ļ	<u> </u>	<u> </u>	
1.3 CHROMATIC SCALES: Perform the chromatic	3				1		3c	-	-
scale throughout the specified range.		ļ .			ļ	<u> </u>			1
1.4 ARPEGGIOS: Perform major, minor, fully	3				Į.		3c	-	-
diminished, and augmented triads; and major 7 <sup>th</sup> ,					İ	L			
minor 7 <sup>th</sup> , dominant 7 <sup>th</sup> , diminished 7 <sup>th</sup> , half-				1					
diminished 7 <sup>th</sup> , and augmented 7 <sup>th</sup> arpeggios. (Electric			]		Ì				1
and double bass. Double bass should be performed									
with the bow. Tempo for both instruments: 16 <sup>th</sup> notes									
at quarter note = 60.)		) TOWN TO	<u> </u>			<u> </u>	<u> </u>	<u> </u>	<u> </u>
the same of the sa	ZZ PRO	FILE	<del></del>	1		<del> </del>	· · · · ·	T :	· · · · · · · · · · · · · · · · · · ·
2. Improvisation:							20		
2.1 Improvise an appropriate bass line and solo for	3		İ				3c	-	] -
selections in the following categories. (Selections									
listed in parentheses are recommended titles. The						ľ	Ì		
commander may substitute other appropriate									
selections.) Either electric or double bass may be used			İ						
for any tune, but at least one piece should be played					1				
on each: Blues: (Blue Monk, blues changes in any key)					1				
Rhythm Changes (Anthropology, Wee/Allen's Alley,									
Salt Peanuts)									
Standards (All The Things You Are, Joy Spring)			1						
Latin (Blue Bossa, Desafinado, The Girl From		1							
Ipanema)							1		1
Ballad (In A Sentimental Mood, 'Round Midnight)			1						
Volume 8: Sonny Rollins			<u></u>			<u> </u>			<u> </u>

	2. Core/	3. Ce	rtification	For OJT		u <del>u.</del>	4. Proficient Indicate Train Provided(Se	ning/Inform	ed To ation
Tasks, Knowledge And Technical References	War- time Tasks	Α .	В	С	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
	1 2383	Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OTT)
3. Excerpts: Perform excerpts from the band's current performance repertoire similar in difficulty to the following excerpts: 3.1 Classical: 3.1.1 Grainger: Molly on the Shore, ms 18 - 27 at	3/5						2b	3c	-
quarter note = 112 3.1.2 Smith: Variations on a Hymn By Louis Bourgeois, ms 4 - 23 at quarter note = 132 3.1.3 Sousa: The Stars & Stripes Forever, intro and 1 <sup>st</sup> strain at quarter note = 120					i de la companya de la companya de la companya de la companya de la companya de la companya de la companya de				
3.2 Jazz/Pop: Should be performed with a minimum of a full rhythm section: Double bass: 3.2.1 Sister Sadie1st 8 bars of the head at quarter	:				Ţ		3c	-	
note = 176 Electric bass: 3.2.2 Harris: Mira, Mira, ms 125 - 145 at half note =						į			
120 3.2.3 Brecker/arr. Taylor: Some Skunk Funk, all at quarter note = 108 3.2.4 Dancin' in the StreetThe New Real Book, vol 3		100			1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-				į
at quarter note = 132  4. Classical Solo: 4.1 Perform a solo demonstrating technical ability, intonation, rhythmic accuracy, and overall musicianship. Selection chosen by auditionee to demonstrate ability level.	3/5						2b	3c	_
CLASS	EICAI	DD OE	II E.	<u> </u>	<u> </u>			<del>                                      </del>	J
2.A Improvisation: 2.A.1 Improvise an appropriate bass line and solo for selections in the following categories. (Selections listed in parentheses are recommended titles. The	3/5	T KOT					2b	3c	-
commander may substitute other appropriate tunes.) Either electric or double bass may be used for any tune, but at least one piece should be played on each: Blues: (Blue Monk, blues changes in any key) Rhythm Changes (Anthropology, Wee/Allen's Alley, Salt Peanuts)			-						
Standards (All The Things You Are, Joy Spring) Latin (Blue Bossa, Desafinado, The Girl From Ipanema) Ballad (In A Sentimental Mood, Round Midnight) Volume 8: Sonny Rollins									

	2. Core/	3. Ce	rtification	For OJT		Proficience     Indicate Train     Provided(Sec	ining/Inform	ation	
Tasks, Knowledge And Technical References	War- time Tasks	A	В	С	D	Е	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(0)T)
3.A. Excerpts: Perform excerpts from the band's	3/5								
current performance repertoire similar in difficulty to									
the following excerpts:					***************************************		3c	_	
3.A.1 Classical:							30	-	-
3.A.1.1 Grainger: Molly on the Shore, ms 18 - 27 at quarter note = 112									
3.A.1.2 Smith: Variations on a Hymn By Louis									
Bourgeois, ms 4 - 23 at quarter note = 132									
3.A.1.3 Sousa: The Stars & Stripes Forever, intro and								ļ	
1 <sup>st</sup> strain at quarter note = 120									
3.A.2 Jazz/Pop: Should be performed with a minimum							2b	3c	-
of a full rhythm section:					ļ				
Double bass:									
3.A.2.1 Sister Sadie1st 8 bars of the head at quarter				· ·					
note = 176							1		
Electric bass:									
3.A.2.2 Harris: Mira, Mira, ms 125 - 145 at half note									
= 120									
3.A.2.3 Brecker/arr. Taylor: Some Skunk Funk, all at quarter note = 108								ļ	
3.A.2.4 Dancin' in the StreetThe New Real Book,								Ì	
vol 3 at quarter note = 132		Ī					ļ		
4.AClassical Solo:					<u> </u>				
4.A.1Perform a solo demonstrating intonation,	5	1					3¢	-	-
rhythmic accuracy and overall musicianship.	]								
Recommended: Sonata in G MinorEccles. May			1						
substitute another solo of comparable difficulty with							,		
the approval of the commander.								ļ	
5. MEMORIZATION: Perform from memory, on	5						-	3c	-
parts assigned, any marching/ ceremonial selections									
listed in Section B, Attachment 2.	ļ <u> </u>		ļ				<u> </u>		3-
6. CLINIC ATTENDANCE: Attend a minimum of	7						-	-	3c
two nationally recognized professional clinics,									
craftsman workshops, masters classes or conferences									
during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned									
at the discretion of the commander.									
at the discretion of the commander.	<u> </u>	<u> </u>				٠	<u> </u>	<u> </u>	<u> </u>