

Double Bass
Audition Packet



**DEPARTMENT OF THE AIR FORCE
HEADQUARTERS 11TH WING (AFDW)
JOINT BASE ANDREWS, MARYLAND 20762**

August 23, 2017

The United States Air Force Band – Washington, D.C.

Double Bass/Electric Bass with the Concert Band

Audition Process

Resumes and CD or MP3/recordings must be received by **November, 1 2017**. Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team and then by an Air Force recruiter to assess each applicant's eligibility to enlist in the Air Force. Once approved by the recruiter, applicants will receive an audition invitation letter. All invited candidates must be prepared to meet Air Force maximum allowable weight standards.

Preliminary Requirements:

Preliminary Audition CDs/MP3s and resumes are due **November, 1 2017**. Please send a one page resume and preliminary recording with the following requirements:

DOUBLE BASS

BACH – Cello Suite – 1 Mvt of choice

BEETHOVEN – Symphony No. 5, Mvt III, Trio beginning to 23 bars after B (2nd ending only)

MOZART – Symphony No. 35, Mvt IV, 10 after D to 1 before E

STRAUSS – Ein Heldenleben, No. 9 to 6 after No. 12

BASS GUITAR

KAPER/WASHINGTON – Green Dolphin Street, play bass line 1 chorus – form: A Latin/B Swing/A Latin/C Swing

Live Audition Requirements:

The live audition will be held on December 13, 2017 at Joint Base Anacostia-Bolling, Washington, D.C.

DOUBLE BASS

BACH – Cello Suite – 1 Mvt of choice

BEETHOVEN – Symphony No. 5, Mvt III, Scherzo beginning to 5 bars after A; Trio beginning to 23 bars after B (2nd ending only)

MOZART – Symphony No. 35, Mvt IV, 10 after D to 1 before E

MOZART – Symphony No. 39, Mvt I, m. 26 to 2 after C

BRAHMS – Symphony No. 2, Mvt IV, beginning to 15 after A

STRAUSS – Ein Heldenleben, No. 9 to 6 after No. 12; No. 77 to 78

GRAINGER – Molly on the Shore, pick up to m.19-26

RHYTHM SECTION – WITH DRUMS AND PIANO

DOUBLE BASS or BASS GUITAR

KAPER/WASHINGTON – Green Dolphin Street, improvise bass line 1 chorus – form: A Latin/B Swing/A Latin/C Swing

HAMMERSTEIN/KERN – All the Things You Are, improvise bass line 1 chorus

12 BAR BLUES of choice, improvise bass line 1 chorus

BASS GUITAR

METHENEY – Gathering Sky, pickup to letter B to letter C; m. 48 to letter I

arr. RUSSO – Journeys through Oz, R to downbeat of S

RICHARDS – Dance of the Southern Lights, 25 to 1 before B59 (no repeat, take 2nd ending)

Email MP3s and resume to:

usafbandbassaudition@gmail.com

Or Mail CD and resume to:

The USAF Band

ATTN: Auditions – Double Bass/Electric Bass Audition

201 McChord St

Joint Base Anacostia-Bolling, DC 20032-0202

- Mail delivery JBAB can be delayed. We encourage you to email the preliminary requirements to the above address. If you do mail materials please send a follow-up email letting us know the date that you mailed materials and when they are scheduled to be delivered.

Electronic resumes must be received as a pdf or word doc (no cloud storage/file sharing links such as Google Docs or Dropbox).

Resume file names should be labeled *last name, first name* and resume content must include name, street address, phone number, and email address.

For more information call 1-800-283-8995 or e-mail:

usaf.jbanafw.afdw-staff.mbx.usaf-band-audition@mail.mil

**** Prior Service and Active Duty members—please contact the USAF Band Auditions team prior to submitting materials.**

Double Bass

Symphony No. 5 in C Minor, Op. 67

Violoncello e Basso

Ludwig van Beethoven

Allegro $\text{♩} = 96$
unis. *poco rit.* *a tempo*

pp *poco rit.* *a tempo* *pp* *sfp*

14 *poco rit.* *a tempo* Corni *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc. -*

68 *f*

82 *sf* *sf* *sf* *sf*

96 **A** *dimin. pp* Vello Cb.

Detailed description: This is a page of a musical score for the Violoncello and Bass parts of the first movement of Beethoven's Symphony No. 5 in C Minor, Op. 67. The score is written in bass clef with a key signature of two flats (C minor) and a 3/4 time signature. It begins with the tempo marking 'Allegro' and a quarter note equal to 96 beats per minute. The first staff (measures 1-13) features a melodic line with dynamics ranging from *pp* to *sfp*, including markings for 'unis.' and 'poco rit.' followed by 'a tempo'. The second staff (measures 14-26) includes a 'poco rit.' marking and a 'f' dynamic, with 'a tempo' and 'Corni' written above. The third staff (measures 27-41) shows a melodic line with dynamics *f*, *sf*, and *sf*. The fourth staff (measures 42-54) features a melodic line with dynamics *sf*, *sf*, *dimin. pp*, *poco rit.*, and *a tempo pp*. The fifth staff (measures 55-67) continues the melodic line with a 'cresc. -' marking. The sixth staff (measures 68-81) shows a melodic line with a 'f' dynamic. The seventh staff (measures 82-95) features a melodic line with four 'sf' dynamics. The eighth staff (measures 96-98) is marked with a box 'A' and includes dynamics *dimin. pp*, with 'Vello' and 'Cb.' written above.

Violoncello und Kontrabaß

134

p

Musical staff 134-141: This staff contains measures 134 through 141. It begins with a piano (*p*) dynamic marking. The music features a complex, flowing melodic line with many slurs and ties, characteristic of Mozart's style. The key signature has two sharps (F# and C#).

142

Musical staff 142-150: This staff contains measures 142 through 150. The melodic line continues with similar rhythmic patterns and slurs. The dynamics are not explicitly marked in this section.

151

Musical staff 151-159: This staff contains measures 151 through 159. The music maintains its intricate melodic texture with various note values and slurs.

160

Musical staff 160-167: This staff contains measures 160 through 167. The melodic line shows some changes in rhythm and articulation.

168

Musical staff 168-176: This staff contains measures 168 through 176. The music features some more complex rhythmic figures and slurs.

177

Musical staff 177-185: This staff contains measures 177 through 185. It concludes the section with a final melodic phrase.

Violoncello
&
Bass

USAF Orchestra
Air Force Band
Wash., D.C.

Symphony No. 39

1466

VIOLONCELLO e BASSO

W. A. Mozart, K. 543.

Allegro

The musical score consists of five staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with the tempo marking 'Allegro'. The second staff contains section 'A' with a forte 'f' dynamic. The third staff contains section 'B' with a 'ten.' (tension) marking and a 'b2.' (second flat) dynamic. The fourth staff continues the musical texture. The fifth staff contains section 'C' with a 'Cello.' and 'Basso' label, and a 'sf' (sforzando) dynamic marking.

Brahms — Symphony No. 2 in D Major

Kontrabaß

Allegro con spirito

p sotto voce

pp

dim.

A

f *sf* *sf*

sf

sf *sf* *sf* *sf* *sf*

Contrabässe.

9 *ff*

10 *fff*

11 *f* *resc.* *ff*

geteilt *f* *cresc.* *ff*

12 *ff*

ff

77 *ff*

78

MOLLY ON THE SHORE

Irish Reel set for Military Band

Double Bass

Percy Aldridge Grainger

Edited by R. Mark Rogers

FAST M. M. ♩ = between 112 and 126

S703

10 11 7 19

p short

20

24

Double Bass
or
Electric Bass

ALL THE THINGS YOU ARE

- HANAUERSTEW/KERN

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 G7 Cmaj7

C-7 F-7 Bb7 Ebmaj7

Abmaj7 D7 Gmaj7

A-7 D7 Gmaj7

F#-7 B7 Emaj7 C+7

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 Db-7 C-7 Bb7

Bb-7 Eb7 Abmaj7 (G7 C7)

FINE

18.

SONNY ROLLINS - "SONNY MEETS HAWK"

12 Bar Blues

Improvise Bass Line 1 Chorus

Electric Bass

THE GATHERING SKY

FOR CONCERT BAND FEATURING DRUMS AND GUITAR

RECORDED BY THE PAT METHENY GROUP
ON "SPEAKING OF NOW"

COMPOSED BY PAT METHENY AND LYLE MAVS
ARRANGED BY TSgt JOHN DAWSON

ACOUSTIC BASS

RELAXED SAMBA ♩ = 100

DUET

mf

B

29

C

RELAXED SAMBA ♩ = 100

48

E

51

58

F

64

THE GATHERING SKY ACOUSTIC BASS PG.2

G

70 *f*

H

77 *f*

84 *mp* CRESC.

ACCEL. ♩=134 I

88 *ff* *f*

Bass
Electric

Journeys Through Oz

Three Stories from the Emerald City

Arlen/Smalls/Vandross/Schwartz
Arr: TSgt Tadd Russo
(2008)

Brightly $\text{♩} = 92$ light swing
opt. fretless electric
or amplified upright

R

Musical staff for measures 379-385. Chords: F, C, B_{sus}2, F, C/E, D_m, A_m/C, D_m, A_m/C. Measure 379 starts with *mf*.

379

mf

Musical staff for measures 385-391. Chords: B^bMaj7, C, F, A7/E D_m, D^b+, F/C, G7/B, B^b, G_m7, C (swing).

385

Musical staff for measures 391-403. Chords: F, C, B^b(add9), F, C/E, D_m, A_m/C, D_m, A_m/C.

391

Musical staff for measures 403-409. Chords: B^bMaj7, C, A_m7sus4, D, G_m7, C, F, F/C, F (swing).

397

Musical staff for measures 409-415. Chords: F, C, B^b(add9), F, G_m7, B^b, C.

403

S

Pop Dance tempo $\text{♩} = 116$
(straight eighths)

F_{sus}2

Musical staff for measure 409. Chord: F_{sus}2.

409

ELECTRIC BASS

(1)

ERIC RICHARDS

459297

DANCE OF THE SOUTHERN LIGHTS

FOR NAN RAPHAEL

NONO: M.M. L. = 126+

The musical score consists of ten staves of handwritten notation for electric bass. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score includes various musical notations such as notes, rests, slurs, and accents. Performance instructions include dynamics like *mf* (mezzo-forte) and *ff* (fortissimo), and articulation like slurs and accents. Specific performance notes include "TREBLE UP - VIB." and "A33". Measure numbers 1 through 39 are marked along the staves. The score concludes with a double bar line at measure 39.

ELEC. BOSS - DANCE - P. 2

439297

Musical staff 1: Bass clef, key signature of two flats (B-flat, E-flat). Measures 39-42. Measure 39 starts with a double bar line and a key signature change. Notes include quarter and eighth notes. Measure 42 has a flat symbol above the staff.

Musical staff 2: Bass clef, key signature of two flats. Measures 43-46. Measure 43 starts with a double bar line and a key signature change. Notes include quarter and eighth notes. Measure 46 has a flat symbol above the staff.

Musical staff 3: Bass clef, key signature of two flats. Measures 47-50. Measure 47 starts with a double bar line and a key signature change. Notes include quarter and eighth notes. Measure 50 has a flat symbol above the staff.

Musical staff 4: Bass clef, key signature of two flats. Measures 51-55. Measure 51 starts with a double bar line and a key signature change. A '2.' marking is above measure 52. A first ending bracket labeled '1.' spans measures 54 and 55. Notes include quarter and eighth notes.

Musical staff 5: Bass clef, key signature of two flats. Measures 56-59. Measure 56 starts with a double bar line and a key signature change. A '2.' marking is above measure 57. A dynamic marking 'f' is below measure 57. A circled 'B59' is above measure 59, and a circled '8.' is above measure 59. Notes include quarter and eighth notes.