

United States Air Force Bands

Guitar Audition Requirements

Solo Guitar: Perform a solo work appropriate as background music for a social function in jazz chord melody or classical style.

Jazz: Perform with the Jazz Ensemble and/or 3-6 piece combo. Demonstrate comping and the ability to perform single note soli. Accompany soloists. Improvise in the following styles according to the literature:

Bossa Nova
Swing
Bebop

Popular Music: Perform with the Popular Music Ensemble, demonstrating proper rhythmic feel and groove. Create appropriate tone for the following styles through the manipulation of instrument pickups, amplifiers, and effects. Demonstrate stylistic fills, riffs and solos:

Rock
Pop / R&B
Country
Funk

Sight-Reading / Short-Notice Music Prep: Standard classical and/or pop/rock/jazz lead sheet formats.

Guitar Resources:

Billboard Hot 100

Billboard R&B/Hip-hop

Song Billboard Country

Songs Billboard Latin

Songs Billboard Rock

Any appropriate piece from *Rolling Stone*, "The 500 Greatest Songs of All Time"

Any piece from *The New Real Book*, Vols.1-3 or *The Standards Real Book*

*see next page for repertoire selection
Specific to ANG Band of the Northeast *

Guitar Audition Requirements: ANG Band of the Northeast

1. Demonstrate knowledge of scales, modes, chords, and different keys
 - a. Scales should be played in at least 2 octaves
 - b. Demonstrate at least 2 different voicings for chords
2. Demonstrate ability to sight read basic lines and chord charts
3. Demonstrate ability to improvise in various styles
4. Perform "This Flag" using the available link as a reference. You will be performing with a smaller ensemble than featured on the recording (drums, bass, vocals, and either keyboard or 2nd guitar). <https://www.youtube.com/watch?v=M0xNa7tZRtQ>
5. The attached Jazz Standards will be performed as a Trio

Included Repertoire:

All of Me

This Flag

Signed Sealed Delivered

Sweet Home Alabama

Hard to Handle

Someday My Prince Will Come

Please learn the following tunes by ear:

Rock and Roll (Led Zeppelin) Transposed to Key of E

Midnight Train to Memphis (Chris Stapleton) Original Key

Folsom Prison Blues (Johnny Cash) Key of C

Any specific repertoire questions can be sent to the NCOIC of High Altitude Rock Band, Sgt Drew Minns (atminns@gmail.com).

16.

~~16. SIMONS~~ **ALL OF ME** - SIMONS & MARRS

A

Cmaj7 E7

A7 D-

E7 A-

D7 D-7 G7

B

Cmaj7 E7

A7 D-

F F- Cmaj7 E-7 A7

D-7 G7 C6 (Ebo) D-7 G7

FINE

RHYTHM
SECTION

70TH ANNIVERSARY OF THE UNITED STATES AIR FORCE

THIS FLAG (IN C)

SINGING SERGEANTS AND CONCERT BAND

SMSGT MATT ASCIONE
TRANSCR. TSGT TADD RUSSO

ANDANTE ♩ = 72

INTRO

F C/E C/D C G F C/E C/D Gsus4 G C Csus4 C

GT., BASS, & PNO.

Does it

A VERSE 1

F C G C F C

5 make you feel the way I feel when it dan-ces in the sky? When you place your hand a-against your heart do you

GT./PNO. ONLY
(FINGERSTYLE)

G Gsus4 G F C G C

know the rea-son why? Is it just some co-lore-d thread weaved from a ball? Or does it

ADD BASS
ADD RICH DRUM

B CHORUS 1

F C/E C/D C G C F Am

11 make you think a-bout the ones who sac-ri-ficed it all? This flag, a pic-ture paint-ed in the wind.

DRUM FILL CROSSRHYTHM

C G C Gsus4 G F

15 blowin' through each gen-er-a-tion, ne-ver giv-in' in. This flag, it stands for

Am G/B C Gsus4/B Am7 C/G F

18 more than just one thing. It stands for life, and lib-er-ty. and you and me. It stands for

Gsus4 G F C/E C/D Gsus4 G C Gsus4 C

21 ev-ry-thing: This flag. It is

VERSE 2

F C G C F C

24 strong in the face of dan-ger, but some choose to burn it down. Well if the ash-es fly, no I won't cry, 'cause it

(STRUMMING)
CROSSSTICK

mf

G Gsus4 G F C G C

27 all comes back a-round to what it real-ly means to be free and what is in your heart. So they can

CHORUS 2

F C/E C/D C G C F

30 tear it all down to the ground, but that 'll ne-ver tear us a-part! This flag, a pic-ture

DRUM FILL SNARE

Am C G Gsus4 G

33 paint-ed in the wind, blow-in' through each gen-er-a-tion, ne-ver giv-in' in. This flag.

DRUM FILL

36

F Am G/B C Gsus4/B Am7 C/G

It stands for more than just one thing. It stands for life, and lib-er-ty, and you

39

F Gsus4 G C Csus4 C

[E] BRIDGE F G Am

and me. It stands for ev-ry-thing: This flag. Red, White, and Blue! Col-ors

DRUM FILL

43

C G F G Am B^bsus2 G Gsus4 G

fade o - ver time. What do they mean to you? Will you let it die? Please don't let it die...

LIGHT FILL

47

[F] CHORUS 3 F/G G Fadd9 Am7

This flag. a pic - ture paint-ed in... the wind,

GI./PHO. ONLY

mp

51

Cadd9 Gsus4 G F

blowin' through each gen - er - a - tion, nev - er giv - in' in. This flag. It stands for

ADD BASS
ADD DRUMS

SHAKE

mf

Am G/B C Gsus4/B Am7 C/G FMaj9

54 more than just one thing. It stands for life. and lib-er-ty. and you and me. It stands for

G C/E C F C/E C/D C Fadd9 G

61 ev-'ry-thing:yeah. It stands for life and lib-er-ty. and you and me. It stands for ev-'ry-thing... This Flag...

DRUM FILL DRUM HIT NO DRUM (ARP.)

ATTACCA A AMERICA THE BEAUTIFUL

OPTIONAL ENDING

F C/E C/D Gsus4 G RALL. C Csus4 C

68 (ah...)

RALL.

CYM. ROLLS

SIGNED, SEALED, DELIVERED I'M YOURS

170 (Renewed 1998) JOBETE MUSIC CO., INC., BLACK BULL MUSIC and
AWANDI MUSIC
c/o EMI APHIL MUSIC INC. and EMI BLACKWOOD MUSIC INC.

Words and Music by STEVIE WON
SYREETA WRIGHT, LEE GAR
and LULA MAE HARD,

Moderately

F Dm7 F Dm7 Cm/F#

Like a fool I went and stayed too long. Now I'm won - d'rin' if your love's still strong. —
Then that time I went and said good - bye. Now I'm back and not a - shamed to cry. —
Seen a lot of things in this old world. When I touched them they did noth - ing, girl. — } Oo
Ooh - wee babe, you set my world on fire. That's why I know you're my one and on - ly de - sire. —

Gm7/C 1,3 F7 2,4 F7

ba - by, here I am, signed, sealed, de - liv - ered I'm yours. —

Eb/G Bb Bb/C Bb7/F F Eb/G Bb Bb/C F

Here I am, ba - by, signed, sealed, de - liv - ered I'm yours. — Here I am,

F Eb/G Bb Bb/C Bb7/F F Eb/G Bb Bb/C Bb/F

ba - by, signed, sealed, de - liv - ered I'm yours. — I've done a lot of fool - ish thi

To Coda ☺ *Stra*..... *D.C. al* (with rep

F7

CODA a - that I real ly did - n't mean. — Hey, ... hey, yeah, yeah, did n't I, oh ba - by.

Stra

I could be a bro - ken man, but here I am with your fu - ture, got your fu

F Eb/G Bb Bb/C Bb7/F F Eb/G Bb Bb/C Bb7/F

ture, babe; signed, sealed, de - liv - ered I'm yours. — Here I am

F Eb/G Bb Bb/C Bb7/F F Eb/G Bb Bb/C Bb7/F

ba - by, signed, sealed, de - liv - ered I'm yours. — Repeat and

Here I am

SINGING THE BLUES

right © 1954 (Renewed 1982) by Acuff-Rose Music, Inc.

Words and Music
MELVIN ENDSE

Moderately

D G D A7

SIGNED, SEALED DELIVERED

ARRANGEMENT BY DEAN W. SMITH

(♩ = c. 120)

Musical staff 1: Treble clef, key signature of one sharp (F#), common time. Chords: D, D, A, D. A boxed 'S' is above the final D chord. A boxed 'A' is above the first A chord.

Musical staff 2: Treble clef, key signature of one sharp. Chords: BMIN7, D, BMIN7, D7, G, G, A7sus4.

Musical staff 3: Treble clef, key signature of one sharp. Chords: D, B, D, BMIN7, D.

Musical staff 4: Treble clef, key signature of one sharp. Chords: BMIN7, D7, G, A7sus4, D. A first ending bracket is above the final D chord.

Musical staff 5: Treble clef, key signature of one sharp. Chords: D, C/E, G, G/A, G7/D, C/E, G. A first ending bracket is above the initial D chord.

Musical staff 6: Treble clef, key signature of one sharp. Chords: G/A, G7/B, D, C/E, G, G/A, G7/D, C/E, G, G/A, G7/D. A 'To CODA' instruction is above the final G/A chord.

Musical staff 7: Treble clef, key signature of one sharp. Chords: D, D. A boxed 'D.S. AL CODA' is above the final D chord.

(SIGNED, SEALED DELIVERED/ KEYS-GTR)

2



Musical staff 1 (measures 35-44): Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various rhythmic values. Above the staff, the letter 'D' is written above measures 35 and 39. A circled cross symbol is positioned above measure 35. A double bar line is present at the end of measure 44.

Musical staff 2 (measures 45-54): Treble clef, key signature of two sharps. This staff contains a guitar accompaniment with chords. Above the staff, the following chords are written: D, C/E, G, G/A, G7/DO, C/E, G, G/A, G7/O, D, C/E, G. The letters 'mp' are written below the staff at measures 45 and 54. A double bar line is present at the end of measure 54.

Musical staff 3 (measures 55-64): Treble clef, key signature of two sharps. This staff continues the guitar accompaniment. Above the staff, the following chords are written: G/A, G7/DO, C/E, G, G/A, G7/O, D. Above the final measure (64), the chords 'D7(9)' and 'G' are written. A double bar line is present at the end of measure 64.

Sweet Home Alabama

Guitar

Lynyrd Skynyrd
Arr. Dean Smith

Intro

1 **100**

5

Verse

9 **D C G D C G**

13 **D C G D C G**

Interlude

17

Verse

21 **D C G D C G**

25 **D C G D C G** **Chorus**

29 **D C G**

33 D C G D C G *8va*

Musical staff 33-36: Treble clef, key signature of two sharps (F# and C#). Measures 33-36 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff. Measure 35 has a '5' above it. Measure 36 has a 'B' above it and a 'V' below it. A circled 'C' symbol is at the end of the staff.

37 SOLO D C G D C G

Musical staff 37-40: Treble clef, key signature of two sharps. Measures 37-40 are marked 'SOLO' and contain a rhythmic pattern of eighth notes with diagonal slashes. Chords D, C, and G are indicated above the staff.

Verse
41 D C G F C D C G

Musical staff 41-44: Treble clef, key signature of two sharps. Measures 41-44 contain a rhythmic pattern of eighth notes. Chords D, C, G, F, and C are indicated above the staff. Measure 43 has a 'V' below it.

45 D C G D C G

Musical staff 45-48: Treble clef, key signature of two sharps. Measures 45-48 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff.

Chorus
49 D C G D C G

Musical staff 49-52: Treble clef, key signature of two sharps. Measures 49-52 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff.

53 D C G D C G

Musical staff 53-56: Treble clef, key signature of two sharps. Measures 53-56 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff.

SOLO
57 D C G D C G

Musical staff 57-60: Treble clef, key signature of two sharps. Measures 57-60 are marked 'SOLO' and contain a rhythmic pattern of eighth notes with diagonal slashes. Chords D, C, and G are indicated above the staff.

61 D C G D C G **D.S. al Coda**

Musical staff 61-64: Treble clef, key signature of two sharps. Measures 61-64 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff. A circled 'C' symbol is at the end of the staff.

65 D C G D C G

Musical staff 65-68: Treble clef, key signature of two sharps. Measures 65-68 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff.

69 D C G D C G

Musical staff 69-72: Treble clef, key signature of two sharps. Measures 69-72 contain a rhythmic pattern of eighth notes. Chords D, C, and G are indicated above the staff. Measure 72 has a 'V' below it.

Guitar

Hard To Handle

Composed by Isbell/Jones/Redding
Transcribed by G. Noel

The sheet music is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of ten staves of music, each with a measure number on the left. The music is divided into sections A, B, and A2, with various chord diagrams and solo markings.

Staff 1 (Measures 1-5): Section A. Chords: B, E.

Staff 2 (Measures 6-9): Section A. Chords: B, E.

Staff 3 (Measures 10-13): Section A. Chords: B, E.

Staff 4 (Measures 14-17): Section B. Chords: F# (measures 14-16), B (measure 17).

Staff 5 (Measures 18-23): Section A1. Chords: D, E, A, E, B (measures 18-21); A, E, B (measures 22-23). Includes a "Solo" marking over measures 18-21.

Staff 6 (Measures 24-29): Section A. Chords: B, E.

Staff 7 (Measures 30-35): Section B1. Chords: F# (measures 30-35). Includes a "Solo" marking over measures 30-35.

Staff 8 (Measures 36-41): Section A2. Chords: A, E, B (measures 36-39); B, E (measures 40-41). Includes a "Solo" marking over measures 36-41.

Staff 9 (Measures 42-47): Section A. Chords: B, E.

Staff 10 (Measures 48-53): Section A. Chords: A, E, B (measures 48-51); A, E, B (measures 52-53).

THE GIRL FROM IPANEMA

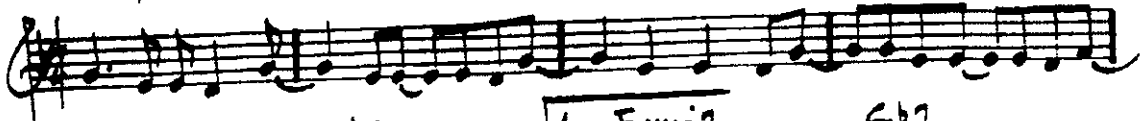
- JOBIM

171.

ASSA)

Fmaj7

G7

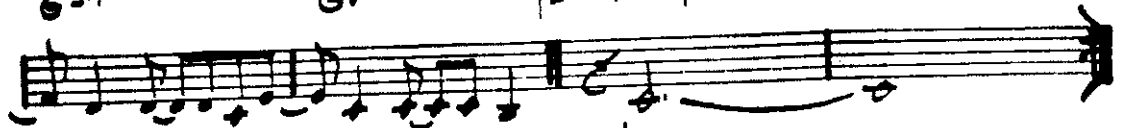


G-7

Gb7

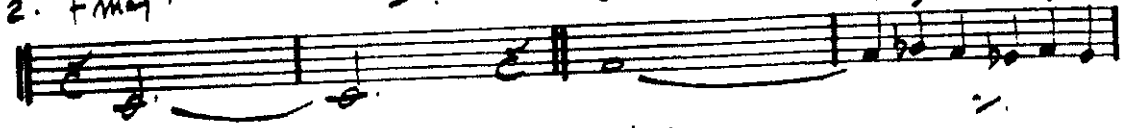
1. Fmaj7

Gb7



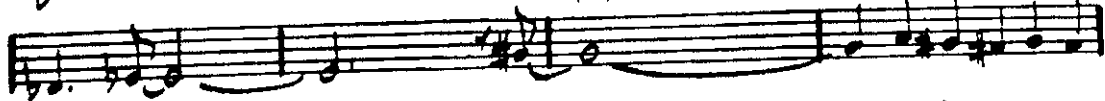
2. Fmaj7

Gbmaj7



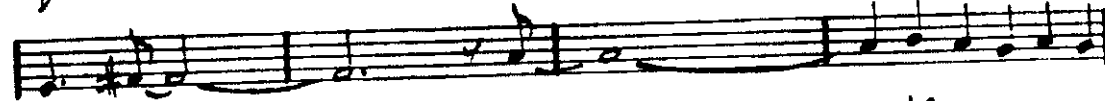
B7

F#-7



D7

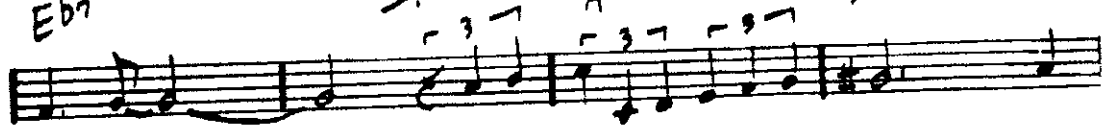
G-7



Eb7

A-7

D9 b9



G-7

C#b9

Fmaj7



G7

G-7

Gb7



Fmaj7

(Gb7)



AMILIO CARLOS JOBIM - "GETZ/GILBERTO"

The Composer of DESAFINADO, PA

(MED. JAZZ)
WALTZ 388

SOMEDAY MY PRINCE WILL COME - CHUACHIL

First system of musical notation. Treble clef, 4/4 time signature, key signature of one flat (Bb). The melody consists of four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4 (quarter). The bass line consists of four measures: Bb3 (quarter), D4 (quarter), Eb3 (quarter), and G3 (quarter).

Second system of musical notation. Treble clef. The melody consists of four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4 (quarter). The bass line consists of four measures: C3 (quarter), G3 (quarter), C3 (quarter), and F3 (quarter).

1.

Third system of musical notation, first ending. Treble clef. The melody consists of four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4 (quarter). The bass line consists of four measures: D3 (quarter), C3 (quarter), C3 (quarter), and F3 (quarter).

Fourth system of musical notation. Treble clef. The melody consists of four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4 (quarter). The bass line consists of four measures: D3 (quarter), Db3 (quarter), C3 (quarter), and F3 (quarter).

2.

Fifth system of musical notation, second ending. Treble clef. The melody consists of four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4 (quarter). The bass line consists of four measures: F3 (quarter), Bb3 (quarter), Eb3 (quarter), and Eb3 (quarter).

Sixth system of musical notation. Treble clef. The melody consists of four measures: G4 (quarter), A4 (quarter), Bb4 (quarter), and A4 (quarter). The bass line consists of four measures: Bb3 (quarter), C3 (quarter), F3 (quarter), and Bb3 (quarter).

Miles Davis - "Somewhere, N.D. ..."