



**DEPARTMENT OF THE AIR FORCE**  
**HEADQUARTERS 11TH WING (AFDW)**  
**JOINT BASE ANACOSTIA-BOLLING, WASHINGTON, DC 20032**

13 Oct 2020

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

Electric/Upright Bass with the Singing Sergeants Combo.

**Preliminary Requirements/Audition Process**

Resumes and MP3 recordings must be received by **12 November 2020**. Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team and will receive an audition invitation letter. All invited candidates must be prepared to meet Air Force maximum allowable weight standards. Please send a one page resume and preliminary recording with the requirements listed below:

**Electric Bass**

- Darling Dear Transcription - Jackson 5, mm. 8 to top of page 2
- Don't Start Now - Dua Lipa, verse 1 to downbeat pre-chorus 3 (0:09 - 2:14)
- Hysteria - Muse, verse 1 to downbeat verse 2, (0:44 - 1:36)
- Sweet Emotion - Aerosmith, 4 before chorus 1 to downbeat verse 2 (0:23 - 1:32)
- Slap Ex. 65, 105 bpm

**Upright/Double Bass**

- All the Things You Are (Fmin/Ab) - med/up tempo swing, 180 - 200 bpm
  - Play intro 2x, play 2 feel for 16, walk the bridge to end of form, solo 1 chorus
- Change The World - Eric Clapton, 4 before chorus 1 - end (2:01 - 3:43)
- MOZART - Symphony No. 39, Mvt. 1, 14 bars before letter A to letter C

**Live Audition Repertoire:**

**Electric Bass with Band:**

- Don't Start Now - Dua Lipa, verse 1 to downbeat pre-chorus 3
- Good Times Bad Times - Led Zeppelin, top - start of guitar solo 2
- Life is a Highway - Rascal Flatts, entire song
- Beer Never Broke My Heart - Luke Combs, top through guitar solo
- The Chicken - Jaco Pastorius, groove, guitar solo, bass solo, head out
- Heatwave - Martha Reeves and the Vandellas - 4 before verse 1 to solo
- Lion King Medley - Arr. Russo, letter B through m. 59, letter L to end

**Solo Double Bass:**

To be selected from the following:

- GRAINGER - Molly On The Shore, pick up to m. 19 to m. 26, Half note = 96 - 102 bpm
- TICHELII - Blue Shades - mm. 228 - 256
- ARNOLD - 4 Scottish Dances, Mvt. 2, letter A to 5 after letter C
- MOZART - Symphony No. 39, Mvt. 1, 14 bars before letter A to letter C

**Combo Tunes (upright)**

- The Trolley Song - 40s Medley
- I'll Remember April - Clifford Brown/Max Roach (latin/swing)
  - Comp head, walk changes under guitar, take a solo
- Ain't No Mountain High Enough - Marvin Gaye/Tammi Terrell, top through 3rd Chorus

*Candidates should bring their own in-ear monitors or studio quality headphones. Some selections will be performed with click and/or backing tracks. Candidate will sight read selections on both electric bass guitar and upright/double bass.*

Email MP3s and resume to:

usafband.ss.combo.bass.audition@gmail.com

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.

Preliminary through Final rounds of the audition will be held on **16 February 2021** at Joint Base Anacostia-Bolling, Washington, DC.

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

usafband.auditions@gmail.com

**\*This list has been updated as of 13 October 2020 and supersedes any previous version.\***

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

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# DARLING DEAR

From the 1970 Jackson 5 album  
*Third Album*

Words and Music by  
H. GORDY, R. GORDY, & A. STOR

♩ = 97

**INTRO**

E<sup>b</sup>/F Dm<sup>7</sup>

E<sup>b</sup>/F Dm<sup>7</sup> E<sup>b</sup>/F

B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>/F Dm<sup>7</sup>

Cm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> D<sup>b</sup>7

**VERSE 1**

Cm<sup>9</sup> E<sup>b</sup>/F B<sup>b</sup>maj<sup>7</sup>

Cm<sup>7</sup> Dm<sup>7</sup>

Cm<sup>7</sup> E<sup>b</sup>/F B<sup>b</sup>maj<sup>7</sup> Dm/A Gm<sup>7</sup>

**CHORUS 1**

Dm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> F

Dm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> F

**BRIDGE**

Cm<sup>7</sup> E<sup>b</sup>/F B<sup>b</sup>maj<sup>7</sup>

Cm<sup>7</sup> Dm<sup>7</sup>

Cm<sup>7</sup> E<sup>b</sup>/F B<sup>b</sup>maj<sup>7</sup> Dm/A Gm<sup>7</sup>

Darling Dear P.2

Musical score for 'Darling Dear P.2'. The score is written for piano and drums. It consists of eight staves of music. The piano part is written in a single treble clef with a key signature of one flat (Bb). The drum part is indicated by a bracket on the first staff. The score includes various chords and a 'FADE OUT' instruction at the end.

Chords: Cm7, Bbmaj7, F, Eb/F, Dm7, Eb/F, Bbmaj7, Dm/A, Gm7, Bbmaj7, Dm/A, Gm7, Bbmaj7, Dm/A, Gm7, Bbmaj7, Dm/A, FADE OUT.

CD 64

Ex. 110

T P L P T P T T H P H T P L P S P L P P H

T P L P T P T T H P H T P T P T P T P

Slap Ex. 65

CD 65

Ex. 111

T T T T T T T T H T T T T H T H P T T H P H

T T T T T T T T H T T T T H T H T H P H T T T T T T T T H

T T T H T H P T T H P H T T T T T T T T H T P T T P T T P T T P

CB 7608  
ELECTRIC BASS

SELECTIONS FROM THE LION KING

FOR SINGING SERGEANTS AND CONCERT BAND

MUSIC BY ELTON JOHN

LYRICS BY TIM RICE

ADDL. MUSIC BY HANS ZIMMER

ARR. TSGT TADD RUSSO (2014)

TEMPO RUBATO (♩ = CA. 88)

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. It contains rhythmic notation with accents and fingerings: 2, 2, 3, 3, 2, 4.

Musical staff 2: Starts at measure 11. Includes a box labeled 'A' with 'CONDUCTED ANDANTE (♩ = 80)'. Chords D and B<sub>M</sub> are indicated. Dynamics include *mp*.

Musical staff 3: Starts at measure 26. Includes a box labeled 'B' with 'CIRCLE OF LIFE'. Chords: Em7/B, Em7, A7sus4, A7, D, Em7/D, A7/C#, D, B<sub>M</sub>. Dynamics include *mp*.

Musical staff 4: Starts at measure 33. Chords: Em7, C, A7sus4, A7, D, Em7/D, A7/C#. Dynamics include *mf*.

Musical staff 5: Starts at measure 39. Chords: D, B<sub>M</sub>, Em7, C, A7sus4, A7.

Musical staff 6: Starts at measure 45. Includes a box labeled 'C'. Chords: D, G/D, D (AD LIB.), C/D, G (SIM.), C/G, G.

Musical staff 7: Starts at measure 50. Chords: Asus4, A, D/F#, B, E<sub>M</sub>.

Musical staff 8: Starts at measure 55. Chords: G<sub>M</sub>/B<sup>b</sup>, D/A, Asus4, A, G/D, D. Ends with a dynamic marking *sfz*.

THE UNITED STATES AIR FORCE BAND, WASHINGTON, DC 20032

**I** CAN YOU FEEL THE LOVE TONIGHT?  
SLOW BALLAD (♩ = 60-72)

4 4

Chords: E<sup>b</sup>, B<sup>b</sup>/D, E<sup>b</sup>, B<sup>b</sup>/D, E<sup>b</sup>, G<sup>M</sup>, A<sup>b</sup>

*mp*

131

F F<sup>SUS4</sup> F **J** B<sup>b</sup> F/A G<sup>M</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> C/E F E<sup>b</sup> B<sup>b</sup>/D

137

G<sup>M</sup> G<sup>M</sup>7/F E<sup>b</sup> C<sup>M</sup> B<sup>b</sup>/D E<sup>b</sup> C/E F B<sup>b</sup> F/A G<sup>M</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> C/E

143

F E<sup>b</sup> B<sup>b</sup>/D G<sup>M</sup> G<sup>M</sup>7/F E<sup>b</sup> C<sup>M</sup> B<sup>b</sup>/D E<sup>b</sup> F<sup>SUS</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D

149

G<sup>M</sup> G<sup>M</sup>7/F E<sup>b</sup> C<sup>M</sup> B<sup>b</sup>/D E<sup>b</sup> F<sup>SUS</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> **K** MAJESTIC (♩ = 69-72) RALL.

3

*mp* *p*

**KING OF PRIDE ROCK**  
A TEMPO

156

F B<sup>b</sup> F/A B<sup>b</sup> F/C B<sup>b</sup> F D<sup>M</sup> C ALLARG.

*f*

**L** LIVELY L'ISTESSO TEMPO (♩ = ♩.)

F C

*sfz*

171

C B<sup>b</sup> F



C

**N** ANDANTE (♩ = 100)

Fsus4

178

CIRCLE OF LIFE (REPRISE)

183

F

(SVA WHERE NECESSARY)

D<sup>b</sup>

B<sup>b</sup>/D

B<sup>b</sup>

187

E<sup>b</sup><sub>M</sub>

G<sup>b</sup><sub>M</sub>/B<sup>bb</sup>

D<sup>b</sup>/A<sup>b</sup>

A<sup>b</sup>

191

B<sup>bb</sup>

E<sup>b</sup><sub>M</sub>7(b5)

D<sup>b</sup>

C

*sfz*

Wolfgang Amadeus Mozart  
Symphony No. 39, K. 543

Violoncello und Kontrabaß

**Adagio**

8

13

16

19

26

**Allegro**

40

59

A

61

ten.  
b2.

B

74

85

92

C

Cello  
Basso

# MOLLY ON THE SHORE

Irish Reel set for Military Band

Double Bass

Percy Aldridge Grainger

Edited by R. Mark Rogers

FAST M. M. ♩ = between 112 and 126

10 11 7 19 *w/accents*

S703 *p short*

20 3 3 3 3

24 3 3 27 4

31 *plucked* *bowed*  
*mp louden* *f* *mf*

37 *f* *mf louden*

42 43 *plucked*  
*f sf sf sf louden*

48 51 *bowed* *plucked*  
*sf ff*

53 *bowed* *plucked* *bowed*

58 59 *plucked*  
*P*

# Ticheli- Blue Shades

158 (sim)

164

170

turn pages

4

177

8

p mf

185

8

(HN CUE 5 7 A M M D)

Arco

2

Pizz

mp

199

2

4

mp

209

7

pp

p mf

211

7

218

Arco

f

sfz

232

fp

f

239

fp

f

245

fp

f

sfz

252

257

261

266

271 (D=D) 10

\*TACET TO 304

281 (CB CL + TUBA CUES)

286

296

304 TUTTI

309

[Pizz. (Play if no CB CL.) (Sim.)]

316

321

# Arnold - 4 Scottish Dances

String Bass

3

2 *accel. molto* *ff* *Pesante* *pizz.* *ff*

*Vivace* 8 *f* *pizz.* *arco* *ff*

II

*pizz.* *arco* *f*

*B* *pizz.* *f*

*arco* *f*

*C* *f*

*D* *pizz.* *ff*

*D* *pizz.* *mf* *f*

*E* *meno mosso* 7 *F* *pizz.* *arco*

*E* *meno mosso* 7 *F* *pizz.* *p*

*G* *Tempo I°* *(Vivace)* *f* *p*

*G* *Tempo I°* *(Vivace)* *p* *pp* *pp*

J 711

Bass

CB 7881

# The Trolley Song

By Hugh Martin & Ralph Blane

Arr. by Alan Baylock

Brightly ( $\text{♩} = 150$ )

The musical score is written for a bass instrument in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Brightly' with a quarter note equal to 150 beats per minute. The score consists of seven staves of music. The first staff begins with a *pizz.* (pizzicato) instruction and a dynamic marking of *f* (forte). The second staff contains a first ending marked 'A' and includes a *pizz.* instruction and a dynamic marking of *mp* (mezzo-piano). The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a dynamic marking of *mf* (mezzo-forte). The fifth staff contains a second ending marked 'B' and starts at measure 25 with a dynamic marking of *mp*. The sixth staff starts at measure 31 with a dynamic marking of *f*. The seventh staff starts at measure 37. The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

The Trolley Song - Bass - Page 2

C

43 *f* *mp*

Musical staff 43-48: Bass clef, key signature of two flats (Bb, Eb). Measure 43 starts with a dynamic marking of *f* and a hairpin crescendo. Measure 44 has a dynamic marking of *mp*. The staff contains eighth and quarter notes.

49

Musical staff 49-54: Continuation of the bass line with eighth and quarter notes.

55 *mf*

Musical staff 55-60: Continuation of the bass line with eighth and quarter notes. Measure 60 has a dynamic marking of *mf* and a hairpin decrescendo.

D

61 *mp*

Musical staff 61-66: Continuation of the bass line with eighth and quarter notes. Measure 62 has a dynamic marking of *mp*.

67

Musical staff 67-72: Continuation of the bass line with eighth and quarter notes.

73 *mf*

Musical staff 73-78: Continuation of the bass line with eighth and quarter notes. Measure 74 has a dynamic marking of *mf* and a hairpin decrescendo.

E

79 *mp*

Musical staff 79-84: Continuation of the bass line with eighth and quarter notes. Measure 80 has a dynamic marking of *mp*.

85

Musical staff 85-90: Continuation of the bass line with eighth and quarter notes.

91

Musical staff 91-96: Continuation of the bass line with eighth and quarter notes, ending with a double bar line.



The Trolley Song - Bass - Page 3

F

97

Musical staff for measure 97, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3.

103

Musical staff for measure 103, bass clef, B-flat major key signature. The staff contains six measures of music. The first five measures are quarter notes G2, A2, Bb2, C3, and D3. The sixth measure contains a half note E3. A hairpin crescendo starts under the first measure and ends under the sixth. Dynamics markings *f* and *mp* are placed at the end of the staff.

G

109

Musical staff for measure 109, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3. The dynamic marking *grad. cresc.* is placed below the first measure, and *f* is placed below the fifth measure.

115

Musical staff for measure 115, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3. A hairpin crescendo starts under the first measure and ends under the sixth.

H

121

Musical staff for measure 121, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3. The dynamic marking *p* is placed below the first measure, *grad. cresc.* is placed below the first two measures, and *f* is placed below the fifth measure.

126

Musical staff for measure 126, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3. The dynamic marking *mf* is placed below the fifth measure.

131

Musical staff for measure 131, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3. The dynamic marking *grad. cresc.* is placed below the first three measures. Accents (*>*) are placed above the notes in the fifth and sixth measures.

137

Musical staff for measure 137, bass clef, B-flat major key signature. The staff contains six measures of music, each consisting of a quarter note followed by an eighth note beamed to a sixteenth note. The notes are G2, A2, Bb2, C3, D3, and E3. The dynamic marking *f* is placed below the first measure. An accent (*>*) is placed above the note in the sixth measure.