



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

5 OCT 2020

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

Upright/Electric 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
- BRAHMS - Symphony No. 2, Mvt. 1, letter E to F

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
- TICHELI - Blue Shades - mm. 228 - 271
- ARNOLD - 4 Scottish Dances, Mvt. 2, letter A to 5 after letter C
- SOUSA - Stars and Stripes, mm. 1 - 22 with repeat
- MOZART - Symphony No. 39, Mvt. 1, 14 bars before letter A to letter C
- BRAHMS - Symphony No. 2, Mvt. 1, letter E to F

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 **17-18 DEC 2020** at Joint Base Anacostia-Bolling, Washington, DC.

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

usafband.auditions@gmail.com

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

DARLING DEAR

From the 1970 Jackson 5 album
Third Album

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

♩=97

INTRO

E^b/F Dm⁷

E^b/F Dm⁷ E^b/F

B^bmaj⁷ E^b/F Dm⁷

Cm⁷ B^bmaj⁷ Cm⁷ Dm⁷ D^b7

VERSE 1

Cm⁹ E^b/F B^bmaj⁷

Cm⁷ Dm⁷

Cm⁷ E^b/F B^bmaj⁷ Dm/A Gm⁷

CHORUS 1

Dm⁷ Cm⁷ B^bmaj⁷ F

Dm⁷ Cm⁷ B^bmaj⁷ F

BRIDGE

Cm⁷ E^b/F B^bmaj⁷

Cm⁷ Dm⁷

Cm⁷ E^b/F B^bmaj⁷ Dm/A Gm⁷

Darling Dear P.2

The musical score consists of seven staves of piano accompaniment. The chords are as follows:

- Staff 1: Dm7, Cm7, Bbmaj7, F
- Staff 2: Dm7, Cm7, Bbmaj7, F
- Staff 3: Cm7, Eb/F, Bbmaj7
- Staff 4: Cm7, Dm7
- Staff 5: Cm7, Eb/F, Bbmaj7, Dm/A, Gm7
- Staff 6: Bbmaj7, Dm/A, Gm7, Bbmaj7, Dm/A, Gm7
- Staff 7: 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 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

Wolfgang Amadeus Mozart
Symphony No. 39, K. 543

Violoncello und Kontrabaß

Adagio

Measures 1-25 of the Adagio section. The music is in 3/4 time and E-flat major. It features a slow, lyrical melody with dynamic markings of *f* and *p*. The bass line consists of a steady eighth-note accompaniment.

Allegro

Measures 26-92 of the Allegro section. The tempo changes to Allegro and the time signature to 4/4. The music is more rhythmic and energetic. It includes dynamic markings of *p*, *ten. bz.*, and *fp*. The score is divided into three parts labeled A, B, and C. Part C ends with a double bar line and the instruction "Cello" and "Basso".

Brahms - Symphony No. 2

Excerpt 1 - Movement I: 4 measures after [A] to [B]

Double Bass

36 Pk. Vcl. u. Pos. Klar. pizz. 3 **A** 3 arco p

52 1 cresc. f

60 sf sf sf sf p **B** 11 Viol. I

SCORE



Excerpt 2 - Movement I: [E] to [F]

Double Bass

118 **E** (quasi ritenente) f sf ben marc. sf marc.

124 f

132 ff poco f espr.

142 cresc.

152 - ff **F** pizz. p

SCORE



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)

2

A CONDUCTED
ANDANTE (♩ = 80)

11

B CIRCLE OF LIFE

26

EM7/B EM7 A7sus4 A7 D EM7/D A7/C# D Bm

mp

33

EM7 C A7sus4 A7 D EM7/D A7/C#

mf

39

D Bm EM7 C A7sus4 A7

C

D G/D D (AD LIB.) C/D G (SIM.) C/G G

50

Asus4 A D/F# B Em

55

Gm/Bb D/A Asus4 A G/D D

sfz

THE UNITED STATES AIR FORCE BAND, WASHINGTON, DC 20032

CIRCLE OF LIFE HAKUNA MATATA CAN YOU FEEL THE LOVE TONIGHT FROM WALT DISNEY PICTURES' THE LION KING MUSIC BY ELTON JOHN LYRICS BY TIM RICE (C) 1994 WONDERLAND MUSIC COMPANY, INC. ALL RIGHTS RESERVED

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

4 4

Chords: E^b, B^b/D, E^b, B^b/D, E^b, G_M, A^b

mp

131

F F_{SUS4} F **J** B^b F/A G_M E^b B^b E^b C/E F E^b B^b/D

137 G_M G_M7/F E^b C_M B^b/D E^b C/E F B^b F/A G_M E^b B^b E^b C/E

143 F E^b B^b/D G_M G_M7/F E^b C_M B^b/D E^b F_{SUS} E^b/B^b B^b E^b B^b/D

149 G_M G_M7/F E^b C_M B^b/D E^b F_{SUS} E^b/B^b B^b **K** MAJESTIC (♩ = 69-72) RALL.

3

mp
KING OF PRIDE ROCK
A TEMPO

156 F B^b F/A B^b F/C B^b F D_M C ALLARG.

f

L LIVELY L'ISTESSO TEMPO (♩ = ♩.)

F C

sfz

171 C B^b F

178

C

N ANDANTE (♩ = 100)

Fsus4

183

F

CIRCLE OF LIFE (REPRISE)

(SVA WHERE NECESSARY)

D^b

B^b/D

B^b

187

E^b_M

G^b_M/B^{bb}

D^b/A^b

A^b

191

B^{bb}

E^b_M7(b5)

D^b

C

mf

sfz

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

20

24

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 *mf*

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

221

7 228

f sfz

ARCOV

232

fp f

239

fp f

245

fp f sfz

252 \checkmark

257

261

266 *p cresc.*

271 (♩ = ♩) 10

281 *TACET TO 304 (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*

The first system of music is in bass clef with a 2/4 time signature. It begins with a tempo marking of 'accel. molto' and a dynamic of 'ff'. The music features a series of eighth notes and quarter notes, with a 'pizz.' (pizzicato) marking and another 'ff' dynamic later in the system. A 'Pesante' marking is placed above the staff. There are some handwritten annotations, including a circled '2' and a '3' under a triplet.

II

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

The second system of music is in bass clef with a 4/4 time signature. It starts with a tempo marking of 'Vivace' and a dynamic of 'f'. The music includes a 'pizz.' marking followed by an 'arco' marking and a final 'ff' dynamic. There are handwritten annotations, including a circled '8' and a circled 'A'.

pizz. *arco* *f*

The third system of music is in bass clef with a 4/4 time signature. It features a 'pizz.' marking followed by an 'arco' marking and a dynamic of 'f'. There are handwritten annotations, including a circled 'B' and a circled 'C'.

pizz. *f*

The fourth system of music is in bass clef with a 4/4 time signature. It features a 'pizz.' marking and a dynamic of 'f'. There are handwritten annotations, including a circled 'B' and a circled 'C'.

arco *f*

The fifth system of music is in bass clef with a 4/4 time signature. It features an 'arco' marking and a dynamic of 'f'. There are handwritten annotations, including a circled 'C' and a circled 'D'.

f

The sixth system of music is in bass clef with a 4/4 time signature. It features a dynamic of 'f'. There are handwritten annotations, including a circled 'C' and a circled 'D'.

ff

The seventh system of music is in bass clef with a 4/4 time signature. It features a dynamic of 'ff'. There are handwritten annotations, including a circled 'D' and a circled 'E'.

D *pizz.* *mf* *f*

The eighth system of music is in bass clef with a 4/4 time signature. It features a circled 'D', a 'pizz.' marking, a dynamic of 'mf', and a final 'f' dynamic. There are handwritten annotations, including a circled 'D' and a circled 'E'.

arco

The ninth system of music is in bass clef with a 4/4 time signature. It features an 'arco' marking. There are handwritten annotations, including a circled 'E' and a circled 'F'.

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

The tenth system of music is in bass clef with a 4/4 time signature. It features a circled 'E', a tempo marking of 'meno mosso', a circled 'F', a 'pizz.' marking, and a dynamic of 'p'. There are handwritten annotations, including a circled 'E' and a circled 'F'.

f *p*

The eleventh system of music is in bass clef with a 4/4 time signature. It features a dynamic of 'f' and a dynamic of 'p'. There are handwritten annotations, including a circled 'G' and a circled 'H'.

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

The twelfth system of music is in bass clef with a 4/4 time signature. It features a circled 'G', a tempo marking of 'Tempo I° (Vivace)', and dynamics of 'f', 'p', and 'pp'. There are handwritten annotations, including a circled 'G' and a circled 'H'.

J 711

Tuba

The Stars and Stripes Forever

The National March of the United States of America

John Philip Sousa

Edited in Marine Band performance style
by John R. Bourgeois

5

7

ff

ff *leggiero*

13

p *f* *p* *f*

20

1. 2. 22

ff *f*

27

30

35

38

42

46

50

Trio

p

57

62

64

70

72

mf

78

79

86

ff

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Bass

CB 7881

The Trolley Song

By Hugh Martin & Ralph Blane

Arr. by Alan Baylock

Brightly ($\text{♩} = 150$)

The musical score is written for Bass 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 of *f* (forte). The second staff contains a first ending marked 'A' and includes a *pizz.* instruction and a dynamic of *mp* (mezzo-piano). The third staff continues the melody. The fourth staff includes a dynamic of *mf* (mezzo-forte). The fifth staff is marked 'B' and begins with a dynamic of *mp*. The sixth staff starts with a dynamic of *f* and includes a crescendo hairpin. The seventh staff concludes the piece with a decrescendo hairpin.

The Trolley Song - Bass - Page 2

C

43 Musical staff with bass clef, key signature of one flat, and a dynamic marking of *f* followed by *mp*.

49 Musical staff with bass clef, key signature of one flat, and a dynamic marking of *mp*.

55 Musical staff with bass clef, key signature of one flat, and a dynamic marking of *mf*.

D

61 Musical staff with bass clef, key signature of one flat, and a dynamic marking of *mp*.

67 Musical staff with bass clef, key signature of one flat.

73 Musical staff with bass clef, key signature of one flat, and a dynamic marking of *mf*.

E

79 Musical staff with bass clef, key signature of one flat, and a dynamic marking of *mp*.

85 Musical staff with bass clef, key signature of one flat.

91 Musical staff with bass clef, key signature of one flat.

The Trolley Song - Bass - Page 3

F

97

Musical staff for measure 97, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes.

103

Musical staff for measure 103, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. A hairpin crescendo starts under the second measure and ends under the fifth measure. Dynamics *f* and *mp* are marked at the end of the staff.

G

109

Musical staff for measure 109, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. Dynamics *grad. cresc.* and *f* are marked.

115

Musical staff for measure 115, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. A hairpin crescendo starts under the second measure and ends under the fifth measure.

H

121

Musical staff for measure 121, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. Dynamics *p*, *grad. cresc.*, and *f* are marked.

126

Musical staff for measure 126, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. Dynamics *mf* is marked.

131

Musical staff for measure 131, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. Dynamics *grad. cresc.* and accents (*v*) are marked.

137

Musical staff for measure 137, bass clef, key signature of two flats, 4/4 time signature. The staff contains six measures of eighth notes. Dynamics *f* and accents (*v*) are marked.