



**DEPARTMENT OF DEFENSE
JOINT BASE ANACOSTIA-BOLLING
& 11TH WING (AFDW)
WASHINGTON DC**

1 August 2023

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

Section Percussion, Concert Band

Preliminary Requirements:

Preliminary audition materials are due no later than **11 October 2023**. Please submit your professional resume and one continuous audio recording of the requirements below, in the listed order. Specific excerpts can be found in the packet.

1. Xylophone: Gershwin- Porgy and Bess
2. Glockenspiel: Dukas- The Sorcerer's Apprentice
3. Snare Drum: Rimsky-Korsakov- Scheherazade, Mvt. IV
4. Tambourine: Dvorak- Carnival Overture

Apply Here: <https://forms.gle/SfcUwa3SSZyiXLPm6>

Submission formatting:

- Recordings must be received as an MP3, WAV, M4A, or a compatible Apple/Android audio file type
 - No cloud storage/file sharing links such as Google Docs, Google Drive, or Dropbox
- Resumes must be received as a PDF or Microsoft Word DOC
- Resume file names should be labeled *last name, first name* (example: Doe, Jane)
- Resume must include name, street address, phone number, and email address

Audition Process:

Resumes and digital audio recordings must be received no later than **11 October 2023**. Applicants who are considered qualified for the live audition will be contacted by The USAF Band auditions team, followed 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 email. All invited candidates must be prepared to meet Air Force maximum allowable weight standards.

Live auditions will be held on **16-17 November 2023** at Joint Base Anacostia-Bolling, Washington, DC. Candidates will be notified of their invitation status one month prior.

For more information e-mail: usafband.auditions@gmail.com

Musical questions: usafpercussion@gmail.com

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

Percussion Audition

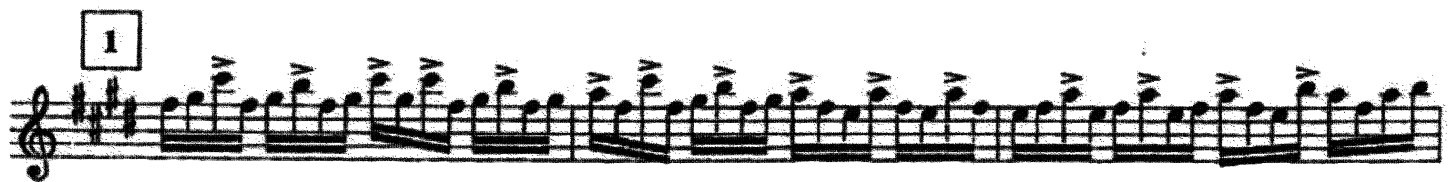
Preliminary Round

Gershwin: Porgy and Bess (opening excerpt)

Xylophone

$\text{♩} = 126$

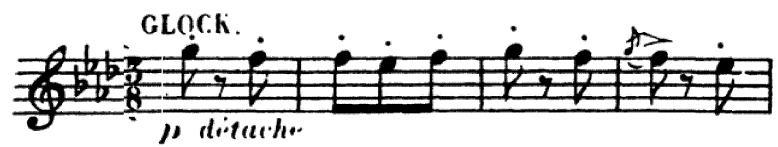
Allegro con brio



Dukas: The Sorcerer's Apprentice: 12 before 18 to 4 after 19

Glockenspiel

Scherzo



Tambur piccolo.

IV.

P **vivo.**

f

1

1

1 **Q**

R

Dvorak: Carnival Overture: Beginning to 6 before B

Tamburino.

Allegro.

The image shows a musical score for the Tamburino part of Dvorak's Carnival Overture. It consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (*f*). It contains a series of eighth-note patterns. Near the end of the staff, there are two first endings marked with '1' and '2' above the notes, followed by a repeat sign and a final eighth-note pattern with a forte (*f*) and piano (*p*) dynamic marking. The second staff starts with a piano dynamic marking (*p*) and continues with eighth-note patterns. It features a section marked with a 'V' (likely for 'Vibrato' or 'Vivace') and a forte dynamic marking (*f*). The third staff is partially visible at the bottom of the image, showing the beginning of another musical phrase.

USAF Band Percussion Audition Repertoire

1. Ceremonial

- a. Ceremonial Cadence– memorized, played using traditional grip
- b. Sustained open roll for 60 seconds– played using traditional grip

2. Marimba solo

- a. Bach piece of choice (1~2 minute excerpt, 4-mallets required)

3. Snare Drum excerpts

- a. Delecluse– 12 Studies for Snare Drum (Etude no.9, m.1 to 24)
- b. Rimsky-Korsakov– Capriccio Espagnol, Movement IV (beginning to 11 m. after L)
- c. Rimsky-Korsakov– Scheherazade
 - i. Movement III (D to G)
 - ii. Movement IV (P to U)
- d. Prokofiev– Lieutenant Kije Suite, Movement 1 (rehearsal 1 to 2)
- e. Schuman– Chester (m. 213 to 228)

4. Xylophone excerpts

- a. Gershwin– Porgy and Bess (opening excerpt)
- b. Copland– Appalachian Spring (5 m. after 48 to 4 m. after 49)
- c. Mackey– The Ringmaster’s March (9 m. before E to F)
- d. Claude T. Smith– Festival Variations (m. 93 to 109)

5. Glockenspiel excerpts

- a. Dukas– The Sorcerer’s Apprentice (12 m. before 18 to 4 m. after 19)
- b. Respighi– The Pines of Rome, Movement I (13 m. after 7 to the end)
- c. Mozart– The Magic Flute (Act 1, No.8: Finale)
- d. Williams/Lavender– Hymn to the Fallen

6. Vibraphone excerpts

- a. Bernstein– Symphonic Dances from West Side Story (m.581-607)
- b. Williams– Escapades for Alto Saxophone and Orchestra, Movement III (m.126-181)

7. Cymbal excerpts

- a. Rachmaninoff– Piano Concerto No. 2, Movement III (32 to 13 m. after 32)
- b. Tchaikovsky– Romeo and Juliet (2 m. before O to the end)
- c. Dvorak– Scherzo Capriccioso (Q to the end)

8. Tambourine excerpts

- a. Dvorak– Carnival Overture (Beginning to 15 m. after B, and T to the end)
- b. Bizet– Carmen Suite No.1: Aragonaise (Beginning to 17 m. after B)
- c. Bizet– Carmen Suite No.2: Danse Boheme (3 m. before D to 3 m. after E)
- d. Stravinsky– Petrouchka (2 m. before 202 to 1 m. after 206)

9. Triangle excerpts

- a. Brahms– Symphony no.4 (7 m. after D to E, and letter I to K)
- b. Liszt– Piano Concerto No.1 (14 m. before F to F)

10. Timpani excerpts

- a. Beethoven– Symphony no.9, Movement 1 (18 m. before S to the end)
- b. Schuman– Be Glad Then, America (Beginning to m.13, m.122 to m.153)

11. Drum Set charts (music provided)

- a. Fitzgerald and Armstrong, Cheek to Cheek (Beginning to the bridge)
- b. America the Beautiful, arr. Ray Charles (B to m.32, second endings)
- c. Waving Through a Window, from Dear Evan Hansen (G to K)

12. Sight-reading on all percussion instruments

Ceremonial

Ceremonial Cadence (from memory using traditional grip)

Air Force Cadence

♩ = 110

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains six measures of music, each starting with an accent (>) and a fermata over the first note. The notes are eighth notes. Below the staff are the drumming patterns: R L, R L R, R L R L R R, R L R L R L, R L R. A dynamic marking of *f* is placed below the first measure. The second staff also contains six measures of music, each starting with an accent and a fermata. The drumming patterns are: R L R, R L R L R R, R L R L R L R L, R R, R R R L L L, R L R L R R L. A dynamic marking of *mp* is placed below the fourth measure, and a crescendo hairpin leads to a *ff* marking below the sixth measure. The third staff contains six measures of music, each starting with an accent and a fermata. The first two measures are marked with a '6' above them, indicating a sixteenth-note triplet. The drumming patterns are: R L L R R L R L L R R L, R L R, R R R L L L, R L R L R R L, R L L R R L R L L R R L, R. A dynamic marking of *mp* is placed below the second measure, and a crescendo hairpin leads to a *ff* marking below the fourth measure.

f

R L R L R R R L R L R L R L R

R L R R L R L R R R L R R L L L R L R L R R L

mp *ff*

6 6

R L L R R L R L L R R L R L R R R L L L R L R L R R L R L L R R L R L L R R L R

mp *ff*

Sustained open roll
for 60 seconds
(traditional grip)

Snare Drum Excerpts

Delecluse: 12 Studies for Snare Drum (Etude no. 9, mm 1-24)

9

$\text{♩} = 66. 69.$

p

mf

f

p sub.

f

p

f

p sub.

cresc.

f

p

Rimsky-Korsakov: Capriccio Espagnol: IV. beginning to 11 after L

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Tamburo.

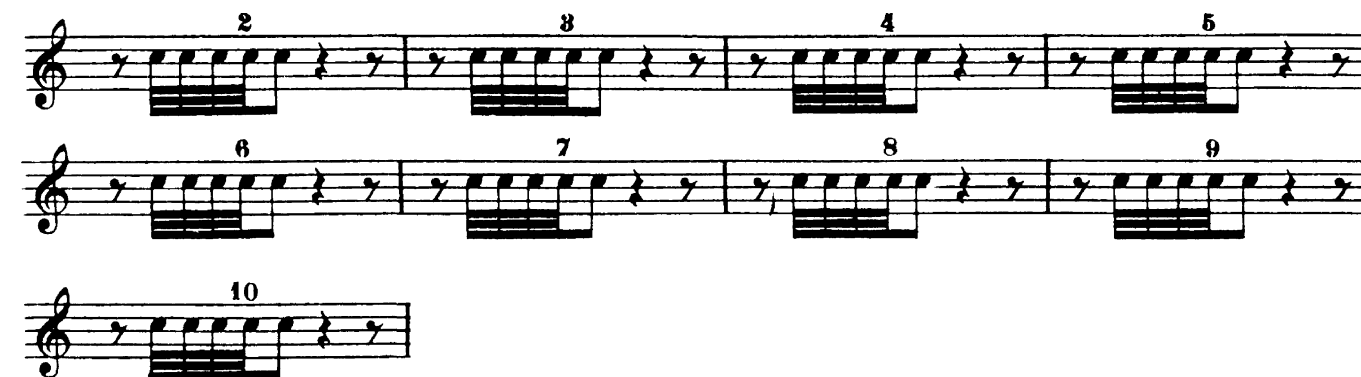
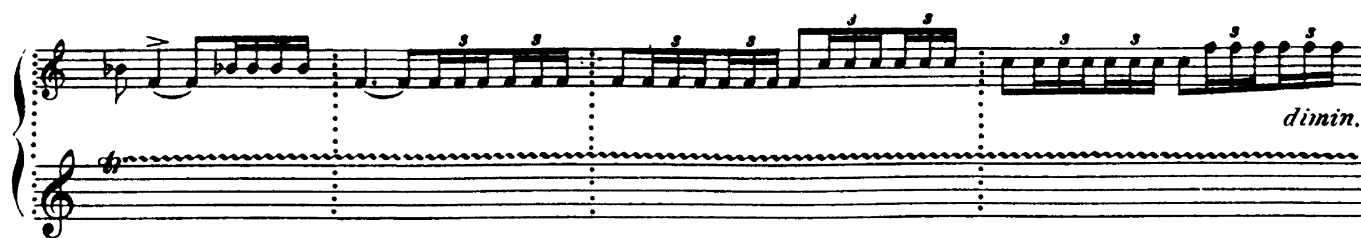
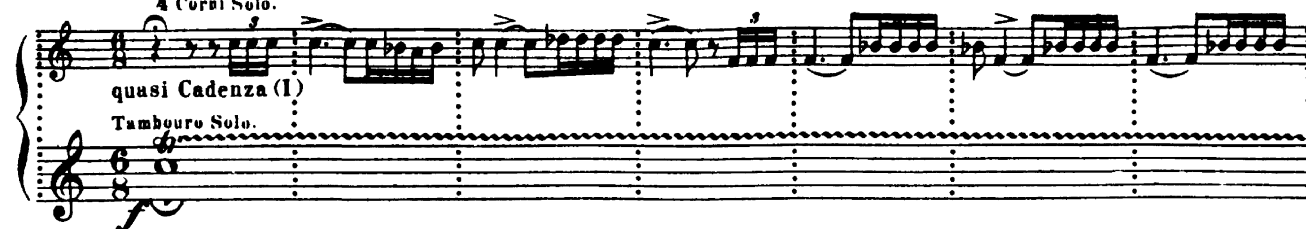
IV. Scena e Canto gitano.

All-gretto.

4 Corsi Solo.

quasi Cadenza (I)

Tambour Solo.



Tambur piccolo.

III.

Andantino quasi Allegretto.

pocchiss. più mosso

D

p *dim.*

ppp

pocchiss. cresc.

E 8 F 4

pp

4 G

Tambur piccolo.

IV.

P *vivo.*

f

1

1

1 **Q** *mf*

R

15 **S** *f* *p*

3 **T** *mf* *dim.* *pp*

6 **7** **8** **9** **10** **11** **12** **13** **14** **15** **U**

Prokofiev: Lieutenant Kije Suite: I. 1 to 2

LIEUTENANT KIJÉ

Military Drum

Suite Symphonique

I

THE BIRTH OF KIJÉ

S. Prokofieff, Op. 60

Andante assai
Gr. a.p.

Doppio movimento
Tamb. mil. Solo

rit.

pp

pp

Schuman: Chester: mm. 213-228

Allegro vivo (♩ = circa 160)

Sn. Dr.

215

p *mp* *mf* *f*

213-215

220

Cymb.

Sn. Dr. (flam)

Bass Dr.

p

220-222

cresc. poco a poco

225

(p) (mp) (mf)

cresc. poco a poco

(p) (mp) (mf)

223-225

(f) *ff*

226-228

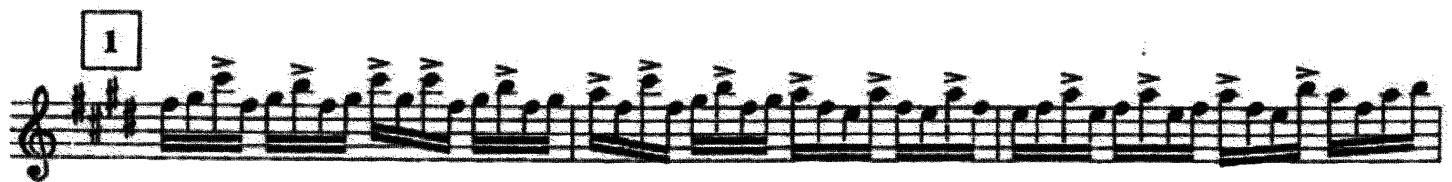
Xylophone Excerpts

Gershwin: Porgy and Bess (opening excerpt)

Xylophone

$\text{♩} = 126$

Allegro con brio



Copland: Appalachian Spring: 5 after 48 to 4 after 49

Presto

The musical score consists of five staves of music in treble clef, 3/4 time. The first staff begins with a *ff* dynamic marking. The second staff contains a first ending bracket labeled '1' and ends with a *ff* dynamic. The third staff starts at measure 49, contains a *sf* dynamic, and features a 3/2 time signature change. The fourth staff contains first and second ending brackets labeled '1' and '2' respectively, with a 3/4 time signature change at the end.

ff

1

ff

49

sf

1 1 1 2

Mackey: The Ringmaster's March: 9 before E to F

Xylophone

The Ringmaster's March
from "The Soul Has Many Motions"

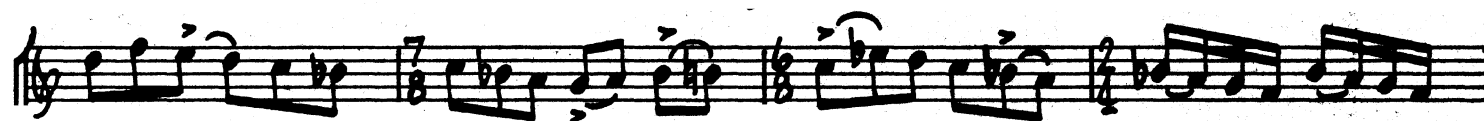
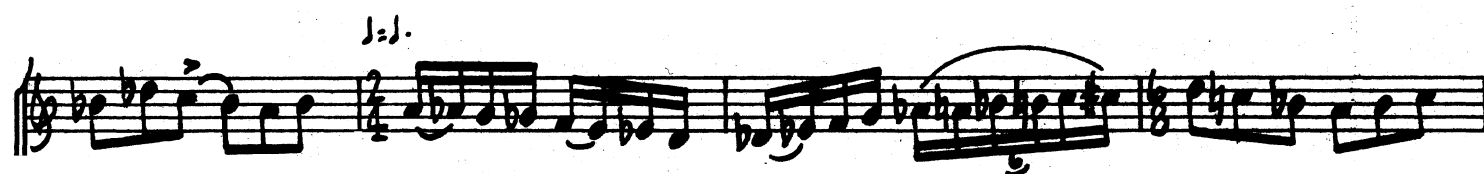
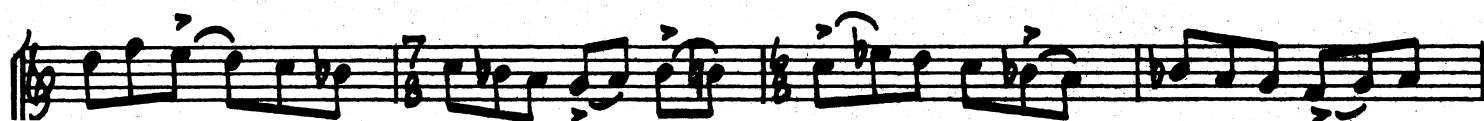
John Mackey

Circus March Tempo ♩ = 144 +



Smith: Festival Variations: mm. 93-109

Vivace



Glockenspiel Excerpts

Dukas: The Sorcerer's Apprentice: 12 before 18 to 4 after 19

Scherzo

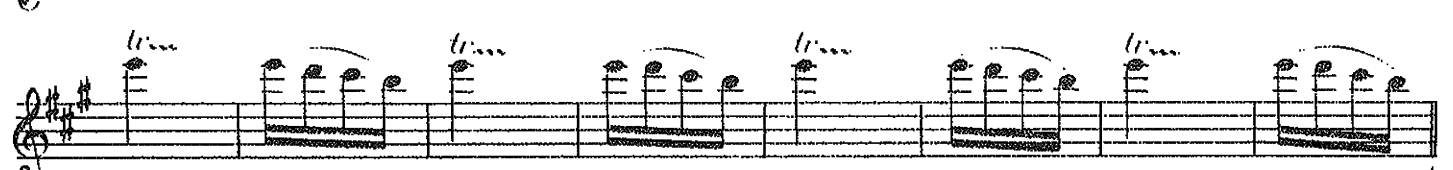
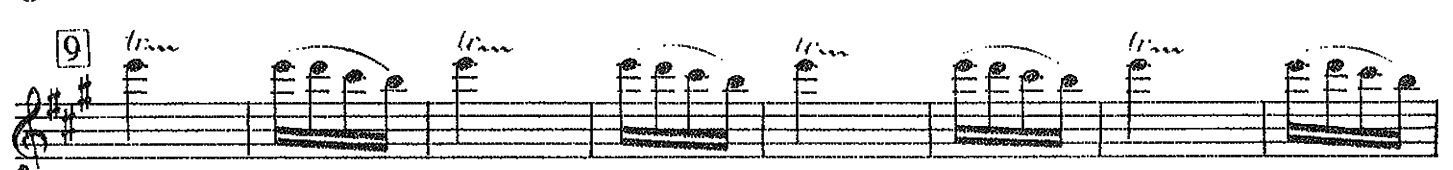
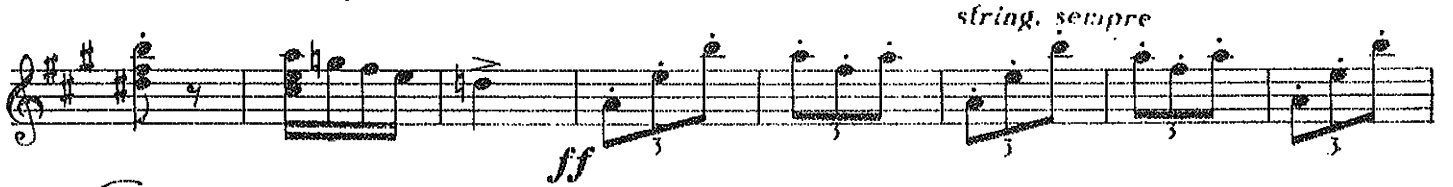
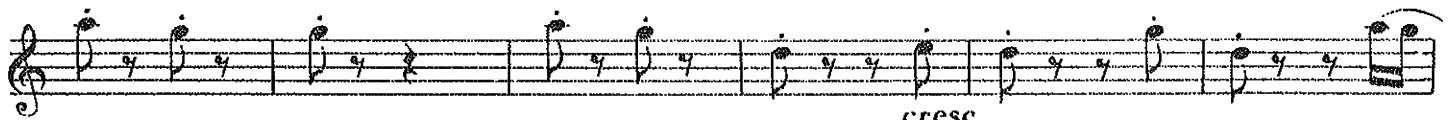
GLOCK.



Respighi: Pines of Rome: I. 13 after 7 to end

Campanelli

Più vivo



THE MAGIC FLUTE

Finale of Act 1

BELLS

Wolfgang Amadeus Mozart

Allegro (264th measure)

28

The musical score for the Bells part, starting at measure 28, is written for seven staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro'. The first staff begins with a whole rest for 28 measures, followed by a melodic line. The subsequent staves contain a complex arrangement of eighth and sixteenth notes, including many beamed sixteenth-note passages. The piece concludes with a final cadence on the seventh staff.

Williams/Lavender: Hymn to the Fallen

PERCUSSION 2

Glockenspiel

Music by JOHN WILLIAMS

Transcribed for Concert Band by PAUL LAVENDER

Reverently 6 7 8 15 6 21 7

28 Move a little (*poco rubato*) 3 6 4 6 2 *More expansively* 2

Tempo I 2 43 8 51 9

Soft rubber mallets *mp* 3 *mf* 3 (w/ Synth)

62 Broadly and expansively

72

79 *Poco rubato* 2 3 *Poco Rit.*

83 *Tempo I (Reverently)* 7 2 *Rit.* *A Tempo*

Vibraphone Excerpts

Bernstein: Symphonic Dances from West Side Story: mm. 581-607

PERCUSSION

581

Cool
Swing
Allegretto (♩ = 160)

a tempo accel. molto

Cym.

pp cresc. poco a poco

mf

Measures 581-584. The score is for a percussion part. The top staff has a Cym. (Cymbal) part with a crescendo from *pp* to *mf*. The bottom staff has a Vibr. (Vibraphone) part starting at measure 583 with a *p* dynamic. The tempo is marked 'a tempo accel. molto' and the style is 'Cool Swing Allegretto (♩ = 160)'.

585

Stringendo un poco

secco

Xylo.

fz

fz

Measures 585-588. The score is for a percussion part. The top staff has a Xylo. (Xylophone) part with a *fz* (forzando) dynamic. The bottom staff has a Vibr. (Vibraphone) part. The tempo is marked 'Stringendo un poco'.

589 (♩ = 88)

Cym.

pp

(Xylo.)

fz

Measures 589-594. The score is for a percussion part. The top staff has a Cym. (Cymbal) part with a *pp* (pianissimo) dynamic. The bottom staff has a Vibr. (Vibraphone) part. The tempo is marked '(♩ = 88)'.

595

2

2

Measures 595-607. The score is for a percussion part. The top staff has a Vibr. (Vibraphone) part with a *mf* (mezzo-forte) dynamic. The bottom staff has a Xylo. (Xylophone) part with a *mf* dynamic. The tempo is marked '2'.

Bongos

601

p

(Vibr.)

3

p

pp

dim. molto

gliss.

602

dim. molto

607

Cym.
(brush)

Fugue

pp

(Vibr.)

Williams: Escapades: III. mm 126-181

126 Vibes
w/A. Sax
mf
Red.

136 *easy (opt. until m. 176)*

141

146

151

153

156

160

165

169 *lazily*
dim.

176 Vibes, Glock. a2
"prettily" - all ring
mf
Red.

181

Cymbal Excerpts

Rachmaninoff: Piano Concerto No. 2: III. 32 to 13 after 32

III.

32 Meno mosso. (♩ = 48)
Piatti soli.



Tchaikovsky: Romeo and Juliet, Fantasy Overture: 2 before O to end

Piatti e Gran Cassa.

Allegro giusto.

Piatti *ff*

Gr. Cassa *ff*

This musical score is for the Piatti (cymbals) and Gran Cassa (large drum) parts of the second movement of Tchaikovsky's Romeo and Juliet Fantasy Overture. The tempo is marked 'Allegro giusto'. The score is written in bass clef with a common time signature (C). It consists of seven staves. The first staff begins with a 'Piatti ff' instruction. The second staff includes a 'Gr. Cassa ff' instruction. The score is filled with rhythmic notation, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like 'P' (piano) and 'R' (ritardando). Measure numbers are indicated throughout the score, including 2, 4, 5, 6, 1, 22, 21, 24, 1, 2, 5, and 1.

Dvorak: Scherzo Capriccioso: Q to end

Gran Cassa e Piatti.

Poco più mosso.

Q *pp* Piatti solo 1 1 1 1 1

cresc.

R Presto. 2 3 4 5 6 7 8 9

f 10 11 12 2

ff 2 1 2 3 4 5

1 1 1 1

Tambourine Excerpts

Dvorak: Carnival Overture: Beginning to 15 after B

Tamburino.

Allegro.

Musical score for the beginning of the Tamburino section, measures 1 to 15. The score is written for four staves in 2/4 time. The tempo is marked **Allegro.** The first staff begins with a forte (**f**) dynamic and features a series of eighth notes. The second staff begins with a piano (**p**) dynamic and includes a first ending bracket labeled **1** and **2**. The third staff includes a section labeled **A** with a forte (**f**) dynamic and a section labeled **B** with a fortissimo (**ff**) dynamic. The fourth staff includes a section labeled **3** and a section labeled **B** with a fortissimo (**ff**) dynamic. The score concludes with a first ending bracket labeled **1** and **2**, followed by a forte (**f**) and piano (**p**) dynamic marking.

Dvorak: Carnival Overture: T to end

Allegro.

Musical score for the section from T to the end of the Tamburino section, measures 16 to 31. The score is written for four staves in 2/4 time. The tempo is marked **Allegro.** The first staff begins with a fortissimo (**ff**) dynamic and features a series of eighth notes. The second staff includes a section labeled **T** with a fortissimo (**ff**) dynamic and a section labeled **1**. The third staff includes a section labeled **2** and a section labeled **3**. The fourth staff includes a section labeled **4** and a section labeled **5**. The fifth staff includes a section labeled **6** and a section labeled **7**. The sixth staff includes a section labeled **8** and a section labeled **9**. The seventh staff includes a section labeled **10** and a section labeled **11**. The eighth staff includes a section labeled **12** and a section labeled **13**. The ninth staff includes a section labeled **14** and a section labeled **15**. The score concludes with a fortissimo (**ff**) dynamic and a section labeled **16**.

W Poco più mosso.

Musical score for the section from W to the end of the Tamburino section, measures 32 to 47. The score is written for four staves in 2/4 time. The tempo is marked **W Poco più mosso.** The first staff begins with a fortissimo (**ff**) dynamic and features a series of eighth notes. The second staff includes a section labeled **1** and a section labeled **2**. The third staff includes a section labeled **3** and a section labeled **4**. The fourth staff includes a section labeled **5** and a section labeled **6**. The fifth staff includes a section labeled **7** and a section labeled **8**. The sixth staff includes a section labeled **9** and a section labeled **10**. The seventh staff includes a section labeled **11** and a section labeled **12**. The eighth staff includes a section labeled **13** and a section labeled **14**. The score concludes with a fortissimo (**ff**) dynamic and a section labeled **15**.

Bizet: Carmen Suite No. 1: Ia. Aragonaise: Beginning to 17 after B

Tamburino.

Nº 1ª Aragonaise.

(Prelude to Act IV)

Allegro vivace. (♩. = 80.)

Tamburino.

The musical score is written for a single melodic line on a treble clef staff in 3/8 time. It begins with a *ff* dynamic and a tempo marking of *Allegro vivace* (♩. = 80.). The piece features a series of eighth-note patterns, often beamed in groups of six. The score includes several dynamic markings: *dim. molto*, *p*, *pp*, *f*, *p*, *f*, *dim.*, and *poco cresc.*. There are two section markers, 'A' and 'B', placed above the staff. The piece concludes with a final measure marked with a '6' above the staff, indicating a six-measure phrase.

Bizet: Carmen Suite No. 2: XI. Danse Boheme: 3 before D to 3 after E

Nº 11. Danse Bohême.
(Zigeunerlied. II. Akt.)

(♩ = 100.)

Andantino quasi Allegretto.

Tamburino.

D

Pampanino.

pp

D

E

Stravinsky: Petrouchka: 2 before 202 to 1 after 206

GYPSIES AND A RAKE VENDOR

202

Tamb. $\text{♩} = 188$

thumb

203

1

204

sempre sim.

205

$\text{♩} = 69$

shake

thumb

shake

thumb.

206

Detailed description: This is a musical score for a section of Stravinsky's 'Petrouchka', specifically measures 202 through 206. The music is written for a single bass staff in 2/4 time. Measures 202 and 203 feature a tambourine (Tamb.) with a tempo of 188 beats per minute, indicated by a quarter note. The notation includes various rhythmic patterns with accents and slurs. Measure 204 has a tempo change to 69 beats per minute, marked with a half note. Measures 205 and 206 continue with similar rhythmic patterns, including a section marked 'sempre sim.' (sempre similes). Performance instructions 'thumb', 'shake', and 'thumb.' are placed below the staff to indicate specific playing techniques for the tambourine. Measure numbers 202, 203, 204, 205, and 206 are enclosed in boxes above the staff.

Triangle Excerpts

Brahms: Symphony No. 4: III. 7 after D to E

III

Triangel

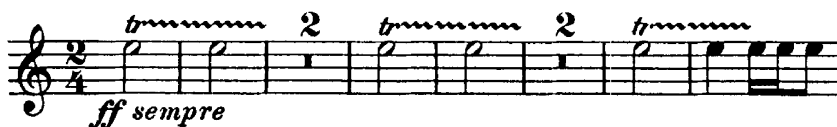
Allegro giocoso



Brahms: Symphony No. 4: III. I to K

I

Allegro giocoso



Liszt: Piano Concerto No. 1: 14 before F to F

Allegretto vivace.
Triangel.

1

pp

2

1

4

Timpani Excerpts

Beethoven: Symphony No. 9: I. 18 before S to end

Allegro ma non troppo e un poco maestoso ♩ = 88

The musical score is written in bass clef with a 2/4 time signature. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff starts at measure 524 and includes a fortissimo (*f*) dynamic and a *più f* marking. The third staff begins at measure 530 with a section marked 'S' and features fortissimo (*ff*) and sforzando (*sf*) dynamics. The fourth staff starts at measure 539 and includes trills (*tr*) and fortissimo (*ff*) dynamics. The score concludes with a double bar line.

p *cresc.*

524 *f* *più f*

530 S *ff* *sf*

539 *tr* *tr* *sf* *ff*

Schuman: Be Glad Then, America: Beginning to m. 13

Timpani

(♩. = c. 126-132)

Solo

p

5

10

Schuman: Be Glad Then, America: mm. 122-153

Allegro vivo

$$fff$$

125

130

 f mf

135

mpo

p

140

p

fff subito

145

150

p subito

Drumset Excerpts

McMillen: Cheek to Cheek: Beginning to Bridge

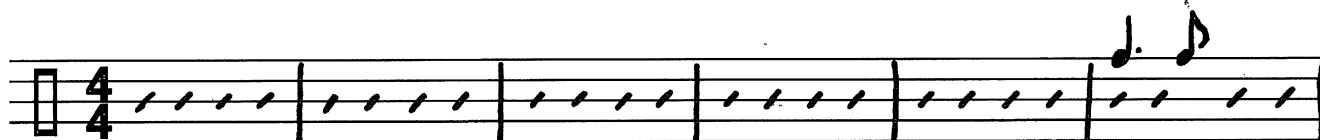
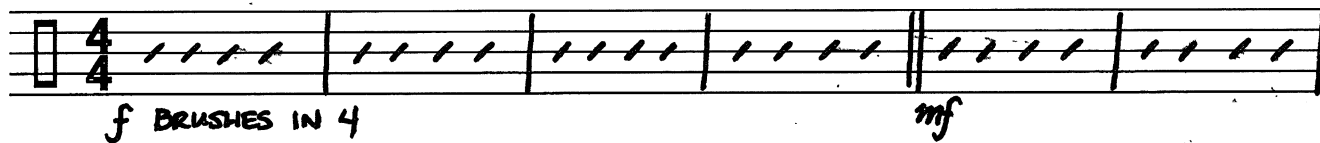
DRUM SET

CHEEK TO CHEEK

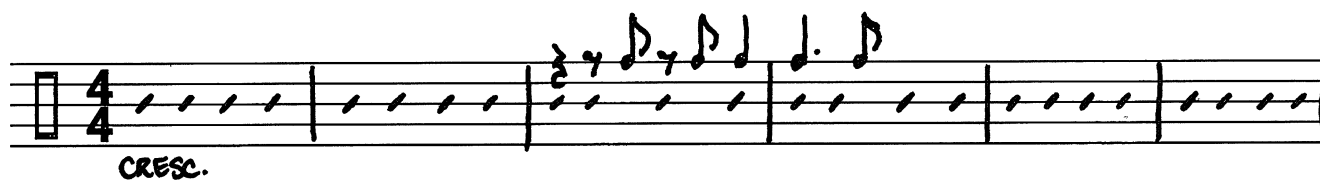
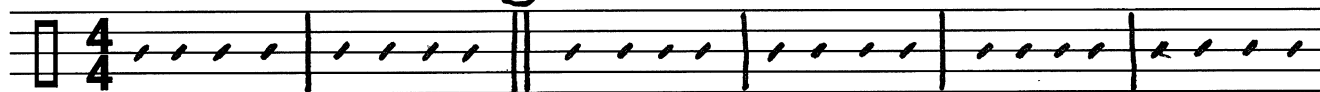
arr. McMILLEN

SWING ♩ = 132..

(A)



(B) 2ND VERSE



CRESC.



Davis: America the Beautiful: Starting at B

Traps

As Recorded by Ray Charles

America the Beautiful

arr. CMSgt Michael Davis

(♩. = 52)

B

18

1. (fill)

C

22

f

etc

27

end

1.

2.

rit.

(♩. = ♩)

31

The USAF Band, Washington, DC 20332

Bliss: Waving Through a Window: G to K

Drum Set

With drive (♩=144)

"Birdland"

H.H. (+ SD rim click)

G

58

H

RIDE

62

66

Heavy "Two" feel

I

70

(SD open)

74

J

78

82

mf