



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

6 November 2019

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

JAZZ BASS with the AIRMEN OF NOTE

Musical Requirements--The Bass position in the Airmen of Note requires a musician who demonstrates the highest level of proficiency as both a soloist and accompanist performing in multiple styles such as: Swing, Bebop, Brazilian, Afro-Cuban, Funk/Rock/Pop. Applicants are also expected to exhibit a superior time feel and excellent sight reading skills.

Preliminary Requirements/Audition Process

Resumes and MP3 recordings must be received by **10 January 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:

1. Required excerpts:

- A) "Tip Toe" soli (entire excerpt) – attached PDF, quarter note=144
- B) "Another Day" soli (letter M to letter O) – attached PDF, half note=128
- C) Bb Rhythm changes (4 choruses unaccompanied walking as indicated on attached PDF, half note=140)
- D) Db Blues changes (4 choruses unaccompanied walking, quarter note=124)

2. Provide a recorded example of tunes in the styles listed below. The recordings should be played with an ensemble (small group or big band) that includes drum set, a chordal instrument, i.e. piano/guitar/vibraphone, and at least one or more instruments playing the melody. The ensemble examples should demonstrate both accompanying and solo improvisation on the bass. The funk/rock example should be played on electric bass. Each tune should not exceed 5 choruses, and the total time for all 3 tunes should not exceed 20 min. You may fade in/out to keep excerpts within the appropriate time limits.

- A) A jazz standard of choice in the **Swing/Bebop** style (include 1 or 2 choruses of soloing)
- B) A tune of choice in the **Brazilian/Samba** style (include 1 or 2 choruses of soloing)
- C) A tune of choice in the **Funk/Rock** style (include 1 or 2 choruses of soloing)

Email MP3s and resume to: AirmenofNoteAudition@gmail.com

****Please note:** We will also accept video clips, such as YouTube, in addition to or in lieu of MP3s**

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.

Live auditions will be held on **18-21 February 2020** at Joint Base Anacostia-Bolling, Washington, DC.

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 for additional information prior to submitting materials.**

Vigilance - Precision – Global Impact

TIP TOE

BASS

COMPOSED & ARRANGED

BY THAD JONES

(MODERATO $\text{♩} = 144$)

UNIS. (W/TRBS.)

Handwritten musical score for Bass, titled "TIP TOE" by Thad Jones. The score is in 4/4 time, marked Moderato (♩ = 144). It features a single melodic line for Unison (w/Trbs.). The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. The first staff begins with a mezzo-forte (mf) dynamic. The music includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with triplets, slurs, and accents. There are also some handwritten markings like "H" and "J" in boxes. The score ends with a final measure on the eighth staff.

Electric Bass

ANOTHER DAY

COMP/ARR RICH SIGLER

$\text{♩} = 128$
(M) WITH PIANO

sim...

227

232

237

(N) WITH GUITAR

243


247

251

255

(O) $\text{D}\flat\text{A}7$ $\text{G}\flat\text{A}9/\text{D}\flat$ $\text{D}\flat\text{A}7$ $\text{D}\flat\text{A}9$

259


 = 140

RHYTHM CHANGES

B^b G-7 C-7 F7 D-7 G-7 C-7 F7




B^b7 /D E^b E^b7 B^b/F G7 C7 F7



B^b G-7 C-7 F7 D-7 G-7 C-7 F7




B^b7 /D E^b E^b7 B^b/F F7 B^b




D7 G7




C7 F7



B^b G-7 C-7 F7 D-7 G-7 C-7 F7



B^b7 /D E^b E^b7 B^b/F F7 B^b



2

RHYTHM CHANGES

33

B^b G-7 C-7 F7 D-7 G-7 C-7 F7

37

B^b7 /D E^b E^b7 B^b/F G7 C7 F7

41

B^b B^b7 C-7 C#^b7 D^b7 G7(b9) C^b7 F7(b9)

45

B^b7 E7(#9) E^b A^b7(#11) F7sus F7 B^b

49

D7 G7

53

C7 F7

57

B^b G7 G^b7 F7 D7 G7 A^b7 A7

61

B^b7 E^b7 A^b7 C-7 F7(#9) B^b

RHYTHM CHANGES

3

65

F-7 Bb7 Eb-7 Ab7 C#-7 F#7 C-7 F7

69

Bb7 Eb7 Ab7 Db C-7 F7

73

F#ø7 B7 Eø7 A7 Dø7 G7 Cø7 F7

77

Bb7 A7 Ab7 Db C-7 F7 Bb

81

A-7 D7 Ab-7 Db7

85

G-7 C7 Bma7(#11) Ema7(#11)

89

Bb7ALT G7ALT E7ALT Db7ALT

93

Bb7 Eb7 Gb/F A/F

4

RHYTHM CHANGES

97

B \flat D \flat 7 G \flat A7 D C-7 B7

101

B \flat 7 E7 E \flat F \sharp 7 B C-7 F7

105

B \flat B7 E G7 C E \flat 7 A \flat 7 A7

109

B \flat 7sus E \flat 7sus D \flat 7sus B \flat 7

113

D7 E \flat -7 A \flat 7 G7sus G7 D \flat 7

117

C7 C \sharp -7 F \sharp 7 F7sus B7

121

B \flat 7 G7(\sharp 9) G \flat 7(\sharp 9) E \flat 7(\sharp 9) C7(\sharp 9) B7(\sharp 9) A \flat 7

125

F-7 B \flat 7 C \sharp -7 F \sharp 7 B F7ALT B \flat