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AFSC 3N1X1/3N2X1/3N1X1Z

Regional Band/Premier Band/Air National Guard Band



CAREER FIELD EDUCATION

AND TRAINING PLAN

**CAREER FIELD EDUCATION AND TRAINING PLAN
BAND CAREER FIELD SPECIALTY
AFSC 3N1X1 and AFSC 3N2X1**

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**BAND CAREER FIELD SPECIALTY
AFSC 3N1X1, 3N2X1 and 3N1X1Z
CAREER FIELD EDUCATION AND TRAINING PLAN**

Part I

Preface

1. This Career Field Education and Training Plan (CFETP) is a comprehensive education and training document that identifies life-cycle education and training requirements and training support resources for AFSC 3N1X1, 3N2X1 and 3N1X1Z. In addition, it identifies 3-skill level training requirements for the award of AFSC 3N1X1, 3N2X1 and 3N1X1Z, minimum core task requirements for AFSC 3N1X1 and 3N1X1Z and authority for the award of the AFSC 3N2X1 7-skill level. The CFETP provides personnel a clear career path to success and instills rigor in all aspects of career field training.

2. The CFETP consists of two parts; supervisors use both parts of the plan, manage, and control training within the career field.

2.1. Part I provides information necessary for overall management of the specialty. Section A explains how everyone will use the plan; Section B identifies career field progression information, duties and responsibilities, training strategies, and career field path; Section C associates each level with specialty qualifications (knowledge, education, training, and other); Section D indicates resource constraints; Section E identifies 3N1XX specialty shredouts.

2.2. Part II includes the following: Section A identifies the Specialty Training Standard (STS) and identifies duties, tasks, and technical references to support training, standardized audition requirements, Air Education and Training Command (AETC) conducted training (3-skill level) and core tasks. Section B identifies optional support materials.

3. Using guidance provided in the CFETP will ensure individuals in this specialty receive effective and efficient training at the appropriate point in their career. This plan will enable us to train today's work force for tomorrow's jobs. At unit level, supervisors and trainers will use Part II to identify, plan, and conduct training commensurate with the overall goals of this plan.

ABBREVIATIONS/TERMS EXPLAINED

Air Force Job Qualification Standard (AFJQS). A comprehensive task list that describes a particular job type or duty position. The AFJQS is used by supervisors to document task qualifications. The tasks in an AFJQS are common to all persons serving in the described duty position.

Career Field Education and Training Plan (CFETP). A CFETP is a comprehensive, multipurpose document encapsulating the entire spectrum of education and training for a career field. It outlines a logical growth plan, including training resources, and is designed to make career field training identifiable, to eliminate duplication, and to ensure that training is budget defensible.

Continuation Training. Additional training, exceeding requirements, with emphasis on present or future duty assignments, which is provided to individuals with limited experience in a specific discipline.

Core Task. A task identified by career field managers as a minimum qualification requirement within an Air Force specialty or duty position.

Enlisted Specialty Training (EST). A mix of formal training (technical school) and informal training (on-the-job) to qualify and upgrade airmen in each skill level of a specialty.

Instructional System Development (ISD). A deliberate and orderly, but flexible process for planning, developing, implementing, and managing instructional systems. It ensures personnel are taught in a cost efficient way the knowledge, skills, and attitudes essential for successful job performance.

Job Qualification Training. Training that becomes necessary when personnel transfer from one duty position to another, the unit's mission changes, or at any time when new techniques, procedures, or the need for increased productivity occurs.

Life-cycle Education and Training Requirements. A comprehensive education and training program that identifies the task and knowledge performance requirements an individual will need throughout an entire career.

Occupational Survey Report (OSR). A detailed report showing the results of an occupational survey of tasks performed within a particular AFS.

On-the-Job Training (OJT). Hands-on, over-the-shoulder training conducted to certify personnel in both upgrade (skill level award) and job qualification (duty position certification) training.

Optimal Training. The ideal combination of training settings resulting in the highest levels of proficiency on specified performance requirements within the minimum time possible.

Qualification Training Package (QTP). An instructional package designed for use at the unit to qualify, or aid qualification, in a duty position or program, or on a piece of equipment. It may be printed, computer-based, or in other audiovisual media.

Resource Constraints. Resource deficiencies, such as money, facilities, time, manpower, and equipment that preclude desired training from being delivered.

Shredout. An alphabetical identifier appended to an AFS that serves to discriminate between specific specialties within an AFS.

Specialty Training Standard (STS). An Air Force publication that an Air Force specialty in terms of tasks and knowledges that airman in that specialty may be expected to perform or to know on the job, and identifies the training provided to achieve a 3-, 5-, and 7-skill level within a specific AFS. The STS assures uniformity in task and knowledge accomplishment by all airmen throughout a career field. It further serves as a contract between Air Education and Training Command and the functional user to show the overall training requirements for an Air Force Specialty Code (AFSC) in both technical training schools and OJT environments.

Standard. An exact value, a physical entity, or an abstract concept, established and defined by authority, custom, or common consent to serve as a reference, model, or rule in measuring quantities or qualities, establishing practices or procedures, or evaluating results.

Subject Matter Experts. Those individuals within an AFS who are determined to be thoroughly knowledgeable of the scope of the various disciplines encompassed by that specialty.

Training Requirements Analysis. A detailed analysis of knowledge and skill tasks for a particular AFS to be included in the training decision process.

Upgrade Training (UGT). Formal and/or informal training which leads to attainment of higher skill level proficiency.

Utilization and Training Workshop (U&TW). A forum of Air Force Specialty Code (AFSC) functional managers and Subject Matter Experts (SMEs) that determines career ladder training requirements.

Section A - General Information

1. Purpose of the CFETP. This CFETP provides information that the Air Force Career Field Functional Manager (AFCFM), career field managers, commanders, training specialists, supervisors and trainers need to plan, develop, manage, and conduct an effective career field training program. It outlines the training that individuals in this AFS should receive in order to develop and progress throughout their career life-cycle. It identifies initial skill requirements (a standardized audition process for entry into the career field and 3-skill level attainment requirements while assigned to the Air Force basic military training environment), and delineates follow-on upgrade, qualification, and proficiency training. Upgrade training includes all mandatory qualification requirements for award of the 3-, 5-, 7-, and 9-skill levels. Qualification training is actual hands-on task performance training designed to prepare an airman for a specific duty position. This training program occurs both during and after the upgrade training process. It is designed to provide the performance skills and knowledge required to do the job. Proficiency training is additional training provided to personnel to increase their skills and knowledge beyond the minimum required for upgrade. The CFETP also serves the following purposes:

1.1. As a management tool to plan, conduct, and evaluate a career field training program, and to assist supervisors in identifying training at the appropriate point in an individual's career.

1.2. Identifies task and knowledge training requirements for each skill level in the specialty.

1.3. Lists mandatory and optional training material available in the specialty.

1.4. Identifies resource constraints that impact full implementation of the desired career field training process.

2. Uses of the CFETP. The plan will be used by supervisors at all levels to ensure that comprehensive and cohesive training programs are available for each individual in the specialty.

2.1. Career field managers and training specialists will work with the AFCFM to develop acquisition strategies for obtaining resources needed to provide identified training, and will conduct an annual review of the CFETP to ensure currency and accuracy.

2.2. Career field managers, commanders, training specialists, supervisors and trainers will ensure their training programs complement the CFETP mandatory initial, upgrade, and proficiency requirements.

2.3. Each individual will complete the mandatory training requirements specified in Part II, Section A of this CFETP.

3. Coordination and Approval. The AFCFM is the coordination and approval authority for this CFETP.

Section B - Career Progression and Information

4. Specialty Descriptions.

4.1 Specialty Summary (Band Manager/Superintendent). Manages military band activities.

4.1.1. Plans, schedules, and organizes military band activities: Analyzes local musical requirements and provides appropriate support services. Plans and schedules such activities as rehearsals, drills, training classes, and performances. Coordinates activities such as concerts, parades, and rehearsals with interested agencies and higher authority.

4.1.2. Directs the preparation of budgets and justification of funds required to support band program initiatives: Provides and accounts for equipment, space, supplies, and other facilities required by the band. Advises higher authority on band status, equipment maintenance and adequacy, personnel training, and operational efficiency.

4.1.3. Evaluates military band activities: Determines band personnel requirements and develops plans and programs for the training, career development, and assignment of personnel to both primary and collateral duties.

4.1.4. Performs Band Technical Functions: Rehearses and conducts band performance units as required. Resolves technical problems met in operating bands. Interprets policies applicable to band personnel activities. Superintendents will perform/play musical functions as required.

4.2. Specialty Summary (Band Craftsman). Supervises and performs musical functions and military band activities. Sings or plays one or more musical instruments in multiple performance groups based on local need, such as concert, marching/ceremonial bands, dance bands, protocol bands, popular music bands, chamber music ensembles, as an individual musician, and in other performance configurations as dictated by the commander according to mission requirements. Transcribes music for performance by various musical ensembles as required. Performs band support functions. Shredout V personnel operate audio reinforcement, recording, lighting, video, and multimedia equipment during rehearsals and performances.

4.2.1. Plans, schedules, and evaluates military band activities: Coordinates band activities with interested agencies. Monitors band activities for compliance with policies and directives by examining files, reports, and rosters. Evaluates effectiveness of band activities and recommends to management enhancements, improvements, and corrective actions.

4.2.2. Performs other musical related functions: Leads and/or rehearses musical ensembles or sectionals. Adapts music from piano scores, unharmonized melodic lines, and orchestral scores for band ensemble use. Notates parts in score form, and copies parts for individual instruments and vocalists. Reads, sings, and memorizes vocal parts for public performance. Performs whenever required as marching band drum major during drills, parades, and ceremonies. Operates and maintains audio reinforcement, recording, lighting, video, and multimedia equipment used during rehearsals, training, and public performance.

4.2.3. Performs other non-musical functions: Performs daily maintenance and minor repair on musical instruments. Performs band support functions, such as operations, public affairs/publicity, library, supply, information management, and computer maintenance, upgrade, and repair.

4.3. Specialty Summary (Band Journeyman). Performs as musician or audio and lighting engineer in concert, marching/ceremonial bands, dance bands, protocol bands, popular music bands, as an individual musician, and other music ensembles. Performs minor maintenance and repair on musical equipment. Transcribes music for performance by various musical ensembles as required. Performs band support functions.

4.3.1. Performs in multiple performing groups based on local need: Sings or plays one or more musical instruments under various musical circumstances, such as concert, marching/ceremonial bands, dance bands, protocol bands, popular music bands, as an individual musician, chamber music ensembles and in other performance configurations as dictated by the commander according to mission requirements. Shredout V personnel operate and maintain audio reinforcement, recording, lighting, video, and multimedia equipment used during rehearsals, training, and public performance.

4.3.2. Performs minor maintenance and repairs on musical instruments: Ensures proper conditioning, assembly, adjustment, and storage of musical equipment, instruments, and parts.

4.3.3. Transcribes music for various musical ensembles: Adapts music from piano scores, unharmonized melody lines, and orchestral scores for various musical ensembles as required. Notates parts in score form, and copies parts for individual instruments from the score.

4.3.4. Performs band support functions: Performs routine support functions in band operations, public affairs/publicity, library, supply, information management, and computer maintenance.

4.4. Specialty Summary (Band Apprentice). Possesses the skills to sing or play one or more musical instruments to meet requirements (Note: 3-skill level is awarded as part of the standardized audition process and completion of BMTS Drum and Bugle Corps training program while assigned to the Air Force basic military training environment). Performs with the band while on upgrade training to Journeyman, within a specific specialty. Performs as musician or audio and lighting engineer to concert, marching/ceremonial bands, dance bands, protocol bands, popular music bands, as an individual musician, other music ensembles and performance configurations as dictated by the commander according to mission requirements. Performs minor maintenance and repair on musical equipment. Transcribes music for performance by various musical ensembles as required. Performs band support functions.

4.4.1. Performs in multiple performing groups based on local need: Sings or plays one or more musical instruments under various musical circumstances, such as concert, marching/ceremonial bands, dance bands, protocol bands, popular music bands, as an individual musician, and chamber music ensembles. Shredout V personnel operate and maintain audio reinforcement, recording, lighting, video, and multimedia equipment used during rehearsals, training, and public performance.

4.4.2. Performs minor maintenance and repairs on musical instruments: Ensures proper conditioning, assembly, adjustment, and storage of musical equipment, instruments, and parts.

4.4.3. Transcribes music for various musical ensembles: Adapts music from piano scores, unharmonized melody lines, and orchestral scores for various musical ensembles as required. Notates parts in score form, and copies parts for individual instruments from the score.

4.4.4. Performs band support functions: Performs routine support functions in band operations, public affairs/publicity, library, supply, information management, and computer maintenance.

5. Skill/Career Progression. Adequate training and timely progression from the apprentice to the superintendent skill level play an important role in the Air Force's ability to accomplish its mission. It is essential that everyone involved in training must do their part to plan, manage, and conduct an effective training program. The guidance provided in this part of the CFETP will ensure each individual receives viable training at appropriate points in their career.

5.1. Apprentice (3-skill level) Training. Initial skills training in this specialty includes the standardized audition process and completion of BMTS Drum and Bugle Corps training program while assigned to the Air Force basic military training environment. Certification of AFSC 3N1X1 and AFSC 3N2X1 3-skill level (Apprentice) is documented in Part II of this CFETP in the Specialty Training Standard (STS). Note: ANG band members accomplish additional follow-on training after BMTS (see Part II, Section A - Specialty Training Standard, paragraph 1.3)

5.2. Journeyman (5-skill level) Training. AFSC 3N1X1 job qualification training consists of knowledge and task requirements identified in the Specialty Training Standard (STS) and its attachments at Part II, Section A of this CFETP. Journeyman training knowledge and task requirements satisfy the training needs of personnel in grades E-1 – E-4. The decision to train specific Journeyman (5-skill level) knowledge and task items is based on a review of Occupational Survey Report (OSR) data, Training Requirement Analysis (TRA), and 3N1X1 subject matter experts (SME) inputs.

5.2.1. The standardized audition process and confirmation of 3-skill level (Apprentice) certification is documented in the Specialty Training Standard (STS) for 3N1X1, 3N2X1 and 3N1X1Z personnel. The remainder of Part II of this CFETP is not maintained for 3N2X1 personnel.

5.2.1.1. AFSC 3N2X1 personnel assigned to The USAF Band, Bolling AFB, DC, are promoted to the grade of Technical Sergeant and upgraded to Craftsman (7-skill level) immediately upon arrival at the permanent duty station. The USAF Band Commander develops the knowledge and skill tasks required to maintain the proficiency standards of The USAF Band.

5.2.1.2. AFSC 3N2X1 personnel assigned to The USAF Band of the Rockies, Peterson AFB, CO, are promoted to the grade of Technical Sergeant and upgraded to Craftsman (7-skill level) immediately upon arrival at the permanent duty station. The USAF Band of the Rockies

Commander develops the knowledge and skill tasks required to maintain the proficiency standards of The USAF Band of the Rockies.

5.2.2. All AFSC 3N1X1 personnel must complete the Airman Leadership School prior to promotion to the grade of Staff Sergeant. AFSC 3N2X1 personnel are not required to attend the Airman Leadership School.

5.3. Craftsman (7-skill level) Training. AFSC 3N1X1 personnel enter 7-skill level UGT immediately upon selection for promotion to the grade of Staff Sergeant with a training start date of 1 Sep. Job qualification training, both QT and OJT, will consist of knowledge and task requirements as identified in the Specialty Training Standard (STS) and its appendixes at Part II, Section A of this CFETP. The decision to train specific Craftsman (7-skill level) knowledge and task items is based on a review of 3N1X1 subject matter experts (SME) inputs, Occupational Survey Report (OSR) data and Training Requirements Analysis (TRA) data if available.

5.3.1. AFSC 3N2X1 personnel require no formal UGT to Craftsman (7-skill level), but must complete the Noncommissioned Officer's Academy prior to promotion to the Grade of Master Sergeant.

5.3.1.1. AFSC 3N2X1 personnel assigned to The USAF Band, Bolling AFB, DC, are promoted to the rank of Technical Sergeant and upgraded to the 7-skill level immediately upon arrival at the permanent duty station.

5.3.1.2. AFSC 3N2X1 personnel assigned to The USAF Band of the Rockies, Peterson AFB, CO are promoted to the grade of Technical Sergeant and upgraded to the 7-skill level immediately upon arrival at the permanent duty station.

5.3.2. Active duty AFSC 3N1X1 personnel must complete the Noncommissioned Officer's Academy in residence prior to promotion to the grade of Master Sergeant.

5.4. Manager/Superintendent (9-skill level) Training. Award of AFSC 3N190 or AFSC 3N290 requires that an individual be a Senior Master Sergeant who satisfies all duty position training requirements. Continuation Training (CT) for personnel with limited management experience is provided at the permanent duty station. Maintenance of Part II of this CFETP for CT is not required. All active duty Senior Master Sergeants will attend the USAF Senior Noncommissioned Officer's Academy in residence prior to promotion to the grade of Chief Master Sergeant. Chief Master Sergeants serving in the duty position Band Manager (CEM) are designated as AFSC 3N100 or 3N200

6. Training Decisions. The CFETP uses a building block approach (simple to complex) to encompass the entire spectrum (life-cycle) of training requirements for this specialty. The spectrum includes a strategy for when, where, and how to meet the training requirements. The strategy must be apparent and affordable to reduce duplication of training and eliminate a disjointed approach to training.

6.1. Initial Skills Training. Initial skills training will include both the standardized audition process and completion of the BMTS Drum and Bugle Corps training program. Note: ANG band members accomplish additional follow-on training after BMTS (see Part II, Section A - Specialty Training Standard, paragraph 1.3).

6.2. Advanced Skills Training (5- and 7-skill level). Advanced skills training is enhanced to provide education and training expertise necessary to progress smoothly through the Journeyman and Craftsman levels.

6.2.1. OJT is provided in non-musical disciplines, such as band operations, public affairs/publicity, library, supply, information management, and computer (maintenance, upgrade, and repair) skills. Personnel in training to the 5-skill level must be certified in at least one non-musical discipline. Personnel in training to the 7-skill level must complete a minimum of one additional non-musical discipline so that upon completion of training to the 7-skill level, bandsmen will have received training in a minimum of two non-musical duty areas.

6.2.2. AFSC 3N1X1 personnel will attend a minimum of two sanctioned symposiums or workshops related to their shredout, performance environment, or duty position, as an incentive to invigorate individuals to develop, broaden, and crystallize career goals. AFSC 3N1X1 personnel may complete this requirement anytime in their career, however, members must complete this requirement prior to award of the 7-skill level.

7. Continuation Training. 9-skill level and other personnel serving in specialized duty positions will be given Continuation Training (CT) to enhance otherwise limited management and/or leadership experience. CT requires no formal training documentation.

8. Community College of the Air Force (CCAF). Enrollment in CCAF occurs upon completion of basic military training. CCAF provides the opportunity to obtain an Associates in Applied Sciences Degree. In addition to its associates degree program, CCAF offers the following:

8.1. Occupational Instructor Certification. Upon completion of instructor qualification training, consisting of the instructor methods course and supervised practice teaching, CCAF instructors who possess an associates degree or higher may be nominated by their school commander/commandant for certification as an occupational instructor. Consult the current CCAF catalog for requirements.

8.2. Associate in Applied Science Degree Requirements. The journeyman (five) level must be held at the time of program completion. A sample of the Music degree program in the *2002-2004 CCAF General Catalog* is as follows:

Subject Semester Hours

Technical Education.....	24
Leadership, Management, and Military Study.....	6
Physical Education.....	4
General Education.....	15
Program Elective.....	15
Technical Education, Leadership, Management, and Military Studies or General Education	
Total.....	64

8.2.1. Technical Education (24 Semester Hours): A minimum of 12 semester hours of Technical Core subjects/courses must be applied and the remaining semester hours applied from Technical Core/Technical Elective courses. Requests to substitute subjects/courses must be approved in advance.

Technical Core:

Subjects/Courses Semester Hours

Arranging and Instrumentation.....	6
Band.....	6
CCAF Internship.....	18
Chorus.....	6
Ensemble.....	6
Music History.....	6
Music Theory.....	6
Program and Stage Craft Arts.....	6

Technical Electives:

Subjects/Courses Maximum Semester Hour

AF Enlisted Professional Military Education.....	6
Applied Music.....	6
Aural Perception.....	6
Computer Science.....	6
Dance.....	3
Electricity/Electronics.....	3
Electronic Music/Synthesizers.....	3
Fundamentals of Conducting.....	3
Public Relations.....	3
Voice.....	6

8.2.2. Leadership, Management, and Military Studies (6 Semester Hours): Professional Military Education and/or civilian management courses.

8.2.3. Physical Education (4 Semester Hours): This requirement is satisfied by completion of Basic Military Training.

8.2.4 General Education (15 Semester Hours): Applicable courses must meet the criteria for application of courses to the General Education Requirements (GER) and be in agreement with the definitions of applicable General Education subjects/courses as provided in the CCAF General Catalog.

8.2.5. Program Elective (15 Semester Hours): Satisfied with applicable Technical Education; Leadership, Management, and Military Studies; or General Education subjects/courses, including natural science courses meeting GER application criteria and foreign language credit earned at the Defense Language Institute or through the Defense Language Proficiency Test. Six semester hours of CCAF degree-applicable technical credit otherwise not applicable to this program may be applied. See the CCAF General Catalog for details regarding the Associates of Applied Science for this specialty.

8.3. Off-Duty Education. Additional off-duty education is a personal choice that is encouraged for all. Individuals desiring to become an Air Education and Training Command Instructor should be actively pursuing an associate's degree. A degreed faculty is necessary to maintain accreditation through the Southern Association of Colleges and Schools.

9. Career Field Education and Training Path. The following Enlisted Career Field Education and Training Path is an illustrated depiction of the career life-cycle concept within this Air Force Specialty (AFS).

Enlisted Career Field Education and Training Path				
Education and Training Requirements:	GRADE REQUIREMENTS			
	Rank	Average Sew-On	Earliest Sew-On	High Year Of Tenure (HYT)
<p>Upgrade to Apprentice (3-Skill Level) Applies to AFSC 3N1X1 and AFSC 3N2X1:</p> <ul style="list-style-type: none"> - Standardized Audition Process - Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification - ANG band members accomplish additional follow-on training after BMTS (see Part II, Section A - Specialty Training Standard, paragraph 1.3) 	<p>AB AMN A1C</p> <p>Prior to BMTS</p> <p>During BMTS</p> <p>After BMTS</p>			
<p>Upgrade To Journeyman (5-Skill Level)</p> <ul style="list-style-type: none"> - Applies to AFSC 3N131 only: - Minimum training time - 15 months for normal upgrade training - Minimum training time - 9 months for retrainees 	<p>A1C</p> <p>SRA</p>	<p>-</p> <p>3 years</p>	<p>-</p> <p>28 months</p>	<p>-</p> <p>12 Years</p>
<ul style="list-style-type: none"> - Applies to AFSC 3N151 only: - Must be a SrA with 48 months time in service or be a SSgt Selectee - Resident graduation is a prerequisite for SSgt sew-on (Active Duty Only) 	<p><u>Trainer</u></p> <ul style="list-style-type: none"> - Possess the same AFSC as the trainee, and be certified to train others. - Must receive formal AF Training Course (Formal, Train the Trainer, or Base Training personnel at unit) and be appointed by the Commander. 			
<p>Upgrade To Craftsman (7-Skill Level)</p> <ul style="list-style-type: none"> - Applies only to AFSC 3N151: - Minimum rank of SSgt - 12 months OJT - Minimum 6 Months for retrainees - AFSC 3N2X1 personnel upgraded to 3N271 (Craftsman) immediately upon arrival at permanent duty station 	<p>SSgt</p>	<p>7.5 years</p>	<p>3 years</p>	<p>20 Years</p>
	<p><u>Certifier</u></p> <ul style="list-style-type: none"> - Possess at least a 7-skill level in the same AFSC, if possible but not required. - Must receive formal AF Training Course (Formal, Train the Trainer, or Base Training personnel at unit) and be appointed by the Commander - Be a person other than the trainer. 			

Noncommissioned Officer Academy (NCOA) - Applies to AFSC 3N171: - Must be a TSgt or TSgt Selectee. - Resident graduation is a prerequisite for active duty MSgt sew-on - Applies to AFSC 3N271 (TIS and TIG requirements determined by governing directive): - Must be a TSgt - Resident graduation is a prerequisite for MSgt sew-on	TSgt	12.5 years	5 years	24 Years
	MSgt	16 years	8 years	26 Years
USAF Senior NCO Academy (SNCOA) - Applies to AFSC 3N190: - Must be a SMSgt or SMSgt Selectee. - Resident graduation is a prerequisite for active duty CMSgt sew-on - Applies to AFSC 3N290 (TIS and TIG requirements determined by governing directive): - Must be a SMSgt or SMSgt Selectee - Resident graduation is a prerequisite for active duty CMSgt sew-on	SMSgt	19.2 years	11 years	28 Years
Upgrade To Superintendent/Manager (9-Skill Level) - Applies to AFSC 3N190/3N100: - Minimum rank of SMSgt - Applies to AFSC 3N290/3N200 (TIS and TIG requirements determined by governing directive): - Minimum rank of SMSgt	SMSgt	19.2 years	11 years	28 years
	CMSgt	21.5 years	14 years	30 Years

Section C - Skill Level Training Requirements

10. Purpose. Skill level training requirements in this career field are defined in terms of tasks and knowledge requirements. This section outlines the specialty qualification requirements for each skill level in broad, general terms and establishes the mandatory requirements for entry, award, and retention of each skill level. The specific task and knowledge training requirements are identified in the STS at Part II, Section A of this CFETP.

11. Specialty Qualification:

11.1. Apprentice (3-Skill Level) Training:

11.1.1. Experience/Knowledge. Experience and knowledge are demonstrated to the individual band commander or his/her designated representative during the standardized audition process. The primary elements of evaluation are as follows: Instrumental or vocal performance in a variety of musical ensembles and under various musical conditions; music theory and its application to playing a musical instrument (or singing), including definitions of musical terms, meter and rhythm, keys and scales, key signatures, rest and active tones, minor modes, minor key signatures and scales, intervals, and chords; minor maintenance and repair of musical instruments. Shredout V: knowledge of audio reinforcement, recording, lighting, video, multimedia techniques and calibration, reading musical scores and parts, executing conductor cues, and musical ensemble balance.

11.1.2. Education. Completion of courses in the following areas is desirable: music theory, harmony, ear training, instrumental/vocal ranges, and instrument transpositions. For shredout V, completion of courses in the following is desirable: operating and applying audio reinforcement, recording, lighting, video, and multimedia equipment and engineering techniques.

11.1.3. Training. Training in the following elements is mandatory: the ability to perform on a musical instrument (voice) (audio), under a variety of ensemble conditions and at a level clearly above that capable of the general populace, which demonstrates to the auditioner(s) broad, comprehensive training, experience, flexibility, and dexterity, and completion of the BMTS Drum and Bugle Corps program at Lackland AFB, TX.

11.2. Journeyman (5-Skill level) Requirements:

11.2.1. Experience/Knowledge. Performance experience as an instrumentalist, vocalist, music arranger, or audio and lighting engineer is mandatory. Knowledge of music theory, harmony, ear training, sight singing, musical instrument transpositions, the capabilities of all instruments authorized for use by Air Force bands, applied music, and minor instrument maintenance and repair is mandatory. For shredout V, knowledge of the application of audio reinforcement, recording, lighting, video, multimedia techniques, reading musical scores and parts, executing conductor cues, and musical ensemble balance is mandatory.

11.2.2. **Education.** All personnel must be certified as Apprentice (3-Skill Level) qualified or as qualified lateral retrainees at the discretion of the individual band commander or his/her designated representative. A bachelor's degree and/or CCAF degree or higher in music performance or music education is desirable.

11.2.3. **Training/Implementation.** For award and/or retention of the 5-skill level, all AFSC 3N1X1 personnel must complete all 5-skill level STS core tasks and applicable appendixes for the assigned duty position. (Maintenance of Part II of this CFETP is not required for AFSC 3N2X1 personnel.) AFSC 3N1X1 personnel entry into 5-skill level UGT is initiated immediately upon arrival at the first permanent duty station.

11.3. Craftsman (7-Skill Level) Requirements.

11.3.1. **Experience/Knowledge.** Experience, beyond the scope of the 5-skill level, as an instrumentalist, vocalist, or audio and lighting engineer is mandatory. Musical performance experience with bands, orchestras, or similar musical ensembles is mandatory. Knowledge of conducting techniques, music theory and its application to perform as an instrumentalist or vocalist, applied music, and formal instructions governing personnel administration and Air Force band activities is mandatory. For shredout V, knowledge of audio reinforcement, recording, lighting, video, and multimedia techniques and their application in the entertainment industries, reading musical scores and parts, executing conductor cues, determining proper musical ensemble balance, and equipment calibration and repair is mandatory.

11.3.2. **Education.** AFSC 3N1X1 personnel must have completed all mandatory 5-skill level requirements. (In order to assume the grade of Staff Sergeant, AFSC 3N1X1 personnel must have completed the Airman Leadership School in residence.) (In order to assume the grade of Master Sergeant all active duty 3NXX1 personnel must have completed the Noncommissioned Officer's Academy in residence.) A bachelor's degree and/or CCAF degree or higher in music performance or music education is desirable.

11.3.3. **Training/Implementation.** For award and/or retention of the 7-skill level, AFSC 3N1X1 personnel must complete all 7-skill level STS core tasks and applicable appendixes for the assigned duty position. (Maintenance of Part II of this CFETP is not required for AFSC 3N2X1 personnel.) The STS, at Part II, Section A, prescribes mandatory attendance at a minimum of two subject matter related symposiums or workshops as a part of the core task requirements. Entry into 7-skill level UGT is initiated when an individual possesses the 5-skill level and is promoted to the grade of Staff Sergeant. For SSgt selectees 7-level UGT shall not commence earlier than the first day of the promotion cycle. QT is initiated at the discretion of the Commander at any time an individual is assigned duties he/she is not presently qualified to perform.

11.4. Manager/Superintendent (9-Skill Level) Requirements.

11.4.1. Experience/Knowledge. Experience in directing and planning functions, such as band, chorus, or similar ensemble performances, providing musical services, training a variety of musical ensembles, and performance of administrative functions is mandatory. Knowledge of musical conducting and rehearsal techniques, music theory (written and aural), instrument and vocal ranges, instrument transpositions, the capabilities of instruments authorized for use by Air Force bands and similar musical ensemble repertoire, publications and instructions on training, information management, and operation of Air Force bands, and minor maintenance and repair of musical equipment is mandatory. For shredout V personnel, knowledge of audio reinforcement, recording, lighting, video, multimedia techniques and their applications within the entertainment industry, reading musical scores and parts, executing conductor cues, musical ensemble balance, and equipment calibration, maintenance, and repair is mandatory.

11.4.2. Education. All AFSC 3NXX1 must be certified at the 7-skill level. All active duty Senior Master Sergeants or Senior Master Sergeant Selectees must attend the USAF Senior Noncommissioned Officer's Academy in residence. A bachelor's degree and/or CCAF degree or higher in music performance or music education is desirable.

11.4.3. Training/Implementation. Completion of duty position training requirements and promotion to the grade of Senior Master Sergeant (sew-on) is mandatory for the award of the 9-skill level. QT is initiated at any time an individual is assigned duties he/she is not qualified to perform. Maintenance of Part II of this CFETP is not required for upgrade to the 9-skill level. (Completion of the USAF Senior Noncommissioned Officer's Academy in residence is required for active duty Chief Master Sergeant sew-on.)

Section D – Resource Constraints

15. There are currently no resource constraints. This area is reserved.

Section E – Specialty Shredouts

16. Purpose. Specialty shredouts acknowledge the distinctive characteristics of each musical discipline. Part II of this CFETP describes the specific knowledge and performance tasks required of each separate musical discipline. Specialty shredouts are designated for AFSC 3N1X1 personnel only (Note: Air National Guard bandsmen use the Z-shredout for classification and assignment purposes; however, ANG bandsmen use the applicable shredout for training purposes (i.e. An ANG clarinetist is classified and assigned as a 3N1X1Z and uses the 3N1X1A STS for upgrade training). AFSC 3N2X1 personnel are not authorized specialty shredouts and maintenance of this formal training plan to document completion of knowledge and performance tasks is not required.

17. Specialty Shredouts Designated

<i>Suffix</i>	<i>Portion of AFSC to which Related</i>
A.....	Clarinet
B.....	Saxophone
C.....	Bassoon
D.....	Oboe
E.....	Flute/Piccolo
F.....	French Horn
G.....	Trumpet/Cornet
H.....	Euphonium/Baritone
J.....	Trombone
K.....	Tuba
L.....	Percussion
M.....	Piano
N.....	Guitar
P.....	Music Arranger
R.....	Vocalist
S.....	String Bass/Electric Bass
V.....	Audio and Lighting Engineer
Z.....	Air National Guard (ANG)

Part II

Section A - Specialty Training Standard

1. Implementation. This Specialty Training Standard (STS) will be used by 3NXX1 personnel to document certification and award of the Apprentice (3-skill level) through the standardized audition process and completion of the Basic Military Training School (BMTS) Drum and Bugle Corps training program.

1.1 Regional Bands (AFSC 3N1X1). This STS will be used by 3N1X1 personnel to document certification and award of the Journeyman (5-skill level) and the Craftsman (7-skill level). Manager/Superintendent Continuation Training (CT) does not require formal documentation. For standardized audition and documentation procedures refer to Part II, Section A, paragraph 2.7.2.

1.2 Premier Bands (AFSC 3N2X1). The standardized audition and training requirements designed to assure maintenance of performance and readiness standards of The USAF Band and The USAF Band of the Rockies (AFSC 3N2X1) are developed and maintained separately by the respective premier band commanders.

1.3. Air National Guard Bands (AFSC 3N1X1Z). ANG Band members achieve the Apprentice (3-skill level) through the standardized audition process, completion of the Basic Military Training School (BMTS) Drum and Bugle Corps training program, and follow-on training. Follow-on training consists of musical training accomplished by using one of two training options selected by the band commander at the time of enlistment. Both options utilize the Band Journeyman (5-skill level) tasks in the CFETP. ANG Band commanders may substitute repertoire of similar difficulty for the standardized audition process and follow-on training. For standardized audition and documentation procedures refer to Part II, Section A, paragraph 2.7.2.

1.3.1. Option #1 - Training with an active duty USAF band. This training option consists of up to 120 days of training with a USAF band. The ANG band commander determines the exact length of training. ANG band commanders coordinate and obtain approval from the USAF band located in their geographic Area of Responsibility (AOR) prior to the individual attending basic training. The individual reports to the USAF band directly from BMTS and is trained by members of that band.

1.3.2. Option #2 - College Enrollment. This training option consists of training at a regionally accredited college or university for one academic term (approx. 120 days). Some colleges use a semester system, while others use a quarter system. Both are acceptable for ANG training. The ANG band commander ensures that the appropriate courses have been selected and that the individual is working on the areas contained in the Band Journeyman (5-skill level) section of the CFETP.

2. Purpose. As prescribed in AFI 36-2201, this STS:

2.1. Identifies the specific trainee to whom this copy of the CFETP applies, and provides for name(s) and initial(s) of the trainee, trainers and certifying official(s).

2.2. Includes a Proficiency Code Key that defines task, knowledge, and subject performance levels, and can be used as a guide for interpreting actual performance depth required of the trainee during Apprentice (3-skill level), Journeyman (5-skill level), and Craftsman (7-skill level) training.

2.3. Lists in Column 1 the most common tasks, knowledge, and technical references (TR) necessary for airmen to perform duties at the 3-, 5-, 7- and 9-skill level AFSC in the 3N1XX Career Field. These are based on an analysis of the duties in the Specialty Description. Task statements are numbered sequentially i.e., 1.1., 1.2., 2.1., 2.2., etc.

2.4. Lists in Column 2 the skill level at which specialty-wide core task training requirements are accomplished.

2.5. Provides certification for OJT. Column 3 is used to record completion of tasks and knowledge training requirements. Use automated training management systems to document technician qualifications, if available. Task certification must show a certification/completed date. At a minimum, use the following column designator: (Training Complete, Certifier Initials). On-the-job training certification should be oriented towards certifying individuals on the items identified as core tasks. Being certified on a core task in this section requires the trainee to be certified in any tasks and subtasks from the other sections that may apply. When the trainee has been certified on all tasks related to a core task and demonstrates the ability to bring all elements together for an acceptable product, the trainee may be signed off on the core task.

2.6. Shows formal training proficiency requirements. Column 4 shows the level of competency (Proficiency Code) to be demonstrated by the candidate as a result of training on the task and/or knowledge requirement. (Apprentice [3-skill level] proficiency codes are prescribed by the standardized audition process and completion of the BMTS Drum and Bugle Corps training program.)

2.7. Becomes a Job Qualification Standard (JQS) for on-the-job training when placed in an AF Form 623, On-The-Job Training Record, and used according to AFI 36-2201. When used as a JQS, the following requirements apply:

2.7.1. Documentation. Document and certify completion of training. Identify duty position requirements by circling the subparagraph number next to the task statement. As a minimum, complete the following columns in Part 2 of the CFETP: Training Completed, Trainee Initials, Trainer Initials and Certifier Initials (if applicable). An AFJQS may be used in lieu of Part II of the CFETP only upon approval of the AFCFM. NOTE: The AFCFM may supplement these minimum documentation procedures as needed or deemed necessary for their career field.

2.7.1.1. Converting from Old CFETP. Use the new CFETP to identify and certify all past and current qualifications. For those tasks previously certified and required in the current duty position, evaluate current qualifications and, when verified, recertify using current date as

completion date and enter certifier's initials. For previous certification on tasks not required in the current duty position, carry forward only the previous completion dates. If and when these tasks become a duty position requirement, recertify with current date and certifier's initials.

2.7.1.1.1. For core and critical tasks previously certified and required in the current duty position, evaluate current qualifications and when verified, recertify using current date as completion date, and enter trainee's and certifier's initials.

2.7.1.1.2. For non-core and non-critical tasks previously certified and required in the current duty position, evaluate current qualifications and when verified, recertify using current date, as completion date and enter trainee's and trainer's initials.

2.7.1.1.3. When transcribing previous certification for tasks not required in the current duty position, carry forward only the previous completion date of certification (not the initials of another person). If and when transcribed tasks become duty position requirements, recertify using standard certification procedures.

2.7.1.1.4. The person whose initials appear in the trainer or certifier block during the transcription process must meet the requirements of their respective roles.

2.7.1.1.5. Upon completion of the transcription process, give the old CFETP to the member.

2.7.1.2. Decertification and Recertification. When an airman is found to be unqualified on a task previously certified for his or her position, the supervisor lines through the previous certification or deletes previous certification when using automated system. Appropriate remarks are entered on the AF Form 623A, On-the-Job Training Record Continuation Sheet, as to the reason for decertification. The individual is recertified (if required) either by erasing the old entries and writing in the new or by using water based correction fluid (if the entries were made in ink) over the previously certified entry.

2.7.2. Training Standard. Tasks are trained and qualified to the go/no go level. Go means the individual can perform the task without assistance and meet local demands for accuracy, timeliness, and correct use of procedures.

2.7.2.1. Standardized Audition Process. IAW AFI36-2002 entry into the Air Force band career field is initiated by a standardized audition. As such, the training life-cycle begins with the standardized audition. Standardized auditions will be documented by shredout using musical tasks for 3-level certification specified in the Specialty Training Standard pages 27-70 (for example, a 3N1X1A audition is accomplished by completing the proficiency requirements on pages 27-28, column 4A). Document standardized audition and completion of BMTS in the STS to certify technical school equivalency. If applicant will be assigned to a different base forward STS to gaining unit. IAW AFI36-2002, band officials document successful auditions on an AF Form 485.

2.7.2.1.1. A Band Commander may waive a required proficiency code if an auditionee demonstrates sufficient ability and potential to accomplish upgrade training in requisite time.

Band officials document the waiver on an AF Form 623A, On-the-Job Training Record Continuation Sheet.

2.7.2.2. A BMTS Instructor certifies completion of the Drum and Bugle Corps program upon successful completion of Basic Military Training.

2.7.2.3. Decertification and Recertification. When an airman is found to be unqualified on a task previously certified for his or her position, the supervisor lines through the previous certification or deletes previous certification when using automated system. Appropriate remarks are entered on an AF Form 623A, On-the-Job Training Record Continuation Sheet, as to the reason for decertification. The individual is recertified (if required) either by erasing the old entries and writing in the new or by using water based correction fluid (if the entries were made in ink) over the previously certified entry.

2.7.2.4. Downgrading and Withdrawing AFSC Procedures. Downgrade and withdrawal of AFSC is done IAW AFI36-2101 Chapter 4.

3. Responsibilities. The supervisor, trainer, and trainee are each responsible for the accuracy of this document. The following requirements also apply:

3.1. In order to fulfill both musical and administrative requirements prescribed in the STS, trainees in both 5- and 7-skill level training will normally perform administrative tasks as well as upgrade training. However, trainees may be temporarily removed from their primary administrative duty assignments and reassigned to selected training positions to fulfill all training requirements (When certification of all Core Tasks is complete, trainees are reassigned to administrative duty positions). Circle the appropriate item in Column 1 to identify the current, training duty position.

3.2. Trainees are trained, evaluated, and certified on the tasks (both musical and non-musical) listed in Column 1. The fully certified trainee can perform the task without assistance and meet local demands for accuracy and timeliness. Skill level certification is accomplished only by band officers.

3.3. All Core Tasks listed in Part II of the STS are required for certification. This STS is assembled so that the Core Tasks list contains both musical training required of a specific shredout (A, B, C, D, E, F, G, H, J, K, L, M, N, P, R, S, or V) and administrative training required of all trainees. The following requirements apply individual trainee STSs:

3.3.1. Each required Core Task is documented by annotating the start date and the completion date. In addition, each required Core Task is documented by annotating the initials of the Trainee, Trainer, and Certifying Official.

3.3.2. Supervisors schedule OJT according to work center operational requirements, trainer and task certifier availability, logic and training opportunities. Notionally, the Trainee should receive one lesson each week. If musical performance lessons are not practical during TDY status, accomplish administrative performance requirements as appropriate. Each lesson is documented

on the AF Form 3029, Lesson Assignment and Evaluation, and filed in the member's AF Form 623, Training Record.

3.3.3. Certifying Officials are authorized to require trainees to perform only the performance tasks described in Column 2 of the STS, Part II. Trainees are expected to use supplemental texts, methods, and materials provided in Section B of the STS, Part II, or texts, methods, and materials prescribed by private instructors and approved by certifying officials, to supplement training throughout the formal training cycle. IAW AFI 35-101, paragraph 10.22.5, bands are authorized to pay for the cost of private training from civilian teachers and institutions for band members.

3.4. Personnel in formal training to the 5-skill level must complete training in a minimum of one administrative duty position. Personnel in formal training to the 7-skill level must complete training in a minimum of one administrative duty positions not previously certified. Upon the completion of formalized 7-skill level training, an individual will have received training and been certified in a minimum of two administrative duty positions.

3.5. Recommendations. Report unsatisfactory performance or progression of individual trainees on AF Form 623. Report inadequacies of and suggest corrections to this STS through channels to AFCFM. Reference specific paragraphs.

Section B – OJT Support Materials

4. Section B contains attachments listing OJT support materials and information common to all instruments (Note: The commander, in coordination with AFCFM, is authorized to approve substitutions/additions for clinics and workshops in attachments 3 through 5). Attachments are as follows:

4.1. Attachment 1 contains lists of supplemental texts, methods, and solos.

4.2. Attachment 2 contains standard marching/ceremonial band literature.

4.3. Attachment 3 contains a list of Air Force hosted short courses and career field conferences.

4.4. Attachment 4 contains a list of national and regional professional music clinics.

4.5. Attachment 5 contains a list of national professional music clinics.

4.6. Attachment 6 contains a list of tempo markings, dynamic markings, and common musical terms. Officials use this list when determining go/no go skill level certification.

BY ORDER OF THE SECRETARY OF THE AIR FORCE

OFFICIAL

John P. Jumper, General
Chief of Staff

2 Attachments

1. Section A, Specialty Training Standard
2. Section B, OJT Support Materials

This Block Is For Identification Purposes Only		
Name Of Trainee		
Printed Name (<i>Last, First, Middle Initial</i>)	Initials (Written)	SSAN
Printed Name Of Trainer And Certifying Official And Written Initials		
<i>NI</i>	<i>NI</i>	

QUALITATIVE REQUIREMENTS

Proficiency Code Key		
	Scale Value	Definition: The individual
Task Performance Levels	1	Can do simple parts of the task. Needs to be told or shown how to do most of the task. (Extremely Limited)
	2	Can do most parts of the task. Needs only help on hardest parts. (Partially Proficient)
	3	Can do all parts of the task. Needs only a spot check of completed work. (Competent)
	4	Can do the complete task quickly and accurately. Can tell or show others how to do the task. (Highly Proficient)
*Task Knowledge Levels	a	Can name parts, tools, and simple facts about the task. (Nomenclature)
	b	Can determine step by step procedures for doing the task. (Procedures)
	c	Can identify why and when the task must be done and why each step is needed. (Operating Principles)
	d	Can predict, isolate, and resolve problems about the task. (Advanced Theory)
**Subject Knowledge Levels	A	Can identify basic facts and terms about the subject. (Facts)
	B	Can identify relationship of basic facts and state general principles about the subject. (Principles)
	C	Can analyze facts and principles and draw conclusions about the subject. (Analysis)
	D	Can evaluate conditions and make proper decisions about the subject. (Evaluation)
<p>Explanations</p> <p>* A task knowledge scale value may be used alone or with a task performance scale value to define a level of knowledge for a specific task. (Example: b and 1b)</p> <p>** A subject knowledge scale value is used alone to define a level of knowledge for a subject not directly related to any specific task, or for a subject common to several tasks.</p> <p>- This mark is used alone instead of a scale value to show that no proficiency training is provided in the course or CDC.</p> <p>X This mark is used alone in course columns to show that training required but not given due to limitations in resources.</p> <p><i>NOTE: All tasks and knowledge items shown with a proficiency code are trained during war time.</i></p>		

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1A (CLARINET)

1. Tasks, Knowledge And Technical References	2. Core/ War- Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scale and arpeggios from memory. The form will be full practical range of the clarinet, three octaves where possible. Speed Requirements: Minimum speed for all scale and articulation forms is 16 th notes at Quarter Note = 100. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, All Single Tongued, and All Slurred.									
1.1 DIATONIC SCALES: Perform any and all major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALE: Perform from chalumeau E to altissimo G.	3						3c	-	-
1.3 ARPEGGIOS: Perform major, minor, augmented, fully diminished seventh, and dominant-seventh arpeggios	3						3c	-	-
2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone									
Solos: 2.1 Mozart: Concerto for Clarinet, perform the first movement. 2.2 Weber: Concerto No. 2 in E-Flat, perform the last movement. 2.3 Weber: Concertino 2.4 Poulenc: Sonata 2.5 Stravinsky: Three Pieces 2.6 Debussy: Premiere Rhapsody 2.7 Osborne: Rhapsody	3						3c	-	-
3. STANDARD CLARINET EXCERPTS: Perform following excerpts, demonstrating knowledge of the music works and the controlled application of technique. The source for orchestral excerpts is Bonade Orchestra Studies for Clarinet by Daniel Bonade.									
Excerpts: 3.1 Verdi/Lake: La Forza Del Destino. 3.2 Bernstein/Beeler: Overture to Candide. 3.3 Makris/Bader: Aegean Festival Overture, perform cadenza between No. 21 and No. 22. 3.4 Suppe/Moses-Tobani: Overture to Morning, Noon and Night in Vienna.	3						3c	-	-
4. SIGHT-READING:	3						2b	-	-
5. ENSEMBLE SKILLS: Play with the clarinet section, and/or a woodwind quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to lead a small ensemble.	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1B (SAXOPHONE)

1. Tasks, Knowledge And Technical References	2. Core/ War- Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
<p>1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scale and arpeggios from memory. The form will be full range, throughout the practical range of the instrument (low B-flat to high F) Speed Requirements: Minimum speed for all scale and articulation forms is 16th notes at quarter note = 80. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, All Single Tongued, and All Double Tongued.</p>									
1.1 SCALES: Perform any and all major, natural minor, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALE: Perform a chromatic scale from low B-flat to high F, minimum	3						3c	-	-
1.3 ARPEGGIOS: Perform augmented, major, minor, fully diminished, and dominant-seventh arpeggios	3						3c	-	-
2. SIGHT-READING:	3						2b	-	-
3. INSTRUMENTAL DOUBLES: Perform 9 major scales 2 octaves on both flute and clarinet, with acceptable tone and pitch. The major scales are C, F, B-flat, E-flat, A-flat, G, D, A, & E. Quarter Note = 100.	3/5						2b	3c	-
JAZZ PROFILE:									
<p>4. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxophone may be used.</p>									
4.1 Improvise blues using Aebersold Volume "Nothin but Blues"	3						3c	-	-
4.2 Improvise choruses using one selection from the following Aebersold Series: 4.2.1 Volume 13: Cannonball Adderly 4.1.2 Volume 4: Movin' On 4.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level task performance should include 2 selections from any of the Aebersold Play-along CDs chosen by the trainee.	3						3c	-	-
4.3 Etudes: Play two of the following solos as an etude from the Charlie Parker Omnibook 4.3.1 Yardbird Suite 4.3.2 Now's the Time 4.3.3 Anthropology 4.3.4 Ornithology 4.3.5 Donna Lee 4.3.6 Confirmation 4.3.7 Scapple from the Apple	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
4.4 Classical Solo: Select one of the following: 4.4.1 Ibert: Concertino Da Camera, perform 1 st mvt. 4.4.2 Creston: Sonata, perform 1 st movement 4.4.3 Glazounov: Concerto, to 19	3/5						2b	3c	-
4.5 Classical Etudes: 4.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4.5.3 Marcel Mule: Cinquante Trois Etudes, exercises 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection	3/5						2b	3c	-
CLASSICAL PROFILE:									
4A. SOLO and ETUDES: Perform at the highest professional standards the following selections from the Jamie Aebersold Volumes, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone. For the Jazz selections, any saxophone may be used.									
4A.1 Improvise blues using Aebersold Volume "Nothin but Blues"	3/5						2b	3c	-
4A.2 Improvise choruses using one selection from the following Aebersold Series: 4A.2.1 Volume 13: Cannonball Adderly 4A.2.2 Volume 4: Movin' On 4A.2.3 Volume 8: Sonny Rollins Note: 5 and 7-level recitals should include 2 selections from any of the Aebersold Play-along CDs chosen by the trainee.	3/5						2b	3c	-
4A.3 Etudes: Perform two of the following solos as an etude from the Charlie Parker Omnibook 4A.3.1 Yardbird Suite 4A.3.2 Now's the Time 4A.3.3 Anthropology 4A.3.4 Ornithology 4A.3.5 Donna Lee 4A.3.6 Confirmation 4A.3.7. Scapple from the Apple	3/5						2b	3c	-
4A.4 Classical Solo: Select one of the following: 4A.4.1 Ibert: Concertino Da Camera, perform 1 st mvt. 4A.4.2 Creston: Sonata, perform 1 st movement 4A.4.3 Glazounov: Concerto, to 19	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
4A.5 Classical Etudes: 4A.5.1 Forty-Eight Studies After Ferling, exercise 12 at quarter note = 132 4A.5.2 Marcel Mule: Cinquante Trois Etudes, exercise 1 adhering to all tempo, phrasing and articulation markings 4A.5.3 Marcel Mule: Cinquante Trois Etudes, exercise 9 and 17 adhering to all tempo, phrasing and articulation markings in each selection	3						3c	-	-
5. ENSEMBLE SKILLS: Perform with Sax ensemble, Jazz Ensemble, and/or Jazz Combo (or Aebersold CD's) as appropriate. Demonstrate proper style, intonation, rhythm, and versatility.	3/5						2b	3c	-
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS - AFSC 3N1X1C (BASSOON)**

1. Tasks, Knowledge And Technical References	2. Core/ War- Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scale and arpeggios from memory. Scales will cover the range from Low Bb to High Bb. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1 or all Single Tongued. Minimum speed is 16 th notes at Quarter Note = 100									
1.1 DIATONIC SCALES: Perform any and all major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALES: Perform a minimum 3 Octave chromatic scale (Low Bb to High Bb)	3						3c	-	-
1.3 ARPEGGIOS: Perform augmented, major, minor, fully diminished, and dominant-seventh arpeggios	3						3c	-	-
2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
2.1 Mozart: Concerto in B flat, First movement	3						3c	-	-
2.2 Weber: Concerto in F, First movement	3						3c	-	-
3. STANDARD BASSOON EXCERPTS: Perform several standard orchestral and band excerpts, demonstrating knowledge of the musical context and the controlled application of technique.									
Tone and Pitch Production: 3.1 Stravinsky: Firebird Suite – Berceuse	3						3c	-	-
Interpretive Skills: 3.2 Tchaikowsky: Symphony No. 4 - 2 nd mvt. 3.3 Makris: Aegean Festival Overture - Solo	3						3c	-	-
Articulation: 3.4 Berlioz: Symphonie Fantastique - 4 th Mvt. Opening 3.5 Dukas: Sorcerer’s Apprentice – both Soli	3						3c	-	-
Technique: 3.6 Mozart: Overture to The Marriage of Figaro 3.7 Arnold: Four Scottish Dances - 2 nd movement.	3						3c	-	-
4. SIGHT READING:	3						2b	-	-
5. ENSEMBLE SKILLS: 5.1 Play with the woodwind quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to blend with a small ensemble.	3						3c	-	-
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS – AFSC 3N1X1D (OBOE)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scale and arpeggios from memory. The form will be the full practical range of the oboe, two octaves (where possible below F octave above the staff). Speed Requirements: Minimum speed for all scale and articulation forms is 16 th notes at Quarter Note = 100. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, and All Tongued.									
1.1 DIATONIC SCALES: Perform any and all major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALES: Perform from B-flat below the staff to F octave above the staff	3						3c	-	-
1.3 ARPEGGIOS: Perform augmented, major, minor, fully diminished, and dominant-seventh arpeggios	3						3c	-	-
2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone. The source for solo is Vade-Mecum of the Oboist by Albert Andraud									
2.1 Mozart: Concertino: p. 185 (beginning to letter C)	3						3c	-	-
3. STANDARD OBOE EXCERPTS: Perform several standard excerpts, demonstrating knowledge of the music works and the controlled application of technique. The source for the excerpts is Vade-Mecum of the Oboist by Albert Andraud									
Tone and Pitch Production: 3.1 Rossini: The Silken Ladder, p. 174 (perform quarter note pick-up to bar 1 to fermata in bar 14) 3.2 R. Strauss: Don Juan, p. 158 (perform tranquillo section, bar 17 to quarter note B in bar 34)									
Breath and Tone Control: 3.3 Berlioz: Benvenuto Cellini, p. 197 (larghetto section, bars 10 through 32)									
Articulation: 3.4 Rossini: The Silken Ladder, p. 175 (perform allegro section, pick-up to bar 1 through bar 16) 3.5 Mendelssohn: 3 rd Symphony, p. 169 (perform vivace non troppo section, bar 31 to eight note G in bar 48)									
Technique: 3.6 Ravel: Le Tombeau De Couperin, p. 171 (perform bars 19 through 28) 3.7 Moussorgsky: Pictures at an Exhibition, p. 121 (bars 1 through 11)									
4. STANDARD ENGLISH HORN EXCERPTS: Perform several standard excerpts, demonstrating knowledge of the music works and the controlled application of technique. The source of the excerpts is Vade-Mecum of the Oboist by Andraud									

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Trng Start	Trng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Pitch and Tone: 4.1 Rossini: William Tell Overture, p.96 (bars 1 to end) 4.2 Berlioz: Roman Carnival, p. 95 (bars 1 through 17)	3						3c	-	-
5. SIGHT READING:	3						2b	-	-
6. ENSEMBLE SKILLS: Play with the oboe section, and/or a woodwind quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to blend with a small ensemble.	3						3c	-	-
7. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
8. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS – AFSC 3N1X1E (FLUTE/PICCOLO)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
<p>1. SCALES AND ARPEGGIOS: Scale and Arpeggio Reference Requirements: From memory, perform all scales and arpeggios over the full range of the flute. The preferred form for scales and arpeggios is specified in Exercises Journaliers by M. Moyse (Flute C1 to B3). Acceptable alternative forms are Practice Book 5: Scales by T. Wye (Flute C1 to C4) or Technical Flexibility by G. Gilbert (Flute C1 to D4). Speed Requirements: Minimum speed for all scale and articulation forms is 16th notes at Quarter Note = 80. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, All Tongued, and All Slurred.</p>									
1.1 DIATONIC SCALES: Perform major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 ARPEGGIOS: Perform augmented, major, minor, fully diminished seventh, and dominant-seventh arpeggios.	3						3c	-	-
<p>2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.</p>									
2.1 Flute: Mozart: Concerto in G, Exposition of the first movement	3						3c	-	-
2.2 Flute: Prokofiev: Sonata, first movement	3						3c	-	-
<p>3. STANDARD FLUTE EXCERPTS: Perform several standard orchestral and band excerpts, demonstrating knowledge of the musical works and the controlled application of technique.</p>									
<p>Tone and Pitch Production:</p>									
3.1 Wagner: Elsa’s Processional (opening solo)	3						3c	-	-
3.2 Ravel: Daphnis et Chloe, (Solo)									
<p>Breath and Tone Control:</p>									
3.3 Debussy: Prelude to an Afternoon of a Faun (opening solo)	3						3c	-	-
<p>Articulation:</p>									
3.4 Mendelssohn: Midsummer Night’s Dream, Solo from the Scherzo	3						3c		
<p>Technique:</p>									
3.5 Sparke: Dance Movements, first movement, #5 to #7 and 3 before 51 to 4 before 52.	3						3c	-	-
3.6 Ron Nelson: Savannah River Holiday, any of the first flute part									
<p>4. STANDARD PICCOLO EXCERPTS: Perform several standard band excerpts, demonstrating knowledge of the music works and the controlled application of technique.</p>									

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Pitch and Tone: 4.1 Grainger: Lincolnshire Posey, 3 rd movement, 4.2 “Rufford Park Poachers” Version A starting on the “C” above the staff	3						3c	-	-
Technique: 4.3 Grainger: Lincolnshire Posey, 4 th movement, “The Brisk Young Sailor” Opening	3						3c	-	-
Technique and Dynamics: 4.4 Jacob: William Byrd Suite, 5 th movement, “Wolsey’s Wilde”	3						3c	-	-
4.5 Sousa: The Stars and Stripes Forever, The last 32 measures	3						3c	-	-
5. SIGHT READING:	3						2b	-	-
6. ENSEMBLE SKILLS: Play with the flute section, and/or a woodwind quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to lead a small ensemble.	3						3c	-	-
7. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
8. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS – AFSC 3N1X1F (FRENCH HORN)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scale and arpeggios from memory. Speed Requirements: Minimum speed for all scale and articulation forms is 16 th notes at Quarter Note = 80. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, All Single Tongued, and All Double Tongued.									
1.1 DIATONIC SCALES: Perform any and all major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALE: Perform a 3 octave scale beginning on either B flat or C	3						3c	-	-
2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
2.1 Mozart: Concerto #2 or #4	3						3c	-	-
2.2 R. Strauss: Concerto #1	3						3c	-	-
3. STANDARD HORN EXCERPTS: Perform several standard orchestral and band excerpts, demonstrating knowledge of the music works and the controlled application of technique.									
3.1 Jenkins: American Overture for Band	3						3c	-	-
3.2 Tchaikowsky: Symphony #5, 2 nd Mvt solo	3						3c	-	-
3.3 Shostakovich: Symphony #5, 4 th Mvt solo	3						3c	-	-
4. LYRICAL AND EXPRESSIVE PLAYING: Demonstrate mastery of the full expressive range of the horn including pitch, tone, and breath control through all dynamic levels. Acceptable standards of intonation and rhythmic accuracy must be maintained.									
4.1 Kopprasch: 60 Studies, #7	3						3c	-	-
4.2 Kopprasch: 60 Studies, #29									
4.3 Maxime-Alphonse Books II, III, IV and V) (Any representative etude selected by examiner)									
5. TECHNICAL PROFICIENCY: Demonstrate technical mastery of the horn maintaining control of all dynamics and articulations. Acceptable standards of intonation and rhythmic accuracy must be maintained.									
5.1 Kopprasch: 60 Studies, #12Pitch and Tone	3						3c	-	-
5.2 Kopprasch: 60 Studies, #19Technique									
5.3 Maxime-Alphonse Books II, III, IV and V) (Any representative etude selected by examiner)									
6. SPECIAL TECHNIQUES: Demonstrate knowledge of and competency in performing the following techniques.									
6.1 Proper muted and hand-stopped technique--Pitch and Tone	3						3c	-	-
6.2 E-flat transposition technique	3						3c	-	-
7. SIGHT READING:	3						2b	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
8. ENSEMBLE SKILLS: Play with the horn section, and/or a brass or woodwind quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to function as a team member.	3						3c	-	-
9. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
10. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS - AFSC 3N1X1G (TRUMPET/CORNET)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Know all the scales and arpeggios from memory, two octaves where possible to at least high D. Speed Requirements: Minimum speed for all scales is 16th notes at quarter note = 80. Articulation Requirements: Use the following articulations: all Single Tongued or all Slurred.									
1.1. DIATONIC SCALES: Perform selected major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALE: Perform from low F# to high D back to low F# slurred without stopping in 16 th notes at quarter note = 80	3						3c	-	-
1.3 ARPEGGIOS: Perform selected major, minor, fully diminished seventh, and dominant-seventh arpeggios in eighth notes at quarter note = 120	3						3c	-	-
2. SOLO Perform the following work, displaying musical maturity, rhythmic integrity, technical accuracy, and evenness of tone									
2.1 Concerto, A. Arutunian, measures 1-70	3						3c	-	-
3. SIGHTREADING: Selections to be chosen from both classical and jazz idioms	3						2b	-	-
4. CONCERT BAND EXCERPTS									
4.1 Shostakovich: Festive Overture 1 st trpt / measures 1-27, 4 th trpt # 6-7 / #9-12	3						3c	-	-
4.2 R.-Korsakov: Procession of the Nobles , 1 st solo cornet / Beginning through #4									
4.3 Sousa: The Rifle Regiment March , 1 st solo cornet/measures 1-20									
4.4 Respighi: Pines of Rome, Off-stage solo in C									
4.5 Sousa: The Bride Elect, 1 st solo cornet / Beginning through #4									
5A. CLASSICAL PROFILE									
5A.1 ENSEMBLE SKILLS: Perform with the Brass Quintet, Jazz Ensemble, and Jazz Combo (or Aebersold CD's) as appropriate. Demonstrate proper style, intonation, rhythm, and versatility. Demonstrate the ability to improvise in the proper style according to the literature.									
5A.1.1 Prepared literature:									
5A.1.1.1 J.S. Bach: Contrapunctus IX (2 nd)	3						3c	-	-
5A.1.1.2 Two Ayres / King Edit. (w/ ornaments 2x)	3						3c	-	-
5A.1.1.3 D. Gillis: Just A Closer Walk, solo	3						3c	-	-
5A.1.2 Jazz selections to be chosen by ranking 3N171G or Commander	3/5						2b	3c	-
5A.1.3 Improvisation: 12 bar Blues, concert B flat	3/5						2b	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
5B. JAZZ PROFILE /LEAD									
5B.1 ENSEMBLE SKILLS: Perform with the Jazz Ensemble, Jazz Combo (or Aebersold CD's), and Brass Quintet as appropriate. Demonstrate proper style, intonation, rhythm and versatility. Demonstrate the ability to improvise in the proper style according to the literature.									
5B.1.1 Prepared literature: Jazz selections to be chosen by ranking 3N171G or Commander	3						3c	-	-
5B.1.2 J.S. Bach: Contrapunctus IX (2 nd)	3/5						2b	3c	-
5B.1.3 Two Ayres / King Edit. (w/ ornaments 2x)	3/5						2b	3c	-
5B.1.4 D. Gillis: Just A Closer Walk, solo	3/5						2b	3c	-
5B.2. Improvisation: 12 bar Blues, concert B flat	3/5						2b	3c	-
5C. JAZZ PROFILE / IMPROV									
5C.1 ENSEMBLE SKILLS: Perform with the Jazz Ensemble, Jazz Combo (or Aebersold CD's), and Brass Quintet as appropriate. Demonstrate proper style, intonation, rhythm and versatility. Demonstrate the ability to improvise in the proper style according to the literature.									
5C.1.1 Prepared literature: Jazz selections to be chosen by ranking 3N171G or Commander	3						3c	-	-
5C.1.2 J.S. Bach: Contrapunctus IX (2 nd)	3/5						2b	3c	-
5C.1.3 Two Ayres / King Edit. (w/ ornaments 2x)									
5C.1.4 D. Gillis: Just A Closer Walk, solo									
5C.2 Improvisation:									
5C.2.1 12 bar Blues, concert E flat (slow & dbl X)	3						3c	-	-
5C.2.2 Take the "A" Train / any arrangement	3						3c	-	-
6. MEMORIZATION: Perform from memory, all 1 st parts on marching/ ceremonial selections and Bugle Calls listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1H (EUPHONIUM/BARITONE)

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scales and arpeggios from memory. Each scale and arpeggio will be two octaves. Speed Requirements: Minimum speed for all scale and articulation forms is sixteenth notes at Quarter Note = 100. Articulation Requirements: Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, and All Single Tongued.									
1.1 DIATONIC SCALES: Perform any and all major, natural minor, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALE: Perform a minimum 3 octave chromatic scale (From B flat 2 to B flat 5)	3						3c	-	-
1.3 ARPEGGIOS: Perform major and minor arpeggios	3						3c	-	-
2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
2.1 Mantia: All Those Endearing Young Charms 2.1.2 DeLuca: Beautiful Colorado 2.1.3 Boccalari: Fantasia Di Concerto 2.1.4 Clarke: From the Shore of the Mighty Pacific 2.1.5 Clarke: Bride of the Waves 2.1.6 Bellstedt: Napoli 2.1.7 Guilmant: Morceau Symphonique 2.1.8 Arban: Carnival of Venice	3						3c	-	-
3. STANDARD EUPHONIUM EXCERPTS: Perform several standard orchestral and band excerpts, demonstrating knowledge of the music works and the controlled application of technique.									
3.1 Tone and Pitch Production: 3.1.1 Commando March, Barber, solo section to one bar C; 3.1.2 Second Suite, Holst, solo section first mvt	3						3c	-	-
3.2. Breath and Tone Control: 3.2.1 Gustav Holst: Second Suite in F for Military Band, First Movement, pickup to letter E through letter G	3						3c	-	-
3.3. Articulation: 3.3.1 Smith: Festival Variations, #79-109 & 274-323	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3.4 Technique: 3.4.1 Shostakovich/Hunsberger: Festive Overture, Number 8 to six after Number 9 & one bar before number 21 to twenty-five after number 21 3.4.2 King: Melody Shop, entire march 3.4.3 Sullivan/Mackerras: Pineapple Poll, bar five to nine after number 1 & number 11 to the end	3						3c	-	-
4. SIGHT READING:	3						2b	-	-
5. ENSEMBLE SKILLS: Play with the brass section, and/or a brass quintet to display intonation skills, ensemble rhythmic skills, and flexibility.	3						3c	-	-
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1 MUSICAL TASKS - AFSC 3N1X1J (TROMBONE)

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
TROMBONE (JAZZ PROFILE)									
May perform requirements for Bass or Tenor Trombone at 3-level. Perform Bass Trombone requirements as required by Commander and/or duty position at 5 and 7-levels.									
1., 2. SCALES AND ARPEGGIOS: Perform from memory, two octaves (chromatic scale from low F to high B-flat, minimum). Articulation: all single tongued or all slurred. May perform on Bass or Tenor Trombone for 3-level.									
1. SCALES: 1.1 Perform all major, natural minor, melodic minor and harmonic minor scales and a chromatic scale in 16 th notes at quarter note = 80	3						3c	-	-
2. ARPEGGIOS: 2.1 Perform selected major and minor arpeggios in eighth notes at quarter Note = 120	3						3c	-	-
3. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic and technical accuracy, and evenness of tone. *May perform either Bass or Tenor Trombone requirements for 3-level									
3.1 JAZZ IMPROVISATION: 3.1.1 Improvise a solo using Jamey Aebersold "Nothin' but the Blues" CD or rhythm section if available.	3						3c	-	-
3.2 TENOR TROMBONE: 3.2.1 Guilmant: Morceau Symphonique 3.2.2 David: Concerto for Trombone 3.2.3 Jacob: Concerto for Trombone 3.2.4 Arthur Pryor: Blue Bells of Scotland 3.2.5 Creston: Fantasy for Trombone	*3/5						*2b	3c	-
3.3. BASS TROMBONE: Choose one of the following: 3.3.1 Thom Ritter-George: Concerto 3.3.2 Gordon Jacob: Cameos 3.3.3 Jean-Michael Defaye: Deux Danses 3.3.4 McCarty: Solo for Bass Trombone and Piano 3.3.5 Ralph Vaughan-Williams: Tuba Concerto	*						*3c	*3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
4.2 BASS TROMBONE: Choose one of the following: 4.2.1 Rochut: Melodious Etudes for Trombone, Book II, (opt 8vb), any selection 4.2.2 Wagner: Die Walkure, meas. 37-44 (C to D) and 61-78 (E to F) 4.2.3 Brahms: Symphony #1, Chorale 4.2.4 Respighi, "Fountains of Rome" Pickup to 11 to 2 bars after 14 4.2.5 Barber: Commando March 4.2.6 Toshiko Akiyoshi: I Ain't Gonna Ask No More 4.2.7 Buddy Rich: Wave	*3/5 *3/5 *3/5						-	2b	-
5. SIGHT READING:	3						2b	-	-
6. ENSEMBLE SKILLS 6.1 Jazz and/or Dixieland Bands: Play with the trombone section to display intonation skills, rhythmic skills, musicality, and proper style.	3/5						2b	3c	-
6.2 Concert Band/BQ: Play with the trombone section, and/or a brass quintet to display intonation skills, rhythmic skills, and musicality.	3						3c	-	-
7. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
8. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS – AFSC 3N1X1K (TUBA)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Perform all scales and arpeggios from memory. The form will be full range. Minimum speed for all scale and articulation forms is 16 th notes at Quarter Note = 80. Use normal scale articulations such as Slur2-Slur2, Slur2-Tongue2, Tongue2-Slur2, Tongue1-Slur3, Slur3-Tongue1, and All Single Tongued.									
1.1 DIATONIC SCALES: Perform 2 full octaves of any and all major, melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALES: Perform a minimum 3 full Octave chromatic scale from second E flat below staff (pedal) to E flat above the staff	3						3c	-	-
1.3 ARPEGGIOS: Perform major, minor, augmented, fully diminished, and dominant-seventh arpeggios	3						3c	-	-
2. SOLO: Perform at the highest professional standards one of the following works, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
2.1 R. Vaughan Williams: Concerto for Bass Tuba, first movement 2.2 Hindemith: Sonate, third movement 2.3 Gregson: Tuba Concerto, first movement 2.4 Persichetti: Serenade No. 12 (at least 3 contrasting movements of the 6) 2.5 Wilder: Suite No. 1 (at least 3 contrasting movements of the 6) 2.6 Broughton: Tuba Concerto, first movement	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3. STANDARD TUBA EXCERPTS: Perform several standard orchestral and band excerpts, demonstrating knowledge of the music works and the controlled application of technique.									
3.1 Holst: First Suite in E flat, Chaconne; first 9 measures, pickup to B–C (upper octave) 3.2 Holst: Second Suite in F, March; beginning-B; Fantasia on the “Dargason”; E-F, last 20 measures 3.3 Hanson: Chorale and Alleluia, beginning - #3 3.4 Paul Creston: Celebration Overture, (Tuba 1), measures 1-30, 52-71, and 156-166 3.5 Bernstein/Polster: Symphonic Dance Music from West Side Story, Fugue, 2 measures before 54-3 measures after 64 3.6 Claude T. Smith: Flight,; measures 3-34, 38-46, 84- 99, and 185-191 3.7 Tchaikovsky/Lake: Overture “1812”, beginning-#5, #7–third measure of #12, #31-#32 3.8 Verdi/Lake: La Forza Del Destino, beginning-#2, #3-11 measures after #5, #7-#9 3.9 Ives/Rhoads: Variations on “America”, L-M, Q-end 3.10 Sousa: The Stars and Stripes Forever, measure 1-20, 69-93 3.11 Alford: The Skyliner, 1 measure before E - end 3.12 Fillmore: The Circus Bee, first 4 measures, measure 37 (second ending)–54, 92-99	3						3c	-	-
4. SIGHT READING:	3						2b	-	-
5. ENSEMBLE SKILLS: Play with the low brass section and a brass quintet to display intonation skills, ensemble rhythmic skills, flexibility, and the ability to blend with a small ensemble.	3						3c	-	-
5.1 J.S. Bach: Contrapunctus IX - John Glasel arr. 5.2 Fats Waller: Ain’t Misbehavin’, Canadian Brass - Lee Norris arr. 5.3 Victor Ewald: Quintet No. 1, 1 st Movement	3						3c	-	-
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS - AFSC 3N1X1L (Percussion)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. STANDARD SNARE DRUM RUDIMENTS AND TECHNIQUE: Rudiment reference and requirements: Demonstrate authentic orchestral and rudimental approach to drumming. Perform rudiments from the 26 Standard N.A.R.D Rudiments. Speed Requirements: Tempo for all rudiments should be based on standard "March" tempo M.M.= 120 Articulation requirements: Rudiments should be performed from open (slow) to closed (fast) demonstrating the dynamic equivalent; ff to pp to ff. Prepared solos should demonstrate solid musicality, time, phrasing, dynamics, sensitivity, articulation and execution. Smooth and clean rolls, flams, and ruffs. * Candidate should be familiar with the performance of miscellaneous percussion: Bass drum, Crash/suspended cymbals, triangle, tambourine etc...									
1.1 Orchestral Solo: Prepared solo should demonstrate rhythmic precision and control. "Portraits in Rhythm" by Anthony Cirone. or "Advanced Snare Drum Solos" by Mitchell Peters (any selection)	3						3c	-	-
1.2 Rudimental Solo: Prepared solo demonstrates rhythmic precision, technical accuracy, dynamic range, style and control. "America's N.A.R.D." or "Swing Solos" by C. Wilcoxon Standard rudimental solos are acceptable: "The Downfall of Paris", "Three Camps", Conn. Halftime" etc...	3						3c	-	-
1.3 Excerpts: Demonstrate standard orchestral excerpts: N. Rimsky-Korsakov: 3 rd Movement of Scheherazade M. Ravel: Bolero	3						3c	-	-
1.4 Selections from the following: Sousa: The Stars and Stripes Forever. Schumann: Chester. Tchaikowski: 1812 Overture. J. Williams: Hymn To The Fallen.	3						3c	-	-
2. SIGHT READING:	3						2b	-	-
3. ENSEMBLE SKILLS: Play with percussion section, ceremonial and/or concert bands. Display section playing, flexibility, and dynamic sensitivity.	5						-	3c	-
3.1 Miscellaneous Percussion: 3.1.1 Demonstrate performance techniques on Concert Bass Drum; Crash cymbals, Triangle and tambourine. 3.1.2 Demonstrate the ability to move within a section. Perform with Concert band.	3/5						2b	3c	-
3.1.3 Miscellaneous Percussion Literature: Bass Drum/Cymbals: Tchaikovsky: Romeo and Juliet Overture Stravinsky: Petrouchka Tambourine: Bizet: Carmen Triangle: R.-Korsakov: Scheherazade, 4 th Mvt	3/5						2b	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3.1.4 Prepared Material: Plan, prepare, and perform literature that demonstrates musical maturity, technical control, appropriate style, rhythmic accuracy, and ensemble skills. Recommended source: "Audition Etudes" by G Whaley. Pub. Meredith Music. Selections #1 to #7. "20 th Century Percussion" by A. Able	5						-	3c	-
4. MEMORIZATION: Perform from memory, as played locally, on parts assigned, any marching/ ceremonial selections listed in Section B, Attach. 2.	5						-	3c	-
5. ELECTRONIC PERCUSSION: Using electronic drums or drum machines, demonstrate the ability to create different drum set configurations. Access and use on-board mixer to adjust levels and create a one-measure sequence consisting of at least three voices as required by the Commander.	5						-	2b	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c
7A. DRUM SET PROFILE:									
7A.1 DRUM SET REQUIREMENTS AND TECHNIQUE: Candidate should demonstrate authentic drum styles alone and in various ensembles: Protocol Combo, Popular Music, Jazz and/or Concert Bands. Demonstrate solid musicality: interpretation of arrangements, segues, tempo changes, meter changes, vocal and solo accompaniment. Styles: Demonstrate Broadway/Country two-beats, Bossa Novas, Sambas, Calypso, Medium Swing, Blues Shuffles, Be-bop, Funk, Rock and Hip-hop etc.									
7A.2 Prepared solos: "Advanced Funk Studies" by R. Latham. "Creative Coordination for the Performing Drummer" by K. Copeland. Demonstrate open solo development.	3						3c	-	-
7A.3 SIGHTREADING: Demonstrate count offs, cues and solo set forms.	3						2b	-	-
7A.4 ENSEMBLE SKILLS: Perform on Drumset with Popular Musical Combo, and/or Big Band and/or protocol combo demonstrating dynamics, chart reading and interpretation, various feels/grooves, styles appropriate for each ensemble. Demonstrate the ability to follow conductor. Demonstrate rehearsal techniques: accurately count off selections.	3						3c	-	-
7A.2 SCALES AND ARPEGGIOS FOR MALLET INSTRUMENTS (DRUMSET PROFILE) Scale Reference Requirements: Perform all scale and arpeggios from memory- two octaves major and minor (pure). Speed Requirements: Minimum speed for all scale and articulation forms is 16 th notes at Quarter Note = 120 Articulation Requirements: Use normal single sticking articulation and rolls with clean phrasing and rhythmic precision.									
7A.2.1 DIATONIC SCALES: Perform any and all major, pure minor scales, two octaves up and down.	3/5						2b	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7A.2.2 CHROMATIC SCALES: Perform 2-octave chromatic scale (marimba/xylophone) up and down.	3/5						2b	3c	-
7A.2.3 ARPEGGIOS: Perform major and minor arpeggios two octaves. 16 th notes, Quarter Note = 120	3/5						2b	3c	-
7A.3 SOLO: Prepared mallet solo should demonstrate section performance solid musicality and be of the highest professional standards displaying musical phrasing, rhythmic control and accuracy.									
7A.3.1 Marimba: Etude I to VI (any) or Bach Violin Concerto in A Minor. "The Modern School for Xylophone, Marimba, and Vibes".	5						-	3c	-
7A.3.2 Marimba: Any Bach, Handel, Haydn Violin Sonata.	5						-	3c	-
7A.4 STANDARD MALLETS EXCERPTS: Perform several orchestral and band excerpts and Jazz standards, demonstrating knowledge of the music works, style, technique and execution.									
7A.4.1 Bells: W. Mozart: The Magic Flute (Finale Act I), or J. Williams: Hymn To The Fallen	5						-	2b	-
7A.4.2 Xylophone: Stravinsky: Petrouchka Ballet Suite I, American Salute or D. Kabalevsky: Colas Breugnon Suite	5						-	2b	-
7A.5 SIGHTREADING: Perform with Concert Band and Small ensemble. Selected sight-reading material will be available.	5						-	2b	-
7A.6 STANDARD TIMPANI TECHNIQUE (DRUMSET PROFILE) Reference Requirements: Demonstrate intervallic tuning between two and four drums. Execute rolls open to close while demonstrating various dynamic range and articulation. Candidate should demonstrate consistency and fluidity when moving between drums. Articulation Requirements: Use normal single sticking articulation and rolls with clean phrasing and rhythmic precision. Muffling/dampening, tone and intonation between drums will be observed.									
7A.6.1 Tuning and Intervals: Tune major/minor 3rds, perfect 4ths/5ths and octaves up and down with a given pitch.	3/5						2b	3c	-
7A.6.2 Rolls: Performs rolls using dynamic range from ff to pp to ff. Between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7A.6.3 Demonstrate rhythmic embellishments- one and two-note grace note articulation.	3/5						2b	3c	-
7A.6.4 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.	5						-	3c	-
7A.7 SOLO: Prepared timpani solo should demonstrate solid musicality and be of the highest professional standards displaying musical phrasing, rhythmic control, intonation and accuracy.									
7A.7.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR Publications." Intermediate Timpani Studies" by M. Peters. Pub. M. Peters. *Any solos from the source will demonstrate required level.	5						-	3c	-
7B.7 STANDARD TIMPANI EXCERPTS: Perform selected orchestral and band excerpts demonstrating knowledge of style, technique and execution.	5						-	2b	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7A.8 SIGHTREADING: Perform with concert band. Predetermined reading literature will be provided.	5						-	2b	-
7B. MALLET AND TYMPANI PROFILE:									
7B.1 SCALES AND ARPEGGIOS FOR MALLET INSTRUMENTS: (MALLET/TYMPANI PROFILE) Scale Reference Requirements: Perform all scale and arpeggios from memory- two octaves major and minor (pure). Speed Requirements: Minimum speed for all scale and articulation forms is 16 th notes at Quarter Note = 120 Articulation Requirements: Use normal single sticking articulation and rolls with clean phrasing and rhythmic precision.									
7B.1.1 DIATONIC SCALES: Perform any and all major, pure minor scales.	3						3c	-	-
7B.1.2 CHROMATIC SCALES: Perform 3 to 4 octave chromatic scale (marimba/xylophone)	3						3c	-	-
7B.1.3 ARPEGGIOS: Perform major and minor arpeggios two octaves.16 th notes, Quarter Note = 120	3						3c	-	-
7B.2. SOLO: Prepared mallet solo should demonstrate section performance solid musicality and be of the highest professional standards displaying musical phrasing, rhythmic control and accuracy.									
7B.2.1 Marimba: Etude I to VI (any) or Bach Violin Concerto in A Minor. "The Modern School for Xylophone, Marimba, and Vibes".	3						3c	-	-
7B.2.2 Marimba: Any Bach, Handel, Haydn Violin Sonata.	3						3c	-	-
7B.3 STANDARD MALLET EXCERPTS: Perform several orchestral and band excerpts and Jazz standards, demonstrating knowledge of the music works, style, technique, execution and improvisation.									
7B.3.1 Bells: W. Mozart: The Magic Flute (Finale of Act 1) or J. Williams: Hymn to the fallen	3						2b	-	-
7B.3.2 Xylophone: Stravinsky: Petrouchka Ballet Suite I, or D. Kabalevsky: Colas Breugnon Suite	3						2b	-	-
7B.4 SIGHTREADING: Perform with Concert Band and Small ensemble. Selected sight-reading material will be available.	3						2b	-	-
7B.5. STANDARD TYMPANI TECHNIQUE: Demonstrate intervallic tuning between two and four drums. Execute rolls open to close while demonstrating various dynamic range and articulation. Demonstrate consistency and fluidity when moving between drums. Articulation Requirements: Use normal single sticking articulation and rolls with clean phrasing and rhythmic precision.. Muffling/dampening, tone and intonation between drums will be observed.									
7B.5.1 Tuning and Intervals: Tune major/minor 3rds, perfect 4ths/5ths and octaves up and down with a given pitch.	3						3c	-	-
7B.5.2 Rolls: Perform rolls using dynamic range from ff to pp to ff. between four drums. Demonstrate note value rolls. Example, quarter note, half note. Etc. 7B.5.3 Demonstrate rhythmic embellishments; one and two-note grace note articulation.	3						3c	-	-
7B.5.3 Ensemble: Perform with concert band and percussion section. Demonstrate intonation, section performance, dynamic sensitivity, and phrasing.	3						3c	-	-
7B.6 SOLO: Prepared timpani solo should demonstrate solid musicality and be of the highest professional standards displaying musical phrasing, rhythmic control, intonation and accuracy.									

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
7B.6.1 Timpani: "Musical Studies for the Intermediate Timpanist" by G. Whaley. Pub. JR Publications." Intermediate Timpani Studies" by M. Peters. Pub. M. Peters. *Any solos from the source will demonstrate required level.	3						3c	-	-
7B.7 STANDARD TIMPANI EXCERPTS: Perform several orchestral and band excerpts demonstrating knowledge of the works, style, technique, and execution.	5						-	2b	-
7B.8 SIGHTREADING: Perform with concert band. Selected sight-reading material will be available.	3						2b	-	-
7B.9 DRUM SET REQUIREMENTS AND TECHNIQUE (MALLET AND TYMPANI PROFILE) Demonstrate authentic drum styles in various ensembles: Protocol Combo, Popular Music, Jazz and Concert Bands. Demonstrate solid musicality: interpretation of arrangements, segues, tempo changes, meter changes, vocal and solo accompaniment. Styles: Broadway/Country two-beats, Bossa Novas, Sambas, Meringues, Cha-Cha, Shuffles, Swing (30's, 40's, Country) Be-bop, and Funk, Hip-hop etc.									
7B.9.1 Prepared solos: "Advanced Funk Studies" by R. Latham. "Creative Coordination for the Performing Drummer" by K. Copeland. Demonstrate open solo development.	5						-	3c	-
7B.9.2 SIGHTREADING: Demonstrate count offs, cues and solo set forms.	3						2b	-	-
7B.9.3. ENSEMBLE SKILLS: Perform on Drumset with Popular Musical Combo, and/or Big Band and/or protocol combo demonstrating dynamics, chart reading and interpretation, various feels/grooves, styles appropriate for each ensemble. Demonstrate the ability to follow conductor. Demonstrate rehearsal techniques: accurately count off selections.	3/5						2b	3c	-

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS - AFSC 3N1X1M (PIANO)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Perform all scales and arpeggios from memory in all keys, hands apart one octave, ascending and descending, 4 octaves. Minimum Speed Requirements: Scales, Sixteenth Note at mm = 100. Arpeggios, Sixteenth Note = 60									
1.1 DIATONIC SCALES: Perform any/all major, melodic and harmonic minor, blues, modal, whole-tone, pentatonic and diminished scales.	3						2b	-	-
1.2 CHROMATIC SCALES: Perform a minimum 4-octave chromatic scale.	3						2b	-	-
1.3 ARPEGGIOS: Perform any major, minor, augmented, diminished, dominant-seventh arpeggios.	3						2b	-	-
PERFORMANCE SKILLS:									
2. SIGHT READING:	3						2b	-	-
3. ENSEMBLE PERFORMANCE SKILLS:									
3.1 Perform assigned keyboard parts (piano, harp, strings, celeste, synth, auxiliary keyboards, etc.) with Concert Band, Jazz Ensemble, Pop/Rock/Top 40 and Country Ensembles/Protocol Quartet/Trio, or other ensemble, demonstrating the highest degree of accuracy and musicality.	3						3c	-	-
3.2 Demonstrate use of appropriate sound patches, tempos, dynamics, chord voicings, phrasing, rhythms, flexibility, musical interaction with rhythm section and ensemble. Demonstrate solid improvisational skills. Style References: Jerry Lee Lewis: "Great Balls of Fire", Robert Jefferson: "Soul Gospel", Mark Vail: "The Hammond Organ--Beauty In the B", F. Kramer: "Last Date", Keyboard Magazine, May 96: "Country Piano".	3						3c	-	-
4. ENSEMBLE PERFORMANCE STYLES: Display taste and feel appropriate for country, rock, gospel and Rhythm and Blues styles.	5						2b	3c	-
5. SOLO PERFORMANCE SKILLS: Perform as a solo "background" or "cocktail" pianist, using musical literature, memorized (highly recommended) or written, appropriate for the event from Section B, Attachment 1. Performance must demonstrate the highest degree of musicality, taste, style, and flexibility. Be able to perform "on-the-spot" tune requests (given the above standards).	3/5						2b	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
6. OTHER PERFORMANCE SKILLS: Perform selections from The Real Book (fifth edition), demonstrating the ability to create a spontaneous arrangement with the rhythm section, to include an introduction, statement of melody, improvise choruses over the chord changes, comping under another soloist, and an ending. Effectively communicate musical cues (i.e. intro, solos, ending, etc.) to the rhythm section. Display high degree of musical maturity, rhythmic and technical accuracy.	5						2b	3c	-
7. APPROACH TONES, BASS LINES, VOICINGS: 7.1 Demonstrate ability to perform approach tones to any chord tone in all keys from one and two half steps above and below, and the same approach tones followed by one and two above and below.	5						-	3c	-
7.2 Demonstrate walking bass lines in appropriate patterns utilizing the circle of fifths.	5						-	3c	-
7.3 Demonstrate chord voicings in all keys using any/all major, minor, dominant 7 th , suspended, diminished and “power” chords.	5						-	3c	-
7.4 Demonstrate the ability to comp with voicings with or without any of the above bass lines.	5						-	3c	-
8. MIDI SKILLS: Demonstrate a thorough working knowledge of MIDI (musical instrument digital interface). Using selected or available electronic MIDI keyboards or modules: 8.1 Be familiar with the instrument’s voice library 8.2 Create sound patches to meet specific musical requirements 8.3 Manipulate MIDI information from one MIDI instrument to another 8.4 Create multi-track sequences (using the on-board sequencer) and create chains of songs 8.5 Download MIDI files, using a PC, from external sources (i.e. World Wide Web), upload to a sequencer, and recreate original sequence (as closely as possible) 8.6 Manipulate internal voices for “live” recall 8.7 Manipulate internal parameters, effects, and controllers 8.8 Split the keyboard at any given point, assigning different voices to each side of the split 8.9 Layer and zone sounds 8.10 Perform basic troubleshooting on any of the above tasks 8.11 Run sound in stereo or mono	3/5						2b	3c	-
9. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
10. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

**Attachment 1
MUSICAL TASKS - AFSC 3N1X1N (GUITAR)**

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS Perform all scales and arpeggios from memory. Minimum two octaves. Across the fingerboard Leavitt style, or long form Segovia scales. Articulation Requirements: Auditionee's/Trainee's choice of, or combination of alternate, or sweep picking (plectrum style), or classical (fingerstyle). Legato and staccato. Speed Requirements: Perform in 16 th notes, quarter note = 80. Perform on electric and/or steel-string or nylon string guitar.									
1.1 DIATONIC SCALES: Perform any and all major, melodic minor, jazz melodic minor and harmonic minor scales.	3						3c	-	-
1.2 CHROMATIC SCALES: Perform a minimum 2-octave chromatic scale from any given note.	3						3c	-	-
1.3 MODES: Perform any and all seven modes based on any major key.	5						-	3c	-
1.4 ARPEGGIOS: Perform major, minor, diminished, and augmented triad and, major 7, minor 7, half-diminished 7, fully diminished 7, and dominant 7 arpeggios.	5						-	3c	-
1.5 CHORDS: Perform any or all major, minor, augmented, diminished triads, and major 7, minor 7, half-diminished 7, diminished 7, dominant 7, and altered dominant 7 chords. Perform the 9, 11, and 13 extensions to the above 7 th chords. Minimum two left hand positions.	3						3c	-	-
2. INSTRUMENTAL DOUBLE: 4 string banjo – plectrum style, using guitar tuning, if necessary. Perform major, minor, augmented, diminished triads and, major 7, minor 7, half diminished 7, diminished 7, and altered dominant chords in two left hand positions.							-	3c	-
3. STYLE PROFILE: Perform at the highest professional standards in a variety of musical styles commensurate to the everyday mission requirements of an Air Force band. Display the prominent features of each style (i.e. proper rhythmic feel, proper tone from the instrument, pickups, and amplifier, and proper use of effects units and/or pedals). Use acoustic guitar where noted. This section emphasizes and evaluates reading, “comping”, accompanying a vocalist or other soloist, chord knowledge, and musical flexibility in the context of a musical ensemble. *If selecting these, send auditionee material in advance of audition date.									
SOLO:									
3.1 *Van Huesen/arranged by R.M.Roetker: Polka Dots and Moonbeams	3/5						2b	3c	-
3.2. Solo piece of auditionee's/trainee's choosing that can be used at a military social function as background music.	3/5						2b	3c	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3.3 CONCERT BAND:									
3.3.1 *Bernstein/arr. C. Grundman: Slava, meas. 80-end. Single note reading in the context of an ensemble.							2b	3c	-
3.3.2 Select a piece of music that can be performed with a Concert Band that contains a single note line reading solo or soli passage at least eight bars in length, and requires the auditionee/trainee to play the part exactly as it is written.	3/5						2b	3c	-
3.4 JAZZ ENSEMBLE AND PROTOCOL COMBO:									
3.4.1 *Shavers/arr. Mantooth: Undecided. Perform entire chart. Improvise over chord changes at solo section, comp behind other soloists.							2b	3c	-
3.4.2 *H. Silver/arr. Mantooth: Nica's Dream. Improvise over changes at solo section. Perform entire chart. Improvise over changes at solo section.							2b	3c	-
3.4.3 * M. Catingub: Umpire Strikes Back. Play single note soli section/ comp behind soloist.							2b	3c	-
3.4.4 Perform up to three pieces of jazz band and combo literature with full Jazz Band and 3-6 piece combo that contains a single note line reading solo or soli passage at least eight bars in length, and requires the auditionee/trainee to play the part exactly as it is written. Should reflect the diversity of styles found in this literature: swing, blues, Latin/bossa, or jazz/rock.	3/5						2b	3c	-
3.5 ROCK:									
3.5.1 Pitch and Tone: "Johnny B. Goode" Chuck Berry, Jimi Hendrix, or any other recorded version.							3c	-	-
3.5.2 "China Grove" Doobie Brothers version							3c	-	-
3.5.3 "Smoke on the Water" Deep Purple recorded version							3c	-	-
3.5.4 "Desperado" Eagles recorded version. Perform on acoustic guitar.							3c	-	-
3.5.5 Select two classic rock, pop, or country tunes, and two modern rock, pop, Rhythm and Blues, or country tunes from a Popular Music Combo's repertoire that demonstrate the auditionee's/trainee's ability to emulate these styles. Music selection should reflect the ability to perform on electric and acoustic guitars, and use effects pedals or units, pickups and amplifier controls to emulate the variety of sounds used on the original recordings.	5						3c	-	-
3.6.POP/BROADWAY:									
3.6.1 *Whittall: The Power of the Dream. Whitney Houston recorded version							3c	-	-
3.6.2 * Whittall: The Greatest Love. Whitney Houston/George Benson recorded version.							3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3.6.3 Wilson arr. K.Bleau: "Trouble" from The Music Man. Play entire chart on banjo.							-	3c	-
3.6.4 *"Corner of the Sky" from Pippin, arr. K. Bleau. Perform on acoustic guitar							3c	-	-
3.6.5 Leon Russell: This Masquerade, George Benson recorded version. Perform with a 4-piece combo using the lead sheet from Chuck Sher's "New Real Book." Read melody as written and improvise over the entire form.							3c	-	-
3.6.6 Perform two pieces that demonstrate auditionee/trainee's ability to perform Broadway/Pop literature and adapt to playing on acoustic guitar and/or banjo. Banjo is optional for the auditionee.	3						3c	-	-
3.7 COUNTRY:									
3.7.1 "Rocky Top" any recorded version. Perform an improvised solo on electric guitar and play rhythm on acoustic (not at the same time!)							2b	3c	-
3.7.2 "Heartland" George Strait recorded version.							2b	3c	-
3.7.3 "Hard Workin' Man" Brooks and Dunn recorded version							2b	3c	-
3.7.4 Perform two selections which demonstrate auditionee/trainee's ability to play "old" or "new" country on acoustic guitar.	3/5						2b	3c	-
3.8 RHYTHM AND BLUES:									
3.8.1 "I Feel Good" James Brown recorded version.							2b	3c	-
3.8.2 "Knock On Wood" any recorded version.							2b	3c	-
3.8.3 *"The Hit List" several R&B hits in a medley.							3c	-	-
3.8.4 Perform two selections in this style that demonstrates auditionee/trainee's ability to play the proper rhythmic feels and "gel" with the other members of a Popular Music Combo. Demonstrate the ability to play rhythmic figures accurately.							3c	-	-
4. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
5. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1P (MUSIC ARRANGER)

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES: Reference Requirements: Construct the following scales in selected keys from memory:									
1.1 Major, minor (all forms), all modes, whole tone, lydian-dominant, half-whole diminished, whole-half diminished, blues	3						3c	-	-
2. HARMONY:									
2.1 Construct simple and compound intervals	3						3c	-	-
2.2 Construct the following chords in open and closed positions and in all inversions: All major sevenths, all dominant sevenths, all diminished sevenths, all forms of ninths, all forms of elevenths, all forms of thirteenth	3						3c	-	-
2.3 Describe and construct examples of chord progressions within a given key, demonstrating standard root movement, secondary dominants, and augmented sixth chords	3						3c	-	-
2.4 Construct polychords, tone clusters, quartal harmonies, standard alterations (flat five, flat nine, sharp eleventh, etc	3						3c	-	-
2.5 Demonstrating good voice leading, describe and construct examples of reharmonization (use of substitute chords of a chord progression)	3						3c	-	-
3. SAMPLE OF WORKS:									
3.1 Representative sample of works (suitable for public performance, exhibiting originality and ingenuity) in a variety of styles and media found in typical Air Force musical productions (popular or patriotic songs, or a medley of the same for concert/show band, marching band, jazz band, and popular music or protocol combos, as well as transcriptions for concert band of music literature from other ensembles) demonstrating the highest standards in orchestration, harmony, rhythm, melody, clarity of manuscript and presentation, broad knowledge of musical terms, counterpoint, arranging techniques (introductions, interludes, turnarounds, etc.). Works will be instrumentals as well as vocal solos.	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
4. INSTRUMENT LIMITATIONS:									
4.1 Illustrate the limitations of all of the instruments used in Air Force musical ensembles in terms of: Range, transpositions, tonal and other characteristics, idiomatic usage, other limitations	3						3c	-	-
5. METERS AND RHYTHMIC NOTATION:									
5.1 Define simple, compound, and mixed meters	3						3c	-	-
5.2 Construct examples of the following meters using conventional notations: 2/4, 3/4, 4/4, 5/4, 7/4, 2/2, 3/2, 4/2, 3/8, 5/8, 6/8, 7/8, 9/8, 11/8, 12/8, and various odd meters	3						3c	-	-
5. ARRANGING:									
5.1 "ON THE SPOT" 12 – 16 bar arranging excerpt for concert/show band (using lead sheet) and two 12 – 16 bar transcriptions for concert band from orchestral work (one using a score, the other totally "by ear")	3						3c	-	-
6. PERFORMANCE: Perform as a regular member of the marching/ceremonial band as dictated by local mission requirements	5						-	3c	-
7. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
8. MUSIC DESKTOP PUBLISHING: Demonstrate proficiency in Finale desktop publishing by producing arrangements on Finale.	5							3c	
9. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1R (VOCALIST)

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND INTERVALS:									
1.1 Sing major and natural, melodic, and harmonic minor scales, ascending and descending from any pitch in eighth notes at a quarter note = 60.							-	3c	-
1.2 Sing a chromatic scale, ascending and descending, one octave from any pitch.							-	3c	-
1.3 Sing selected intervals ascending or descending from any given pitch within the singer's normal vocal range.							-	3c	-
2. VOCAL TECHNIQUE:									
2.1 Demonstrate a minimum vocal range of an octave and a fifth by performing The Star Spangled Banner, a cappella, from memory. 2.2 Maintain acceptable standards of diction, phrasing, breath control, and intonation.	3						3c	-	-
3. SIGHT SINGING:									
3.1 Demonstrate the ability to sight read melodic and harmonic lines in bass and treble clef adhering to tempo markings, phrasing, articulations, dynamics and rhythms. REFERENCE: Sight-reading selections may come from, but are not limited to these sources; fake books, real books, hymnals, etc.	3						2b	-	-
4. SECONDARY INSTRUMENT:									
4.1 Demonstrate the ability to utilize the piano keyboard to aid in learning vocal parts.	5						1a	2b	3c
4.2 Perform as a member of the concert band percussion or other instrumental section, the marching and/or ceremonial band as required by local commander.							-	2b	-
5. PERFORMANCE:									
5.1 Demonstrate the ability to perform as solo vocalist with any of the following ensembles: Concert Band, Stage/Show Band, Jazz Ensemble, Popular Music Combo, and Protocol Combo. Sing solos from memory with ensemble accompaniment utilizing precise intonation, diction, inflections and vibrato appropriate to the style of music.	3						3c	-	-
5.2. Use suitable microphone technique to achieve balance in volume in any ensemble.	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
5.3 Sing from memory one song from each category or genre (Standards, Pop/Rock and Country) listed in Section B, Attachment 1 with appropriate delivery and acceptable standards of rhythm and pitch.							-	3c	-
5.4 Demonstrate the ability to “sell” a song, using meaningful body movement, emotion, dynamics, and facial expressions.	3						3c	-	-
5.5 Maintain proper tone, breath control, intonation and appropriate vibrato.	3						3	-	-
5.6 Demonstrate the ability to act as emcee with any ensemble and establish rapport with the audience.	5						-	2b	3c
5.7 Write narrative scripts for shows.	5						-	2b	3c
5.8 Demonstrate the ability to lead a vocal rehearsal.							-	2b	3c
5.9 Demonstrate the ability to transcribe vocal parts (melody and lyrics) from a recording and write simple vocal harmonies.							-	2b	-
5.10 Demonstrate the ability to lead a musical ensemble. Select appropriate performance material for military protocol, recruiting, dances and public concert settings.							-	-	3c
5.11 Develop a music portfolio containing at a minimum, lyrics and lead sheets and if possible, charts, show scripts and narratives. Maintain material throughout entire career.							-	2b	3c
6. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
7. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1S (STRING BASS/ELECTRIC/BASS)

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SCALES AND ARPEGGIOS: Scale Reference Requirements: Perform all scales and arpeggios from memory. The form will be full range, throughout the practical range of the instrument (double bass--low E to the octave G; electric bass--lowest open string to the 19th fret). Performed with bow on double bass and fingers or pick (performer's preference) on electric bass. Speed Requirements: Minimum speed for all scales is 16 th notes at quarter note = 72 for double bass and 16 th notes at quarter note = 92 for electric bass.									
1.1 DIATONIC SCALES: Perform all major, melodic minor, and harmonic minor scales.	3						3c	-	-
1.2 MODAL SCALES: Perform the dorian, phrygian, lydian, mixolydian, aeolian, and locrian scales for every key signature. Perform the whole-tone scale beginning on any pitch as selected by the auditioner. Perform the diminished scales (whole-half and half-whole) beginning on any pitch as selected by the auditioner.	5						-	3c	-
1.3 CHROMATIC SCALES: Perform the chromatic scale throughout the specified range.	3						3c	-	-
1.4 ARPEGGIOS: Perform major, minor, fully diminished, and augmented triads; and major 7 th , minor 7 th , dominant 7 th , diminished 7 th , half-diminished 7 th , and augmented 7 th arpeggios. (Electric and double bass. Double bass should be performed with the bow. Tempo for both instruments: 16 th notes at quarter note = 60.)	3						3c	-	-
JAZZ PROFILE									
2. Improvisation: 2.1 Improvise an appropriate bass line and solo for selections in the following categories. (Selections listed in parentheses are recommended titles. The commander may substitute other appropriate selections.) Either electric or double bass may be used for any tune, but at least one piece should be played on each: Blues: (Blue Monk, blues changes in any key) Rhythm Changes (Anthropology, Wee/Allen's Alley, Salt Peanuts) Standards (All The Things You Are, Joy Spring) Latin (Blue Bossa, Desafinado, The Girl From Ipanema) Ballad (In A Sentimental Mood, 'Round Midnight) Volume 8: Sonny Rollins	3						3c	-	-

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3.A. Excerpts: Perform excerpts from the band's current performance repertoire similar in difficulty to the following excerpts: 3.A.1 Classical: 3.A.1.1 Grainger: Molly on the Shore, ms 18 - 27 at quarter note = 112 3.A.1.2 Smith: Variations on a Hymn By Louis Bourgeois, ms 4 - 23 at quarter note = 132 3.A.1.3 Sousa: The Stars & Stripes Forever, intro and 1 st strain at quarter note = 120 3.A.2 Jazz/Pop: Should be performed with a minimum of a full rhythm section: Double bass: 3.A.2.1 Sister Sadie--1st 8 bars of the head at quarter note = 176 Electric bass: 3.A.2.2 Harris: Mira, Mira, ms 125 - 145 at half note = 120 3.A.2.3 Brecker/arr. Taylor: Some Skunk Funk, all at quarter note = 108 3.A.2.4 Dancin' in the Street--The New Real Book, vol 3 at quarter note = 132	3/5						3c	-	-
4.A Classical Solo: 4.A.1 Perform a solo demonstrating intonation, rhythmic accuracy and overall musicianship. Recommended: Sonata in G Minor--Eccles. May substitute another solo of comparable difficulty with the approval of the commander.	5						3c	-	-
5. MEMORIZATION: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2.	5						-	3c	-
6. CLINIC ATTENDANCE: Attend a minimum of two nationally recognized professional clinics, craftsman workshops, masters classes or conferences during career (ref 6.2.2). A suggested list is at Section B, Attachments 3 - 5. Others may be assigned at the discretion of the commander.	7						-	-	3c

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1V (AUDIO AND LIGHTING ENGINEER)

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. PREREQUISITE REQUIREMENTS:									
1.1 Complete a personal interview with a 7-level audio engineer.							B	-	-
1.2 Complete a written informational multiple choice test (not a Pass/Fail evaluation) covering a myriad of audio related subjects							B	-	-
2. LIVE AUDIO ENGINEERING: Demonstrate the ability to set-up and operate a sound reinforcement system for one of the band's component units utilizing proper gain structure and all necessary microphones, mixing console, amplifiers, processors, equalizers, loudspeakers, monitors, snakes, cables, stands and auxiliary gear.									
2.2 Small Powered Mixer System: Include at least 6 channels, one effects send and one monitor send	3						3c	-	-
2.3 Mid-Size Sound System: Include at least 16 channels, two effects sends and three monitor sends	3						3b	3c	-
2.4 Large Venue Sound System: Include at least 24 channels, three effects sends and four monitor sends							a	-	3c
2.5 Delayed Speakers: Demonstrate the ability to properly integrate delayed speakers into a system							-	3b	3c
2.6 Monitor System: Demonstrate the ability to assemble and operate a dedicated large-format monitor system							a	-	3b
3. MICROPHONES:									
3.1 Types: Identify microphones of various types to include dynamic, condenser, electret, ribbon, and pressure zone.	3/5						2a	3b	3c
3.2 Patterns: Demonstrate the ability to interpret microphone polar pattern graphs							2a	3b	3c
3.3 Placement: Demonstrate proper microphone positioning techniques for audio recording and live sound reinforcement	3/5						2a	3b	3c
3.4 Wireless Systems: Demonstrate the ability to identify and utilize wireless microphone components to include UHF and VHF systems, transmitters, receivers, and antennas							2a	3b	3c
4. AUXILLARY COMPONENTS: Demonstrate the ability to identify and utilize common components of an unknown audio system									
4.1 Microphone Pre-Amps: Demonstrate the ability to utilize microphone pre-amps (including phantom power, reverse polarity and pad)	3/5						2a	3b	3c
4.2 Equalizers: Demonstrate the ability to utilize equalizers (channel, 1/3 octave, parametric, shelving & peak)	3/5						1a	2b	3c

1. Tasks, Knowledge And Technical References	2. Core/ War-time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided(See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Ing Start	Ing Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
4.3 Dynamics Processors: Demonstrate the ability to utilize dynamics processors (compressor/limiters & noise gates)							a	2b	3c
4.4 Effects Processors: Demonstrate the ability to utilize effects processors (including reverb, echo, delay, & pitch-shifting)							1a	2b	3c
4.5 Power Amplifiers: Demonstrate an understanding and ability to properly utilize power amplifiers (to include connecting, bridging, loading, and matching power amplifiers to loudspeakers)	3/5						2a	3b	3c
5. EQUIPMENT MAINTENANCE: Diagnose and rectify problems. Schedule and perform minor preventative maintenance and adjustments on all assigned equipment according to manufacturer specifications. Secure factory warranty repairs and service on covered equipment.									
5.1 Troubleshooting: Demonstrate the ability to analyze, troubleshoot, and remedy common electrical and audio problems, ground loops, and equipment failures	3/5						2a	3b	3c
5.2 Test Equipment: Demonstrate the ability to use test equipment such as cable testers, polarity checkers, ground fault indicators, real-time analyzers, volt/ohm meters, oscilloscopes, and fast fourier transformers							2a	3b	3c
5.3 Connectors: Demonstrate the ability to correctly identify and assemble common electrical and audio connectors							2b	3b	3c
5.4 Cable Assembly: Demonstrate the ability to assemble and solder common audio cables utilizing appropriate connectors, wire, proper wiring protocol and technique							2b	3b	3c
6. RECORDING ENGINEERING:									
6.1 Two-Track Recording: Demonstrate basic stereo recording techniques	3/5						2b	3c	-
6.2 Tape Dubbing and Duplication: Demonstrate ability to copy 2-track recorded material and transfer it from one format to another	3/5						2b	3c	-
6.3 Multi-Track Recording: Demonstrate the ability to accomplish multi-track recordings of the band							a	2b	3c
7. ACOUSTICS AND PSYCHOACOUSTICS: Posses and apply a working knowledge of basic acoustics, basic psychoacoustic principles, basic applied mathematics, and basic electronics (to include the Haas Effect, the 3-1 rule, the Inverse-Square law, determining critical distance, Ohm's law, etc).									
8. MUSICIANSHIP:									
8.1 Instrumental Performance: Demonstrate ability to perform on a musical instrument in marching band	5						-	3c	-
8.2 Memorization: Perform from memory, on parts assigned, any marching/ ceremonial selections listed in Section B, Attachment 2							-	3c	-
8.3 Sight-reading: Demonstrate ability to read music and follow a musical score from beginning to end							2b	-	-
8.4 Styles: Demonstrate knowledge of common musical styles and instruments	3						3c	-	-

SECTION A – SPECIALTY TRAINING STANDARD

Attachment 2

PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS

1. Tasks, Knowledge And Technical Reference	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Traine Initials	Traine Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
1. AIR FORCE CAREER PROGRAM AFIs/policy available at: http://www.e-publishing.af.mil/ TR: AFI 35-101 Public Affairs AFI 36-2108 (Atch 27) Enlisted Classification AFPD 35-1 Public Affairs Management AFI 33-129 Transmission of information via internet AFDD 2-5.4 Public Affairs Operations Doctrine AFI 36-2618 Enlisted Force Structure AFI 37-131 FOA (will convert to AFI 33-331) AFI 37-132 Privacy Act (converting to AFI 33-332) Current Communication Strategic Plan AFI 91-202 AF Mishap Prevention Program AFI 91-204 Safety Investigations and Reports									
1.1. Air Force Public Affairs AFI 35-101	5						-	B	-
1.2. Band Career Field AFI 35-101 (Ch 10)	5						-	B	-
1.2.1. Organization and structure	5						-	B	-
1.2.2. Role and mission	5						-	B	C
1.2.3. Total force	5						-	B	-
1.2.4. Deployable Bands	5						-	B	2c
1.2.5. Legal responsibilities	5						-	B	-
1.3. Duties of Air Force Specialty Codes (AFSC) AFI 36-2108 (Atch 27)	5						-	B	-
1.3.1. 3N131	5						-	B	-
1.3.2. 3N151	5						-	B	-
1.3.3. 3N171	5						-	B	-
1.3.4. 3N190	5						-	B	-
1.3.5. 3N100	5						-	B	-
1.4. Air Force policy AFPD 35-1	5						-	B	-
1.4.1. Security and policy review	5						-	B	-
1.4.2. Freedom of Information Act AFI 33-331	5						-	B	-
1.4.3. Privacy Act AFI 33-332	5						-	B	-
1.4.4. Review of publicly accessible information on world wide web (www) AFI 33-129 Chap. 6, 11, 17	5						-	B	-
1.5. Career progression AFI 36-2618	5						-	B	-
1.6. Occupational Safety and Health Administration (OSHA) / Air Force Occupational Safety and Health									
1.6.1. Be familiar with proper accident reporting procedures AFI 91-204	5						-	B	-
1.6.2. Understand basic philosophies/concepts of the Air Force and local MAJCOM Mishap Prevention Programs AFI 91-202	5						-	B	-
1.6.3. Understand the requirements to conduct job safety training and complete AF Form 55, employee Safety and Health Record documentation	5						-	3c	-

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2. TRIAD TR: AFI 35-101									
2.1. Understand capabilities of Air Force public affairs	5					-	B	C	
2.1.1. Coordinate requests for public affairs support	5					-	b	-	
2.2. Understand capabilities of Air Force broadcasting	5					-	B	C	
2.1.1. Coordinate requests for broadcasting support	5					-	b	-	
3. MUSICAL LEADERSHIP									
3.1. Prepare a musical group for performance									
3.1.1. Determine required rehearsal time	7					-	-	3c	
3.1.2. Assist in selection of appropriate music	7					-	-	3c	
3.1.3. Rehearse group to a performance-ready level	7					-	-	3c	
3.2. Demonstrate conducting techniques									
3.2.1. Conduct patterns in two, three and four meter time demonstrating a clear beat pattern, accurate time, nonverbal preparatory and release commands, and musical expressiveness	7					-	-	3c	
3.2.2 Conduct a standard parade sequence (Ref: Ceremonial AFI 1 Mar 03, target publish date)	7					-	-	3c	
4. COMPUTER SKILLS TRAINING	7					-	-	3c	
4.1. Identify basic computer components including CPU, monitor, keyboard, mouse printer, CD-ROM and floppy disk drives, and printers	5					-	3c		
4.2. Turn CPU, monitor and printer on and off and use passwords (as appropriate) to access Windows operating environment	5					-	3c	-	
4.3. Access the unit local network	5					-	3c	-	
4.3.1. Map drives	5					-	3c	-	
4.3.2. Create short cuts						-	3c	-	
4.4. File Management									
4.4.1. Select and access various drives within the CPU and network	5					-	3c		
4.4.2. Create a folder	5					-	3c	-	
4.4.3. Rename a folder	5					-	3c	-	
4.4.4. Move and copy documents from one folder and drive to another	5					-	3c	-	
4.4.5. Format a disk	5					-	3c	-	
4.4.6. Copy a 3 1/2" floppy disk	5					-	3c	-	
4.4.7. Perform steps for scan disk and defragmentation of drive						-	3c	-	
4.4.8. Deleting Temporary files and Internet files						-	3c	-	
4.4.9. Backup files to server						-	3c	-	
4.4.10. Copy files from Server to local hard drive	5					-	3c	-	
4.5. Work in Windows environment	5					-	3c	-	
4.5.1. Access file management program	5					-	3c	-	

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4.5.1.1 Demonstrate use of minimize and expand features in file management program	5						-	3c	-
4.5.2. Know how to locate files using the find function	5						-	3c	-
4.5.3. Open two applications and manipulate data between applications	5						-	3c	-
4.5.4. Use and maintain e-mail account according to local policy	5						-	3c	-
4.6. Access designated word processing program and accomplish the following tasks:	5						-	3c	-
4.6.1. Open an existing file	5						-	3c	-
4.6.2. Open a new file	5						-	3c	-
4.6.3. Change font and size of text	5						-	3c	-
4.6.4. Center, right and left justify text	5						-	3c	-
4.6.5. Cut, copy, move, insert and paste text	5						-	3c	-
4.6.6. Boldface, underline and italicize text	5						-	3c	-
4.6.7. Set, move and delete right, left, center and decimal tabs for single lines of text and entire document							-	3c	-
4.6.8. Run spellchecker on document	5						-	3c	-
4.6.9. Save and rename files	5						-	3c	-
4.6.10. Print a document	5						-	3c	-
4.7. Access a designated database/spreadsheet program and accomplish the following functional tasks	5						-	3c	-
4.7.1. Open an existing file	5						-	3c	-
4.7.2. Open a new file	5						-	3c	-
4.7.3. Enter and delete data in cells	5						-	3c	-
4.7.4. Move cells to different rows and columns	5						-	3c	-
4.7.5. Adjust width and height of cells	5						-	3c	-
4.7.6. Import and export data	5						-	3c	-
4.7.7. Password protect file as read only and full access							-	3c	-
4.8. Electronic Forms									
4.8.1. Access and utilize automated electronic forms according to local policy	5						-	3c	-
4.8.2. Open form and input data	5						-	3c	-
4.8.3. Save and print form	5						-	3c	-
5A ADMINISTRATION 1 (active duty only) Band Manager may approve substitution of admin areas from 5B, ADMINISTRATION 2 as required									
5A.1. Information Management									
5A.1.1 Define and interpret location of, and basic functions of, Base Information Transmittal System (BITS) office	7						-	-	3c
5A.1.2. Receive incoming unit mail and distribute to appropriate work sections, ensure proper disposition and routing of outgoing mail							-	2b	-

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5A.1.3. Demonstrate proper procedure for routing outgoing packages through Federal Express or other overnight/two-day air service							-	2b	-
5A.1.4. Send certified mail through BITS using AF Form 12 (Accountable Container Receipt); receive certified mail							-	2b	-
5A.1.5. Receive PC-III training and prepare and update unit personnel and information rosters							-	2b	-
5A.2 Files/Records Management									
5A.2.1. Attend base Functional Area Records Manager (FARM) course and assume FARM duties							-	2b	-
5A.2.2. Maintain unit administrative files IAW AFM 37-139, Disposition of Air Force Records, and local base regulations							-	2b	-
5A.2.3. File & dispose of correspondence IAW AFMAN 37-123 & AFI 37-138 and 37-139							-	2b	-
5A.2.4. Function as Privacy Act Monitor, read AFI 33-332, Privacy Act, and receive video tape training where available							-	2b	-
5A.3 Publications Management									
5A.3.1. Function as Customer Account Representative (CAR). Obtain periodicals and non-electronic forms							-	2b	-
5A.4 Orders Processing									
5A.4.1. Read AFI 33-328, Administrative Orders	7						-	-	3c
5A.5 Correspondence									
5A.5.1. Demonstrate current Air Force, command and base policies on correspondence preparation and disposition							-	2b	-
5A.5.2. Prepare official correspondence to include military letters, Staff Summary Sheets (AF Form 1768), bullet papers, etc.	7						-	-	3c
5A.5.3. Be familiar with "Tongue and Quill". Apply proper spelling and grammar in correspondence	5						-	2b	-
5A.6 Miscellaneous									
5A.6.1 Process unit personnel for in-coming and out-going PCS							-	2b	-
5A.6.2. Maintain locator cards (AF Form 624), Unit Manpower Documents, & Officer and Enlisted Performance Report Rosters.							-	2b	-
5A.6.3. Monitor status of unit Disaster Preparedness Program							-	2b	-
5A.6.4. Read and be familiar with AFI 32-4001, ORE/ORI/Disaster Response Checklist							-	2b	-
5A.6.5. Monitor status of Unit Safety and Security Management programs							-	2b	-

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5A.6.6. Demonstrate procedures for requesting security clearances, generating ASCAS Reports and establishing Special Security Files as may be required by local regulations							-	2b	-
5A.6.7. Prepare or revise administrative section self inspection checklist and conduct at least one section self inspection							-	2b	-
5A.6.8 Assist in the supervision of at least one unit-wide self inspection							-	2b	-
5A.6.9 Update and maintain the unit additional duty roster, personnel list, and other locally required administrative rosters							-	2b	-
5A.6.10. Copy machine key operator, call in and track service calls							-	2b	-
5B. ADMINISTRATION 2 (active duty only) Band Manager may approve substitution of admin areas from 5A, ADMINISTRATION 1 as required									
5B.1. Unit Intro Monitor									
5B.1.1. Update all newcomer information in PC III to include position number and sponsor assignment							-	2b	-
5B.1.2. Draft Commander's welcome letter and submit for final approval							-	2b	-
5B.1.3. Develop and maintain unit INTRO packages; ensure incoming personnel receive INTRO package, Unit CC's welcome and sponsor's letters and on-going support							-	2b	-
5B.2. Awards and Decorations									
5B.2.1. Read AFI 36-2803, Individual and Unit Awards and Decorations and pertinent command and base regulations	7						-	-	3c
5B.2.2. Request Decor-6 using base PC III and process to completion IAW Air Force and base procedures							-	2b	-
5B.2.3. Demonstrate submission procedures for extended service, retirement, separation and outstanding achievement award recommendations							-	2b	-
5B.2.4. Draft award recommendations for AF Achievement Medal, AF Commendation Medal and AF Meritorious Service Medal. Prepare citations, and prepare final packages for submission							-	2b	-
5B.2.5. Complete AF Form 1206, Nomination for Award, Prepare award packages for Outstanding Airman, NCO and Senior NCO of the Quarter and Year							-	2b	-
5B.2.6. Demonstrate proper routing for signatures and disposition of all award packages							-	2b	-
5B.2.7. Be familiar with submission requirements for Organizational Excellence Award							-	2b	-

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5B.3. Enlisted/Officer Performance Reports									
5B.3.1. Read AFI 36-2406, AFPAM 36-2627, AFI 36-2618, and pertinent job descriptions in AFMAN 36-2108	7						-	-	2b
5B.3.2. Edit job descriptions for EPRs							-	2b	-
5B.3.3. Order performance report shells through PC-III, establish suspenses and track progress							-	2b	-
5B.3.4. Edit Enlisted Performance Reports, prepare in final format, submit to unit commander for review and forward to MPF							-	2b	-
5B.3.5. Demonstrate knowledge of command procedures for higher level indorsements							-	2b	-
5B.3.6. Process a Change of Reporting Official (CRO) and change of duty title using PC III							-	2b	-
5B.3.7. Monitor performance feedback program							-	2b	-
5B.4. Leave Accounting									
5B.4.1. Read and demonstrate an understanding of AFI 36-3003, Military Leave Program	5						-	2b	-
5B.4.2. Properly complete AF Form 988, Leave Request/ Authorization; process the form through Finance and track							-	2b	-
5B.4.3. Maintain AF Form 1486, Unit Leave Control Log inserting correct dates for at least one example each of the following: Ordinary Leave, Emergency Leave (handle Red Cross validation), Advance Leave, Excess Leave, Terminal Leave, and Permissive TDY (IAW AFI 36-3003)							-	2b	-
5B.4.4. Close out a leave block including Commander review; sign out a new block on AF Form 1134, Unit Leave Authorization Numbers-Block Assignments							-	2b	-
6. Operations									
6.1. Read and understand AFI 35-101, Chapter 10, Section 10C (Operations)	5/7						-	2b	3c
6.2. Prepare routine operations correspondence including letters of acceptance and declination, letters of appreciation for the Commander's signature, travel itineraries and directions, demonstrating current Air Force, command and base policies on correspondence preparation and disposition							-	2b	-
6.3. Complete after action report; provide sponsors with feedback evaluations and document results	5/7						-	2b	3c
6.4. Coordinate radio, television and/or newspaper interviews with unit commander and PA							-	2b	-
6.5. Coordinate tour itinerary and performance information with Air Force Recruiting Squadron Public Affairs and Advertising/Promotion offices; local recruiter, and base PA officers as applicable	7						-	-	2b

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6.6. Ensure sponsors receive programs early for printing.							-	2b	-
6.7. Participate in developing travel itineraries and directions; advise band on all details of trip and keep them informed of changes prior to TDY	7						-	-	3c
6.8. Notify Unit Vehicle Operations staff of transportation requirements and monitor status							-	2b	-
6.9. Coordinate other air and ground transportation requirements as necessary							-	2b	-
6.10. Coordinate lodging requirements and travel advance payment with appropriate operations staff							-	2b	-
6.11. Brief itinerary to all group personnel and coordinate performance requirements with NCOIC of loading crew							-	2b	-
6.12. Prepare written, verbal driving instructions and maps							-	2b	-
6.13. Contact sponsors at concert site, brief them on introductions or presentations during the concert, introduce them to the director and NCOIC, and provide the director with their names and titles prior to the performance							-	2b	-
6.14. Participate in tour schedule planning meetings and routine operations meetings	5/7						-	2b	3c
6.15. Participate in tour planning	5/7						-	2b	3c
6.16. Contact sponsors by telephone							-	2b	-
6.17. Send DD Form 2536.s and ensure compliance							-	2b	-
6.18. Conduct tour advances: meet with sponsors and appropriate media, visit concert sites and hotels, note travel routes and other pertinent information							-	2b	-
6.19. Coordinate performance site requirements including lighting, dressing rooms, and warm-up rooms							-	2b	-
6.20. Coordinate with unit publicity section to ensure publicity kits, programs and news releases are provided to sponsors							-	2b	-
6.21. Coordinate with sponsors to ensure ticket, program and advertising requirements are properly managed							-	2b	-
6.22. Participate in the planning and management of master unit schedule	7						-	-	2b
6.23. Monitor and post schedule changes	7						-	-	2b
6.24. Prepare staff summary sheet (AF Form 1768) for staffing requests for annual leave	7						-	-	2b
6.25. Participate in the preparation of annual fiscal year travel expense forecast and operations budget	7						-	-	2b
6.26. Review initial sponsor requests, determine legality and validity	7						-	-	2b
6.27. Maintain performance declination log and operations files							-	2b	-

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6.28. Enter performance and survey data and prepare monthly band report statistics; prepare periodic performance report for CC's review	7						-	-	2b
7. Public Affairs									
7.1. Visual Information									
7.1.1. Schedule photo shoots for individual and group publicity photos							-	2b	-
7.1.2. Request graphics support as needed							-	2b	-
7.1.3. Maintain "hard-copy" and digital copies of photo and video files, as appropriate							-	2b	-
7.1.4. Understand local procedures for producing or acquiring sponsor presentations							-	2b	-
7.1.5. Provide appropriate disposition of sponsor presentations received							-	2b	-
7.1.6. Request "Print Plant" support for printing and binding, per local procedures	5						-	2b	-
7.2. Written Information									
7.2.1. Be familiar with the <i>Associate Press Style and Libel Manual</i> and <i>Air Force Supplements 1 & 2</i>							-	-	2b
7.2.2. Be familiar with <i>The Tongue and Quill (AFH 33-337)</i>	5/7						-	2b	3c
7.2.3. Attend a briefing by base public affairs, if available, on proper procedures for submitting Hometown News Releases (MTNR)							-	2b	-
7.2.4. Write and edit news releases, fact sheets and biographies							-	-	2b
7.2.5. Maintain mailing lists—"hard copy and electronic"—of area PA offices and civilian news media outlets							-	2b	-
7.2.6. Distribute news releases, photos, fact sheets and other publicity materials via e-mail							-	2b	-
7.3. Resource Distribution									
7.3.1. Be familiar with Base Information Transmittal System (BITS) procedures for bulk mailings	5						-	2b	-
7.3.2. Be familiar with local procedures and/or restrictions regarding special mailings (i.e. overnight, express)	5						-	2b	-
7.3.3. Maintain data base files for mailing lists and generate mailing labels as required							-	2b	-
7.3.4. Assemble, package, and mail any appropriate Publicity materials	5						-	2b	-
8. Auditions									
8.1. Prepare job position announcements							-	2b	-
8.2. Receive inquiries, screen and correspond with contacts, and maintain contact files.							-	2b	-
8.3. Coordinate audition scheduling, and monitor standardized audition process							-	2b	-

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		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
8.4. Prepare and process AF Form 485 (Application for Enlistment US Air Force Bands)							-	2b	-
8.5. Brief qualified applicants on post-audition procedures, job description, job requirements, basic training, pay and benefits and CFETP							-	2b	-
8.6. Be familiar with audition marketing plan	5						-	2b	-
9. Supply									
9.1. Attend and complete base level block I & III, custodial training							-		3c
9.2. Understand AFI 23-111, Management of Government Property in possession of the Air Force	5						-	3c	-
9.3. IMPAC Training (All procedures tied to IMPAC; file maintenance, competitive sourcing (AF Form 3062), (IMPAC exchange, etc.)							-	3c	-
9.4. Use DO4's to maintain the custodian Authorized/Custodian Receipt Listing (CA/CRL) (R14) and Organizational Visibility List (R15)							-	2b	3c
9.5. Interpret use of Allowance Standards (AS)							-	2b	3c
9.6. Learn local rules of engagement from supply chief for purchasing equipment and supplies from government and commercial sources	5/7						-	2b	3c
9.7. Be familiar with the use and procedures for AF Form 9, AF Form 1449 and DD Form 250 and the Automated Business Service System (ABSS)							-	2b	3c
9.8. Be familiar with research and processing procedures for Issue items through Base Supply System (DD Form 1348-6, DD Form 1348-1, AF Form 2005) and procedures for Memo Due Out and Memo Firm							-	2b	3c
9.9. Be familiar with local computer hardware/software supply management procedures	5						-	3c	-
9.10. Log equipment, uniforms and expendable supplies in/out of unit supply to individual accounts	5						-	3c	-
9.11. Maintain Control Log for all Supply purchases							-	2a	3b
9.12. Be familiar with local file maintenance procedures	5						-	3c	-
9.13. Defense Reutilization and Marketing Office (DRMO)							-	2b	3c
9.14. Equipment turn-in procedures							-	2b	3c
9.15. Be familiar with procedures for small and large package shipment, tracking and insurance of items and use of DD Form 1149							-	2b	3c
9.16. Assist in conducting a unit equipment inventory and reconciling R14 & R15							-	2b	3c
9.17. Be familiar with the proper use of AF Form 1297, Temporary Issue Receipt	5						-	3c	-
10. Library Management									
10.1. Locate and file music library resources							-	2b	-

1. Tasks, Knowledge And Technical Reference	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
10.2. Maintain current listing and files of foreign national anthems							-	2b	-
10.3. Become familiar with all database listings, files, and functions							-	2b	-
10.4. Be familiar with current copyright laws as they pertain to performance, procurement, and photo copying	5						-	2b	-
10.5. Check score for part distribution and ensure all parts are available for rehearsal							-	2b	-
10.6. Procure replacement parts as necessary							-	2b	-
10.7. Maintain an active music file (was "folder") for quick access to needed additional parts							-	2b	-
10.8. Collect music, sort, file in score order, and return to inventory							-	2b	-
10.9. Issue ceremonial pouches and reference materials using AF Form 1297							-	2b	-
10.10. Assist in accomplishing an annual library inventory							-	2b	-
10.11. Clear library records for personnel PCS and separation actions							-	2b	-
10.12. Maintain current State Funeral requirement packages for all instruments as needed							-	2b	-
10.13. Be familiar with basic repertoire, composers, and sources of acquisition for literature, methods, and references							-	2b	-
10.14. Maintain catalogues, telephone, and FAX numbers for major publishers							-	2b	-
10.15. Order published arrangements, solos, and reference materials							-	2b	-
10.16. Maintain liaison with other service bands to exchange music as required							-	2b	-
10.17. Track status of shipments and loans; establish suspense dates							-	2b	-
10.18. Comply with locally established unit procedures for loaning and shipping musical arrangements							-	2b	-
10.19. Maintain current listing of memory marches and ceremonial folders/pouches							-	2b	-
10.20. Be familiar with functions of unit photocopier capabilities							-	2b	-
10.21. Operate binding machine							-	2b	-
10.22. Repair music, instrumental parts, references, scores, etc.							-	2b	-
11. Enlisted Specialty Training (EST)									
11.1. Attend Air Force Training Course							-	2b	-
11.2. Receive PC-III training for all EST actions							-	2b	-
11.3. Provide comprehensive training requirements briefings to trainees and trainers	5						-	3c	-
11.4. Assist in selection of trainers							-	-	3c

1. Tasks, Knowledge And Technical Reference	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
11.5. Prepare and maintain AF Form 623 for Airman Basic through Technical Sergeant and Master Sergeant through Chief Master Sergeant as required							-	-	3c
11.6. Maintain close working relationship with Commander on all issues concerning EST including 5- and 7-skill level certification scheduling, monitoring of trainees progress, problems and concerns, Base EST policy, etc.							-	-	3c
11.7. Ensure pertinent training methods and materials are on hand							-	-	3c
11.8. Maintain CFETP and all attachments in sufficient quantities							-	-	3c
11.9. Have a working knowledge of AFI 35-101, AFI 36-2201, AFMAN 36-2203, AFI 36-2245, AFMAN 36-2247, and AFR 900-6 (to be replaced by AFMAN 36-2865)							-	-	C
11.10. Attend base OJT meetings and maintain a working relationship with Base Education and Training Manager (BETM)							-	-	3c
11.11. Ensure proper documentation of training folders and AF Forms 3029							-	-	3c
11.12. Submit contract lesson requirements for locally approved method of payment							-	-	3c
11.13. Maintain a log of contracted private lessons and instructors							-	-	3c
11.14. Track lesson expenditures and budget, ensure contract lesson invoices are processed in a timely manner							-	-	3c
11.15. Schedule personnel for Chemical Warfare, M-16, and Self-Aid Buddy Care Training as required							-	-	3c
13. Resource Management									
13.1. Define and interpret all EEIC's associated with band budget	7						-	-	3c
13.2. Plan and develop quarterly budget load targets							-	-	2b
13.3. Be familiar with the Open Document Listing and Execution Report							-	-	2b
13.4. Assist in the planning and development of the annual FIN plan	7						-	-	2b
13.5. Be familiar with the process of developing unfunded requirement; prioritizing quarterly lists	7						-	-	2b
13.6. Advise commander/senior staff on funds status	7						-	-	2b
13.7. Prepare AF Form 616s and Miscellaneous Obligation Reimbursement Documents (MORDSs) and 4009s							-	-	3c

1. Tasks, Knowledge And Technical Reference	2. Core/ War-Time Tasks	3. Certification For OJT					4. Proficiency Codes Used To Indicate Training/Information Provided (See Note)		
		A	B	C	D	E	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
13.8. Reconcile purchase order discrepancies with invoices and actual purchase order dollars							-	-	3c
13.9. Orders processing							-	-	3c
13.9.1. Prepare DD Form 1610 for blanket orders, individual orders, and, if applicable, invitational travel orders and process through unit commander & finance IAW AFI 65-103 TDY Orders Chap 2, 3							-	2b	-
13.9.2. Prepare AF Form 973 to revoke or amend orders IAW AFI 65-103 TDY Orders, Chap 2, 3							-	2b	-
13.9.3. Prepare fund cite authorization letter under supervision of unit resource advisor							-	2b	-
13.9.4. Demonstrate basic travel cost estimating procedures including per diem, quarters, travel and other related costs or inclusion on travel orders							-	2b	-
13.9.5. For overseas locations: Process COT and IPCOT orders as appropriate							-	2b	-
13.9.6. Prepare Emergency Leave orders IAW AFI 65-103 Chap. 4.5 Emergency Leave Orders							-	2b	-

SECTION B – OJT SUPPORT MATERIALS
Attachment 1
SUPPLEMENTAL TEXTS AND METHODS/SOLOS

AFSC 3N1X1A (CLARINET)

Supplemental texts and methods:

The Clarinetist's Compendium, Daniel Bonade (Leblanc Publications)
The Art of Clarinet Playing, Keith Stein (Summy-Birchard Co.)
Baermann Complete Celebrated Clarinet Method, Book III, Daily Studies, Carl Baermann (Carl Fisher)
20 Grande Etudes, Rose (International)
30 Caprices, Cavallini (Carl Fisher)
18 Etudes, Jean Jean (Alfred Music Co.)
Douze Etudes de Rythme, Bitsch (Leduc)
48 Etudes, Book II, Uhl (Schott and Co.)
Bop Duets, Bugs Bower (Charles Colin)
The Art of Musicianship, Philip Farkas (Musical Publications)

Solos:

Concertino, Carl Maria von Weber (Carl Fisher)
Concerto, Wolfgang Amadeus Mozart (International)
Sonata in f, Johannes Brahms (Carl Fisher)
Sonata in E-flat, Johannes Brahms (Schirmer)
Sonata, Francis Poulenc (J & W Chester Ltd)
Five Bagatelles, Gerald Finzi (Boosey & Hawkes)
Rhapsody, Willson Osborne (C.F. Peters)
Concerto No. 1 in f, Carl Maria von Weber (Carl Fisher)
Concerto No. 2 in E-flat, Carl Maria von Weber (Carl Fisher)
Concerto, Aaron Copland (Boosey & Hawkes)
Premiere Rhapsodie, Claude Debussy (Durand)
Introduction, Theme and Variations, Gioacchino Rossini (Oxford)
Grand Duo Concertant, Carl Maria von Weber (Schirmer)
Three Pieces, Igor Stravinsky (International)

AFSC 3N1X1B (SAXOPHONE)

Supplemental texts and methods:

The Art of Saxophone Playing, Larry Teal (Summy-Birchard, Evanston, Illinois)

The Art of Musicianship Philip Farkas (Musical Publications)

Scale Study: Basic *Technique for all Saxophones*, Jack Snavely (Kendor Music, New York)

Synthetic Scales: *Twenty-Eight Etudes*, Guy Lacour (Gerard Billaudot, Paris)

General Musicianship: *Playing the Saxophone* (3 volumes) Jean-Marie Londeix (Henry Lemoine, Paris)

Technique: *Daily Studies for Improvement of The Saxophone Technique*, Larry Teal (Etoile, Bloomington, Indiana)

Altissimo: *Top-Tones for the Saxophone*, Sigurd Rascher (Carl Fischer, New York)

Solos:

Scaramouche, Milhaud (Editions Salabert)

Sonata, Heiden (Schott Music Corp.)

Duo, Hartley

Sonata, Eccles (Eldan Vogel, Inc.)

Parable, Persichetti (Eldan Vogel, Inc.)

Improvisation et Caprice, Bozza (Alphonse Leduc)

Concertino da Camera, Ibert (Alphonse Leduc)

Sonata, Creston (Shawnee Press)

Concerto, Glazounov (Alphonse Leduc)

Tableau de Provence, Maurice (Editions Salabert)

Prelude, Cadence, et Finale, Desenclos (Alphonse Leduc)

Caprice en forme de valse, Bonneau (Alphonse Leduc)

Concerto, Hartley (Tenuto Publications)

Concerto, Dubois (Alphonse Leduc)

Concerto, Dahl (European American Music Corp.)

AFSC 3N1X1C (BASSOON)

Supplemental texts and methods:

24 Studies for Bassoon, Satzenhofer (Southern Music Company)
18 Studies for Bassoon, Gambaro/Kovar (International)
20 Melodic Studies, Orefici (International)
90 Studies in Style, M. Piard, Gerard Billaudot
Six Caprices for Bassoon, Jacobi/Garfield (International)
Essentials of Bassoon Technique, Cooper and Toplansky

Solos:

Sonata in f minor, Telemann (International)
Concerto in F, Op. 75, C.M. von Weber (Cundy-Bettoney)
Sonata for Bassoon, P. Hindemith (Schott)
Concerto for Bassoon in B flat - K 191, A. Mozart (International)
Concerto in a minor, A. Vivaldi (Ricordi)
Sonata for Bassoon and Piano, Saint-Saens (Durand)
Concerto for Bassoon, G. Jacob (Galaxy Music)
Sonatine for Bassoon, A. Tansmann (Editions Max Eschig)
Sonata for Bassoon, A. Etler (Associated Music Publishers, Inc.)
Andante and Rondo Ungarese, C.M. von Weber (Cundy-Bettoney)
Concerto in e minor, A. Vivaldi (Ricordi)
Divertissement, J. Francaix (Schott)

AFSC 3N1X1D (OBOE)

Supplemental texts and methods:

Practical & Progressive Oboe Method, Albert J. Andraud (Southern Music Co.)
Studies for the Advanced Teaching, Gillet
Pro Musica Nova, Holliger
Vade Mecum of the Oboist, Albert J. Andraud (Southern Music Co.)
The Art of Musicianship Philip Farkas (Musical Publications)

Solos:

Sonata for Oboe & Piano, Paul Hindemith (Schott)
Concerto No.2, Handel, (Boosey & Hawks)
Sonata for Oboe and Piano, Poulenc, F. (Chester Music)
Three Romances, Schumann (Schirmer)
Concerto in C/D Minor, B. Marcello (Music Rara)
Concerto in C, W.A.Mozart (Boosey & Hawkes)
Concerto for Oboe, Richard Straus (Boosey & Hawkes)
Six Metamorphoses After Ovid, Benjamin Britten (Boosey & Hawkes)
Concerto for Oboe, Vaughn Williams (Oxford Music)
Sonata for Oboe and Piano, Saint-Saens
Sonatine, Guilhaud
Concerto for Oboe, Goosens
Concerto No.1 for Oboe, Gordon Jacob

AFSC 3N1X1E (FLUTE/PICCOLO)

Supplemental texts and methods:

De la Sonorite, Marcel Moyse (Alphonse Leduc)
Wye (Books 1 and 2), Trevor Wye (Novello)
30 Caprices, Karg-Elert (Southern Music Co.)
A Piccolo Practice Book, Trevor Wye (Novello)
24 Virtuosity Studies, Op 60, Anderson (Carl Fischer)
Tone Development Trough Interpretation, Marcel Moyse (Alphonse Leduc)
Daily Studies For Flute, Taffanel/Gaubert (Alphonse Leduc)
Daily Exercises, Marcel Moyse (Alphonse Leduc)
The Art of Musicianship Philip Farkas (Musical Publications)
Technical Flexibility for Flutists, Geoffrey Gilbert (Alphonse Leduc)

Solos:

Concertino, Chaminade (Carl Fisher Music)
Poem, Griffes (G. Schirmer, Inc.)
Sonata, Poulenc (Chester Music Co.)
Concerto in G, Mozart (Southern Music Co.)
Concerto in D, Mozart (Southern Music Co.)
Concerto in a minor (Piccolo), Vivaldi (Ricordi)
Concerto in C Major (Piccolo), Vivaldi (Ricordi)
Carmen Fantasie, Bizet (Gerard Billaudot)
Concerto, Ibert (Alphonse Leduc)
Sonata, Muczinski (G. Schirmer, Inc.)
Sonata, Prokofieff (International Music Co.)
Concerto, Nielsen (Samfundet Til Udgivelse Af Dansk)
Concerto (Piccolo), Broughton (Meridian Integrated Media, Ltd.)

AFSC 3N1X1F (FRENCH HORN)

Supplemental texts and methods:

40 Studies, Kling (Southern Music Co.)
Lyrical Studies, Concone (The Brass Press)
Six Suites for Violincello, Bach (Southern Music Co.)
12 Etudes for Second Horn, Gallay (Alphonse Leduc)
10 Horn Studies, Brahms (Touch of Brass)
Legato Etudes for French Horn, Shoemaker
Preparatory Melodies for Solo Horn Playing, Pottag (Belwin Mills)
12 Progressive Etudes, Belloli (International)
34 Studies, Books 1 & 2, Mueller (International)
30 Studies for Horn Solo, Gallay (Editions Billaudot)
48 Etudes, Verne Reynolds (G. Schirmer)
The Art of Musicianship, Philip Farkas (Musical Publications)

Solos:

Concerto No. 1, Strauss (International)
Morceau de Concert, Saint-Saens (International)
Sonata Op. 17, Beethoven (Carl Fischer)
Concerto No. 3, Mozart (International)
Sonata, Hindemith (Schott)
Adagio and Allegro, Schumann (International)
Concerto in B-flat, Gliere (International)
En Foret, Bozza (Alphonse-Leduc)
Villanelle, Dukas (International)
Concerto No. 2, Strauss (Boosey & Hawkes)

AFSC 3N1X1G (TRUMPET/CORNET)

Supplemental texts and methods:

Daily Drills and Technical Studies, Max Schlossberg (M. Baron Co.)
Practical Studies for the Trumpet, E.F. Goldman (Carl Fischer)
The Allen Vizzutti Trumpet Method (three volumes), Allen Vizzutti (Alfred Publishing Co.)
Etudes for Trumpet, Vassily Brandt (Leeds Music Corp.)
100 Studies, Ernst Sachse (International Music Co.)
Chord Studies for Trumpet, Raymond Kotwica and Joseph Viola (Berklee Press)
24 Vocalises, M. Bordogni (Alphonse Leduc)
Improvisational Patterns (3 books), David Baker (Chas. Colin)
28 Modern Jazz Trumpet Solos (2 volumes), Ken Slone and Jamey Aebersold (Studio/PR)
The Jazz Style of Clifford Brown, David Baker (Studio/PR)
The Art of Trumpet Playing, Keith Johnson (Iowa)
Trumpet Technique, D. Dale (Oxford)

Solos:

Sonata, Kent Kennan (Warner Bros Music)
Concerto, A. Arutunian (International Music Co.)
Legend, Georges Enesco (International Music Co.)
Napoli, Herman Bellstedt (Southern Music Co.)
Concert Etude, Alexander Goedicke (Belwin Mills)
Solo de Concours, Theo Charlier (Schott's Freres) [Belgium]
Concerto in E flat, Haydn (International Music Co.)
Concerto, Johann Hummel (Robert King Music)
Sonate, Paul Hindemith (Schott's Soehne) [Germany]
Sonata, Halsey Stevens (C.F. Peters)
Concerto in D, G.P. Telemann (Musica Rara)
Nightsongs, R. Peaslee (Margun Music, Inc.)
Concerto, Henri Tomasi (Alphonse Leduc)
Carnival of Venice, Herbert L. Clarke (Warner Bros Music)
Cascades, Allen Vizzutti (Brass Press)

AFSC 3N1X1H (EUPHONIUM/BARITONE)

Supplemental texts and methods:

30 Modern Etudes-Top Tunes for Trumpet, Walter Smith
Twenty-Seven Groups of Exercises, Earl Irons (Southern Music Co.)
Famous Method for Trombone (books 1, 2, & 3), J Arban (Carl Fisher)
The Goldman Exercises for Double and Triple Tonguing, E.F. Goldman (Carl Fischer)
Twelve Famous Technical Studies, Bellstedt (Southern Music Co.)
Selected Studies for Baritone, Voxman (Rubank)
Complete Modern Method, Charles Colin (Colin)

Solos:

Introduction and Dance, Barat (Southern Music Co.)
Sonata, Wilder (Margun Music)
Lyric Suite, White (G. Schirmer)
Partita, Ross (Boosey & Hawkes)
Two Pieces for Euphonium and Piano, Hartley
Concerto for Euphonium, Horovitz (Novello)
Carnival of Venice, Arban (Carl Fisher or Belwin)
Cello Suites, Bach/Marstellar (Southern Music Co.)
Concerto per Flicorno Basso, Ponchielli (Tuba Press)
Fantasia, Jacob (Boosey & Hawkes)(Theodore Presser Co.)

AFSC 3N1X1J (TROMBONE)

Supplemental texts and methods:

Melodious Etudes for Trombone, Books 1 & 2, Marco Bordogni/J. Rochut (Carl Fischer, Inc.)
Clef Studies for Trombone, Václav Blazhevich/D. Hunsberger (Hal Leonard Publishing Co.)
Arban's Famous Method for Trombone, Arban/Randall Mantia (Carl Fischer, Inc.)
Bop Duets, Vol. 1, Bugs Bower/Bulla (Charles Colin)
24 Jazz Etudes for Trombone, Jack Gale/Bill Holcombe (Musicians Publications)
60 Selected Studies, Books 1 & 2, Kopprasch (Carl Fischer, Inc.)
A New Approach to Jazz Improvisation, Jamey Aebersold (Jamey Aebersold)

Supplemental Bass Trombone Studies:

New Method for Bass Trombone, Aharone (Novi)
Studies in Legato for Bass Trombone and Tuba, Reginald H. Fink (Carl Fischer, Inc.)

Solos (Tenor Trombone):

Morceau Symphonique, Guilmant (Warner Brothers) *
Andante and Allegro, Barat (Alphonse Leduc)
Concertino for Trombone, David (Carl Fischer, Inc.) *
Concertino for Trombone, Larson (Gehrmans)
Deux Danses, John-Michael Defaye (Alphonse-Leduc)
Concerto for Trombone, Jacob (Galaxy)
Blue Bells of Scotland, Arthur Pryor (Carl Fischer, Inc.)
Sonata for Trombone, Paul Hindemith (G. Schirmer)
Fantasy for Trombone, Creston (G. Schirmer)
Concerto for Trombone, Tomasi (Alphonse Leduc)

Solos (Bass Trombone):

Concerto, Thom Ritter-George (Accura Music)
Tetra Ergon, Donald White (The Brass Press)
Cameos, Gordon Jacob (Emerson Editions-UK)
Two Songs, R.A. Spillman (Editions Musicus)
Deux Danses, Jean-Michael DeFaye/arr. Knob (Alphonse-Leduc)
Allegro Maestoso, Jan Koetsier (Donemus-Holland)
Fantasie Concertante, Casterade (Alphonse Leduc)
Concerto, R.A. Spillman (Editions Musicus)
Sonata, Wilder (C.F.G. Publishing Co.)
Concerto, Frank Siekmann (Brelmat Music)
Etre Ou Ne Pas Etre, Henri Tomasi (Alphonse-Leduc)
Tuba Concerto, Ralph Vaughn-Williams (Oxford University Press)
Sonata Breve, Walter S. Hartley (Theodore Presser)

AFSC 3N1X1K (TUBA)

Supplemental texts and methods:

Special Studies, Advanced Band Method, Arnold Jacob (Hal Leonard)
60 Selected Studies, Kopprasch (Robert King)
Melodious Etudes for Trombone, Book 1, 2 & 3, Rochut (Carl Fischer)
Progressive Techniques for Tuba, Knaub (MCA Music)
28 Advanced Studies for Tuba, Kuehn (Southern Music Co.)
40 Advanced Studies for B-flat Bass, Tyrrell (Boosey & Hawkes)
73 Advanced Tuba Studies, Cimera (Belwin Inc.)
24 Melodious Etudes for Tuba, Vasiliev (Robert King)
Famous Method for Trombone, Arban (Carl Fischer)

Solos:

Serenade No. 12 for Tuba, Persichetti (Theodore Presser Co.)
Sonata for Tuba, Hindemith (European American Music)
Suite for Unaccompanied Tuba, Hartley (Theodore Presser Co.)
Introduction & Dance for Tuba, Barat
Concerto for Bass Tuba, Vaughn Williams (Oxford University Press)
Concerto for Tuba, Gregson (Novello & Co. Ltd.)
Suite No. 1 for Tuba, Wilder (Margun Music Inc.)
Sonata for Bass Tuba, Hindemith (Schmitt Music Centers)
Concerto for Tuba, Jager (Southern Music Co.)
Sonata in F Minor, Marcello/Little (Southern Music Co.)

AFSC 3N1X1L (PERCUSSION)

Supplemental texts and methods:

Essential Styles for the Drummer & Bassist, Books I and II, Steve Houghton & Tom Werrington (Alfred PubCo.)
Modern Method For Timpani, Goodman (Mills Music)
Modern School for Snare Drum, Goldenberg (Hal Leonard)
Percussion Keyboard Technique, McMillan (Belwin Mills Pub Corp.)
Portraits in Rhythm, Cirone (Belwin)
Studio and Big Band Drumming (w/cassette), Steve Houghton (C.L. Barnhouse Co.)
The Gardner Modern Method for the Instruments of Percussion, Gardner (Carl Fisher)
Techniques of Playing Bass Drum, Cymbals & Accessories (Payson Percussion Product)

Solos:

Snare Drum Solos (Rudimental)

Gladstone Cadets from *14 Contest Solos*, W. Pratt (Belwin)
Drum Corps on Parade from *14 Contest Solos*, W. Pratt (Belwin)
The Winner, Markovitch
The Charger, Cappio
Hurricane, Wanamaker

Snare Drum Solos (Concert Style)

Three Dances, Warren Benson
Solo for Snare Drum, Michael Colgrass (Lawson-Gould Music Publisher, Inc.)
Etude No. 18, *Portraits in Rhythm*, Cirone (Belwin)
Etude No. 1, *Twelve Studies for Snare Drum*, Delecluse (*Leduc*)
Etude No. 3, *Twelve Studies for Snare Drum*, Delecluse (*Leduc*)
Etude No. 5, *Twelve Studies for Snare Drum*, Delecluse (*Leduc*)

Mallet Solos

Tambourin Chinois, Kreisler, arr. George Green (Charles Foley, Inc.)
Bach's Violin Concerto in A Minor (from "*Modern Method for Xylophone, Marimba., Vibes*") (Hal Leonard)
Xylophonia, Green (Charles Foley, Inc.)
Concerto For Marimba, Paul Creston
Mexican Dances, Gordon Stout Gordon
Sonata For Marimba, Peter Tanner
Footpaths, Dave Samuels (Orient Point Music)

Drumset Solos

Again and Again from Dave Weckl's *The Contemporary Drummer + One*, (DCI)
Rainy Day from Dave Weckl's *The Contemporary Drummer + One*, (DCI)
Island Magic from *The Contemporary Drummer + One*, Dave Weckl (DCI)
Garden Wall from *The Contemporary Drummer + One*, Dave Weckl (DCI)

Timpani Solos

Timpania from *Modern for Timpani*, Goodman (Mills Music)
Sonata for Timpani, John Beck
Etude No. III from *The Solo Timpanist*, Vic Firth (Carl Fischer)
The Artiste Sonata, Schinstine
March from *8 Pieces for Timpani*, Carter
Recitative from *8 Pieces for Timpani*, Carter

AFSC 3N1X1M (PIANO)

Supplemental texts and methods:

Basic Midi,(video) Craig Anderton (Amsco Music Sales)
Contemporary Piano Styles, John Mehegan (Amsco Music Publishing Co.)
Intervals by Computer (Apple Corp)
Jazz Keyboard, Jerry Coker (Studio PR Publications)
Jazz Rhythm and the Improvised Line, John Mehegan (Amsco Music Publishing)
Jazz/Rock Voicings For The Contemporary Keyboard Player, Dan Haerle (Studio PR Publications)
Manufacturer Owners Manuals, Midi Resource Book, Steve DeFuria
Midi Resource Book, Steve DeFuria (Hal Leonard)
Patterns For Jazz, Jerry Coker (Studio PR Publications)
Swing and Early Progressive Piano Styles, John Meheg, (Amsco Musical Publishing Co.)
Tonal and Rhythmic Principles, John Mehegan (Amsco Music Publishing)
The Virtuoso Pianist, In Sixty Exercises, C.L.Hanon (G. Schirmer)

Solos:

Ballade Op.118, No.3, Brahms (G. Schirmer)
Intermezzo Op.118, No.2, Brahms (G. Schirmer)
Sonata In F# Minor, Vol. 3, Schubert (Henle)
Piano Sonata No.1 (K.300), Mozart (Henle)
Piano Sonata No.15 (K576), Mozart (Henle)
Childrens Corner Suite, Debussy (Durand/T. Presser)
Sonata Op., 2 No.1, Beethoven (G. Schirmer)
Sonata No.8 (Op.13 Pathetique), Beethoven (G. Schirmer)
Sonata, Op.2, No.2, Beethoven (G. Schirmer)
Sonata, Op.10, No.2, Beethoven (G. Schirmer)
Sonata, Op.22, No. 11, Beethoven (Belwin/ColPic)
Sonata No. 1, A. Ginastera (Boosey Hawkes)
Fantasy In D Minor, Mozart (G. Schirmer)
Nocturne In E flat Op 9, No.2, Chopin (G. Schirmer)
Prelude In C# Minor, Rachmaninoff (G. Schirmer)
Three Preludes, Gershwin (Warner Brothers)
Twelve Preludes, Bach (G. Schirmer)

Required Standard Protocol Tunes:

<i>Autumn Leaves</i>	<i>Smoke Gets In Your Eyes</i>
<i>Don't Get Around Much Anymore</i>	<i>Quiet Nights of Quiet Stars</i>
<i>Fly Me To The Moon</i>	<i>Take the A Train</i>
<i>A Foggy Day</i>	<i>Georgia</i>
<i>I Left My Heart In San Francisco</i>	<i>Moonlight In Vermont</i>
<i>Night and Day</i>	<i>The Shadow of Your Smile</i>
<i>I Got Rhythm</i>	<i>I'll Remember April</i>
<i>Misty</i>	<i>St. Thomas</i>
<i>My Romance</i>	<i>Summertime</i>
<i>Girl From Ipanema</i>	<i>Satin Doll</i>
<i>On a Clear Day</i>	<i>My Funny Valentine</i>
<i>Black Orpheus</i>	<i>Have you Met Miss Jones</i>

AFSC 3N1X1N (GUITAR)

Supplemental texts and methods:

Jazz Improvisation, Trent Kynaston
Mel Bay's Deluxe Arpeggio Studies, Al Hendrickson (Mel Bay)
The Advancing Guitarist, Mick Goodrick (Hal Leonard)
Modern Harmonic Technique, vol.1, Gordon Delamont
Joe Pass Guitar Style (Gwynn Publishing)
Modern Chord Progressions, Ted Greene (Columbia Pictures)
Guitar Dictionary: 2400 Positions, F. Chierici
Joe Pass Chord Solos, Joe Pass (Alfred)
The New Real Book (Sher Publications)
Great Jazz Standards for Guitar, Fred Sokolow (Mel Bay)
Classical Guitar Technique, vol.1 and vol.2, Aaron Shearer (Mel Bay)
Solo Guitar Playing, Frederick Noad (Music Sales)
Star Licks, Rick Emmet
Intense Rock Sequences and Techniques, Paul Gilbert (Columbia Pictures)
Intense Rock II, (w/tape or CD), Paul Gilbert (Columbia Pictures)
Advanced Country, (w/tape or CD), Albert Lee (Columbia Pictures)
The Blue Side of Jazz Guitar, Joe Pass (Mel Bay)
Guitar Player Repair Guide, Dan Erlwine (Hal Leonard)
Guitar Dictionary: 2400 Positions, F. Chierici
Single Note Soloing vol.1 and vol.2, Ted Greene (Columbia Pictures)
Harmonic Mechanisms vol.1, vol.2, and vol.3, George van Eps (Mel Bay)
100 Graded Classical Guitar Studies, Frederick Noad (Music Sales)
Deluxe Arpeggio Studies (Mel Bay)

Solos:

Required Standard Protocol Tunes (See list under 3N1X1M-Piano)

AFSC 3N1X1P (MUSIC ARRANGER)

Supplemental texts and methods:

20th Century Harmony, Vincent Persichetti
Fundamentals of Music Composition, Arnold Schoenberg
The Complete Arranger, Sammy Nestico
The Art of Music Copy, Clinton Roemer
Preparing Music Manuscript, Anthony Donato
Orchestration, Walter Piston
The Technique of Orchestration, Kent Wheeler Kennan
Twentieth Century Harmony, Vincent Persichetti
Arranging Concept, Dick Grove
The Professional Arranger/Composer, Russell Garcia
The Art of Music Copying, Clinton Roemer
Music Notation-a Manual of Modern Practice, Gardner Read

AFSC 3N1X1R (VOCALIST)

Supplemental texts and methods:

Alfred's Basic Adult Piano Course, Palmer/Manus/Letho
Vocal Power Course, *Born to Sing*, Howard/Austin
Jerry Coker's Jazz Keyboard, Jerry Coker
24 Classical Italian Songs and Arias (G. Schirmer)
The Real Vocal Book
The Inner Game of Music, Barry Green /im Gallwey
The Singing Entertainer, Davidson
The Virtuoso Pianist In Sixty Exercises, Book 2, C.L.Hanon (G. Schirmer)

Required standard vocal solo literature:

STANDARDS

The Star Spangled Banner
O Holy Night - Traditional
Spain - Corea/Jarreau
God Bless the Child - Holiday
All the Things You Are
Autumn Leaves
Bluesette
Don't Get Around Much Anymore
Fly Me To The Moon
Desafinado

I Left My Heart In San Francisco
I Got Rhythm
Girl From Ipanema
All of Me
My Funny Valentine
When I Fall in Love
Route 66
Misty
Stormy Weather

POP/ROCK

Blue Suede Shoes
Can't Hurry Love
Heatwave
Tracks of My Tears
Rescue Me
Respect
Old Time Rock and Roll
Johnny B Goode

Proud Mary
Since I Fell For You
You Send Me
(Sittin on) The Dock of the Bay
Twist and Shout
I Feel Good
Stand By Me

COUNTRY

Crazy
I Fall To Pieces
Always on My Mind
Tennessee Waltz
Your Cheatin' Heart
Rocky Top
Will The Circle Be Unbroken
He Stopped Lovin Her Today
Good Hearted Woman
San Antonio Rose

Stand By Your Man
Almost Like a Song
Grampa, Tell Me 'Bout The Good Old Days
Whoever's In New England
Mountain Music

AFSC 3N1X1S (STRING BASS/ELECTRIC BASS)

Supplemental texts and methods:

New Method for the Double Bass, Book One (0-492) & Book Two (0-3567), F. Simandl, (Carl Fischer Inc.)
The Improvisor's Bass Method, Chuck Sher (Sher Music Company)
The Evolving Bassist, Rufus Reid (Myriad Limited)
Patterns for Jazz (Bass Clef Instruments), Jerry Coker, James Casale, Gary Campbell, Jerry Greene (Studio Publications, Recordings/Columbia Pictures Publications)
The Melodic Bass Library, Jimmy Haslip (CCP / Belwin, Inc.)
Reading Contemporary Bass Rhythms, Rich Appleman (Berklee Press Publications/Hal Leonard Publishing Corp)
Chord Studies for Electric Bass, Rich Appleman/Joseph Viola (Berklee Press Publications/Hal Leonard Publishing Corp.)
Twenty-Two Contemporary Melodic Studies for Electric Bass, Bruce Gertz (Gertz Music)
The Slap Bass Program, Alexis Sklarevski (Video Progressions)
The Art of Musicianship, Philip Farkas (Musical Publications)

Solos (Double Bass):

Sonata in G Minor, Henre Eccles ((International Music Co.)
Concerto For Double Bass, Dittersdorf (Liben Music Co.)
Gloria's Step, transcribed in the *Improvisor's Bass Method* pg. 204-205, Scott LaFaro (Sher Music Co.)
Concerto for Double Bass, Koussevitski (International Music Co.)
Elegy in D, Bottsini (Columbia Pictures Publications)
Concerto for Double Bass, Vanhal (Doblinger/Foreign Music, 13 Elkay Dr., Chester, NY)
Select and perform an improvised Double Bass solo with protocol combo selected from the standard protocol combo literature (see AFSC 3N1X1M, Piano, this attachment).

Solos (Electric Bass):

Ornithology, The Charlie Parker Omnibook (Bass Clef) (Columbia Pictures Publications)
Confirmation, The Charlie Parker Omnibook (Bass Clef) (Columbia Pictures Publications)
Gloria's Step, transcribed in the *Improvisor's Bass Method* pg. 204-205, Scott LaFaro (Sher Music Co.)
Select and perform an improvised Double Bass solo with protocol combo selected from the standard protocol combo literature (see AFSC 3N1X1M, Piano, this attachment).

AFSC 3N1X1V (AUDIO AND LIGHTING ENGINEER)

Supplemental texts and methods:

Sound Reinforcement Handbook, 2nd Edition Gary Davis & Ralph Jones (Hal Leonard)
Electronic Troubleshooting, 2nd Edition Dan Tomal & Neil Widmer (McGraw-Hill)
The Sound Studio, 6th Edition Alec Nisbett (Focal Press)
The Golden Ears Audio Eartraining Course, Vol. 1-4 Dave Moulton (KIQ Productions)
An Introduction to Acoustics & Psychoacoustics David Howard & James Angus (Focal Press)
Handbook of Recording Engineering John M. Eargle (Chapman & Hall)
Professional Microphone Techniques David Mills Huber (Hal Leonard)
Journeyman's Guide to the National Electrical Code, 1999, F. Marco Gotshaw (Prentis Hall)

SECTION B – OJT SUPPORT MATERIALS

Attachment 2

STANDARD MARCH/CEREMONIAL BAND LITERATURE

MARCHES

<u>TITLE</u>	<u>COMPOSER/ARRANGER</u>	<u>PUBLISHER</u>
<i>Americans We</i>	Fillmore	Boosey and Hawkes
<i>Bravura</i>	Duble	John Church
<i>Colonel Bogey</i>	K. Alford	Boosey and Hawkes
<i>Invercargill</i>	Lithgow/Laurendeau	Carl Fisher
<i>Men of Ohio</i>	Fillmore	Fillmore
<i>National Emblem</i>	Bagley	Carl Fisher
<i>Washington Post</i>	Sousa	Carl Fisher
<i>Stars and Stripes Forever, The</i>	Sousa	John Church
<i>U.S. Air Force Blue</i>	Scott-Textor	USAF
<i>U.S. Air Force Song, The</i>	Crawford	Carl Fisher

CEREMONIAL MUSIC

<u>TITLE</u>	<u>COMPOSER/ARRANGER</u>	<u>PUBLISHER</u>
<i>Flag Officer's March</i>	Ceremonial	DOD
<i>General's March</i>	Ceremonial	DOD
<i>Hail to the Chief</i>	Ceremonial	DOD
<i>Hail to Columbia</i>	Ceremonial	DOD
<i>Ruffles and Flourishes</i>	Ceremonial	DOD
<i>Star Spangled Banner, The</i>	Francis Scott Key	DOD

BUGLE CALLS

<u>TITLE</u>
<i>Adjutant's Call</i>
<i>Attention</i>
<i>Retreat</i>
<i>To The Colors</i>
<i>Taps</i>
<i>Reveille</i>

Bugle Calls compiled by MSgt Jari Villanueva, "Twenty Bugle Calls as sounded in the United States Air Force", Jan 00 Edition, distributed by The Air force Band .

SECTION B – OJT SUPPORT MATERIALS

Attachment 3

AIR FORCE HOSTED SHORT COURSES AND CAREER FIELD CONFERENCES

LEADERSHIP

PA NCO Workshop
5 days
SAF/PA
(location varies)

Bandleader Conference
2-3 days
Chicago, IL
SAF/PAB
703-696-9163

SECTION B – OJT SUPPORT MATERIALS

Attachment 4

NATIONAL AND REGIONAL PROFESSIONAL MUSIC CLINICS

Berklee School of Music 1-12 weeks in summer	Greeley, CO (303) 351-1921
Chamber Music America San Francisco January (3 Days)	State Bandmasters Associations Many have annual conventions
Cincinnati Conservatory of Music	Summit Brass Conference 1-2 weeks in summer
College Music Society Savannah, GA October (4 Days)	Tanglewood Summer Camp
Evergreen/Keystone Conference Professional/Auditions 1-3 weeks in summer	Annual Convention 4 days Audio Engineering Society (AES) (location varies) 212-661-8528
International Band and Orchestra Clinic Chicago IL December - 1 week Clinics, Concerts, Exhibits	Sound System Workshops 2-3 days Synergetic Audio Concepts (Syn-Aud-Con) Greenville, IN 800-796-2831
Interlochen Summer Camp	
International Association of Jazz Educators January (4 Days)	Technical Fundamentals of Audio Seminar 3 days National Systems Contractors Associations (NSCA) (location varies) 800-446-6722
Jamey Aebersold's Summer Jazz Workshops Various Locations June/July - 1 week (812) 945-4281	
Aspen Music Festival 4-9 weeks in summer \$1800-\$3600	
Manhattan School of Music 1-3 weeks in summer	
Music Educators National Conference March (4 Days)	
Percussive Arts Society 3-5 days in summer	
Rocky Mountain Music Technology & Multimedia Workshop Gene Aitken School of Music University of Northern Colorado	

SECTION B – OJT SUPPORT MATERIALS

Attachment 5

NATIONAL PROFESSIONAL INSTRUMENTAL CLINICS

BRASS

Aspen Music Festival
4-9 weeks
\$1800-\$3600

Claude Gordon International Brass Workshop
Riverside CA
June - 1 week
World renowned clinicians and soloists
(714) 785-2036

Domaine Forget
St. Irene (Quebec), Canada
June - 2 weeks
(418) 452-8111

Eastern Trombone Workshop
Annual event sponsored by the U.S. Army Band
Ft. Myer, VA
3 days: February or March

Evergreen/Keystone Professional
Auditions Conference
1-3 weeks

International Horn Society
Annual Workshop
Location different each year
Membership \$25 per year
IHS, 2220 N. 1400 E
Provo UT 84604
or (904) 644-3765

International Trumpet Guild
Annual Conference
(216) 882-3798

International Women's Brass Conference
Performance (for men and women)
World renowned clinicians
concerts, master classes, forums
(314) 664-9249

International Trombone Workshop
Annual event sponsored by the International
Trombone Association
Location different each year (alternates between the
United States and overseas)
1 week: May, June or July

New England Brass Association Conference
Holyoke MA
February - 3 days
(413) 732-4137

Rafael Mendez Brass Institute
(Keystone Brass Institute)
Tempe AZ
June - 2 weeks
Ensemble and solo competitions
Concerts by world-class ensembles and soloists
Seminars, Master classes, Coaching, Private
Lessons, Mock Auditions
P.O. Box 26850, Tempe AZ 85285

Summit Brass Conference
1-2 weeks
\$500-\$1000

T.U.B.A.

World Brass Congress

WOODWIND

Aspen Music Festival
4-9 weeks
\$1800-\$3600

Cincinnati Conservatory of Music
Weekly

Danbury CT
July - 1 week
(203) 797-4002

DePaul University Clarinet Workshop
(Chicago)

Domaine Forget
St Irene (Quebec), Canada
June - 2 weeks

Flute Society Workshop

Glickman-Popkin Bassoon Camp
1 week
\$375

International Clarinet Association Clar-Fest
July (5 Days)

International Double Reed Conference

Julius Baker Flute Master Classes

John Mack Oboe Camp
3-5 days
\$350-\$750

National Flute Association
August (3 Days)

Northwestern University Clarinet Masterclass
Evanston IL

Oberlin Flute Institute
Oberlin OH
June - 1 week
(216) 775-8044

Oklahoma Clarinet Symposium, University of

Rousseau Saxophone Summer Courses
Shell Lake Wisconsin
July - 1 week
(715) 468-2414

The Boston Saxophone Workshop
Berklee College of Music
November (1-2 days)

University of Oklahoma Clarinet Symposium

University of Indiana Clarinet Workshop

PERCUSSION

World Rhythm Festival (Percussive Arts Society)
and (Seattle World Percussion Society)
Seattle WA
March - 3 days
Clinics, Concerts

Percussive Arts Society
Annual Conference
\$250-\$750

VOCAL

Phil Mattson Vocal Jazz/Choral Workshop
Various locations
June through August - 1 week
classes and seminars, performance
(515) 782-7081, ext 319

Domaine Forget
St Irene (Quebec), Canada
August - 1 week

GUITAR

Domaine Forget
St Irene (Quebec), Canada
July - 2 weeks

National Guitar Workshop
1-3 weeks in summer

KEYBOARDS

Berklee College of Music
Technology, Education and Music/Jazz
Improvisation, multi-media, synthesizer performance,
sequencing notation, etc.
Professional Education Division, Box 146
1140 Boylston Street
Boston MA 02215
August - 1 week

Continuing Professional Education
Teachers College/Columbia University
New York NY 10027

Keyboard Technology Institute
Teachers College/Columbia University
August - 3 days
Director, KTI

Rocky Mountain Music Technology
and Multimedia Workshop
University of Northern Colorado
Greeley CO New York NY
June - 4 days Box 132
hands-on workshop
keyboard, synthesizer, software, MIDI,
multimedia, music computer
(303) 351-2577

University of Maryland International Piano
Competition
Festival - recitals, master classes, lectures, and
synthesizer performance, sequencing notation,
College Park MD
July - 1 week

AUDIO

Southeast Pro Tools Training Center Nashville
1102 17th Ave S.
Suite 301
Nashville TN 37212
615-341-0056
ssimpson@audion-one.com
<http://www.protoolstraining.com>

ARRANGER/COMPOSER

Conference of the Society of Composers, Inc.
Cleveland State University OH
April - 3 days June - 1 week
June in Buffalo (Composers' Conference)
Buffalo NY

CONDUCTING

Conductors' Art Workshop
Madison WI
July - 5 days
(608) 263-6670

Conductors' Institute
June - 3 weeks
(803) 777-7500

Creative Conductor, The
Cannon Music Camp
School of Music
Appalachian State University
Boone, NC
(704) 262-4091

Domaine Forget
St Irene (Quebec), Canada
August - 2 weeks

Duquesne University School of Music
Art of Wind Ensemble/Band Conducting Workshop

Texas Tech Band/Orchestra Camp
Conducting and Rehearsal Techniques
School of Music
Texas Tech University
Lubbock, TX
(806) 742-2225

University of Colorado Summer Music Education,
Intensives, and Conducting Workshops
College of Music
University of Colorado at Boulder
(303) 492-6352

University of South Carolina School of Music

University of Wisconsin-Madison Summer Workshops

University of Wisconsin-Madison Summer Workshops
Choral Directors' Workshop
Madison WI
July - 4 days
(608) 263-6670

University of Calgary
Wind Conducting Diploma Programme
Calgary (Alberta), Canada
July/August - 3 weeks, (403) 220-5379

SECTION B – OJT SUPPORT MATERIALS

Attachment 6

TEMPO MARKINGS, DYNAMIC MARKINGS AND MUSICAL TERMS

TEMPO MARKINGS

Tempo Terms

Very slowest tempo:

larghissimo
adagissimo
lentissimo

Very slow tempo:

largo
adagio
lento

Slow tempo:

adagietto
larghetto

Moderately slow tempo:

andante
andantino

Moderate tempo:

moderato

Moderately rapid tempo:

allegretto
allegro

Very rapid tempo:

vivo
vivace
presto

Most rapid possible tempo:

prestissimo vivacissimo

Variable Tempo Indications

tempo rubato - robbed time, flexible

ad libitum - at pleasure or at will

a piacere - at pleasure

a capriccio - at the caprice

recitativo - free in tempo and rhythm

tempo giusto - steady tempo

Tempo Variations

Gradual acceleration:

accelerando
stringendo
poco a poco animato

Immediately faster:

piu allegro
piu presto
piu animato
piu mosso
piu stretto
piu tosto

Gradual slowing:

rallentando
ritardando

Immediately slower:

piu lento
meno mosso
ritenuto

Slower tempo with a decrease in power:

morendo
calando
Smorzando

Qualifying Tempo Expressions

a tempo - at preceding rate of speed

tempo primo - at original speed

l'istesso tempo - the same tempo

non troppo - not too much

ma non troppo - but not too much

lunga - long

misurato - strict time

moto - much

assai - very; enough (before 19th century)

doppio movimento - twice as fast

doppio piu mosso - twice as fast

doppio piu lento - half as fast

DYNAMIC MARKINGS

Term

pianississimo (ppp)
pianissimo (pp)
piano (p)
piu piano
il piu piano
piano assai
mezzo piano (mp)
mezzo forte (mf)
forte (f)
fortissimo (ff)
fortississimo (fff)
piu forte
il piu forte
forte-piano (fp)
sforzando (sf or sfz)
forzato (fz)
rinforzando (rinf)
crescendo
decrescendo
diminuendo
perdendosi, morendo
calando, smorzando
softly as possible

Definition

very softly
softly
more softly
most softly
very softly
moderately soft
moderately loud
loud
very loud
loud as possible
more loudly
most loudly
loudly, immediately followed by soft
accent a single note or chord, forced
accent a single note or chord, forced
increase in power extending through phrase or
passage
gradually becoming louder
gradually becoming softer
gradually becoming softer
dying away
dying away

MUSICAL TERMS

a tempo: return to original tempo
accelerando: gradually increasing in tempo
ad libitum: at pleasure, freely
adagio: slowing, smoothly, gently
agitato: agitated, excited
al fine: to the end
alla breve: as if in 2 beats per measure
alla marcia: in the style of a march
allargando: gradually decreasing
allegretto: moderately fast tempo, slower than allegro
allegro: fast tempo
amoroso: agreeable, tender, lovingly
andante: moderately slow tempo
andantino: usually interpreted as meaning slightly faster than andante
animato: animated, spirited, brisk, buoyant
appassionata: with passion
assai: much, very much
attacca: begin the next section or movement immediately, without a break
ben marcato: well marked

bravura: spirit, dash, skill, flair
brillante: sparkling, brilliant, glittering
brio: vigor, spirit, animation
cadenza: ornamental unaccompanied passage, cadence
cantabile: in a singing style
capo: head, beginning
capriccioso: whimsical, capricious
coda: literally "tail" meaning the closing section of a work or movement
col, coll, colla: with the
con: with
crescendo: gradually growing louder
dal segno: from the sign
deciso: decisively, boldly
decrescendo: gradually growing softer
diminuendo: gradually growing softer
dolce: sweet, soft, pleasant, mild, charming
doloroso: sadly
doppio movimento: twice as fast
doppio piu mosso: twice as fast
doppio piu lento: half as fast

MUSICAL TERMS (Continued)

doppio meno mosso: half as fast	ma non troppo: but not too much
expressivo: expressively, vividly	maestoso: majestic, stately, grand
fermata: pause, hold	marcato: marked, accentuated
feroce: wild, fierce, savage	pronounced
fine: end, closing	marcia: march
forte: loud, strong	marziale: martial, warlike
fortissimo: very loud	meno: less
forzando: with force	mezzo: half, middle; also moderately, as in mezzo-piano
fuoco: fire	moderato: moderate tempo
furioso: furious, violent	molto: very, greatly, well
giocoso: playful, humorous frantic	morendo: dying away
giusto: strict, exact, precise	moto: motion, movement
grave: solemn, heavy, serious	non: not, no
grazioso: graceful, charming, pretty	non troppo: not too much
largamente: broadly	pesante: heavy, ponderous
larghetto: slow, but faster than largo	pianissimo: very soft
largo: extremely slow, broad	piano: soft, quiet
legato: smooth, connected	piu: more
leggiero: light, delicate, nimble, quick	poco a poco: little by little
lento: slow	prestissimo: extremely fast
l'istesso tempo: the same tempo	sostenuto: sustained
presto: very fast	sotto voce: in a low, soft voice; quietly
prima: first	spiritoso: spirited, vivacious, jocular
prima volta: the first time	staccato: detached, short
quasi: almost, as if, nearly	stretto: pressed, hurried
rallentando: gradually slowing down	stringendo: hastening, accelerating
risoluto: resolute, energetic, determined	subito: sudden, quick, at once, immediately
ritardando (rit., ritard.): gradually slowing down	tacet: to be silent
scherzando: joking, playful	tempo primo: original
scherzo: joke, jest; movement in moderate or rapid tempo, usually light or mocking in tone	tenuto: sustained, held
segno: sign	tranquillo: tranquil, calm, quiet, peaceful
segue: follow, continue immediately tempo	tutti: all, whole
sempre: always, ever	un, una, uno: one
senza: without, free from	vigoroso: vigorous, robust
sforzando: sudden strong accent	vivace: lively, vivacious
simile: similar, in the same manner	vivo: lively, brisk, animated