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CFETP 3N1X1/2X1
Parts I and II
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AFSC 3N1X1/3N2X1/3N1X1Z

Regional Band/Premier Band/Air National Guard Band



CAREER FIELD EDUCATION

AND TRAINING PLAN

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**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.

2. The CFETP consists of two parts; supervisors use both parts of the plan to 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, multi-purpose 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 knowledge 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 approval authority. Also, the AFCFM will initiate an annual review of this document to ensure currency and accuracy. MAJCOM representatives and AETC training personnel will identify and coordinate on the career field training requirements. Using the list of courses in Part II, they will eliminate duplicate training.

Section B - Career Progression and Information

Specialty Descriptions.

4. Specialty Summary (Band Manager/Superintendent). Manage 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. Coordinate activities such as concerts, parades, recordings, video productions, 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. Advise 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. Interpret 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. Vocalists or instrumentalists sing or play on one or more musical instruments in multiple performance groups based on local need, such as concert band, marching band, ceremonial band, 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. Arrangers transcribe music; adapt music from piano scores, unharmonized melody lines, and orchestral scores for various musical ensembles as required. Notate parts in score form, and copy parts for individual instruments from the score for performance by various musical ensembles as required. Audio Technicians 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. Reads, sings, and memorizes vocal parts for public performance. All personnel perform whenever required as marching band drum major during drills, parades, and ceremonies.

4.2.3. Performs other non-musical band support functions, such as operations, publicity, library, supply, information management.

4.3. Specialty Summary (Band Journeyman). Vocalists or instrumentalists sing or play on one or more musical instruments in multiple performance groups based on local need, such as concert band, marching band, ceremonial band, 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. Arrangers transcribe music; adapt music from piano scores, unharmonized melody lines, and orchestral scores for various musical ensembles as required. Notate parts in score form, and copy parts for individual instruments from the score for performance by various musical ensembles as required. All personnel perform band support functions. Audio Technicians operate audio reinforcement, recording, lighting, video, and multimedia equipment during rehearsals and performances.

4.3.1. Performs other non-musical band support functions, such as operations, publicity, library, supply, information management.

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). Vocalists or instrumentalists sing or play on one or more musical instruments in multiple performance groups based on local need, such as concert band, marching band, ceremonial band, 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. Arrangers transcribe music; adapt music from piano scores, unharmonized melody lines, and orchestral scores for various musical ensembles as required. Notate parts in score form, and copy parts for individual instruments from the score for performance by various musical ensembles as required. All personnel perform band support functions. Audio Technicians operate audio reinforcement, recording, lighting, video, and multimedia equipment during rehearsals and performances.

4.4.1. Performs other non-musical band support functions, such as operations, publicity, library, supply, information management.

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 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.

5.2.2. AFSC 3N2X1 personnel assigned to The USAF Band, Joint Base Anacostia-Bolling, DC, are promoted to the grade of Technical Sergeant and upgraded to Craftsman (7-skill level) immediately upon signing in 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.

5.2.3. 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 Enlisted Professional Military Education Phase II prior to promotion to the Grade of Master Sergeant.

5.3.2. AFSC 3N2X1 personnel assigned to The USAF Band, Joint Base Anacostia-Bolling, DC, are promoted to the rank of Technical Sergeant and upgraded to the 7-skill level immediately upon signing in at the permanent duty station.

5.4. Manager/Supervisor (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 Master Sergeants must complete Enlisted Professional Military Education Phase III or equivalent/sister service/international EPME (correspondence or in-residence on or before the Promotion Eligibility Cut-off Date (PECD) prior to promotion to the grade of Senior 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, publicity, USAF Band program, copyright, ceremonial requirements, and musical leadership. All personnel shall receive upgrade training on specific tasks or knowledge areas of band operations and publicity. Personnel assigned to band operations or publicity for their collateral duty shall accomplish training on the other tasks in those areas that are specific to their skill level.

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

7.1. AFSC 3N1X1 personnel shall attend a minimum of two commander approved symposiums or workshops related to their shredout. Ideally, this training will occur during 5-level upgrade training and then again during 7-level upgrade training.

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.

8.1. 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 *2014-2016 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

8.1.2. 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

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. 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.

8.4. 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)
Upgrade to Apprentice (3-Skill Level) Applies to AFSC 3N1X1 and AFSC 3N2X1: - 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)	AB AMN A1C Prior to BMTS During BMTS After BMTS			
Upgrade To Journeyman (5-Skill Level) - Applies to AFSC 3N131 only: - Minimum training time - 15 months for normal upgrade training - Minimum training time - 9 months for retrainees	A1C SRA	- 3 years	- 28 months	- 8 Years
- 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)	<u>Trainer</u>			
Upgrade To Craftsman (7-Skill Level) - 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	SSgt	3.96 years	3 years	15 Years
	<u>Certifier</u>			
	- 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.			

Enlisted Professional Military Education Phase 2 - Applies to AFSC 3N171: - Members must enroll for the Distance Learning Course when they have at least 7 years TIS but no more than 12 years TIS. - Applies to AFSC 3N271 (TIS shall be determined by governing directive):	TSgt	11.4 years	5 years	20 Years
	MSgt	13.56 years	8 years	24 Years
Applies to AFSC 3N190: Enlisted Professional Military Education Phase 3 Members must enroll for the Distance Learning Course when they have at least 12 but no more than 18 years TIS - Applies to AFSC 3N290 (TIS shall be determined by governing directive)	SMSgt	18.6 years	11 years	26 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	18.6years	11 years	28 years
	CMSgt	21.8 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. Knowledge. Knowledge is 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.. For Audio Technicians, 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 Audio Technicians, 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 Joint Base San Antonio, TX.

11.1.4. Experience. N/A

11.1.5 Other. N/A

11.1.6. Training Sources and Resources. N/A

11.1.7. Implementation. N/A

11.2. Journeyman (5-Skill level) Requirements:

11.2.1. Knowledge. 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 is mandatory. For Audio Technicians, 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. 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.)

11.2.4. Experience. Performance experience as an instrumentalist, vocalist, music arranger, or audio and lighting engineer is mandatory.

11.2.5. Other. N/A.

11.2.6. Training Sources and Resources. N/A

11.2.7. Implementation. 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. Knowledge. 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 Audio Technicians, 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.) A bachelor's degree and/or CCAF degree or higher in music performance or music education is desirable.

11.3.3. Training. 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.)

11.3.4. Experience. 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.

11.3.5. Other. N/A

11.3.6. Training Sources and Resources. N/A

11.3.7. Implementation. 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. Knowledge. 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 is mandatory. For Audio Technicians, 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. A bachelor's degree and/or CCAF degree or higher in music performance or music education is desirable.

11.4.3. Training. 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.

11.4.4. Experience. 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.

11.4.5. Other. N/A

11.4.6. Training Sources and Resources. N/A.

11.4.7. Implementation. N/A.

Section D – Resource Constraints

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

Section E – Transitional Training Guide

13. There is currently no transition training requirement training requirement. This area is reserved.

14. 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.

Part II

Section A - Specialty Training Standard

1. Implementation. This Specialty Training Standard (STS) shall 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 2.7.1.

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 (AFSC 3N2X1) are developed and maintained separately by the premier band commander.

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 2.7.1.

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 27-52 (for example, a 3N1X1A audition is accomplished by completing the proficiency requirements on page 27, 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 and administrative training required of all trainees. Specific shredouts are listed below:

<i>Suffix</i>	<i>Portion of AFSC to which Related</i>
A.....	Clarinet
B.....	Saxophone
C.....	Bassoon
D.....	Oboe
E.....	Flute/Piccolo
F.....	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)

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. Bands are authorized to pay for the cost of private training from civilian teachers and institutions for band members.

3.4. 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 – Course Objective List

4. Section B contains attachments listing OJT support materials and information common to all instruments. 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 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

KATHLEEN A. COOK, Brig Gen, USAF
Director, Air Force Public Affairs

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>N/I</i>	<i>N/I</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. X</p> <p>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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			3 Skill Level	5 Skill Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Mozart: <i>Clarinet Concerto in A Major</i> , K622, mvt 1 1.2. Weber: <i>Concerto No. 1 in F minor</i> , Op.73 1.3. Weber: <i>Concerto No. 2 in Eb Major</i> , Op.74, mvt 3 1.4. Poulenc: <i>Sonata</i> 1.5. Stravinsky: <i>Three Pieces</i> 1.6. Debussy: <i>Premiere Rhapsody</i> 1.7. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1A).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Verdi/Lake: <i>La Forza Del Destino</i> 3.2. Bernstein/Beeler: <i>Overture to Candide</i> 3.3. Makris/Bader: <i>Aegean Festival Overture</i> , cadenza 3.4. Granger: <i>Lincolnshire Posy</i> , Mvt. 4 3.5. Respighi: <i>Pines of Rome</i> , Mvt. 3 3.6. Ticheli: <i>Blue Shades</i> 3.7. Mendelssohn: <i>Scherzo</i> 3.8. Rimsky-Korsakov: <i>Capriccio Espagnol</i> 3.9. Brahms: <i>Symphony 3</i> , Andante	3						3c	-	-
4. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
5. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
5.1. Concert Band (two excerpts)	5/7						-	3c	4d
5.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d
6. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band, Clarinet Quartet and/or Woodwind Quintet. Improvising is optional.									
6.1. Selection 1	3/5/7						3c	3d	4d
6.2. Selection 2	3/5/7						3c	3d	4d
7. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	4d	-
8. AUXILIARY INSTRUMENT COMPETENCY: Perform on bass clarinet or Eb soprano clarinet in Concert Band or small ensemble setting.	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Ibert: <i>Concertino Da Camera</i> , mvt 1 1.2. Creston: <i>Sonata</i> , mvt 1 1.3. Glazunov: <i>Concerto</i> , to 19 1.4. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1B).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. JAZZ: Perform two contrasting Jazz selections from Section B, Attachment 1 (AFSC 3N1X1B) displaying stylistic maturity, rhythmic control, technical accuracy, and evenness of tone. Any saxophone may be used.									
3.1. Selection 1	3						3c	-	-
3.2. Selection 2	3						3c	-	-
4. IMPROVISATION: Perform head and solo over contrasting musical selections from Section B, Attachment 1 (AFSC 3N1X1B) displaying stylistic maturity, rhythmic control, technical accuracy, and evenness of tone. Any saxophone may be used.									
4.1. Improvise harmonic changes to a Jazz standard; <i>All the Things You Are</i> or equivalent musical selection.	5						-	3c	-
4.2. Improvise Jazz blues over extended vamp (ii/V/I)	3/5/7						2b	3c	4d
4.3. Improvise Rock blues over extended vamp (V/IV/I)	5/7						-	3c	4d
5. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
6. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
6.1. Concert Band (two excerpts)	5/7						-	3c	4d
6.2. Jazz and/or Chamber Music (two excerpts)	3/5/7						2b	3c	4d
7. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band, Jazz Ensemble, Jazz Combo, Saxophone Quartet, and/or Popular Music Ensemble (<i>Classical, Rock/horn band, Latin/Salsa, Big Band jazz, Broadway Show style, Bebop, Fusion</i>).									
7.1. Selection 1	3/5/7						3c	3d	4d
7.2. Selection 2	3/5/7						3c	3d	4d
8. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
9. AUXILIARY INSTRUMENT COMPETENCY: Perform on flute and Bb clarinet in Concert Band, Jazz Ensemble or small ensemble setting. Refer to Section B, Attachment 1 (3N1X1A and 3N1X1E) for study materials.	3/5/7						2b	3c	4d

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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Mozart: <i>Concerto in Bb</i> mvt 1 1.2. Weber: <i>Concerto in F</i> , mvt 1 1.3. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1C).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Stravinsky: <i>Rite of Spring</i> 3.2. Ravel: <i>Bolero</i> 3.3. Tchaikovsky: <i>Symphony No. 4</i> , 2nd mvt 3.4. Tchaikovsky: <i>Symphony No. 6</i> , opening solo 3.5. Rimsky-Korsakov: <i>Scheherazade</i> , 2nd mvt, opening solo and cadenzas 3.6. Makris: <i>Aegean Festival Overture</i> , solo 3.7. Berlioz: <i>Symphonie Fantastique</i> , 5th mvt 3.8. Beethoven: <i>Symphony 4</i> , 4th mvt solo 3.9. Mozart: <i>Overture to The Marriage of Figaro</i> 3.10. Arnold: <i>Four Scottish Dances</i> , 2nd mvt 3.11. Stravinsky: <i>Pulcinella Suite</i> 3.12. Brahms: <i>Violin Concerto</i> , 2nd mvt, 2nd bsn, opening 32 measures	3						3c	-	-
4. SIGHT-READING: Perform a minimum of two contrasting styles (bass and tenor clef).	3						3c	-	-
5. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
5.1. Concert Band (two excerpts)	5/7						-	3c	4d
5.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d
6. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band and/or Woodwind Quintet (<i>Classical, Popular, Latin, Jazz</i> ,									
6.1. Selection 1	3/5/7						3c	3d	4d
6.2. Selection 2	3/5/7						3c	3d	4d
7. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
8. AUXILIARY INSTRUMENT COMPETENCY: Perform on assigned instrument in marching and/or ceremonial band as required by local commander.	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Mozart: <i>Oboe Concerto in C Major</i> , K. 314, mvt 1 1.2. Strauss: <i>Concerto in D Major</i> 1.3. Vaughan Williams: <i>Oboe Concerto</i> 1.4. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1D).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. OBOE EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Rossini: <i>La Scala di Seta</i> 3.2. Strauss: <i>Don Juan</i> 3.3. Tchaikovsky: <i>Symphony No. 4</i> , mvt II 3.4. Brahms: <i>Violin Concerto</i> , mvt II 3.5. Mendelssohn: <i>Symphony No. 3</i> , mvt II 3.6. Ravel: <i>Le Tombeau De Couperin</i> , Prelude, Menuet 3.7. Mussorgsky: <i>Pictures at an Exhibition</i> 3.8. Beethoven: <i>Symphony No. 3 "Eroica"</i> , mvts. II, III 3.9. Beethoven: <i>Symphony No. 7</i> , Scherzo 3.10. Debussy: <i>La Mer</i> , mvt. III 3.11. Debussy: <i>Nocturnes</i> , mvt II, "Fetes" 3.12. Dvorak: <i>Symphony No. 9</i> , mvt II 3.13. Rossini: <i>William Tell Overture</i> 3.14. Mozart: <i>Oboe Quartet</i> , mvt I	3						3c	-	-
4. ENGLISH HORN EXCERPTS: Perform the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
4.1. Rossini: <i>William Tell Overture</i> 4.2. Berlioz: <i>Roman Carnival Overture</i>	3						3c	-	-
5. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
6. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
6.1. Concert Band (two excerpts)	5/7						-	3c	4d
6.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d
7. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band and/or Woodwind Quintet (<i>Classical, Popular, Latin, Jazz, Ragtime</i>).									
7.1. Selection 1	3/5/7						3c	3d	4d
7.2. Selection 2	3/5/7						3c	3d	4d
8. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
9. AUXILIARY INSTRUMENT COMPETENCY: Perform on assigned instrument in marching and/or ceremonial band as required by local commander.	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Mozart: <i>Flute Concerto in G Major</i> ; K. 313, mvt 1 1.2. Mozart: <i>Flute Concerto in D Major</i> ; K. 314, mvt 1 1.3. Prokofiev: <i>Flute Sonata</i> , mvt 1 1.4. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1E).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. FLUTE EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Debussy: <i>Prelude to an Afternoon of a Faun</i> , opening solo 3.2. Mendelssohn: <i>Midsummer Night's Dream</i> , solo 3.3. Sparke: <i>Dance Movements</i> , mvt 1 3.4. Hindemith: <i>Symphonic Metamorphosis</i> , mvt 3, solo 3.5. Rossini: <i>William Tell Overture</i> (band key) 3.6. Dvorak: <i>Symphony No. 8</i> 3.7. Prokofiev: <i>Classical Symphony</i> 3.8. Stravinsky: <i>Firebird Suite</i> 3.9. Brahms: <i>Symphony No. 4</i>	3						3c	-	-
4. PICCOLO SOLO: Perform the following work at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
4.1. Vivaldi: <i>Piccolo Concerto in C Major</i> , RV 443 4.2. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1E).	3						3c	-	-
5. PICCOLO EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
5.1. Grainger: <i>Lincolnshire Posy</i> , 3rd mvt 5.2. Grainger: <i>Rufford Park Poachers</i> , both versions 5.3. Ravel: <i>Bolero</i> 5.4. Tchaikovsky: <i>Symphony No. 4</i> 5.5. Rossini: <i>Semiramide</i> 5.6. Creston: <i>Celebration Overture</i> 5.7. Beethoven: <i>Symphony No. 9</i> 5.8. Goldman: <i>Chimes of Liberty</i> 5.9. Stravinsky: <i>Firebird</i> 5.10. Sousa: <i>The Stars and Stripes Forever</i> , last 32 mm	3						3c	-	-
6. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
7. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
7.1. Concert Band (two excerpts)	5/7						-	3c	4d
7.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d

8. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band and/or Woodwind Quintet (<i>Classical, Popular, Latin, Jazz, Ragtime</i>).									
8.1. Selection 1	3/5/7						3c	3d	4d
8.2. Selection 2	3/5/7						3c	3d	4d
9. MEMORIZATION:									
9.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
9.2. PICCOLO: Sousa: <i>The Stars and Stripes Forever</i> , last 32 measures.	5						-	4d	-

SECTION A, SPECIALTY TRAINING STANDARD

Attachment 1

MUSICAL TASKS - AFSC 3N1X1F (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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			3 Skill Level	5 Skill Level	7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	Level (Audition)	Level (OJT)	Level (OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Mozart: <i>Horn Concerto in Eb Major</i> , K.417 1.2. Mozart: <i>Horn Concerto in Eb Major</i> , K. 495 1.3. Strauss: <i>Concerto for Horn</i> , No. 1 1.4. Glère: <i>Concerto for Horn in Bb</i> , Op 91 1.5. Bozza: <i>En Forêt</i> 1.6. Jacob: <i>Concerto</i> 1.7. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1F).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Jenkins: <i>American Overture for Band</i> 3.2. Smith: <i>Festival Variations</i> 3.3. Broughton: <i>Silverado</i> 3.4. Sparke: <i>Jubilee Overture</i> 3.5. Williams: <i>Hymn to the Fallen</i> 3.6. Tchaikovsky: <i>Symphony #5</i> , mvt 2 solo 3.7. Shostakovich: <i>Symphony #5</i> , mvt 4 solo 3.8. Strauss: <i>Till Eulenspiegel's Lustige Streiche</i> , Op 28, opening horn call 3.9. Wagner: <i>Götterdämmerung</i> , Siegfried's "Short Call" 3.10. Stravinsky: <i>Firebird Suite</i>	3						3c	-	-
4. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
5. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
5.1. Concert Band (two excerpts)	5/7						-	3c	4d
5.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d
6. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band, Brass Quintet, and/or Woodwind Quintet (<i>Classical, Popular, Latin, Jazz, Ragtime</i>).									
6.1. Selection 1	3/5/7						3c	3d	4d
6.2. Selection 2	3/5/7						3c	3d	4d
7. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-

SECTION A, SPECIALTY TRAINING STANDARD
Attachment 1
MUSICAL TASKS - AFSC 3N1X1G (TRUMPET)

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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			3 Skill Level	5 Skill Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Arutunian: <i>Trumpet Concerto</i> 1.2. Haydn: <i>Trumpet Concerto in Eb Major</i> 1.3. Hummel: <i>Trumpet Concerto in Eb Major</i> 1.4. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1G).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Claude T. Smith: <i>Festival Variations</i> 3.2. Hindemith: <i>Symphony in B-flat for Band</i> , opening 3.3. Williams: <i>Summon the Heroes</i> , solo 3.4. Sousa: <i>Gallant Seventh</i> 3.5. Shostakovich: <i>Festive Overture</i> , 4th trumpet 3.6. Rimsky-Korsakov: <i>Procession of the Nobles</i> , 1st solo cornet 3.7. Ives: <i>Variations on America</i> 3.8. Copland: <i>Outdoor Overture</i>	3						3c	-	-
3. JAZZ: Perform two contrasting Jazz selections from Section B, Attachment 1 (AFSC 3N1X1G) displaying stylistic maturity, rhythmic control, technical accuracy, and evenness of tone.									
3.1. Selection 1	3						3c	-	-
3.2. Selection 2	3						3c	-	-
4. IMPROVISATION: Perform head and solo over contrasting musical selections from Section B, Attachment 1 (AFSC 3N1X1G) displaying stylistic maturity, rhythmic control, technical accuracy, and evenness of tone.									
4.1. Improvise harmonic changes to a Jazz standard; <i>All the Things You Are</i> or equivalent musical selection.	5						-	3c	-
4.2. Improvise Jazz blues over extended vamp (ii/V/I)	3/5/7						2b	3c	4d
4.3. Improvise Rock blues over extended vamp (V/IV/I)	5/7						-	3c	4d
6. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
7. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
7.1. Concert Band (two excerpts)	5/7						-	3c	4d
7.2. Jazz and/or Chamber Music (two excerpts)	3/5/7						2b	3c	4d

8. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band, Brass Quintet, Jazz Ensemble, Jazz Combo, and/or Popular Music Ensemble (<i>Classical, Rock/horn band, Latin/Salsa, Big Band jazz, Broadway Show style, Bebop, Fusion</i>).									
8.1. Selection 1	3/5/7						3c	3d	4d
8.2. Selection 2	3/5/7						3c	3d	4d
9. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
10. BUGLE CALLS: <i>Taps</i> , <i>Adjutant's Call</i> , <i>Mess Call</i> , <i>Retreat</i> , and <i>To The Colors</i> (from memory).	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			3 Skill Level	5 Skill Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone:									
1.1. Mantia: <i>All Those Endearing Young Charms</i> 1.2. Cosma: <i>Concerto</i> 1.3. Boccalari: <i>Fantasia Di Concerto</i> 1.4. Sparke: <i>Pantomime</i> 1.5. Ellerby: <i>Concerto</i> 1.6. Sparke: <i>Harlequin</i> 1.7. Bellstedt: <i>Napoli</i> 1.8. Arban: <i>Carnival of Venice</i> 1.9. Curnow: <i>Symphonic Variants for Euphonium</i> 1.10. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1H).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Barber: <i>Commando March</i> , solo section 3.2. Holst: <i>Second Suite in F</i> , mvt 1, reh E-G 3.3. Smith: <i>Festival Variations</i> , mm 79-109, mm 274-323 3.4. Shostakovich/Hunsberger: <i>Festive Overture</i> 3.5. King: <i>Melody Shop</i> 3.6. Sullivan/Mackerras: <i>Pineapple Poll</i> , bar five to nine after 1; 11 to the end 3.7. Makris: <i>Aegean Festival Overture</i> 3.8. Williams: <i>Cowboys</i> , mm 194-217 3.9. Sousa: <i>Hail to the Spirit of Liberty</i> 3.10. Schuman: <i>When Jesus Wept</i> , solo at 76 3.11. Berlioz: <i>Roman Carnival</i>	3						3c	-	-
4. SIGHT-READING: Perform a minimum of two contrasting styles.									
	3						3c	-	-
5. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
5.1. Concert Band (two excerpts)	5/7						-	3c	4d
5.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d
6. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band and/or Brass Quintet (<i>Classical, Popular, Latin, Jazz, Ragtime</i>).									
6.1. Selection 1	3/5/7						3c	3d	4d
6.2. Selection 2	3/5/7						3c	3d	4d
7. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).									
	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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. SOLO: Perform one of the following works on tenor trombone at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
1.1. David: <i>Concertino for Trombone, Op. 4</i> 1.2. Pryor: <i>Blue Bells of Scotland</i> 1.3. De Meij: <i>T-Bone Concerto</i> 1.4. Bourgeois: <i>Trombone Concerto</i> , Op 114a 1.5. Vaughn Williams: <i>Tuba Concerto</i> 1.6. Bach: <i>Cello Suite</i> 1.7. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1J).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist on tenor or bass trombone with a small or large ensemble displaying musical maturity rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts on tenor trombone as required, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Claude T. Smith: <i>Flight</i> 3.2. Ravel: <i>Bolero</i> , # 10 to 11 3.3. Wagner: <i>Die Walküre</i> , mm 37-44 (C to D); mm 61-78 (E to F) 3.4. Holst: <i>First Suite for Military Band</i> 3.5. Rossini: <i>Overture to William Tell</i> , C to nine after D 3.6. Mozart: <i>Tuba Mirum</i> , from <i>Requiem Mass</i> 3.7. Saint-Saëns: <i>Symphony No. 3</i> 3.8. Respighi: <i>Pines of Rome</i> , 2nd mvt	3						3c	-	-
4. JAZZ: Perform two contrasting Jazz selections from Section B, Attachment 1 (AFSC 3N1X1J) displaying stylistic maturity, rhythmic control, technical accuracy, and evenness of tone. Tenor or bass trombone.									
4.1. Selection 1	3						3c	-	-
4.2. Selection 2	3						3c	-	-
5. IMPROVISATION: Perform head and solo over contrasting musical selections from Section B, Attachment 1 (AFSC 3N1X1J) displaying stylistic maturity, rhythmic control, technical accuracy, and evenness of tone.									
5.1. Improvise harmonic changes to a Jazz standard; <i>All the Things You Are</i> or equivalent musical selection. Tenor or bass trombone.	5						-	3c	-
5.2. Improvise Jazz blues over extended vamp (ii/V/I). Tenor trombone.	3/5/7						2b	3c	4d
5.3. Improvise Rock blues over extended vamp (V/IV/I). Tenor trombone.	5/7						-	3c	4d
6. SIGHT READING: Perform a minimum of two contrasting styles.	3						3c	-	-

7. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
7.1. Concert Band (two excerpts)	5/7						-	3c	4d
7.2. Jazz and/or Chamber Music (two excerpts)	3/5/7						2b	3c	4d
8. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band, Brass Quintet, Jazz Ensemble, Jazz Combo, and/or Popular Music Ensemble (<i>Classical, Rock/horn band, Latin/Salsa, Big Band jazz, Broadway Show style, Bebop, Fusion</i>).									
8.1. Selection 1, Tenor trombone.	3						3c	-	-
8.2. Selection 2, Tenor trombone.	3						3c	-	-
8.3. Selection 1, Tenor or bass trombone.	5/7						-	3d	4d
8.4. Selection 2, Tenor or bass trombone.	5/7						-	3d	4d
9. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
10. AUXILIARY INSTRUMENT COMPETENCY: Perform on bass trombone in Concert Band or Jazz Ensemble.	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			3 Skill Level	5 Skill Level	7 Skill Level
		Level	Level	Level			Level	Level	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. SOLO: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.									
1.1. Vaughan Williams: <i>Concerto for Bass Tuba</i> , mvt 1 1.2. Ziek: <i>Concerto for Tuba & Wind Ensemble</i> 1.3. Barnes: <i>Tuba Concerto</i> , mvt. 1 or mvt. 3 1.4. Koetsier: <i>Tuba Concertino</i> , mvt. 1 or mvt. 3 1.5. Barnes: <i>Tuba Concerto</i> , mvt. 1 or mvt. 3 1.6. Broughton: <i>Tuba Concerto</i> , mvt. 1 1.7. Solo of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1K).	3						3c	-	-
2. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
3. EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
3.1. Holst: <i>First Suite in E flat</i> , Chaconne; first 9 measures, pickup to B-C (upper octave) 3.2. Revueltas: <i>Sensemaya</i> 3.3. V. Williams: <i>Toccata Marziale</i> , opening to one bar after 5 3.4. Hanson: <i>Chorale and Alleluia</i> , beginning to #3 3.5. Grantham: <i>J'ai Ete Au Bal</i> , pickup to 116 - 140 3.6. Bernstein/Polster: <i>Symphonic Dance Music from West Side Story</i> , Fugue, 2 mm before 54 to 3 mm after 64 3.7. Hindemith: <i>Symphony in B flat</i> , mvt. 1, I - K and mm 203-209 3.8. Grainger/Fennell: <i>Lincolnshire Posy "Rufford Park Poachers"</i> , pickup to 51 - downbeat 64 3.9. Weber/Lake: <i>Oberon Overture</i> , 17 mm before A to A, upper octave 3.10. Wagner/Patterson: <i>Overture to Rienzi</i>	3						3c	-	-
4. SIGHT-READING: Perform a minimum of two contrasting styles.	3						3c	-	-
5. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
5.1. Concert Band (two excerpts)	5/7						-	3c	4d
5.2. Chamber Music (two excerpts)	3/5/7						2b	3c	4d
6. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band and/or Brass Quintet (<i>Classical, Popular, Latin, Jazz, Ragtime</i>).									
6.1. Selection 1	3/5/7						3c	3d	4d
6.2. Selection 2	3/5/7						3c	3d	4d
7. MEMORIZATION: Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5						-	3c	-
8. AUXILIARY INSTRUMENT COMPETENCY: Perform on Sousaphone in the ceremonial band and/or Dixie Band. Demonstrate ability to create bass lines from changes (Dixie).	5						-	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	B	C
							3 Skill Level	5 Skill Level	7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	Level (Audition)	Level (OJT)	Level (OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. FEATURE SOLO: Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, technical accuracy, and evenness of tone.	5						-	4d	-
2. SNARE DRUM SOLO/ETUDE: Perform one selection from the following publications at the highest professional standard, displaying musical maturity, rhythmic precision, technical accuracy, dynamic range, style and control:									
2.1. Anthony Cirone: <i>Portraits in Rhythm</i> (any selection).	3						3c	-	-
2.2. Mitchell Peters: <i>Advanced Snare Drum Solos</i> (any selection).									
3. SNARE DRUM RUDIMENTAL SOLO: Perform one of the following selections at the highest professional standard, displaying musical maturity, rhythmic precision, technical accuracy, dynamic range, style and control:									
3.1. <i>40 Percussive Arts Society (PAS) International Drum Rudiments</i> (any selection)	3						3c	-	-
3.2. C. Wilcoxon: <i>Swing Solos</i> (any selection)									
3.3. <i>The Downfall of Paris</i>									
3.4. <i>Three Camps</i>									
3.5. <i>The Connecticut Halftime</i>									
4. SNARE DRUM EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
4.1. Sousa: <i>The Stars and Stripes Forever</i>	3						3c	-	-
4.2. Tchaikovsky: <i>1812 Overture</i>									
4.3. Williams: <i>Summon the Heroes</i>									
5. MALLETT ETUDE: Perform one etude from <i>The Modern School for Xylophone, Marimba, and Vibes</i> (I to XXXIX) at the highest professional standard, displaying musical maturity, rhythmic precision, technical accuracy, dynamic range, style and control.	3						3c	-	-
6. EXCERPTS: Perform from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
BELLS:									
6.1. MacTaggart: <i>Those Magnificent Airmen and Their Flying Machines</i>	3						3c	-	-
6.2. Williams: <i>Hymn To The Fallen</i>									
6.3. Williams: <i>Harry Potter Suite</i>									
XYLOPHONE:									
6.4. Copland: <i>Appalachian Spring</i>	3						3c	-	-
6.5. MacTaggart: <i>Those Magnificent Airmen and Their Flying Machines</i>									
6.6. Grainger: <i>Gum-Suckers March</i>									

VIBRAPHONE: 6.7. Bernstein: <i>West Side Story, Symphonic Dances</i>	3						3c	-	-
BASS DRUM/CYMBALS: 6.8. Sousa: <i>Stars and Stripes Forever</i> 6.9. Tchaikovsky: <i>Romeo and Juliet Overture</i>	3						3c	-	-
TAMBOURINE: 6.10. Bizet: <i>Carmen</i>	3						3c	-	-
TRIANGLE: 6.11. Rimsky-Korsakov: <i>Scheherazade</i> , 4th mvt	3						3c	-	-
7. TIMPANI: Demonstrate consistency and fluidity when moving between drums. Use normal single sticking articulation and rolls with clean phrasing and rhythmic precision. Muffling/dampening, tone and intonation between drums will be observed.									
7.1. Demonstrate intervallic tuning between two and four drums. Tune major/minor 3rds, perfect 4ths/5ths and octaves up and down with a given pitch.	3						3c	-	-
7.2. Execute rolls between four drums open to close while demonstrating dynamic range (from ff to pp to ff) and articulation. Demonstrate note value rolls (quarter note, half note, etc).	3						3c	-	-
7.3. Demonstrate rhythmic embellishments: One and two-note grace note articulation.	3						3c	-	-
8. TIMPANI EXCERPTS: Perform selections from the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
8.1. Gould: <i>American Salute</i> 8.2. Bernstein: <i>Overture to Candide</i> 8.3. J. Williams: <i>Star Wars</i> 8.4. Reed: <i>Hounds of Spring</i> 8.5. Smith: <i>Twelve Seconds to the Moon</i> 8.6. C. Williams: <i>Symphonic Dance No. 5</i>	3						3c	-	-
9. DRUM SET: Display authentic drum styles performing in Concert Band, Jazz Band, Popular Music Ensemble, and/or 3-6 piece combo. Demonstrate the highest degree of stylistic maturity, rhythmic feel and groove for each of the following categories:									
9.1. Broadway	3/5						3c	4d	-
9.2. Bossa Nova	3/5						3c	4d	-
9.3. Samba	3/5						3c	4d	-
9.4. Calypso	3/5						3c	4d	-
9.5. Swing (30's, 40's)	3/5						3c	4d	-
9.6. Blues Shuffle	3/5						3c	4d	-
9.7. Be-bop	3/5						3c	4d	-
9.8. Funk	3/5						3c	4d	-
9.9. Rock	3/5						3c	4d	-
9.10. Country two-beat	3/5						3c	4d	-
9.11. Hip-hop	3/5						3c	4d	-
9.12. Salsa, Mambo, Songo	3/5						3c	4d	-
9.13. Cha-Cha	3/5						3c	4d	-
9.14. Afro-Cuban 6/8 (Nanigo or Bembe)	3/5						3c	4d	-
10. DRUM SET SOLO: Solo over a form at the highest professional standard, displaying stylistic maturity and open solo development.	3/5						3c	4d	-
11. SIGHT-READING: Standard classical and pop/rock/jazz lead sheet formats.	3						3c	-	-
12. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
12.1. Concert Band (two excerpts)	5/7						-	3c	4d
12.2. Jazz and/or Popular Music (two excerpts)	3/5/7						2b	3c	4d

13. TRANSCRIPTION: Transcribe and notate a lead sheet from a current Pop/Rock recording and take the Popular Music Ensemble through the chart. Include intro, verses, chorus, bridge, solo. Demonstrate characteristic tone, style, technique and musicality.	7						-	-	4d
14. ENSEMBLE SKILLS: Perform two contrasting musical styles with the Concert Band, Brass Quintet, Jazz Ensemble, Jazz Combo, and/or Popular Music Ensemble (<i>Classical, Rock/horn band, Latin/Salsa, Big Band jazz, Broadway Show style, Bebop, Fusion</i>).									
14.1. Selection 1	3/5/7						3c	3d	4d
14.2. Selection 2	3/5/7						3c	3d	4d
14.3. Demonstrate the ability to move between parts and instruments within the percussion section of a concert band.	5						-	3d	-
15. MEMORIZATION: Perform selected marching cadences from memory.	5						-	3c	-

SECTION A, SPECIALTY TRAINING STANDARD
Attachment 1
MUSICAL TASKS - AFSC 3N1X1M (PIANO/KEYBOARD)

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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	Level (Audition)	Level (OJT)	Level (OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. CLASSICAL / CONCERT BAND REPERTOIRE: Demonstrate musical notation reading abilities.									
1.1. Bach: <i>Invention</i> ; Chopin: <i>Etude</i> or similar	3						3c	-	-
1.2. Ward/Dragon: <i>America the Beautiful</i> (m. 11-37)	3						3c	-	-
2. SOLO PIANO: Perform solo works appropriate as background music for a formal social function. Perform varying styles utilizing appropriate intro, bass lines, comping, melody construction, improvised solo and ending.									
2.1. Selection 1	3/5						3c	4c	-
2.2. Selection 2	3						3c	-	-
2.3. Selection 3	3						3c	-	-
3. JAZZ: Perform with the Jazz Ensemble and/or 3-6 piece combo. Utilize appropriate intro, bass lines, comping, and melody construction. Improvise in the proper style according to the literature.									
3.1. Bossa Nova	3						3c	-	-
3.2. Swing	3						3c	-	-
3.3. Bebop	3						3c	-	-
4. POPULAR MUSIC: Perform with the Popular Music Ensemble and/or 3-6 member combo. Utilize appropriate intro, bass lines, comping, and melody construction. Improvise in the proper style according to the literature.									
4.1. Rock	3						3c	-	-
4.2. Pop / R&B	3						3c	-	-
4.3. Country	3						3c	-	-
4.4. Funk	3						3c	-	-
5. MEMORIZATION: Perform one selection from each of the following genres from memory with the Jazz Ensemble, Popular Music Ensemble and/or 3-6 member combo. Utilize appropriate intro, bass lines, comping, and melody construction. Improvise in the proper style according to the literature.									
5.1. Jazz (Bossa Nova, Swing, Bebop, etc.)	5/7						-	3c	4d
5.2. Rock	5/7						-	3c	4d
5.3. Pop / R&B	5/7						-	3c	4d
5.4. Country	5/7						-	3c	4d
5.5. Funk	5/7						-	3c	4d
6. KEYBOARD: Demonstrate appropriate sound voicings, patches and effects according to stylistic requirements. Shape and/or run sounds, effects, splits, layers, pedals, etc. utilizing existing keyboard sounds, controller, or Virtual Studio Technology (VST).	5/7						-	3c	4d
7. SIGHT-READING: Standard classical and/or pop/rock/jazz lead sheet formats.	3						3c	-	-

8. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
8.1. Jazz (two excerpts)	5/7						-	3c	4d
8.2. Popular Music (two excerpts)	5/7						-	3c	4d
8.3. Concert Band, Jazz and/or Popular Music (two excerpts)	3						2b	-	-
9. TRANSCRIPTION: Transcribe and notate a lead sheet from a current Pop/Rock recording and take the Popular Music Ensemble through the chart. Include intro, verses, chorus, bridge, solo. Demonstrate characteristic sound, style, technique and musicality.	7						-	-	4d
10. AUXILIARY INSTRUMENT COMPETENCY: Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5						-	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	B	C
							3 Skill Level	5 Skill Level	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. SOLO GUITAR: Perform a solo work appropriate as background music for a social function in jazz chord melody or classical style.	3/5						3c	4c	-
2. JAZZ: Perform with the Jazz Ensemble and/or 3-6 piece combo. Demonstrate comping and the ability to perform single note soli. Accompany soloists. Improvise in the proper style according to the literature.									
2.1. Bossa Nova	3						3c	-	-
2.2. Swing	3						3c	-	-
2.3. Bebop	3						3c	-	-
3. POPULAR MUSIC: Perform with the Popular Music Ensemble, demonstrating proper rhythmic feel and groove. Create appropriate tone for the style through the manipulation of instrument pickups, amplifiers, and effects. Demonstrate stylistic fills, riffs and solos.									
3.1. Rock	3						3c	-	-
3.2. Pop / R&B	3						3c	-	-
3.3. Country	3						3c	-	-
3.4. Funk	3						3c	-	-
4. MEMORIZATION: Perform one selection from each of the following genres from memory with the Jazz Ensemble, Popular Music Ensemble and/or 3-6 member combo. Create appropriate tone for the style through the manipulation of instrument pickups, amplifiers, and effects. Demonstrate stylistic fills, riffs and solos. Improvise in the proper style according to the literature.									
4.1. Jazz (Bossa Nova, Swing, Bebop, etc.)	5/7						-	3c	4d
4.2. Rock	5/7						-	3c	4d
4.3. Pop / R&B	5/7						-	3c	4d
4.4. Country	5/7						-	3c	4d
4.5. Funk	5/7						-	3c	4d
5. SIGHT-READING: Standard classical and/or pop/rock/jazz lead sheet formats.	3						3c	-	-
6. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
6.1. Jazz (two excerpts)	5/7						-	3c	4d
6.2. Popular Music (two excerpts)	5/7						-	3c	4d
6.3. Jazz and/or Popular Music (two excerpts)	3						2b	-	-
7. TRANSCRIPTION: Transcribe and notate a lead sheet from a current Pop/Rock recording and lead the Popular Music Ensemble through the chart. Include intro, verses, chorus, bridge, solo. Demonstrate characteristic tone, style, technique and musicality.	7						-	-	4d
8. AUXILIARY INSTRUMENT COMPETENCY: Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5						-	3c	-

SECTION A, SPECIALTY TRAINING STANDARD
Attachment 1
MUSICAL TASKS - AFSC 3N1X1P (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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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: Construct the following scales in selected keys from memory. Include methods of harmonization common to each:									
1.1. DIATONIC SCALES: Major, melodic minor, harmonic minor, pentatonic, whole tone, blues, and diminished scales.	3						3c	-	-
1.2. MODAL SCALES: Dorian, Phrygian, Lydian, (No Suggestions), Aeolian, and Ionian scales.	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 voice leading.	3						3c	-	-
2.4. Demonstrate understanding of standard chordal alterations (flat five, flat nine, and sharp eleventh).	3						3c	-	-
2.5. Construct examples of harmonization and reharmonization including usage of substitute chords, alternate basses, pedal points, and proper addition of chord extensions.	3						3c	-	-
3. INSTRUMENT CHARACTERISTICS: Illustrate the characteristics of all instruments and voices used in Air Force musical ensembles in the following areas:									
3.1. Range	3						3c	-	-
3.2. Transpositions	3						3c	-	-
3.3. Timbre	3						3c	-	-
3.4. Common articulation styles/abilities	3						3c	-	-
3.5. Muting	3						3c	-	-
3.6. Advanced techniques	3						3c	-	-
3.7. Standard idiomatic usage	3						3c	-	-
4. METERS AND RHYTHMIC NOTATION									
4.1. Define simple, compound, and mixed meters.	3						3c	-	-
4.2. 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. RHYTHM SECTION: Construct parts for a standard rhythm section to include piano/keys, guitar, bass, and drum set. Notation should include chord changes, stylistic markings/indications. Refer to rhythm section arrangements of Frank Mantooth, Mike Crotty, or Bob Mintzer for examples.	3						3c	-	-

6. SAMPLE OF WORKS: Arrange/compose a representative sample of works in the following styles demonstrating the highest standards in orchestration, harmony, rhythm, melody, form, clarity of manuscript and presentation, broad knowledge of musical terms, different species of counterpoint, arranging techniques (introductions, interludes, turnarounds, etc.). Include a vocal solo for a minimum of two ensembles.									
6.1. Medley of popular or patriotic songs for concert/show band.	3						3c	-	-
6.2. Jazz Ensemble	3						3c	-	-
6.3. Popular Music Ensemble	3						3c	-	-
6.4. Transcription for concert band of music literature from other ensembles.	3						3c	-	-
6.5. Transcription for small ensemble: Brass Quintet, Woodwind Quintet, Saxophone and/or Clarinet Quartet.	3						3c	-	-
7. SHORT NOTICE ARRANGING: Prep time/music selections determined by commander.									
7.1. Arrange 12 – 16 bar excerpt for popular music ensemble using a lead sheet.	3/5						3c	4d	-
7.2. Arrange 12 – 16 bar transcriptions for concert band from orchestral work using a score.	3/5						3c	4d	-
7.3. Arrange 12 – 16 bar transcription for concert band from orchestral work “by ear”.	3/5						3c	4d	-
8. ARRANGING									
8.1. Write an arrangement or transcription of a standard Sousa march for a woodwind quintet, clarinet quartet or brass quintet. Include the creation of new intros, transitions, fills.	5						-	3c	-
8.2. Write a 2 – 4 minute opener-style arrangement for the concert and/or Jazz band. Include the creation of new intros, transitions, fills.	5/7						-	3c	4d
8.3. Write an arrangement or transcription for popular music ensemble. Include the creation of new intros, transitions, fills.	5/7						-	3c	4d
8.4. Write an arrangement or transcription for small ensemble (WWQ, BQ, CQ, Brass Ensemble). Include the creation of new intros, transitions, fills.	7						-	-	4d
8.5. Write a large medley in a Broadway/jazz/show band style, demonstrating clear/logical harmonic progression, instrumentation choices, and effective transitions.	7						-	-	4d
9. ORIGINAL COMPOSITION: Write one original composition for concert band, chamber ensemble, jazz ensemble or popular music ensemble. Demonstrate appropriate form, harmonic structure, and appropriate instrumental treatment for the chosen style.									
10. MUSIC DESKTOP PUBLISHING: Demonstrate proficiency in desktop publishing by producing arrangements on current software platforms (Finale or Sibelius)	5						-	3c	-
11. AUXILIARY INSTRUMENT COMPETENCY: Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).									
	5						-	3c	-

SECTION A, SPECIALTY TRAINING STANDARD
Attachment I
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	B	C
							3 Skill Level	5 Skill Level	7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	Level (Audition)	Level (OJT)	Level (OJT)
Basic Military Training School (BMTS) Drum and Bugle Corps Training Program Certification	3						3c	-	-
1. VOCAL PERFORMANCE SKILLS: Perform with Concert Band, Jazz Band, Popular Music Ensemble, and/or 3-6 member combo. Sing solos in each category from memory demonstrating tone, breath control, intonation, precise diction, phrasing and vibrato appropriate to the style of music.									
1.1. The Star Spangled Banner (a capella)	3						3c	-	-
1.2. Armed Services Medley	5						-	4c	-
1.3. God Bless America	5						-	4c	-
1.4. Music Theater / Show Tunes	3/5						3c	4c	-
1.5. Jazz Standards (Ballad, Swing, Bossa Nova)	3/5						3c	4c	-
1.6. Rock	3/5						3c	4c	-
1.7. Pop / R&B	3/5						3c	4c	-
1.8. Country	3/5						3c	4c	-
1.9. Selection of choice (Jazz, Rock, Music Theater, etc.)	7						-	-	4d
1.10. Use suitable microphone technique to achieve volume balance in any ensemble.	5						-	4d	-
2. ENSEMBLE SKILLS:									
2.1. Transcribe and notate lyrics, melody, and background vocal harmonies from a current Pop/Rock recording. Include intro, verse, chorus (refrain), and bridge.	7						-	-	4d
2.2. Rehearse transcription (2.1.) with supporting vocalists (harmonies, style, diction, phrasing).	7						-	-	4d
2.3. Develop and maintain vocalist portfolio. Include lyrics, lead sheets, charts and narrative scripts for each assigned ensemble.	5						-	3c	-
3. SIGHT READING: Sight read melodic and harmonic lines in treble or bass clef adhering to tempo markings, phrasing, articulations, dynamics and rhythms. Standard classical and/or pop/rock/jazz formats.	3						3c	-	-
4. SHORT-NOTICE MUSIC PREP: Perform contrasting songs demonstrating musicality and controlled application of technique. Selections will be provided 24-hours in advance and will be performed solo.									
4.1. Jazz (two selections)	5/7						-	3c	4d
4.2. Popular Music (two selections)	5/7						-	3c	4d
4.3. Jazz and/or Popular Music (two selections)	3						2b	-	-
5. AUXILIARY INSTRUMENT COMPETENCY:									
5.1. Demonstrate ability to use piano or other instrument as an aid in learning vocal parts.	5						-	3c	-
5.2. Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5						-	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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	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. CLASSICAL SOLO/ETUDE: Perform one of the following works at the highest professional standard, displaying musical maturity, rhythmic control, intonation, technical accuracy, and evenness of tone:									
1.1. Eccles: <i>Sonata in G Minor</i> 1.2. Simandl: <i>Etude in E minor</i> 1.3. Solo or etude of comparable difficulty. Refer to Section B, Attachment 1 (AFSC 3N1X1S).	3						3c	-	-
2. CLASSICAL EXCERPTS: Perform the following excerpts, demonstrating knowledge of the repertoire and controlled application of technique:									
2.1. Beethoven: <i>Symphony No. 5</i> , 3rd mvt. 46 measures after A to 14 measures before B 2.2. Mozart: <i>Symphony 35</i> , mvt 1, mm 13-16 after A 2.3. Excerpt of comparable difficulty with approval of Commander.	3						3c	-	-
3. JAZZ: Perform appropriate bass line and solo with Jazz Ensemble and/or 3-6 member combo. Either electric or double bass may be used, but at least one piece must be played on each instrument. Demonstrate the highest degree of stylistic maturity, rhythmic feel and groove for each of the following categories:									
3.1. Bossa Nova	3						3c	-	-
2.2. Swing	3						3c	-	-
2.3. Bebop	3						3c	-	-
3. POPULAR MUSIC: Perform appropriate bass line and solo with Popular Music Ensemble. Either electric or double bass may be used, but at least one piece must be played on each instrument. Demonstrate the highest degree of stylistic maturity, rhythmic feel and groove for each of the following categories:									
3.1. Rock	3						3c	-	-
3.2. Pop / R&B	3						3c	-	-
3.3. Country	3						3c	-	-
3.4. Funk	3						3c	-	-
4. MEMORIZATION: Perform one selection from each of the following genres from memory with Jazz Ensemble, Popular Music Ensemble, and/or 3-6 member combo. Either electric or double bass may be used, but at least one piece must be played on each instrument. Improvise in the proper style according to the literature.									
4.1. Jazz (Bossa Nova, Swing, Bebop, etc.)	5/7						-	3c	4d
4.2. Rock	5/7						-	3c	4d
4.3. Pop / R&B	5/7						-	3c	4d
4.4. Country	5/7						-	3c	4d
4.5. Funk	5/7						-	3c	4d
5. SIGHT-READING: Standard classical and/or pop/rock/jazz lead sheet formats.	3						3c	-	-

6. SHORT-NOTICE MUSIC PREP: Perform contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-hours in advance and will be performed solo.									
6.1. Jazz (two excerpts)	5/7						-	3c	4d
6.2. Popular Music (two excerpts)	5/7						-	3c	4d
6.3. Jazz and/or Popular Music (two excerpts)	3						2b	-	-
7. TRANSCRIPTION: Transcribe and notate a lead sheet from a current Pop/Rock recording and lead the Popular Music Ensemble through the chart. Include intro, verses, chorus, bridge, solo. Demonstrate characteristic tone, style, technique and musicality.	7						-	-	4d
8. AUXILIARY INSTRUMENT COMPETENCY: Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5						-	3c	-

SECTION A, SPECIALTY TRAINING STANDARD
Attachment 1
MUSICAL TASKS - AFSC 3N1X1V (AUDIO 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	B	C
		3 Skill Level	5 Skill Level	7 Skill Level			Level	Level	Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	Level (Audition)	Level (OJT)	Level (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. Refer to Section B, Attachment 1 (AFSC 3N1X1V) for interview questions.	3						C	-	-
1.2. Complete a written informational multiple choice test covering a detailed range of audio topics. Refer to Section B, Attachment 1 (AFSC 3N1X1V) for test questions.	3						C	-	-
2. ELECTRICAL POWER:									
2.1. Test power source. Evaluate for stability, proper configuration, and capacity to support band requirements.	3						3c	-	-
2.2. Measure 110v power source (volt/ohm meter). Identify the difference between Single Phase Three Wire, Three Phase Four Wire Wye, and Three Phase Three Wire Delta Services.	3						3c	-	-
3. TECHNICAL RIDER: Create a technical rider for the following ensembles. Include a summary of instruments, backline, and frontline requirements.									
3.1. Concert Band	5						-	3c	-
3.2. Jazz Ensemble	5						-	3c	-
3.3. Popular Music Ensemble	5						-	3c	-
4. STAGE PLOT: Create a stage plot and IO list for the following ensembles. Include a basic visual of all musicians, mics, monitors, cables, and amp placement. Provide additional specifications as needed.									
4.1. Concert Band	5						-	3c	-
4.2. Jazz Ensemble	5						-	3c	-
4.3. Popular Music Ensemble	5						-	3c	-
5. SOUND REINFORCEMENT: Set-up and operate a sound reinforcement system for Concert Band, Jazz Ensemble and/or Popular Music Ensemble. Utilize proper gain structure and necessary microphones, mixing console, amplifiers, processors, equalizers, loudspeakers, monitors, snakes, cables, stands and auxiliary gear.									
5.1. Digital Mixer System: Include 6 channels, one digital effects send and one monitor send. Demonstrate capability to remotely control sound with a portable device (iPad or equivalent).	3						3c	-	-
5.2. Mid-Size Sound System: Include at least 16 channels, three effects sends and four monitor sends; large digital audio mixers; digital snakes. analog and/or digital consoles.	3/5						3b	3c	-
5.3. Large Venue Sound System: Include 24-48 channels, three effects sends and four monitor sends; analog and/or digital consoles.	5/7						-	3c	4d

5.4. Delayed Speakers: Properly align a sound system. Include proper levels of line array.	3/5						3b	3c	-
5.5. Monitor System: Assemble and operate a dedicated large-format monitor system.	3/5						3b	3c	-
5.6. Operate in-ear monitoring systems.	5						-	3c	-
6. MICROPHONES:									
6.1. Describe specifications/usage of dynamic, condenser, ribbon, electret, crystal, pressure zone (PZM) and/or newer microphones currently on the market.	3						3c	-	-
6.2. Interpret microphone polar pattern graphs. Consider directional characteristic, operating principle, response characteristic, and output characteristic.	3						3c	-	-
6.3. Select appropriate microphone(s) for a small and large ensemble (Jazz/Popular Music Ensemble, Concert Band). Consider vocalist/instrumentalist requirements, mic placement, and room acoustics.	3						3c	-	-
6.4. Demonstrate proper microphone positioning techniques.	3						3c	-	-
6.5. Identify and utilize wireless microphone components to include UHF and digital systems, transmitters, receivers, and antennas.	3						3c	-	-
6.6. Control multiple wireless systems and deconflict interference problems.	3						3c	-	-
7. AUXILIARY COMPONENTS: Identify and utilize common components of an audio system to include digital audio consoles.									
7.1. Microphone pre-amps: Phantom power, reverse polarity and pad.	3						3c	-	-
7.2. Equalizers: Channel, 1/3 octave, parametric, shelving and or peak.	3						3c	-	-
7.3. Dynamics processors: Compressor/limiters & noise gates.	3						3c	-	-
7.4. Effects processors: Reverb, echo, delay.	3						3c	-	-
7.5. Power/active speaker: Connection, electrical source, common issues.	3						3c	-	-

8. 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.										
8.1. Demonstrate proper utilization of test equipment such as cable testers, polarity checkers, ground fault indicators, real-time analyzers, and volt/ohm meters.	3							3b	-	-
8.2. Analyze, troubleshoot, and remedy ground loops, missing ground, proper electrical phasing, buzz and hum in sound system, and wireless microphone malfunction.	3							3b	-	-
8.3. Assemble and solder microphone cables, instrument cables, neutrix speaker cables and electrical 15 amp cables, utilizing appropriate connectors, wire, proper wiring protocol and technique.	5							-	3d	-
9. RECORDING ENGINEERING:										
9.1. Demonstrate basic recording techniques for a small ensemble (Brass Quintet, Woodwind Quintet, Clarinet Quartet, Jazz Combo).	5							-	3c	-
9.1.1 Record, edit and produce audio files utilizing a Digital Audio Workstation (DAW).	5							-	3c	-
9.1.2. Demonstrate 2-track stereo recording techniques (board mix).	5							-	3c	-
9.1.3. Demonstrate multi-track recording techniques.	5							-	3c	-
9.1.4. Utilize internal plug-ins and signal processing within recording software.	5							-	3c	-
9.1.5. Convert multi-track recorded material from one format to another. Include audio files (MP3, WAV, or current audio download systems).	5							-	3c	-
9.2. Demonstrate basic analog and digital recording techniques for a large ensemble (Concert Band, Jazz Ensemble, Popular Music Ensemble).	7							-	-	4d
9.2.1. Record, edit and produce audio files utilizing a Digital Audio Workstation (DAW).	7							-	-	4d
9.2.2. Demonstrate 2-track stereo recording techniques.	7							-	-	4d
9.2.3. Demonstrate multi-track recording techniques.	7							-	-	4d
9.2.4. Utilize internal plug-ins and signal processing within recording software.	7							-	-	4d
9.2.5. Transfer multi-track recorded material from one format to another. Include audio files (MP3, WAV, or current audio download systems).	7							-	-	4d
9.2.6. Mix down a multi-track or 2-track stereo recording of a live performance/rehearsal to individual tracks.	7							-	-	4d
9.2.7. Record live sound for use as a reference recording and online media sample (restrict public access).	7							-	-	4d
10. LIGHTING AND VIDEO SYSTEMS:										
10.1. Operate a lighting console for an indoor performance venue (Jazz or Popular Music Ensemble).	5							-	3c	-
10.1.1. Create lighting scenes. Trigger from a remote source (iPad, iPhone or current device).	5							-	3c	-
10.1.2. Synchronize lighting to music (tap tempo, pre-programmed style).	5							-	3c	-
10.1.3. Operate video/projection system.	5							-	3c	-

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**Attachment 2
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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	B	C
							3 Skill Level	5 Skill Level	7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
1. U.S. AIR FORCE BAND PROGRAM; TR: AFI 35-110 U.S. Air Force Band Program									
1.1. PURPOSE AND OBJECTIVES									
1.1.1. Purpose	5/7						-	A	C
1.1.2. Mission of Air Force Bands	5/7						-	A	C
1.1.3. Air Force Band Core Competencies	5/7						-	A	C
1.1.4. Air Force Band Core Functions	5/7						-	A	C
1.1.5. Air Force Band Objectives	5/7						-	A	C
1.1.6. The Use of Music in the Communication Process	5/7						-	A	C
1.2. CAREER FIELD MANAGEMENT									
1.2.1. Headquarters Air Force (HAF)	7						-	-	A
1.2.2. Chief, Air Force Bands Division	7						-	-	A
1.2.3. Career Field Manager	7						-	-	A
1.2.4. Assistant Career Field Manager	7						-	-	A
1.2.5. Superintendent, Air Force Bands Division	7						-	-	A
1.2.6. Active Duty Command or Installation Level	7						-	-	A
1.2.7. Active Duty Unit Level	7						-	-	A
1.2.8. Chief, Air National Guard Bands	7						-	-	A
1.2.9. ANG Bands Enlisted Program Manager	7						-	-	A
1.3. CLASSIFICATIONS AND LOCATIONS									
1.3.1. Active Duty Bands	5						-	A	-
1.3.2. Air National Guard Bands	5						-	A	-
1.3.3. Other Units with Band Authorizations	5						-	A	-
1.4. BAND MANNING AND CAPABILITIES									
1.4.1. Manning for Premier Band	5						-	A	-
1.4.2. Manning for Active Duty Regional Bands	5						-	A	-
1.4.3. Manning for ANG Bands	5						-	A	-
1.4.4. Musical Capabilities	5						-	A	-
1.4.5. Administrative Capabilities	5						-	A	-
1.4.6. Band Readiness and Deployments	5						-	A	-
1.5. AREAS OF RESPONSIBILITY									
1.5.1. AOR for Active Duty Bands	5						-	A	-
1.5.2. AOR for ANG Bands	5						-	A	-
1.6. STATE FUNERAL PLAN									
1.6.1. Roles (The USAF Band)	5						-	A	-
1.6.2. Roles (Regional Bands)	5						-	A	-
1.7. RECORDING									
1.7.1. Coordination	5						-	A	-
1.7.2. Graphic Design	5						-	A	-

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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	B	C
							3 Skill Level	5 Skill Level	7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(CBT)	(CBT)
2. COPYRIGHT AND LICENSING: TR: AFI 35-109 <i>Public Affairs Visual Information</i> ; Title 17, U.S. <i>Copyright Law</i> http://www.copyright.gov/title17 ; Content for copyright and licensing specialty training standard is part of the computer based training plan.									
2.1. Basics of U.S. Copyright Law	5						-	C	-
2.2. Licensing Types and Public Performance Rights	5						-	C	-
2.2.1. Mechanical License	5						-	C	-
2.2.2. Master Use License	5						-	C	-
2.2.3. Synchronization License	5						-	C	-
2.2.4. Creative Commons License	5						-	C	-
2.3.5. Fair Use	5						-	C	-
2.3.6. Public Domain	5						-	C	-
2.4. Arranging and Library	5						-	C	-
2.4.1. Copying and Loaning music	5						-	C	-
2.4.2. Commissioning music for a group	5						-	C	-
2.5. Misconceptions and Scenerios	5						-	C	-

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		A	B	C	D	E	A	B	C
		3 Skill Level	5 Skill Level	7 Skill Level					
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
3. CEREMONIAL REQUIREMENTS; TR: AFMAN 35-106 Ceremonial Music; AFMAN 36-2203 Drill and Ceremonies									
3.1. UNIFORMS, ACCESSORIES, AND APPEARANCE									
3.1.1. Ceremonial Uniform	5/7						-	A	D
3.2. MANUAL OF MARCHING									
3.2.1. Basic stationary movements	5/7						-	3c	4d
3.2.2. Band specific stationary movements	5/7						-	3c	4d
3.2.3. Basic marching movements	5/7						-	3c	4d
3.3. MANUAL OF INSTRUMENTS									
3.3.1. General positions (for your assigned ceremonial marching instrument)	5/7						-	3c	4d
3.4. THE BAND OFFICER									
3.4.1. Band Officer Movements	5						-	3c	-
3.5. CEREMONIES									
3.5.1. Retirement	5/7						-	3c	4d
3.5.2. Change of Command	5/7						-	3c	4d
3.5.3. Retreat	5/7						-	3c	4d
3.6. ATTACHMENT 2, HONORS									
3.6.1. Table of Honors, TR: A2.1, Table 3	5/7						-	A	D

SECTION A – SPECIALTY TRAINING STANDARD

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Tasks, Knowledge And Technical Reference	2. Core/ War-Time Tasks	3. Certification for OJT					4. Proficiency Codes Used To Indicate Training/Information		
		A	B	C	D	E	A	B	C
							3 Skill Level	5 Skill Level	7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
4. DRUM MAJOR									
4.1. MANUAL OF THE MACE; TR: AFMAN 35-106, <i>Ceremonial Music</i>									
4.1.1. Carriage and Marching						-	-	4c	
4.1.2. Carry and Grounded Positions of Attention						-	-	4c	
4.1.3. Attention to Parade Rest						-	-	4c	
4.1.4. Parade Rest to Attention						-	-	4c	
4.1.5. Procession Mace Commands						-	-	4c	
4.1.6. Formation Commands						-	-	4c	
4.1.7. Drum Major Responsibilities						-	-	D	
4.2. CEREMONIES; TR: AFMAN 35-106 <i>Ceremonial Music</i>, Table 10.7; AFMAN 36-2203 <i>Drill and Ceremonies</i>									
4.2.1. Conduct a standard Change of Command Ceremony						-	-	4c	

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Tasks, Knowledge And Technical Reference	2. Core/ War-Time Tasks	3. Certification for OJT					4. Proficiency Codes Used To Indicate Training/Information		
		A	B	C	D	E	A	B	C
		3 Skill Level	5 Skill Level	7 Skill Level					
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
5. PRODUCTION: Develop a mission plan for a Chamber, Jazz or Popular Music Ensemble.									
5.1. MISSION PREPARATION; TR: AFI 35-110 <i>U.S. Air Force Band Program</i> ; TR: AFH 33-337 <i>Tongue and Quill</i> ; Part II, Ch 3-6; Part IV, Ch 10									
5.1.1. 20-minute Patriotic Opener:									
5.1.1.1. Select Music (consider audience)	5						-	2b	-
5.1.1.2. Plan and Lead Rehearsal	5						-	2b	-
5.1.1.3. Develop Messaging (Narration/Talking points)	5						-	2b	-
5.1.2. 30 to 50-minute School or Community Relations Concert Program:									
5.1.2.1. Select Music (consider audience)	7						-	-	3d
5.1.2.2. Plan and Lead Rehearsal	7						-	-	3d
5.1.2.3. Develop Messaging (Narration/Talking Points)	7						-	-	3d
5.2. STAGING									
5.2.1. Create a stage plot. Include placement of musicians, instruments, chairs, music stands, and sound system. Provide additional specifications as needed (video, lighting, podium, banners, flag).	5/7						-	2b	3d
5.2.2. Choreograph performer entrances, set changes, exit.	5/7						-	2b	3d
5.3. PERFORMANCE									
5.3.1. Lead musical direction (start/stop, tempos, cues)	5/7						-	2b	3d
5.3.2. Engage the audience (eye contact, stage presence/movement).	5/7						-	2b	3d
5.3.3. Deliver Messaging (eye contact, volume, rate, pitch, articulation, pronunciation).	5/7						-	2b	3d
5.4. MISSION SUPPORT CONSIDERATIONS; TR: Discuss With Unit Administrative NCOICs									
5.4.1. Technical support (audio, lighting)	7						-	-	C
5.4.2. Operational Support	7						-	-	C
5.4.3. Funding Requirements	7						-	-	C
5.4.4. Marketing Resources	7						-	-	C

5.5. MEDIA ENGAGEMENT; TR: Local Public Affairs; AFH 33-337, <i>Tongue and Quill</i>, Ch 12: Social Media									
5.5.1. Verbal Communication Skills (Spokesperson)									
5.5.1.1. Radio	5/7						-	3c	4d
5.5.1.2. Television	5/7						-	3c	4d
5.5.1.3. Interpersonal	5/7						-	3c	4d
5.5.3. Social Media									
5.5.3.1. Using Social Media	5/7						-	A	D
5.5.3.2. Things to Consider When Using Social Media	5/7						-	A	D
5.5.3.3. Emerging Social Media Trends	5/7						-	A	D
5.5.3.4. Common Social Media Platforms and Terms	5/7						-	A	D
5.5.3.5. Social Media Tips	5/7						-	A	D

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		A	B	C	D	E	A	B	C
		3 Skill Level	5 Skill Level	7 Skill Level					
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials	(Audition)	(OJT)	(OJT)
6. OPERATIONS									
TR AFI 35-110, Ch 6 <i>Operations</i>									
6.1. GENERAL GUIDANCE									
6.1.1. Coordination With Other Agencies							-	B	D
6.1.2. Deconflicting Schedules							-	B	D
6.2. DEPARTMENT OF DEFENSE AUTHORITY									
6.2.1. Support of Events in Excess of Unit budget							-	B	C
6.2.2. Support by More Than One Military Band							-	B	C
6.2.3. Public Events in the NCR							-	B	C
6.2.4. Events of National or International Importance							-	B	C
6.2.5. National Sports and Professional Athletic Events							-	B	C
6.2.6. National Television or Radio Events							-	B	C
6.2.7. Requests for OCONUS Travel							-	B	C
6.3. LEGAL GUIDELINES									
6.3.1. Rules for participation in public events:									
6.3.1.1. Sponsored Events	5/7						-	B	D
6.3.1.2. Incidental, short patriotic programs	5/7						-	B	D
6.3.1.3. Competition with local civilian musicians	5/7						-	B	D
6.3.1.4. Admission Charges	5/7						-	B	D
6.3.1.5. Fund-raising	5/7						-	B	D
6.3.1.6. Commercial Sponsorship	5/7						-	B	D
6.3.2. Rules for participation in DoD events:									
6.3.2.1. Official United States Government Events	5/7						-	B	D
6.3.2.2. Traditional Military Sponsored Events	5/7						-	B	D
6.3.2.3. Non-appropriated Fund Instrumentalities (NAFIs)							-	B	D
6.3.2.4. ROTC Support							-	B	D
6.3.2.5. Civil Air Patrol Support							-	B	D
6.4. REQUESTING BAND PERFORMANCES									
6.4.1. The United States Air Force Band							-	A	-
6.4.2. Active Duty CONUS Bands							-	A	-
6.4.3. Active Duty OCONUS Bands							-	A	-
6.4.4. Air National Guard Bands							-	A	-

6.5. OCONUS BAND SUPPORT									
6.5.1. Combatant Command Role							-	B	-
6.5.2. Requests for OCONUS performances by CONUS bands							-	A	-
6.5.3. Requests for OCONUS performances by ANG bands							-	A	-
6.6. BAND REPORTS									
6.6.1. AFORS Reports							-	A	-
6.6.2. Non-AFORS Reports							-	A	-
6.6.3. ANG Reports							-	A	-

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		A	B	C	D	E	A	B	B	C
		3 Skill Level	5 Skill Level	5 Skill Level	7 Skill Level		(Audition)	(OJT)	(CBT / ADLS)	(OJT)
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	Certifier Initials				
7. PUBLICITY; TR: AFD 35-1 <i>Public Affairs Management</i> ; AFI 35-101 <i>Public Affairs Responsibilities and Management</i> ; AFI 35-105, <i>Community</i>										
7.1. WRITING; TR: AFH 33-337, <i>Tongue and Quill</i> ; AFI 35-113 <i>Internal Information</i> ; <i>The Associated Press Stylebook</i> ; <i>The Associated Press Guide to News Writing</i> , <i>Associated Press Guide to Punctuation</i> , <i>Merriam-Webster's Collegiate Dictionary</i> , <i>The Elements of Style</i> .										
7.1.1. English Diagnostic Test						-	-	B	-	
7.1.2. Introduction to Basic News Writing						-	-	B	-	
7.2. Write:										
7.2.1. News Story						-	3b	-	-	
7.2.2. Media Release						-	3b	-	-	
7.2.3. Biography						-	3b	-	-	
7.2. VISUAL INFORMATION; TR: AFI 35-109, <i>Visual Information</i> ; DOD 5040.6-M-1; <i>DoD Caption Style Guide</i> .										
7.2.1. General Photographic and Video Guidelines:										
7.2.1.1. Imagery Release						-	A	-	-	
7.2.1.2. Appearance of Military Members in Imagery						-	A	-	-	
7.2.1.3. Posting Unauthorized Photos, Videos, or Descriptions						-	A	-	-	
7.2.2. Installation Level Support						-	A	-	-	
7.2.3. Managing Video Information Productions:										
7.2.3.1. Accessibility						-	A	-	-	
7.2.3.2. Exemptions						-	A	-	-	
7.2.3.3. VI Production Restrictions						-	A	-	-	
7.2.3.4. Copyright License						-	A	-	-	
7.2.3.5. Public Release						-	A	-	-	
7.2.3.6. Legal Release From Persons Appearing In Air Force Productions						-	A	-	-	
7.2.4. Basic Still Photography						-	-	B	-	
7.2.5. Accessioning Still Imagery						-	-	B	-	
7.2.6. Video Accessioning						-	-	B	-	
7.2.7. DVIDS (Defense Video & Imagery Distribution System); http://www.dvidshub.net/						-	A	-	-	
7.3. GRAPHIC DESIGN; TR: Creative Cloud Training Resources or current WBT										
7.3.1. Design:										
7.3.1.1. Newspaper advertisement						-	2b	-	3c	
7.3.1.2. Website advertisement						-	2b	-	3c	
7.3.1.3. Poster advertisement						-	2b	-	3c	
7.3.1.4. Concert program						-	2b	-	3c	
7.4. PUBLIC WEB; AFI 35-107, <i>Public Web Communications</i>										
7.4.1. Inappropriate Material and Prohibitions						-	D	-	-	

SECTION C –SUPPORT MATERIALS
Attachment 3

SUPPLEMENTAL TEXTS AND METHODS/SOLOS

A FSC 3N1X1A (CLARINET)

Supplemental Texts and Methods

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

Solos

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

AFSC 3N1X1B (SAXOPHONE)

Supplemental Texts and Methods

Around the Horn and Beyond the Horn, Walt Weiskopf
The Art of Saxophone Playing, Larry Teal (Summy-Birchard, Evanston, Illinois)
The Art of Musicianship Philip Farkas (Musical Publications)
Basic Technique for all Saxophones, Jack Snaveley (Kendor Music, New York)
Cinquante Trois Etudes, Marcel Mule (Alphonse-Leduc, Paris)
Connecting Chords with Linear Harmony, Bert Ligon (Hal Leonard)
Daily Studies for Improvement of the Saxophone Technique, Larry Teal (Etoile, Bloomington, Indiana)
Daily Studies for Saxophone: Scales, Arpeggios, & Tuning Etudes, Trent Kynaston (Faber Music)
Elements of Jazz Language, Jerry Coker
Great American Songbook (Hal Leonard)
How to Play Bebop, David Baker (3 vol.)
Inside Improvisation Series, Jerry Bergonzi
Melodic Rhythms, Vol #3, Jerry Bergonzi
Twenty-Eight Etudes, Guy Lacour (Gerard Billaudot, Paris)
Playing the Saxophone (3 volumes) Jean-Marie Londeix (Henry Lemoine, Paris)
Patterns for Improvisation: Oliver Nelson
Patterns for Jazz, Jerry Coker
Pentatonics, Vol 2, Jerry Bergonzi
Saxophone High Tones, Eugene Rousseau (MMB Music)
The Serious Jazz Practice Book, Barry Finnerty (Vols 1 and 2)
Top-Tones for the Saxophone, Sigurd Rascher (Carl Fischer, New York)
25 Caprices, Sigfried Karg-Elert (Southern Music)
48 Studies for Alto Saxophone in Eb, Op. 31, Franz W. Ferling (Carl Fisher)

Solos

Caprice en Forme de Valse, Bonneau (Alphonse Leduc)
Concertino da Camera, Ibert (Alphonse Leduc)
Concerto, Dahl (European American Music Corp.)
Concerto, Dubois (Alphonse Leduc)
Concerto, Glazounov (Alphonse Leduc)
Concerto, Hartley (Tenuto Publications) Scaramouche, Milhaud (Editions Salabert)
Improvisation et Caprice, Bozza (Alphonse Leduc)
Parable, Persichetti (Eldan Vogel, Inc.)
Prelude, Cadence, et Finale, Desenclos (Alphonse Leduc)
Sonata, Heiden (Schott Music Corp.) Duo, Hartley
Sonata, Eccles (Eldan Vogel, Inc.)
Sonata, Creston (Shawnee Press)
Tableau de Provence, Maurice (Editions Salabert)

Jazz Selections

Omni Book, Charlie Parker
Jazz Play-a-Longs, Jamey Aebersold
Vol. 4 *Movin' On*
Vol. 8 *Sonny Rollins*
Vol. 13 *Cannonball Adderley*
Vol. 25 *All Time Standards*
Vol. 33 *Wayne Shorter*
Vol. 34 *Jam Session*
Vol. 41 *Body and Soul*
Vol. 43 *Groovin' High*
Vol. 44 *Autumn Leaves*

All the Things You Are
Body and Soul
Blues in F
Blues in Bb
Blue Bossa
Cherokee
Donna Lee
The Eternal Triangle
Giant Steps
Have you Met Miss Jones
Stella by Starlight
Upper Manhattan Medical Group

AFSC 3N1X1C (BASSOON)

Supplemental Texts and Methods

Essentials of Bassoon Technique, Cooper and Toplansky
Fifty Advanced Studies, Julius Weissenborn (Carl Fisher)
Scale, Arpeggio and Interval Studies, R Jordan
Six Caprices for Bassoon, Jacobi/Garfield (International)
16 Characteristic Studies, Marius Piard (International)
18 Studies for Bassoon, Gambaro/Kovar (International)
20 Melodic Studies, Orefici (International)
25 Studies in Scales and Chords, Op. 24, Ludwig Milde (International Music)
26 Melodic Studies, Op 15, Eugene Jancourt (International)
24 Studies for Bassoon, Satzenhofer (Southern Music Company)
50 Concert Studies, Op. 26, Ludwig Milde (Cundy-Bettoney)
90 Studies in Style, M. Piard, Gerard Billaudot

Solos

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

AFSC 3N1X1D (OBOE)

Supplemental Texts and Methods

The Art of Musicianship Philip Farkas (Musical Publications)
Barrett Oboe Method, A.M.R. Barret
48 Famous Studies for Oboe, F.W. Ferling (Southern Music Co.)

Solos

Concerto No.2, Handel, (Boosey & Hawks)
Concerto in C/D Minor, B. Marcello (Music Rara)
Concerto in C, W.A.Mozart (Boosey & Hawkes)
Concerto for Oboe, Richard Strauss (Boosey & Hawkes)
Concerto for Oboe, Vaughn Williams (Oxford Music)
Oboe Sonata in g minor, Johann Sebastian Bach
Oboe Sonata, Henri Dutilleux
Six Metamorphoses After Ovid, Benjamin Britten (Boosey & Hawkes)
Sonata for Oboe & Piano, Paul Hindemith (Schott)
Sonata for Oboe and Piano, Frances Poulenc (Chester Music)
Sonata for Oboe and Piano, Camille Saint-Saens
Three Romances, Op.94, Robert Schumann (Schirmer)

AFSC 3N1X1E (FLUTE/PICCOLO)

Supplemental Texts and Methods

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

Flute Solos

Concerto, Jacques Ibert (Alphonse Leduc)
Concerto, Carl Nielsen (Samfundet Til Udgivelse Af Dansk)
Concerto in G, W.A. Mozart (Southern Music Co.)
Concerto in D, W.A. Mozart (Southern Music Co.)
Fantasy on Bizet's Carmen, F. Borne (Gerard Billaudot)
Sonata, Robert Muczinski (G. Schirmer, Inc.)
Sonata, Frances Poulenc (Chester Music Co.)
Sonata, Sergei Prokofiev (International Music Co.)
Sonata, Samuel Zyman (Theodore Presser)

Piccolo Solos

Concerto, Martin Amlin (T. Presser)
Concerto, Avner Dorman (American Classics)
Concerto, Lowel Liebermann (T. Presser)
Concerto in a minor, RV 445 (Piccolo), Antonio Vivaldi (Ricordi)
Concerto in C Major, RV 443 (Piccolo), Antonio Vivaldi (Ricordi)
Concerto for Piccolo, Bruce Broughton (Meridian Integrated Media, Ltd.)
Piccolo Play, Thea Musgrave (Novello)
Piccolo Concerto, Barry McKimm (Australian Music Center)
Piccolo Espagnol, James Christensen (Kendor Music)
Sonata, Mike Mower (Itchy Fingers Publications)
Sonata, Gary Schocker (T. Presser)
Spindrift, Ken Benshoof
Timeless, Ken Benshoof
Three Sketches, Katherine Hoover (Papagena Press)
Rima, Marilyn Bliss
Sonata, Martin Amlin (T. Presser)
Sonatine, Jindrich Feld (Alfonse Leduc)
Souvenirs, R. Beaser (Nussbaum Music)

Quintet Literature

Three Pieces, Jacques Ibert (Alphonse Leduc)
Afro Cuban Concerto, Valerie Coleman (International Opus)
Libertango, Astor Piazzola (arr. Jeff Scott)

AFSC 3N1X1F (FRENCH HORN)

Supplemental Texts and Methods

The Art of Musicianship, Philip Farkas (Musical Publications)
Legato Etudes for French Horn, John R. Shoemaker (Alfred Music)
Lyrical Studies, Giuseppe Concone (The Brass Press)
Maxime-Alphonse: *Books II, III, IV and V*
Melodious Etudes for Trombone: Joannes Rochut (bass clef exercises)
Preparatory Melodies for Solo Horn Playing, Max P. Pottag (Belwin Mills)
Six Suites for Violincello, J.S. Bach (Southern Music Co.)
10 Horn Studies, Johannes Brahms (Touch of Brass)
12 Etudes for Second Horn, Jacques François Gallay (Alphonse Leduc)
12 Progressive Etudes, Agostino Belloli (International)
34 Studies, Books 1 & 2, J.C. Mueller (International)
30 Studies for Horn Solo, Jacques François Gallay (Editions Billaudot)
40 Studies, Henri Kling (Southern Music Co.)
48 Etudes, Verne Reynolds (G. Schirmer)
60 Studies, #1: Georg Kopprasch
60 Studies, #2: Georg Kopprasch
60 Studies, #7: Georg Kopprasch
60 Studies, #12: Georg Kopprasch
60 Studies, #19: Georg Kopprasch
60 Studies, #29: Georg Kopprasch

Solos

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

Excerpts

Amazing Grace: Frank Ticheli
The Cowboys (solo): John Williams
Ein Heldenleben: Richard Strauss
El Camino Real: Alfred Reed
Eternal Father Strong to Save: Claude T. Smith
First Suite in Eb: Gustav Holst
Nocturne: Felix Mendelssohn
Pavane for a Dead Princess: Maurice Ravel
Symphony No. 3: Johannes Brahms
Symphony No. 5: P.I. Tchaikovsky
Symphony No. 7: Ludwig van Beethoven
Symphony No. 9, 4th horn: Ludwig van Beethoven

AFSC 3N1X1G (TRUMPET/CORNET)

Supplemental Texts and Methods

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

Solos

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

Jazz Selections

Jazz Play-a-Longs, Jamey Aebersold:

Vol. 4 *Movin' On*
Vol. 8 *Sonny Rollins*
Vol. 13 *Cannonball Adderley*
Vol. 25 *All Time Standards*
Vol. 33 *Wayne Shorter*
Vol. 34 *Jam Session*
Vol. 41 *Body and Soul*
Vol. 43 *Groovin' High*
Vol. 44 *Autumn Leaves*

Blues in F
Blues in Bb
Groovin Hard, Don Menza
All of Me, Billie Byers
Just a Closer Walk, D. Gillis
Take the "A" Train, Strayhorn/Ellington
Anthropology, Charlie Parker
I Got Rhythm, Gershwin
In the Mood, Glenn Miller
Little Brown Jug, Glenn Miller
Pennsylvania 6-5000, Glenn Miller
Tuxedo Junction, Glenn Miller
American Patrol, Glenn Miller
Stardust, Doc Severinsen
A Little Minor Booze, Willie Maiden

AFSC 3N1X1H (EUPHONIUM)

Supplemental Texts and Methods

Complete Method for Trombone & Euphonium, Arban (Bowman/Alessi)
Complete Modern Method, Charles Colin (Colin)
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)
Melodious Etudes (books 1, 2, and 3), Rochut/Bordogni
Twelve Famous Technical Studies, Bellstedt (Southern Music Co.)
Twenty-Seven Groups of Exercises, Earl Irons (Southern Music Co.)
Selected Studies for Baritone, Voxman (Rubank)
30 Modern Etudes-Top Tunes for Trumpet, Walter Smith
36 Etudes de Perfectionnement for Trombone or Tuba, Charlier (Henry Lemoine)

Solos

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

AFSC 3N1X1J (TROMBONE)

Supplemental Texts and Methods

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

Supplemental Bass Trombone Studies

Basic Techniques for the Double Valve Bass Trombone, Allen Ostrander (Robert King)
New Method for Bass Trombone, Eliezer Aharoni (Nogi Music)
Studies in Legato for Bass Trombone and Tuba, Reginald H. Fink (Carl Fischer, Inc.)

Solos (Tenor Trombone)

<i>Andante and Allegro</i> , J.E. Barat (Alphonse Leduc)	<i>Deux Danses</i> , John-Michael Defaye (Alphonse-Leduc)
<i>Blue Bells of Scotland</i> , Arthur Pryor (Carl Fischer, Inc)	<i>Fantasy for Trombone</i> , Paul Creston (G. Schirmer)
<i>Concerto for Trombone</i> , Gordon Jacob (Galaxy)	<i>Morceau Symphonique</i> , A. Guilmant (Warner Brothers)
<i>Concerto for Bass Trombone</i> , Eric Ewazen (Southern Music)	<i>New Orleans</i> , Eugene Bozza (Alphonse Leduc)
<i>Concerto for Trombone</i> , Henri Tomasi (Alphonse Leduc)	<i>Sonata for Trombone</i> , Paul Hindemith (G. Schirmer)
<i>Concertino for Trombone</i> , F. David (Carl Fischer, Inc.)	<i>Variations on Barnacle Bill</i> , Stephen Frank (Kagarice Brass Editions)
<i>Concertino for Trombone</i> , Lars-Erik Larsson (Gehrmans)	

Solos (Bass Trombone)

<i>Concerto</i> , Thom Ritter-George (Accura Music)	<i>Allegro Maestoso</i> , Jan Koetsier (Donemus-Holland)
<i>Tetra Ergon</i> , Donald White (The Brass Press)	<i>Concerto</i> , R.A. Spillman (Editions Musicus)
<i>Deux Danses</i> , J. DeFaye/arr. Knob (Alphonse-Leduc)	<i>New Orleans</i> , Eugene Bozza
<i>Cameos</i> , Gordon Jacob (Emerson Editions-UK)	<i>Two Songs</i> , R.A. Spillman (Editions Musicus)
<i>Concerto for Bass Trombone</i> , Eric Ewazen	<i>Tuba Concerto</i> , Vaughn-Williams (Oxford Press)
<i>Variations on Barnacle Bill the Sailor</i> , Steven Frank	<i>Etre Ou Ne Pas Etre</i> , Henri Tomasi (Alphonse-Leduc)
<i>Sonata Breve</i> , Walter S. Hartley (Theodore Presser)	<i>Concerto</i> , Frank Siekmann (Brelmat Music)
<i>Sonata</i> , Alec Wilder (C.F.G. Publishing Co)	

Jazz Selections

<i>Jazz Play-a-Longs</i> , Jamey Aebersold: Vol. 4 <i>Movin' On</i> Vol. 8 <i>Sonny Rollins</i> Vol. 13 <i>Cannonball Adderley</i> Vol. 25 <i>All Time Standards</i> Vol. 33 <i>Wayne Shorter</i> Vol. 34 <i>Jam Session</i> Vol. 41 <i>Body and Soul</i> Vol. 43 <i>Groovin' High</i> Vol. 44 <i>Autumn Leaves</i>	<i>Anthropology</i> <i>All the Things You Are</i> <i>Summertime</i> <i>Autumn Leaves</i> <i>Sweet Georgia Brown</i> <i>Caravan</i> <i>Moose the Mooche</i> <i>On Green Dolphin Street</i> <i>Sir Duke</i> <i>Pick up the Pieces</i> <i>Wave</i> <i>Oleo</i> <i>Round Midnight</i> , Trombone Quartet, Monk (Hampton)
<i>Blues in F</i> <i>Blues in Bb</i> <i>I'm Getting Sentimental Over You</i> <i>Just Friends</i>	

AFSC 3N1X1K (TUBA)

Supplemental Texts and Methods

Complete Conservatory Method, Arban (various versions)
Complete Method for Tuba, Arban /trans. Young & Jacobs
Low Etudes for Tuba, Phil Snedecor (Boosey & Hawkes)
Special Studies, Advanced Band Method, Arnold Jacob (Hal Leonard)
43 Bel Canto Studies for Tuba, Marco Bordogni (Robert King Music)
60 Selected Studies, Georg Kopprasch (Robert King)
70 Studies for BB flat Tuba, vol 1 &2, Vladislav Blazhevich

Solos

Concerto for Bass Tuba, R. Vaughn Williams (Oxford University Press)
Concerto for Tuba, Edward Gregson (Novello & Co. Ltd.)
Concerto for Tuba, Robert Jager (Southern Music Co.)
Introduction & Dance for Tuba, J. E. Barat
Serenade No. 12 for Tuba, Vincent Persichetti (Theodore Presser Co.)
Sonata for Bass Tuba, Paul Hindemith (Schmitt Music Centers)
Sonata for Tuba, Paul Hindemith (European American Music)
Sonata in f minor, Benedetto Marcello/Little (Southern Music Co.)
Suite for Unaccompanied Tuba, Walter Hartley (Theodore Presser Co.)
Suite No. 1 for Tuba, Alec Wilder (Margun Music Inc.)

AFSC 3N1X1L (PERCUSSION)

Supplemental Texts and Methods

Audition Etudes, G. Whaley (Meredith Music) #1-7
Drum Standards, Hal Leonard
Essential Styles for the Drummer & Bassist, Books I and II, Steve Houghton & Tom Werrington (Alfred PubCo.)
The Gardner Modern Method for the Instruments of Percussion, Edward Gardner (Carl Fisher)
Modern Method For Timpani, Saul Goodman (Mills Music)
Modern School for Snare Drum, Morris Goldenberg (Hal Leonard)
Percussion Keyboard Technique, Thomas McMillan (Belwin Mills Pub Corp.)
Portraits in Rhythm, Anthony Cirone (Belwin)
Studio and Big Band Drumming (w/cassette), Steve Houghton (C.L. Barnhouse Co.)
Techniques of Playing Bass Drum, Cymbals & Accessories (Payson Percussion Product)
20th Century Percussion” A. Able
40 PAS Rudiments, Percussive Arts Society

Rhythm Section Resources

Billboard Hot 100
Billboard R&B/Hip-hop
Song Billboard Country
Songs Billboard Latin
Songs Billboard Rock
Any appropriate piece from *Rolling Stone*, “The 500 Greatest Songs of All Time”
Any piece from *The New Real Book*, Vols.1-3 or *The Standards Real Book*

Snare Drum Solos (Rudimental)

The Charger, Art Cappio
Gladstone Cadets and Drum Corps on Parade from “14 Contest Solos”, W. Pratt (Belwin)
Hurricane, Jay Wanamaker
The Winner, Mitch Markovitch

Snare Drum Solos (Concert Style)

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

Mallet Solos

Concerto for Marimba, Paul Creston
Sonata for Marimba, Peter Tanner
Tambourin Chinois, Fritz Kreisler, arr. George Green (Charles Foley, Inc.)
Violin Sonata, J.S. Bach
Violin Sonata, Joseph Haydn
Xylophonia, Joe Green (Charles Foley, Inc.)

Drum Set

Drum set solo transcriptions: Max Roach, Jo Jones, Kenny Clarke, Philly Joe Jones, Art Blakey
The Drum Set Soloist, Steve Houghton
The Master Drummer, John Riley
Studio & Big Band Drumming, Steve Houghton

Timpani Solos

The Artiste Sonata, William Schinstine
March and Recitative from “8 Pieces for Timpani”, Elliot Carter
The Solo Timpanist, Etude No. III, Vic Firth (Carl Fischer)
Sonata for Timpani, John Beck
Timpaniana from “Modern for Timpani”, Saul Goodman (Mills Music)

AFSC 3N1X1M (PIANO)

Supplemental Texts and Methods

Contemporary Piano Styles, John Mehegan (Amsco Music Publishing Co.)
Intervals by Computer (Apple Corp)
Jazz Keyboard, Jerry Coker (Studio PR Publications)
The Jazz Piano Book, Mark Levine
Jazz Rhythm and the Improvised Line, John Mehegan (Amsco Music Publishing)
Jazz/Rock Voicings for the Contemporary Keyboard Player, Dan Haerle (Studio PR Publications)
Patterns for Jazz, Jerry Coker (Studio PR Publications)
Swing and Early Progressive Piano Styles, John Mehegan, (Amsco Musical Publishing Co.)
Tonal and Rhythmic Principles, John Mehegan (Amsco Music Publishing)
The Virtuoso Pianist, In Sixty Exercises, C.L.Hanon (G. Schirmer)

Rhythm Section Resources

Billboard Hot 100
Billboard R&B/Hip-hop
Song Billboard Country
Songs Billboard Latin
Songs Billboard Rock
Any appropriate piece from the Rolling Stone "500 Greatest Songs of All Time" list
Any piece from *The New Real Book*, Vols.1-3 or *The Standards Real Book*

Solos

Children's Corner Suite, Debussy (Durand/T. Presser)
Fantasy In D Minor, Mozart (G. Schirmer)
Intermezzo Op.118, No.2, Brahms (G. Schirmer)
Nocturne In E flat Op 9, No.2, Chopin (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)
Prelude In C# Minor, Rachmaninoff (G. Schirmer)
Sonata No. 1, A. Ginastera (Boosey Hawkes)
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)
Three Preludes, Gershwin (Warner Brothers)
Twelve Preludes, Bach (G. Schirmer)

Protocol Repertoire

The Jazz Piano Book, Mark Levine
The Jazz Real Book (Hal Leonard)
The Rock Real Book (Hal Leonard)
Autumn Leaves
Blue Monk
Blue in Green
Don't Get Around Much Anymore
Fly Me To The Moon
A Foggy Day
Georgia
Girl From Ipanema
Have you Met Miss Jones

I Got Rhythm
I'll Remember April
Misty
Moonlight In Vermont
My Funny Valentine
My Romance
Night and Day
On a Clear Day Black Orpheus
Quiet Nights of Quiet Stars
St. Thomas
Satin Doll
Summertime
Take the A Train

AFSC 3N1X1N (GUITAR)

Supplemental Texts and Methods

The Advancing Guitarist, Mick Goodrick (Hal Leonard)
Bach Sonatas and Partitas for the Violin, (Schirmer)
The Blue Side of Jazz Guitar, Joe Pass (Mel Bay)
Chord Chemistry, Ted Greene (Alfred)
Classical Guitar Technique, vol.1 and vol.2, Aaron Shearer (Mel Bay)
Deluxe Arpeggio Studies (Mel Bay)
The Frank Gambale Technique Book 1 and 2, Frank Gambale (Manhattan Music Productions)
Guitar Player Repair Guide, Dan Erlwine (Hal Leonard)
Harmonic Mechanisms vol.1, vol.2, and vol.3, George van Eps (Mel Bay)
Joe Pass Chord Solos, Joe Pass (Alfred)
Joe Pass Guitar Style (Gwynn Publishing)
Mel Bay's Deluxe Arpeggio Studies, Al Hendrickson (Mel Bay)
Modern Chord Progressions, Ted Greene (Columbia Pictures)
A Modern Method for Guitar Volumes 1,2, and 3, William Leavitt (Berklee Press)
The New Real Book (Sher Publications)
Single Note Soloing vol.1 and vol.2, Ted Greene (Columbia Pictures)
Solo Guitar Playing, Frederick Noad (Music Sales)
100 Graded Classical Guitar Studies, Frederick Noad (Music Sales)

Rhythm Section Resources

Billboard Hot 100
Billboard R&B/Hip-hop
Song Billboard Country
Songs Billboard Latin
Songs Billboard Rock
Any appropriate piece from *Rolling Stone*, "The 500 Greatest Songs of All Time"
Any piece from *The New Real Book*, Vols.1-3 or *The Standards Real Book*

AFSC 3N1X1P (MUSIC ARRANGER)

Supplemental Texts and Methods

Arranging Concept, Dick Grove
The Art of Music Copying, Clinton Roemer
The Complete Arranger, Sammy Nestico
Counterpoint, Kent Kennan
Fundamentals of Music Composition, Arnold Schoenberg
Music Notation - A Manual of Modern Practice, Gardner Read
Orchestration, Walter Piston
A Practical Approach to Eighteenth-Century Counterpoint, Robert Gauldin
Preparing Music Manuscript, Anthony Donato
The Professional Arranger/Composer, Russell Garcia
The Technique of Orchestration, Kent Wheeler Kennan
Twentieth Century Harmony, Vincent Persichetti
Craft of Musician Composition, Paul Hindemith
Inside the Score, Rayburn Wright
Modal and Tonal Counterpoint, Harold Owen
Musician Form and Analysis, Glenn Spring
Structure and Style, Leon Stein
20th Century Harmony, Vincent Persichetti

AFSC 3N1X1R (VOCALIST)

Supplemental Texts and Methods

Alfred's Basic Adult Piano Course, Palmer/Manus/Letho
The Inner Game of Music, Barry Green / Gallwey
Jerry Coker's Jazz Keyboard, Jerry Coker
24 Classical Italian Songs and Arias (G. Schirmer)
The Virtuoso Pianist in Sixty Exercises, Book 2, C.L.Hanon (G. Schirmer)

Standard Repertoire

Air Force Song
America the Beautiful
Armed Services Medley
God Bless America
U.S. Anthem

Vocal Resources

The Real Vocal Book
Billboard Hot 100
Billboard R&B/Hip-hop
Songs Billboard Country
Songs Billboard Latin
Songs Billboard Rock
Any appropriate piece from *Rolling Stone*, "The 500 Greatest Songs of All Time"

AFSC 3N1X1S (STRING BASS/ELECTRIC BASS)

Supplemental Texts and Methods

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

Rhythm Section Resources

Billboard Hot 100
Billboard R&B/Hip-hop
Song Billboard Country
Songs Billboard Latin
Songs Billboard Rock
Any appropriate piece from *Rolling Stone*, "The 500 Greatest Songs of All Time"
Any piece from *The New Real Book*, Vols.1-3 or *The Standards Real Book*

Solos (Double Bass)

Concerto for Double Bass, Carl Ditters von Dittersdorf (Liben Music Co.)
Concerto for Double Bass, Serge Koussevitski (International Music Co.)
Concerto for Double Bass, Johann Baptist Vanhal (Doblinger/Foreign Music, 13 Elkay Dr., Chester, NY)
Elegy in D, Giovanni Bottesini (Columbia Pictures Publications)
Gloria's Step, transcribed in the "Improvisor's Bass Method" pg. 204-205, Scott LaFaro (Sher Music Co.)
Sonata in g minor, Henre Eccles ((International Music Co.)

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.)

AFSC 3N1X1V (AUDIO ENGINEER)

Supplemental Texts and Methods

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

SECTION C –SUPPORT MATERIALS

Attachment 4

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 Boosey
<i>Colonel Bogey</i>	K. Alford Lith-	and Hawkes Carl Fish-
<i>Invercargill</i>	gow/Laurendeau Fillmore	er
<i>Men of Ohio</i>	Bagley	Fillmore
<i>National Emblem</i>	Sousa	Carl Fisher
<i>Washington Post</i>	Sousa	Carl Fisher
<i>Stars and Stripes Forever, The</i>	Scott-Textor	John Church
<i>U.S. Air Force Blue</i>	Crawford	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>	<u>COMPOSER/ARRANGER</u>	<u>PUBLISHER</u>
<i>Adjutant's Call</i>	* Reference AFMAN 35-106	DOD
<i>Assembly</i>		DOD
<i>Attention</i>		DOD
<i>Mess Call</i>		DOD
<i>Retreat</i>		DOD
<i>Reveille</i>		DOD
<i>Taps</i>		DOD
<i>To The Color</i>		DOD

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

SECTION B – OJT SUPPORT MATERIALS

Attachment 5

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

molto - 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

Definition

softly as possible
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/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
brío: 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

doppio meno mosso: half as fast
expressivo: expressively, vividly
fermata: pause, hold
feroce: wild, fierce, savage
fine: end, closing
forte: loud, strong
fortissimo: very loud
forzando: with force
fuoco: fire
furioso: furious, violent
giocoso: playful, humorous frantic
giusto: strict, exact, precise
grave: solemn, heavy, serious
grazioso: graceful, charming, pretty
largamente: broadly
larghetto: slow, but faster than largo
largo: extremely slow, broad
legato: smooth, connected
leggiero: light, delicate, nimble, quick
lento: slow
l'istesso tempo: the same tempo
ma non troppo: but not too much
maestoso: majestic, stately, grand
marcato: marked, accentuated pronounced
marcia: march
marziale: martial, warlike
meno: less
mezzo: half, middle; also moderately, as in mezzo-piano
moderato: moderate tempo
molto: very, greatly, well
morendo: dying away
moto: motion, movement
non: not, no
non troppo: not too much
pesante: heavy, ponderous
pianissimo: very soft
piano: soft, quiet
piu: more
poco a poco: little by little
prestissimo: extremely fast
presto: very fast
prima: first
prima volta: the first time
quasi: almost, as if, nearly
rallentando: gradually slowing down
risoluto: resolute, energetic, determined
ritardando (rit., ritard.): gradually slowing down
scherzando: joking, playful
scherzo: joke, jest; movement in moderate or rapid tempo, usually light or mocking in tone
segno: sign
segue: follow, continue immediately tempo
sempre: always, ever
senza: without, free from
sforzando: sudden strong accent

simile: similar, in the same manner
sostenuto: sustained
sotto voce: in a low, soft voice; quietly
spiritoso: spirited, vivacious, jocular
staccato: detached, short
stretto: pressed, hurried
stringendo: hastening, accelerating
subito: sudden, quick, at once, immediately
tacet: to be silent
tempo primo: original
tenuto: sustained, held
tranquillo: tranquil, calm, quiet, peaceful
tutti: all, whole
un, una, uno: one
vigoroso: vigorous, robust
vivace: lively, vivacious
vivo: lively, brisk, animated