

DEPARTMENT OF THE AIR FORCE
Headquarters US Air Force
Washington, DC 20330-1030

CFETP 3N1X1/2X1/3X1
Parts I and II
24 May 2023

AFSC 3N1X1/3N2X1/3N3X1/3N1X1Z

Regional Band/Premier Band/Air National Guard Band



CAREER FIELD EDUCATION AND TRAINING PLAN

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RELEASEABILITY: There are no releaseability restrictions on this publication.

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OPR: SAF/PAB

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Supersedes: CFETP 3N1X1/2X1 Nov 2015

Pages: 69

**CAREER FIELD EDUCATION AND TRAINING
PLAN BAND CAREER FIELD SPECIALTY
AFSC 3N1X1, 3N2X1, 3N3X1, and 3N1X1Z**

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, training support resources, and minimum core task requirements for AFSCs 3N1X1, 3N2X1, 3N3X1, and 3N1X1Z.

1.1. The standardized audition process and confirmation of 3-skill level (Apprentice) certification is documented in the Specialty Training Standard (STS) for 3N1X1, 3N2X1, 3N3X1 and 3N1X1Z personnel. The remainder of Part II of this CFETP is not maintained for 3N2X1 and 3N3X1 personnel.

1.2. 3N2X1 and 3N3X1 personnel are promoted to the grade of Technical Sergeant and upgraded to Craftsman (7-skill level) immediately upon arrival at the permanent duty station. The premier band commander at each location develops the knowledge and skill tasks required to maintain proficiency standards. 3N2X1 and 3N3X1 personnel are not required to attend Airman Leadership School. While they require no formal UGT to Craftsman, they must complete the Noncommissioned Officer's Academy prior to promotion to the grade of Master Sergeant.

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 individuals 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 is reserved for resource constraints; Section E is reserved for transition training guidance.

2.2. Part II includes the Specialty Training Standard and optional support materials. Supervisors and trainers will use Part II to identify, plan, and conduct training. Section A includes the 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 is reserved for a Course Objective List. Section C identifies optional support materials. Section D is reserved for a training course index. Section E is reserved for MAJCOM unique training requirements.

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.

ABBREVIATIONS/TERMS EXPLAINED

Career Field Education and Training Plan (CFETP). A CFETP is a comprehensive core training document that identifies life-cycle education and training requirements, training support resources, and minimum core task requirements for a specialty. The CFETP aims to give personnel a clear path and instill a sense of industry in career field training.

Core Task. Tasks the AF Career Field Manager identify as minimum qualification requirements for everyone within an AFSC, regardless of duty position. Core tasks may be specified for a particular skill level or in general across the AFSC. Guidance for using core tasks can be found in the applicable CFETP narrative.

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

Proficiency Training. Additional training provided to personnel to increase skills and knowledge beyond the minimum required for upgrade training (either in-residence or on-the-job training).

Qualification Training (QT). Performance training designed to qualify an Airman who has transferred from one base or position to another specific position. The supervisor performs an initial evaluation that includes a review of all previously certified tasks checked against the newly assigned position’s required tasks. Any tasks not previously completed are now required and this identifies that the member requires qualification training for the newly assigned duty position.

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.

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

Specialty Training. The total training process used to qualify Airmen in their assigned specialty.

Specialty Training Standard (STS). An Air Force publication that describes an Air Force specialty in terms of tasks and knowledge an Airman in that specialty may be expected to perform or to know on the job. Also identifies the training provided to achieve a 3-, 5-, and 7-skill level within an enlisted AF Specialty. It further serves as a contract between Air Education and Training Command and the functional user to show the overall training requirements for an AFSC are taught in formal schools and correspondence courses.

Standard. An exact value, a physical entity, or an abstract concept, the appropriate authority, custom, or common consent sets up and defines to serve as a reference, model, or rule in measuring quantities or qualities, developing practices or procedures, or evaluating results. A fixed quantity or quality.

Subject Matter Experts (SMEs). Subject matter experts are individuals qualified to perform in a specialty. In most instances, subject matter experts are Noncommissioned Officers (NCO) with extensive training and background in their AF Specialty.

Third Party Certification. An evaluation of completed training conducted by the task certifier and is only required when directed by the AF Career Field Manager.

Upgrade Training (UGT). Mandatory training that leads to attainment of higher level of proficiency.

Utilization and Training Workshop (U&TW). Career field managers use the utilization and training workshop process to develop and review training programs within an Air Force specialty or civilian occupational series. The goal of the utilization and training workshop process is to develop the architecture for effective life-cycle training to be provided at appropriate points throughout a career path and to ensure that personnel within the specialty or series are properly employed.

Part I

Section A - General Information

1. Purpose of the CFETP. This CFETP provides information that the Career Field Manager (CFM), commanders, Senior Enlisted Leaders (SEL), training managers, 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. This plan identifies initial skills, upgrade, qualification, and proficiency training. Initial skill requirements are assessed through a standardized audition process, required for entry into the career field. Additional 3-skill level requirements are accomplished while assigned to the Air Force basic military training environment. 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. Qualification training occurs both during and after the upgrade training process and is designed to provide and/or assess 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:

1.1. Serves 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. SELs and training managers will work with the CFM to identify gaps in training and will conduct an annual review of the CFETP to ensure currency and accuracy.

2.2. Commanders, SELs, training managers, 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 CFM is the approval authority. Also, the CFM will initiate an annual review of this document to ensure currency and accuracy.

Section B - Career Progression and Information

4. Specialty Descriptions (3N1X1).

4.1. Specialty Summary. Manages, supervises, and performs as an instrumentalist, music arranger, vocalist, or audio engineer in Air Force regional band activities.

4.1.1. Specialty Shredouts. 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 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 3N1X1Z and uses the 3N1X1A STS for upgrade training).

Suffix	Portion of AFSC to which related
A	Clarinet
B	Saxophone
C	Bassoon
D	Oboe
E	Flute
F	Horn
G	Trumpet
H	Euphonium
J	Trombone
K	Tuba
L	Percussion
M	Piano
N	Guitar
P	Arranger
Q	Jazz Trumpet
R	Vocalist
S	String/Electric Bass
U	Drum Set
V	Audio Engineer
Z	Air National Guard

4.1.2. Duties and Responsibilities: Refer to the Air Force Enlisted Classification Directory (AFECD).

5. Skill and Career Progression. Adequate training and timely progression from the apprentice to the superintendent level play an important role in the Air Force's ability to accomplish its mission. It is essential that everyone involved in training do his or her 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 a standardized audition process and completion of BMT Drum and Bugle Corps Ceremonial Training program (or completion of the Enlisted Airman Orientation Course). The certification of 3-skill level is documented in Part II of this CFETP in the STS. Note: ANG band members accomplish additional follow-on training after BMT (see Part II, Section A, paragraph 1.1).

5.1.1. Knowledge is demonstrated to the band commander or Senior Enlisted Leader during the standardized audition process. The primary elements of evaluation are: instrumentalists/vocalists – solo and ensemble performance techniques; arrangers – the ability to arrange and compose music using industry standard software; audio engineers – sound reinforcement and recording theory and application.

5.2. Journeyman (5-skill level) Training. 3N1X1 personnel enter 5-skill level UGT immediately upon arrival at their first duty station. Job qualification training consists of knowledge and task requirements identified in the STS and its attachments in Part II, Section A of this CFETP. OJT is provided in administrative and leadership disciplines. All personnel shall receive upgrade training on core tasks or knowledge areas as indicated in the STS. Personnel assigned to band operations or publicity for their administrative duty shall accomplish training on tasks in those areas as directed by the supervisor or trainer. Minimum time in training is 6 months.

5.2.1. Knowledge is demonstrated to the supervisor and/or trainer. The primary elements of evaluation are AF-specific music requirements and band administrative duty requirements.

5.2.2. 3N1X1 personnel must complete the Airman Leadership School prior to promotion to the grade of Staff Sergeant.

5.3. Craftsman (7-skill level) Training. 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 September. Job qualification training will consist of knowledge and task requirements as identified in the STS and its attachments in Part II, Section A of this CFETP. OJT is provided in administrative and leadership disciplines. All personnel shall receive upgrade training on core tasks or knowledge areas as indicated in the STS. Personnel assigned to band operations or publicity for their administrative duty shall accomplish training on tasks in those areas as directed by the supervisor or trainer. Minimum time in training is 6 months.

5.3.1. Knowledge is demonstrated to the supervisor and/or trainer. The primary elements of evaluation are music and administrative leadership requirements.

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

5.4. Superintendent (9-skill level) 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.



6. Proficiency Training. 3N1X1 personnel should 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.


7. Community College of the Air Force (CCAF). All Airmen are automatically entered into the Community College of the Air Force program upon completion of Basic Military Training. 3NXXX personnel are eligible for the Military Technology & Applied Sciences Management (MTASM) AAS degree. The journeyman (5-skill) level must be held at the time of degree completion. To be eligible for promotion to E-8, individuals must have a conferred (awarded) associate or higher-level degree from a nationally or regionally accredited institution on or before the promotion eligibility cutoff date. An overview of the degree program is as follows:

Military Technology and Applied Sciences Management (MTASM) - 60 Semester Hours (SH)							
MTASM academic discipline focuses on applied military science, military operations, intelligence gathering, military technology, and national security. Includes: computer science, engineering, ethics, field training, leadership, military strategy, logistics, management skills, and politics.							
MTASM Academic Discipline*		Electives	General Education				
Applied Military & Management Science (AMMS)#	Applied Military Operations & Technology (AMOT)#	Professional Electives	Written Comm	Oral Comm	Math	Social Science	Humanities
39 SH		6 SH	3 SH	3 SH	3 SH	3 SH	3 SH
*At least 15 SH must be Institutional Credit^							
# At least 9 SH must be applied in both academic discipline areas (AMMS and AMOT)							

8. Off-Duty Education. Additional off-duty education is a personal choice that is encouraged for all.

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.

Rank	Upgrade Training	Professional Development (Note 1)	Career Ladder (Note 2)
AB, Amn, A1C 	3-Level Apprentice - Audition	- BMT - Drum and Bugle Corps Ceremonial Training - FTAC	- MPT Member - Band Librarian - Publicity Representative - Operations Clerk
SrA 	5-Level Journeyman - 6 months OJT - Complete Core Tasks	- Airman Leadership School - Train the Trainer	- DTS Approving Official - Supply Clerk/Cardholder - Auditions Coordinator - Operations Mission Planner

SSgt 	7-Level Craftsman <ul style="list-style-type: none"> - Minimum rank of SSgt - 6 months OJT - Complete Core Tasks 	<ul style="list-style-type: none"> - NCOPE - NCOA - CCAF (MTASM) 	<ul style="list-style-type: none"> - MPT Music Director - DTS Approving Official - Auditions Coordinator - Operations Mission Planner - Vehicle Control Officer - Social Media NCOIC - Unit Fitness Program Manager - Commander Support Clerk - Facility Manager - Duty Sergeant
TSgt 		<ul style="list-style-type: none"> - NCOPE - NCOA - SEJPME 	<ul style="list-style-type: none"> - MPT NCOIC - Supply NCOIC - Productions NCOIC - Unit Deployment Manager - Unit Training Manager - Operations Assistant Section Chief - Resources Assistant Section Chief - Publicity Assistant Section Chief - GTC APC - IT Manager/Cybersecurity Liaison
MSgt 		<ul style="list-style-type: none"> - SNCOPE - AFSNCOA - SEJPME II 	<ul style="list-style-type: none"> - MPT NCOIC - Operations Section Chief - Resources Section Chief - Readiness Section Chief - Publicity Section Chief - Commander Support Section Chief - Additional Duty First Sergeant - AFCENT Band Flight Chief
SMSgt 	9-Level Superintendent	<ul style="list-style-type: none"> - AFSNCOA 	<ul style="list-style-type: none"> - Band Superintendent - Assistant Career Field Manager - SAF/PAB Superintendent - PACAF-Yokota Senior Enlisted Leader
CMSgt 		<ul style="list-style-type: none"> - Chief Leadership Course 	<ul style="list-style-type: none"> - Senior Enlisted Leader - Career Field Manager

Note 1. This should be used as a guide to expand knowledge and increase functional skills.

Note 2. This should be used as a guide to provide supervisors and members an idea of what positions they should be striving for to gain experience as they progress through the grade and skill levels.

Section C - Skill Level Training Requirements

10. Training requirements are consolidated in Section B, paragraph 5. For additional information, refer to the Air Force Enlisted Classification Directory (AFECD).

Section D – Resource Constraints

11. This area is reserved.

Section E – Transitional Training Guide

12. This area is reserved.

Part II

Section A - Specialty Training Standard (STS)

1. Implementation. This STS will be used to document certification and award of the Apprentice (3-skill level) through the standardized audition process and completion of the Basic Military Training (BMT) Drum and Bugle Corps Ceremonial training program. 3N1X1 personnel will use this STS to document certification and award of the Journeyman (5-skill level) and the Craftsman (7-skill level).

1.1. Air National Guard Bands (3N1X1Z). ANG band members have additional follow-on training requirements. 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.

1.1.1. Option #1 - Training with a RegAF USAF band. The ANG band commander determines the exact length of training (Minimum of four weeks). ANG band commanders coordinate follow on training with the USAF Band of the West prior to the individual attending basic training. The individual reports directly to the USAF Band of the West from BMT and is trained by members of that band.

1.1.2. Option #2 - College Enrollment. This training option consists of training at a regionally accredited college or university. The ANG band commander ensures that the appropriate courses have been selected and that the individual is working on the areas contained in the Skill Level 5 section of the CFETP.

2. Purpose. As prescribed in DAFMAN 36-2689, this STS:

2.1. Lists in Column 1 the most common tasks, knowledge, and technical references (TR) necessary for airmen to perform duties at the 3-, 5-, and 7-skill level.

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

2.3. 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 requires a certification or completed date (at a minimum, use the following column designator: Training Complete, Certifier Initials).

2.4. 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.

2.5. Will be used to document tasks when placed in AF 623, Individual Training Record Folder.

Section B – Course Objective List

3. This area is reserved.

Section C – Support Materials

4. Attachment 3 (A-V) contains recommended works and supplemental texts appropriate to each specific shredout.
5. Attachment 4 contains additional training references.

Section D – Training Course Index

6. This area is reserved.

Section E – MAJCOM Unique Requirements

7. This area is reserved.

BY ORDER OF THE SECRETARY OF THE AIR FORCE

OFFICIAL

JERRY RENNE, SES, USAF
Director, Public Affairs
Department of the Air Force

4 Attachments

1. STS - Program Management and Administrative Tasks
2. STS - Music Tasks
3. Support Materials - Recommended Works and Supplemental Texts
4. Support Materials - Additional Training References

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

QUALITATIVE REQUIREMENTS

Proficiency Code Key		
	Scale Value	Definition: The individual
Task Performance Levels	1	Can do simple parts of the task. Needs to be told or shown how to do most of the task. (Extremely Limited)
	2	Can do most parts of the task. Needs only help on hardest parts. (Partially Proficient)
	3	Can do all parts of the task. Needs only a spot check of completed work. (Competent)
	4	Can do the complete task quickly and accurately. Can tell or show others how to do the task. (Highly Proficient)
*Task Knowledge Levels	a	Can name parts, tools, and simple facts about the task. (Nomenclature)
	b	Can determine step by step procedures for doing the task. (Procedures)
	c	Can identify why and when the task must be done and why each step is needed. (Operating Principles)
	d	Can predict, isolate, and resolve problems about the task. (Advanced Theory)
**Subject Knowledge Levels	A	Can identify basic facts and terms about the subject. (Facts)
	B	Can identify relationship of basic facts and state general principles about the subject. (Principles)
	C	Can analyze facts and principles and draw conclusions about the subject. (Analysis)
	D	Can evaluate conditions and make proper decisions about the subject. (Evaluation)
Explanations * 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) ** 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.		

SECTION A – SPECIALTY TRAINING STANDARD								
Attachment 1.1.								
PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. U.S. AIR FORCE BANDS								
TR: DAFI 35-110, <i>U.S. Air Force Bands</i> .								
1.1. MISSION OVERVIEW: Read DAFI 35-110, Chapter 1. Understand and be able to explain the AF Band mission, core competencies, core functions and objectives. Understand classifications and locations of RegAF and ANG bands.	5					-	A	-
1.2. CAREER FIELD MANAGEMENT: Read DAFI 35-110, Chapter 2. Demonstrate a basic understanding of career field management roles and responsibilities.	5					-	A	-
1.3. MANPOWER, CAPABILITIES, ADMIN AND DUTY TITLES: Read DAFI 35-110, Chapter 3.	5					-	A	-
1.4. AREAS OF RESPONSIBILITY: Read DAFI 35-110, Chapter 4.	5					-	A	-
1.5. STATE FUNERAL PLAN: Read DAFI 35-110, Chapter 6. Demonstrate a clear understanding of your assigned band's role and your individual responsibilities in current State Funeral Plans.	5					-	A	-
1.6. RECORDINGS AND SOCIAL MEDIA: Read DAFI 35-110, Chapter 7.	5					-	A	-
1.7. FUNDING AND LOGISTICS: Read DAFI 35-110, Chapter 8.	5					-	A	-
1.8. ACCESSIONS AND UTILIZATION: Read DAFI 35-110, Chapter 9.	5					-	A	-

SECTION A – SPECIALTY TRAINING STANDARD								
Attachment 1.2.								
PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
2. CEREMONIAL REQUIREMENTS TR: DAFI 35-110, <i>U.S. Air Force Bands</i> ; DAFMAN 35-106, <i>Music, Ceremonies, and Accessions</i> ; AFI 34-1201, <i>Protocol</i> ; AFPAM 34-1202, <i>Guide to Protocol</i> .								
2.1. UNIFORMS, ACCESSORIES, AND APPEARANCE: Read DAFMAN 35-106, Chapter 2. Understand ceremonial uniform configurations, including optional uniform items. Demonstrate full adherence to appearance standards.	5					-	4d	-
2.2. MANUAL OF MARCHING: Read DAFMAN 35-106, Chapter 3 and watch all embedded video links. Demonstrate competency on all applicable marching techniques, to include stationary positions and movements. Display proper posture and military bearing.	5					-	4d	-
2.3. MANUAL OF INSTRUMENTS: Read DAFMAN 35-106, Chapter 4 and watch all embedded video links applicable to your assigned ceremonial marching instrument. Demonstrate proper execution of all positions and movements for your assigned ceremonial marching instrument.	5					-	4d	-
2.4. CEREMONIES: Read DAFMAN 35-106, Chapter 7.	5					-	A	-
2.5. DRUM MAJOR								
2.5.1. Responsibilities: Read DAFMAN 35-106, Chapter 5. Understand the responsibilities for the band officer and the drum major. Be able to instruct the band on all ceremonial requirements.						-	-	D
2.5.2. Positions and Stationary Moves: Watch all embedded video links. Demonstrate proper execution of all positions and movements as defined in DAFMAN 35-106.						-	-	4d
2.5.3. Drum major and officer position exchange: Watch embedded video link. Demonstrate proper execution of position exchange.						-	-	4d
2.5.4. Mace Procession Commands: Watch all embedded video links. Demonstrate proper execution of all mace commands during a procession as defined in DAFMAN 35-106.						-	-	4d
2.5.5. Ceremonies: Read DAFMAN 35-106, Chapter 7. Display expert understanding of all ceremonial formations, practices and components. Demonstrate knowledge of various ceremony types and sequences. Execute drum major responsibilities at a live ceremony.						-	-	4d
2.5.6. Drum Major Training with The USAF Band: As funds allow and to the extent practical, attend in-person training with the Ceremonial Brass, Washington, DC.						-	-	4d

SECTION A – SPECIALTY TRAINING STANDARD								
Attachment 1.3.								
PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
3. MUSIC PERFORMANCE TEAM (MPT) REQUIREMENTS								
TR: DAFI 35-110, <i>U.S. Air Force Bands</i> ; DAFMAN 35-106, <i>Music, Ceremonies, and Accessions</i> ; AFPAM 34-1202, <i>Guide to Protocol; The Enlisted Force Structure</i> ; locally developed NCOIC or Music Director (MD) guidance, <i>AFPAA Music Copyright and Licensing Guide</i> .								
3.1. NCOIC, MPT								
3.1.1. Leadership: Identify all stakeholders and key contributors (music director, ops rep, VCO, publicity, etc.). Establish/cultivate relationships and communicate expectations for each. Foster team cohesion.	7					-	-	4d
3.1.2. Ceremonial and/or Protocol Mission								
3.1.2.1. Review DAFMAN 35-106, Chapter 7, and AFPAM 34-1202, Chapters 6-8. Demonstrate a clear understanding of applicable ceremonies, procedures or sequences of events.	7					-	-	D
3.1.2.2. Create/maintain a ceremonial or protocol book of repertoire for short notice performance needs. Ensure MPT is always ready to perform this book.	7					-	-	4d
3.1.3. Community Outreach Mission								
3.1.3.1. Messaging/Script: Identify Air Force, MAJCOM, and/or local commander mission objectives. Develop messaging/script to effectively communicate objectives.	7					-	-	4d
3.1.3.2. Music Selection: Oversee creation of a community outreach set list to enhance messaging/script.	7					-	-	4d
3.1.3.3. Rehearsal Leadership: Demonstrate ability to create a rehearsal schedule and direct music and mission preparation. Guide and develop MD.	7					-	-	4d
3.1.3.4. Staging: Create a stage plot. Include placement and any choreographed movement of musicians, instruments, chairs, music stands, and sound system. Provide additional specifications as needed (video, lighting, podium, banners, flags, etc.).	7					-	-	4d
3.1.3.5. After actions: Evaluate performance and messaging. Analyze areas for improvement. Implement changes on future missions.	7					-	-	4d
3.2. MUSIC DIRECTOR (MD)								
3.2.1. Music Selection: In coordination with NCOIC, build a community outreach set list to enhance assigned messaging/script.	5					-	3c	-
3.2.2. Rehearsal Schedule: Build a rehearsal plan for a community outreach concert/tour. Demonstrate appropriate time management. Ensure complete program is performance-ready within the allocated rehearsal schedule.	5					-	3c	-
3.2.3. Rehearsal Leadership: Lead music preparation. Demonstrate a thorough understanding of intonation, musicality, style, rhythmic accuracy, ensemble blend and balance. Establish musical expectations and guide rehearsals through to execution.	5					-	3c	-

SECTION A – SPECIALTY TRAINING STANDARD
Attachment 1.3.
PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
3.3. MPT MEMBER								
3.3.1. Ensemble Skills: Demonstrate a thorough understanding of intonation, musicality, style, rhythmic accuracy, ensemble blend, and balance.	5					-	4d	-
3.3.2. Audience Engagement: Deliver talking points/messaging in a performance setting. Engage naturally with the audience. Communicate effectively.	5					-	3c	-
3.3.3. Media Engagement: Perform a mock interview. Answer questions regarding the overall band mission as well as messaging/talking points specific to a particular mission. Demonstrate ability to verbalize mission priorities and steer inappropriate/unrelated questions back to talking points. Communicate effectively.	5					-	3c	-
3.3.4. Music Arranging: Secure permission to arrange from copyright owner, publisher, or 3rd party contractor.						-	3c	-

SECTION A – SPECIALTY TRAINING STANDARD Attachment 1.4. PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
4. OPERATIONS TR: DAFI 35-110, <i>U.S. Air Force Bands</i> ; DoDI 5410.19, <i>Community Outreach Activities</i> , Volumes 1-4; AFI 34-1201, <i>Protocol</i> ; AFPAM 34-1202, <i>Guide to Protocol</i> .								
4.1. GENERAL KNOWLEDGE: Read DAFI 35-110, Chapter 5.	5					-	A	-
4.2. MISSION PLANNING								
4.2.1. Regulations: Read and understand DAFI 35-110, Chapter 5; DoDI 5410.19, Volume 1, Section 6 and Appendix 6a.						-	A	-
4.2.2. Military event support: With guidance from MPT NCOIC and/or Section Chief, coordinate and execute band support for a military ceremony or event. Define/identify requirements with military sponsor/POC (host org, protocol, etc.); coordinate internal band requirements (transportation, site/stage requirements, etc.); create gig sheet/itinerary; complete after actions report.						-	3c	-
4.2.3. Outreach TDY: With guidance from MPT NCOIC and/or Section Chief, book and execute a 3+ day community outreach tour. Secure DD FORM 2536 or approved OCONUS equivalent from sponsors/venues; coordinate site/stage requirements; manage group travel: secure lodging/transportation (coordinate DTS orders if needed); create travel itinerary; complete after actions report.						-	3c	-

SECTION A – SPECIALTY TRAINING STANDARD								
Attachment 1.5.								
PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
5. PUBLICITY TR: DAFI 35-101, <i>Public Affairs Operations</i> ; DAFMAN 35-106, <i>Music, Ceremonies, and Accessions</i> ; DoD <i>Visual Information Style Guide</i> ; DoDI 5040.07, <i>Visual Information Productions</i> ; AFH 33-337, <i>The Tongue and Quill</i> ; <i>The Associated Press Stylebook</i> ; <i>DAF PA Social Media Guide</i> , <i>AFPAA Music Copyright and Licensing Guide</i> .								
5.1. COPYRIGHT AND LICENSING TR: Title 17, <i>U.S. Copyright Law</i> - https://www.copyright.gov/title17 ; https://www.trademark.af.mil .								
5.1.1. Basics of U.S. Copyright Law: Read <i>AFPAA Music Copyright and Licensing Guide</i> .	5					-	A	-
5.2. WRITING								
5.2.1. General Knowledge: Review AFH 33-337, <i>Tongue and Quill</i> , Part VII and <i>DAF PA Social Media Guide</i> . See attachment 4 for additional reference material.						-	A	-
5.2.2. Write & edit unit media release and/or member biography.						-	3c	-
5.3. SOCIAL MEDIA								
5.3.1. General Knowledge: Review <i>DAF PA Social Media Guide</i> . See attachment 4 for additional reference material.						-	A	-
5.3.2. Write & edit social media post. Strategize planning/message development with Section Chief and/or MPT NCOIC, comprehend do's/don'ts, incorporate operational security.						-	3c	-
5.4. MARKETING/GRAPHIC DESIGN								
5.4.1. General Knowledge: Review DAFMAN 35-106, Chapter 8 and https://www.trademark.af.mil . See attachment 4 for additional reference material.						-	A	-
5.4.2. Marketing Campaign: With guidance from MPT NCOIC and/or Section Chief, plan and execute a marketing campaign to support an outreach TDY, recurring social media event, or base support series. Consider social media and website placement as well as traditional newspaper, television, and radio options. Manage ticket distribution if needed. Coordinate with operations and event sponsor as needed.						-	3c	-
5.4.3. Graphic Design: With guidance from MPT NCOIC and/or Section Chief, create a digital and/or print advertisement, concert program, or similar visual product to support an outreach TDY, recurring social media event, or base support series.						-	3c	-
5.5. VISUAL INFORMATION (VI) PROCEDURES								
5.5.1. General Knowledge: Review DAFI 35-101, Ch 7, DoDI 5040.07, Enclosure 4, and <i>DoD Visual Information Style Guide</i> . Understand image release; appearance of military in imagery; unauthorized photos, videos, or descriptions; 508 accessibility requirements; VI production restrictions; legal release requirements; and applicable procedures to request outside support (AFPAA, PA, civilian, etc.).						-	A	-

<p align="center">SECTION A – SPECIALTY TRAINING STANDARD Attachment 1.5. PROGRAM MANAGEMENT AND ADMINISTRATIVE TASKS</p>								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
5.5.2. Request VI support from local MAJCOM/wing Public Affairs. Complete AF Form 833 and route according to local procedures.						-	3c	-
5.5.3. Request video production from AFPAA. Complete AF Form 1995 and route according to local procedures. Document/catalog final product as directed.						-	3c	-
5.5.4. Coordinate photo/video submission via DVIDS.						-	3c	-
5.6. AUDIO/VIDEO PRODUCTS								
5.6.1. General Knowledge: Review DAFMAN 35-106 Chapter 8 and <i>AFPAA Music Copyright and Licensing Guide</i> . See attachment 4 for additional reference material.						-	A	-
5.6.2. Audio Production: Manage an audio recording project. Procure location; coordinate site requirements; manage recording & editing process; complete after actions report. Obtain any necessary copyright/permissions: determine appropriate license type; coordinate payment requirements; catalog completed contract as directed.						-	3c	-
5.6.3. Video Production: Manage a video production. Procure location; coordinate site requirements; manage filming & editing process; complete after actions report. Determine appropriate license type and obtain any necessary copyright/permissions; coordinate payment requirements; catalog completed contract as directed.						-	3c	-
5.6.4. Livestream Production: Manage a livestream broadcast. Determine location; develop set design; coordinate logistics; manage day of events; complete after actions report.						-	3c	-
5.6.5. Lighting: Develop/utilize lighting treatment for video or livestream production.						-	3c	-
5.7. LIVE STAGE PRODUCTION								
5.7.1. Develop a plan for a live performance: Incorporate narration, staging, video, and/or lighting and special effects. Coordinate with MPT NCOIC and/or CC as appropriate.						-	3c	-
5.7.2. Staging: Develop staging plan, choreograph stage movements/transitions, and set changes, and manage live performance execution.						-	3c	-
5.7.3. Video: Develop production plan, synchronize audio/video, and manage live performance execution.						-	3c	-
5.7.4. Lighting and special effects: Develop lighting plan, program effects, and manage live performance execution, including set-up and operation of lighting console/system.						-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.A.

MUSIC TASKS - AFSC 3N1X1A (CLARINET)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. EXCERPTS								
3.1. Perform a minimum of four excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
7. MEMORIZATION								
7.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-
8. BASS/Eb CLARINET COMPETENCY								
8.1. Perform on bass clarinet or Eb soprano clarinet in an ensemble. Display musical maturity, rhythmic control, and technical accuracy.	5					-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.B.

MUSIC TASKS - AFSC 3N1X1B (SAXOPHONE)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. JAZZ / IMPROVISATION								
3.1. Perform a minimum of two selections from standard jazz repertoire with a jazz ensemble or combo. Play melody and at least two choruses of improvisation in contrasting styles. Suggested styles include, but are not limited to: rhythm changes, blues, bossa nova, samba, swing, bebop, waltz and modern. Demonstrate knowledge of the repertoire, stylistic maturity, and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion. Any saxophone may be used.	3					4d	-	-
4. FLUTE COMPETENCY								
4.1. Perform a selection or excerpt on flute from standard jazz repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works.	3					3c	-	-
5. CLARINET COMPETENCY								
5.1. Perform a selection or excerpt on Bb clarinet from standard jazz repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works.	3					3c	-	-
6. SHORT-NOTICE MUSIC PREP								
6.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
7. ENSEMBLE SKILLS								
7.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
8. FEATURE SOLO								
8.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.B.

MUSIC TASKS - AFSC 3N1X1B (SAXOPHONE)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
9. CLASSICAL EXCERPTS								
9.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique.	5					-	3c	-
10. MEMORIZATION								
10.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.C.

MUSIC TASKS - AFSC 3N1X1C (BASSOON)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. EXCERPTS								
3.1. Perform a minimum of four excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
7. MEMORIZATION								
7.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-
8. AUXILIARY INSTRUMENT COMPETENCY								
8.1. Perform on assigned instrument in marching and/or ceremonial band as required by local commander.	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.D.

MUSIC TASKS - AFSC 3N1X1D (OBOE)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. OBOE EXCERPTS								
3.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. ENGLISH HORN EXCERPTS								
4.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
5. SHORT-NOTICE MUSIC PREP								
5.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
6. ENSEMBLE SKILLS								
6.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
7. FEATURE SOLO								
7.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
8. MEMORIZATION								
8.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-
9. AUXILIARY INSTRUMENT COMPETENCY								
9.1. Perform on assigned instrument in marching and/or ceremonial band as required by local commander.	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.E.

MUSIC TASKS - AFSC 3N1X1E (FLUTE)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FLUTE FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) on flute at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. FLUTE EXCERPTS								
3.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. PICCOLO FUNDAMENTAL SKILLS								
4.1. Perform a solo work (candidate's choice) on piccolo at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
5. PICCOLO EXCERPTS								
5.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
6. SHORT-NOTICE MUSIC PREP								
6.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
7. ENSEMBLE SKILLS								
7.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
8. FEATURE SOLO								
8.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	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					-	4d	-
9.2. Piccolo: Perform <i>The Stars and Stripes Forever</i> , last 32 measures, from memory.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.F.

MUSIC TASKS - AFSC 3N1X1F (HORN)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. EXCERPTS								
3.1. Perform a minimum of four excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6. 1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
7. MEMORIZATION								
7.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD
Attachment 2.G.
MUSIC TASKS - AFSC 3N1X1G (TRUMPET)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. CLASSICAL EXCERPTS								
3.1. Perform a minimum of four excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. PICCOLO/Eb TRUMPET COMPETENCY								
4.1. Perform a minimum of two excerpts on piccolo and/or Eb trumpet from standard band, orchestra, or solo repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
5. SHORT-NOTICE MUSIC PREP								
5.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
6. ENSEMBLE SKILLS								
6.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
7. FEATURE SOLO								
7.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
8. JAZZ								
8.1. Perform a minimum of two selections from standard jazz repertoire. Demonstrate knowledge of the repertoire and controlled application of technique.	5					-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.G.

MUSIC TASKS - AFSC 3N1X1G (TRUMPET)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
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					-	4d	-
10. BUGLE CALLS								
10.1. Perform <i>Taps</i> , <i>Adjutant’s Call</i> , <i>Mess Call</i> , <i>Retreat</i> and <i>To The Colors</i> (from memory). Refer to DAFMAN 35-106, Chapter 6.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.H.

MUSIC TASKS - AFSC 3N1X1H (EUPHONIUM)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. EXCERPTS								
3.1. Perform a minimum of four excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
7. MEMORIZATION								
7.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory (US Armed Forces Edition).	5					-	4d	-
8. TROMBONE COMPETENCY								
8.1. Perform on trombone in concert band, jazz ensemble or brass quintet.	5					-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.J.

MUSIC TASKS - AFSC 3N1X1J (TROMBONE)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. JAZZ / IMPROVISATION								
3.1. Perform a minimum of two selections from standard jazz repertoire on tenor trombone with a jazz ensemble or combo. Play melody and at least two choruses of improvisation in contrasting styles. Suggested styles include, but are not limited to: rhythm changes, blues, bossa nova, samba, swing, bebop, waltz and modern. Demonstrate knowledge of the repertoire, stylistic maturity, and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts on tenor trombone demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6.1. Perform as featured soloist on tenor or bass trombone with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
7. CLASSICAL EXCERPTS								
7.1. Perform a minimum of two excerpts on tenor trombone from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique.	5					-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.J.

MUSIC TASKS - AFSC 3N1X1J (TROMBONE)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
8. MEMORIZATION								
8.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-
9. BASS TROMBONE COMPETENCY								
9.1. Perform on bass trombone in concert band or jazz ensemble. Display musical maturity, rhythmic control, and technical accuracy.	5					-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.K.

MUSIC TASKS - AFSC 3N1X1K (TUBA)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. EXCERPTS								
3.1. Perform a minimum of four excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
7. MEMORIZATION								
7.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-
8. SOUSAPHONE COMPETENCY								
8.1. Perform on sousaphone in the ceremonial/marching band.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.L.

MUSIC TASKS - AFSC 3N1X1L (PERCUSSION)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. SNARE DRUM FUNDAMENTAL SKILLS								
2.1. Perform a snare drum solo/etude (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
2.2. Perform a snare drum rudimental solo (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic precision, technical accuracy, dynamic range, style, and control. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. MALLET FUNDAMENTAL SKILLS								
3.1. Perform a 2- or 4-mallet solo or etude (candidate's choice) at the highest professional level, displaying musical maturity, rhythmic precision, technical accuracy, dynamic range, style, and control. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
4. TIMPANI FUNDAMENTAL SKILLS								
4.1. Perform a solo or etude (candidate's choice) at the highest professional level, displaying musical maturity, rhythmic precision, technical accuracy, dynamic range, style, and control. 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. Demonstrate intervallic tuning between two and four drums. Tune major/minor 3rds, perfect 4ths/5ths, and octaves up and down with a given pitch. Execute rolls between four drums while demonstrating dynamic range (from ff to pp to ff) and articulation. Demonstrate note value rolls (quarter note, half note, etc.). Demonstrate rhythmic embellishments: one- and two-note grace note articulation. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
5. PERCUSSION EXCERPTS								
5.1. Perform a minimum of one excerpt from standard band or orchestra repertoire on snare drum, timpani, and a mallet instrument. Also, perform at least one additional excerpt utilizing any combination of auxiliary percussion (bass drum, cymbals, triangle, tambourine, etc.). Demonstrate knowledge of the repertoire and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.L.

MUSIC TASKS - AFSC 3N1X1L (PERCUSSION)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
6. SHORT-NOTICE MUSIC PREP								
6.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
7. ENSEMBLE SKILLS								
7.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
8. FEATURE SOLO								
8.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-
9. DRUM SET								
9.1. Perform with an ensemble. Demonstrate a minimum of 2 contrasting styes with stylistic maturity, rhythmic feel and groove. Recommended styles include, but are not limited to: bossa nova, samba, swing, bebop, shuffle, funk, second line, Afro-Cuban, salsa, and rock.	5					-	3c	-
10. CADENCES								
10.1. Perform 2/4 and 6/8 marching cadences from memory. Refer to DAFMAN 35-106 for official Air Force cadences.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.M.

MUSIC TASKS - AFSC 3N1X1M (PIANO)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. JAZZ								
3.1. Perform a minimum of two selections of contrasting styles with the jazz ensemble or small combo. Utilize appropriate intro, bass lines, comping, and melody construction. Improvise in the proper style according to the literature. Suggested styles include, but are not limited to: rhythm changes, bossa nova, samba, swing, bebop, waltz and modern. Display stylistic maturity, rhythmic control, technical accuracy, and appropriate listening/interaction with the ensemble. Demonstrate music reading ability on at least one selection. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. POPULAR MUSIC								
4.1. Perform a selection with the Popular Music Ensemble or small combo. Suggested styles include, but are not limited to: pop, rock, country, R&B, and funk. Utilize appropriate intro, bass lines, comping, and melody construction. Improvise in the proper style according to the literature. Demonstrate ability to replicate original recordings utilizing appropriate keyboard 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). Display stylistic maturity, rhythmic control, and technical accuracy.	3					3c	-	-
5. SHORT-NOTICE MUSIC PREP								
5.1. Perform two selections demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.M.

MUSIC TASKS - AFSC 3N1X1M (PIANO)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
6. SOLO EVENT								
6.1. Program, prepare, and perform a 60-minute solo event. Music should consist of solo works appropriate as background music for a formal social function. Perform varying styles which may include interpretations of jazz, classical, or popular works, utilizing appropriate intro, bass lines, comping, melody construction, improvised solo and ending.	5					-	4d	-
7. MEMORIZATION								
7.1. Perform a 20-minute set from memory with a popular music ensemble or combo.	5					-	4d	-
8. CLASSICAL EXCERPTS								
8.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique.	5					-	3c	-
9. AUXILIARY INSTRUMENT COMPETENCY								
9.1. Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.N.

MUSIC TASKS - AFSC 3N1X1N (GUITAR)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) in jazz chord melody, fingerstyle, or classical style. Display musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. JAZZ								
3.1. Perform a minimum of two selections of contrasting styles with the jazz ensemble or small combo. Demonstrate comping and the ability to perform single note soli. Accompany soloists. Improvise in the proper style according to the literature. Suggested styles include, but are not limited to: rhythm changes, bossa nova, samba, swing, bebop, waltz and modern. Display stylistic maturity, rhythmic control, technical accuracy, and appropriate listening/interaction with the ensemble. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. POPULAR MUSIC								
4.1. Perform a minimum of two selections of contrasting styles with a popular music ensemble or small combo. Demonstrate 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. Improvise in the proper style according to the literature. Suggested styles include, but are not limited to: pop, rock, country, R&B, and funk. Display stylistic maturity, rhythmic control, and technical accuracy.	3					4d	-	-
5. SHORT-NOTICE MUSIC PREP								
5.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
6. SOLO EVENT								
6.1. Program, prepare, and perform a 60-minute solo event. Music should consist of solo works appropriate as background music for a formal social function. Varying styles may include jazz chord melody, fingerstyle, or classical style.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.N.

MUSIC TASKS - AFSC 3N1X1N (GUITAR)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
7. MEMORIZATION								
7.1. Perform a 20-minute set from memory with a popular music ensemble or combo.	5					-	4d	-
8. AUXILIARY INSTRUMENT COMPETENCY								
8.1. Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.P.

MUSIC TASKS - AFSC 3N1X1P (ARRANGER)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT):								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS:								
2.1. Arrange/compose a representative sample of works demonstrating the highest standards in orchestration, harmony, rhythm, meter, melody, form, clarity of manuscript and presentation, broad knowledge of instrumental characteristics and musical terms, counterpoint, arranging techniques (introductions, interludes, turnarounds, etc.) and familiarity with a variety of styles. This portfolio should consist of at least five (5) works including at least one (1) work for concert band and at least one (1) work with a standard rhythm section (piano/keys, guitar, bass, and drum set), including chord changes and stylistic markings/indications. At least three (3) of the works should be arrangements. The ensembles suggested for this portfolio include, but are not limited to, concert band, jazz ensemble, popular music ensemble, and small ensemble (ex. brass quintet, woodwind quintet, and clarinet and/or saxophone quartet). Demonstrate proficiency in desktop publishing by producing arrangements on current software platforms.	3					4d	-	-
3. SHORT NOTICE ARRANGING								
3.1. Prep time (24-48 hours) and music selections determined by the commander. Assignments should demonstrate ability to produce, with little lead time, two high quality arrangements and/or transcriptions: one for concert band and one for either jazz ensemble or popular music ensemble.	3					4d	-	-
4. CEREMONIAL WRITING								
4.1. Write an arrangement or transcription for ceremonial use for a woodwind quintet, clarinet quartet or brass quintet.	5					-	4d	-
5. ORIGINAL COMPOSITION								
5.1. Write one original composition for concert band, chamber ensemble, jazz ensemble or popular music ensemble. Demonstrate appropriate form, harmonic structure, and instrumental treatment for the chosen style.	5					-	3c	-
6. COPYRIGHT/PERMISSIONS								
6.1. Secure permission to arrange from copyright owner, publisher or 3rd party contractor.	5					-	3c	-
7. AUXILIARY INSTRUMENT COMPETENCY								
7.1. Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD
Attachment 2.Q.
MUSIC TASKS - AFSC 3N1X1Q (JAZZ TRUMPET)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. JAZZ SPECIALIZATION								
3.1. Demonstrate mastery of EITHER improvisation (A.) or lead playing (B.). A. Improvisation - Perform a minimum of two selections from standard jazz repertoire with a jazz ensemble or combo. Play melody and at least two choruses of improvisation in contrasting styles. Suggested styles include, but are not limited to: rhythm changes, blues, bossa nova, samba, swing, bebop, waltz and modern. Demonstrate knowledge of the repertoire, stylistic maturity, and controlled application of technique. B. Lead playing - Perform two contrasting lead excerpts and improvise a minimum of two choruses of jazz blues with a jazz ensemble or combo. Demonstrate extended range, knowledge of the repertoire, stylistic maturity, and controlled application of technique. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. ENSEMBLE SKILLS								
5.1. Perform a minimum of two contrasting musical selections with an ensemble. Music will be provided at least 2 weeks in advance. Demonstrate appropriate blending and interaction with the ensemble.	3					4d	-	-
6. FEATURE SOLO								
6.1. Perform as featured soloist with a small or large ensemble displaying musical maturity, rhythmic control, and technical accuracy.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD
Attachment 2.Q.
MUSIC TASKS - AFSC 3N1X1Q (JAZZ TRUMPET)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
7. CLASSICAL EXCERPTS								
7.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique.	5					-	3c	-
8. MEMORIZATION								
8.1. Perform the <i>U.S. Anthem</i> and <i>Air Force Song</i> from memory on assigned instrument/part (US Armed Forces Edition).	5					-	4d	-
9. BUGLE CALLS								
9.1. Perform <i>Taps</i> , <i>Adjutant’s Call</i> , <i>Mess Call</i> , <i>Retreat</i> and <i>To The Colors</i> (from memory). Refer to DAFMAN 335-106, Chapter 6.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.R.

MUSIC TASKS - AFSC 3N1X1R (VOCALIST)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. NATIONAL ANTHEM								
2.1. Perform <i>The Star Spangled Banner</i> a cappella, from memory, without embellishment. Demonstrate tone, breath control, intonation, diction, phrasing, and vibrato.	3					4d	-	-
3. FUNDAMENTAL SKILLS								
3.1. Perform a song (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. May be performed a cappella, with backing track, or with live band. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
4. ENSEMBLE SKILLS								
4.1. Perform a minimum of four songs of contrasting styles with an ensemble. Perform all selections from memory. At least one selection must be rock or pop. For the remaining selections, suggested styles include, but are not limited to: traditional patriotic, jazz, country, R&B, hip hop, and musical theater. Demonstrate tone, breath control, intonation, diction, phrasing, and vibrato appropriate to the style of music. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
5. SHORT-NOTICE MUSIC PREP								
5.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
6. CEREMONIAL REQUIREMENTS								
6.1. Perform the <i>Armed Services Medley</i> and <i>God Bless America</i> from memory.	5					-	4d	-
7. STAGE PRESENCE								
7.1. Display stage presence with energy, charisma, and appeal; connect and engage with the audience in a meaningful way.	5					-	4d	-
8. MICROPHONE TECHNIQUE								
8.1. Demonstrate suitable microphone technique to achieve volume balance in any ensemble.	5					-	4d	-
9. MONITORS								
9.1. Demonstrate knowledge and proficiency of placement and levels to support vocalist and ensemble. Utilize skills for both floor and in-ear monitors.	5					-	4d	-
10. AUXILIARY INSTRUMENT COMPETENCY								
10.1. Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD								
Attachment 2.S.								
MUSIC TASKS - AFSC 3N1X1S (STRING/ELECTRIC BASS)								
1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a solo work (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. JAZZ								
3.1. Perform a minimum of two selections/excerpts of contrasting styles on double bass with a jazz ensemble or small combo. Perform appropriate bass line and improvised solo. Demonstrate music notation reading ability and bow technique. Demonstrate the highest degree of stylistic maturity, rhythmic feel, and groove. Suggested styles include, but are not limited to: rhythm changes, bossa nova, samba, swing, bebop, waltz and modern. Refer to Section C, Attachment 3 for recommended works. Alternate repertoire of comparable difficulty may be substituted at local commander's discretion.	3					4d	-	-
4. POPULAR MUSIC								
4.1. Perform a minimum of two selections of contrasting styles on electric bass with a popular music ensemble or similar combo. Perform bass line and solo. Demonstrate the highest degree of stylistic maturity, rhythmic feel, and groove. Suggested styles include, but are not limited to: pop, rock, country, R&B, and funk.	3					4d	-	-
5. SHORT-NOTICE MUSIC PREP								
5.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
6. MEMORIZATION								
6.1. Perform a 20-minute set from memory with a popular music ensemble or combo.	5					-	4d	-
7. CLASSICAL EXCERPTS								
7.1. Perform a minimum of two excerpts from standard band or orchestra repertoire. Demonstrate knowledge of the repertoire and controlled application of technique.	5					-	3c	-
8. AUXILIARY INSTRUMENT COMPETENCY								
8.1. Perform on assigned instrument in concert band, marching and/or ceremonial band as required by local commander (percussion or other instrumental section).	5					-	2b	-

SECTION A - SPECIALTY TRAINING STANDARD

Attachment 2.U.

MUSIC TASKS - AFSC 3N1X1U (DRUM SET)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. FUNDAMENTAL SKILLS								
2.1. Perform a snare drum rudimental solo (candidate's choice) at the highest professional standard, displaying musical maturity, rhythmic control, and technical accuracy. Refer to Section C, Attachment 3 for recommended works.	3					4d	-	-
3. DRUM SET								
3.1. Perform with the jazz ensemble, popular music ensemble and/or small combo. Demonstrate a minimum of 5 contrasting styes with the highest degree of stylistic maturity, rhythmic feel, and groove. Recommended styles include, but are not limited to: bossa nova, samba, swing, bebop, shuffle, funk, second line, Afro-Cuban, salsa, and rock.	3					4d	-	-
3.2. Solo over a form at the highest professional standard, displaying stylistic maturity and open solo development.	3					4d	-	-
4. SHORT-NOTICE MUSIC PREP								
4.1. Perform two contrasting excerpts demonstrating musicality and controlled application of technique. Excerpts will be provided 24-48 hours in advance and will be performed with an ensemble.	3					3c	-	-
5. CADENCES								
5.1. Perform 2/4 and 6/8 marching cadences from memory. Refer to DAFMAN 35-106 for official Air Force cadences.	5					-	4d	-
6. MEMORIZATION								
6.1. Perform a 20-minute set from memory with a popular music ensemble or combo.	5					-	4d	-
7. AUXILIARY PERCUSSION								
7.1. Perform in concert band or small ensemble setting. Demonstrate competency on auxiliary percussion including, but not limited to: mallets, bass drum, cymbals, triangle, tambourine, and timpani.	5					-	3c	-

SECTION A - SPECIALTY TRAINING STANDARD
Attachment 2.V.
MUSIC TASKS - AFSC 3N1X1V (AUDIO ENGINEER)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
1. BASIC MILITARY TRAINING (BMT)								
1.1. Complete Drum and Bugle Corps Ceremonial Training.	3					3c	-	-
2. PREREQUISITE INTERVIEW								
2.1. Complete a personal interview with a 7-level audio engineer. Demonstrate a detailed knowledge across a range of audio topics. Refer to band SharePoint site (https://usaf.dps.mil/teams/10850/default.aspx) for standardized interview questions.	3					D	-	-
3. FUNDAMENTAL SKILLS								
3.1. Setup and operate a sound reinforcement system for a jazz band or popular music ensemble to include basic monitor mixes. Demonstrate proper gain structure, phantom power, pad/digital gain, polarity, microphone selection/placement, monitor/loudspeaker placement, appropriate use of EQ, dynamic and time-based effects. Record a board mix. Successfully troubleshoot issues if they occur. Exhibit good communication and attentiveness to band members.	3					4d	-	-
3.2. Demonstrate basic multitrack editing (4-8 tracks) and mixing techniques from a take sheet and score. Must be able to make simple 2-track edits and/or multitrack edits within a locked timeline, appropriately use internal plug-ins and export a mixed-down file.	3					3c	-	-
4. SOUND REINFORCEMENT								
4.1. Demonstrate the ability to provide sound reinforcement for a concert band. Demonstrate appropriate mic selection and setup for indoor and outdoor environments. Demonstrate critical ensemble listening and ability to create an appropriate mix for the performance venue. Demonstrate effective communication skills with the ensemble and conductor. Interpret ensemble/conductor feedback and adapt setup and mix appropriately. If the assigned CONUS band does not have a concert band, member should get hands-on training/experience from a 5-level engineer at a location with a concert band. If in-person training is unavailable, virtual training may be substituted at local commander's discretion.	5					-	4d	-
4.2. Demonstrate usage of an in-ear monitor system to include a dedicated (e.g., rack mount) console. Train individual users on operation to achieve a good in-ear mix.	5					-	4d	-
4.3. Properly deploy a speaker system: connect, power, troubleshoot and tune front of house (FOH) mains, delay speakers and ringing out monitor wedges.	5					-	4d	-

SECTION A - SPECIALTY TRAINING STANDARD
Attachment 2.V.
MUSIC TASKS - AFSC 3N1X1V (AUDIO ENGINEER)

1. Tasks, Knowledge, and Technical References	2. Core/ Wartime Tasks	3. Certification for OJT				4. Proficiency Codes Used to Indicate Training/Information Provided (See Note)		
		A	B	C	D	A 3 Skill Level	B 5 Skill Level	C 7 Skill Level
		Tng Start	Tng Complete	Trainee Initials	Trainer Initials	(Audition)	(OJT)	(OJT)
5. RECORDING ENGINEERING								
5.1. Demonstrate advanced multitrack recording, editing and mixing techniques (24+ tracks) from a take sheet and score. Must be able to digitally patch audio paths, make multi-track edits where each track is not edited in the same location, make edits outside of a locked timeline, appropriately use internal plug-ins, master the file and export for public release.	5					-	4d	-
6. ELECTRICAL POWER								
6.1. Measure 110V power source with voltmeter. Evaluate stability and confirm proper configuration.	5					-	4d	-
6.2. Demonstrate comprehension of different common voltages (110V/240V), amperage or wattage and apply to specific band requirements.	5					-	D	-
7. TECHNICAL REQUIREMENTS								
7.1. Create a technical rider. Include a basic stage plot depicting musicians, instrumentation, microphones, monitors, main speakers, lighting, power and FOH requirements as appropriate. Complete for each group: concert band, jazz ensemble and popular music ensemble.	5					-	4d	-
8. MICROPHONES								
8.1. Identify and utilize wireless microphone components to include transmitters, receivers, and antennas. Coordinate available and legal frequencies, control multiple wireless systems and deconflict interference.	5					-	3c	-
8.2. Interpret microphone polar pattern graphs. Consider directional characteristic, operating principle, response characteristic, and output characteristic.	5					-	4d	-
9. EQUIPMENT MAINTENANCE								
9.1. Perform minor preventative maintenance and adjustments on assigned equipment according to manufacturer specifications. Secure factory warranty repairs and service on covered equipment.	5					-	4d	-
9.1. Demonstrate proper utilization of test equipment such as cable testers, polarity checkers, ground fault indicators, and real-time analyzers.	5					-	4d	-
9.2. Analyze, troubleshoot, and remedy ground loops, missing ground, proper electrical phasing, buzz, and hum in sound system.	5					-	4d	-
9.3. Assemble and solder microphone, instrument, speaker, electrical and data cables, utilizing appropriate connectors, wire, proper wiring protocol and technique.	5					-	4d	-
10. NETWORKED AUDIO/AUDIO OVER INTERNET PROTOCOL (AoIP)								
10.1. Demonstrate usage of AoIP technology, to include functionality, limits, hardware, patching and understanding of how a basic networked audio system operates.	5					-	4d	-

SECTION C– SUPPORT MATERIALS
Attachment 3.A.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1A (CLARINET)

Solos

Concertino, Weber
Concerto, Copland
Concerto, Shaw
Concerto in A Major, K622, Mozart
Concerto No. 1 in f minor, Weber
Concerto No. 2 in E-flat Major, Op. 74, Weber
Five Bagatelles, Finzi
Grand Duo Concertant, Weber
Introduction, Theme and Variations, Rossini
Premiere Rhapsodie, Debussy
Rhapsody, Osborne
Sonata in E-flat, Brahms
Sonata in f minor, Brahms
Three Pieces, Stravinsky

Excerpts

Aegean Festival Overture, Makris/Bader
American's We, Filmore
Blue Shades, Tichelli
Capriccio Espagnol, Rimsky-Korsakov
Carmen, Intermezzo, Bizet
Elsa's Procession to the Cathedral, Wagner
La Forza Del Destino, Verdi/Lake
Lincolnshire Posy, Grainger
Overture to Candide, Bernstein/Beeler
Pines of Rome, Respighi
Scherzo, Mendelssohn
Sinfonietta, Dahl
Symphony No. 3, Brahms

SECTION C– SUPPORT MATERIALS
Attachment 3.B.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1B (SAXOPHONE)

Solos

Classical Concerto, Ewazen
Concertino da Camera, Ibert
Concerto, Glazounov
Improvisation et Caprice, Bozza
Omnibook, Coltrane
Omnibook, Parker
Omnibook, Rollins
The Upward Stream, Peck

Jazz/Improv

All the Things You Are
Anthropology
Bye Bye Blackbird
Body and Soul
Cherokee
Confirmation
Darn That Dream
Donna Lee
Have You Met Miss Jones
Ko Ko
Oleo
Recordame
Stella by Starlight
There Will Never Be Another You
Yardbird Suite

Flute

A Child is Born, Jones
Consummation, Jones
Green Piece, Schneider
Swingin' for the Fences, Goodwin

Clarinet

Moonlight Serenade, Miller
Sing, Sing, Sing, Krupa/Goodman

SECTION C– SUPPORT MATERIALS
Attachment 3.C.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1C (BASSOON)

Solos

Andante and Rondo Ungarese, Weber
Concerto for Bassoon in B flat, K 191, Mozart
Concerto for Bassoon, Jacob
Concerto in F, Op. 75, Weber
Concerto in a minor, Vivaldi
Concerto in e minor, Vivaldi
Divertissement, Francaix
Sonata in f minor, Telemann
Sonata for Bassoon, Etler
Sonata for Bassoon, Hindemith
Sonata for Bassoon and Piano, Saint-Saens
Sonatine for Bassoon, Tansmann
Songs, Still

Excerpts

Aegean Festival Overture, Makris
Bolero, Ravel
Four Scottish Dances, Arnold
Overture to the Marriage of Figaro, Mozart
Pulcinella Suite, Stravinsky
Rite of Spring, Stravinsky
Scheherezade, Rimsky-Korsakov
Syphonie Fantastique, Berlioz
Symphony No. 4, Beethoven
Symphony No. 4, Tchaikovsky
Symphony No. 6, Tchaikovsky
Violin Concerto, Mvt. 2, 2nd bassoon, Brahms

SECTION C– SUPPORT MATERIALS
Attachment 3.D.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1D (OBOE)

Solos

Concerto No.2, Handel,
Concerto in C/D Minor, Marcello
Concerto in C Major, K. 314, Mozart
Concerto in D Major, Strauss
Concerto for Oboe, Williams
Oboe Sonata in g minor, Bach
Oboe Sonata, Dutilleux
Six Metamorphoses After Ovid, Britten
Sonata for Oboe and Piano, Hindemith
Sonata for Oboe and Piano, Poulenc
Sonata for Oboe and Piano, Saint-Saens
Three Romances, Op. 94, Schumann

Oboe Excerpts

Don Juan, Strauss
Four Scottish Dances, Arnold
La Mer, Mvts. 3, Debussy
La Scala di Seta, Rossini
Le Tombeau De Couperin, Ravel
Oboe Quartet, Mozart
Pictures at an Exhibition, Mussorgsky
Pulcinella Suite, Stravinsky
Symphony No. 1, 2nd oboe, Prokofiev
Symphony No. 1, Shostakovich
Symphony No. 3, Beethoven
Symphony No. 3, Mendelssohn
Symphony No. 4, Tchaikovsky
Symphony No. 7, Beethoven
Variations on a Theme by Haydn, Chorale St. Antoni, 2nd oboe, Brahms
Violin Concerto, Brahms

English Horn Excerpts

Nocturnes, Debussy
Rapsodie Espagnole, Ravel
Roman Carnival Overture, Berlioz
Symphony No. 9, Dvorak
William Tell Overture, Rossini

SECTION C– SUPPORT MATERIALS
Attachment 3.E.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1E (FLUTE)

Flute Solos

Concerto, Jacques Ibert
Concerto, Nielsen
Concerto in D Major, K. 314, Mozart
Concerto in G Major, K. 313, Mozart
Fantasy on Bizet's Carmen, Borne
Sonata, Muczynski
Sonata, Poulenc
Sonata, Prokofiev
Sonata, Zyman

Flute Excerpts

Classical Symphony, Prokofiev
Dance Movements, Sparke
Elsa's Procession to the Cathedral, Wagner
Firebird Suite, Stravinsky
Festive Overture, Shostakovich
Leonore Overture No. 3, Beethoven
Midsummer Night's Dream, Mendelssohn
Molly on the Shore, Grainger
Prelude to an Afternoon of a Faun, Debussy
Symphonic Metamorphosis, Hindemith
Symphony No. 4, Brahms
Symphony No. 8, Dvorak
William Tell Overture, Rossini

Piccolo Solos

Concerto, Amlin
Concerto, Dorman
Concerto, Liebermann
Concerto in a minor, RV 445, Vivaldi
Concerto in C Major, RV 443, Vivaldi
Concerto for Piccolo, Broughton
Piccolo Play, Musgrave
Piccolo Concerto, McKimm
Piccolo Espagnol, Christensen
Sonata, Mower
Sonata, Schocker
Spindrift, Benshoof
Timeless, Benshoof
Three Sketches, Hoover
Rima, Bliss
Sonata, Amlin
Sonatine, Feld
Souvenirs, Beaser

Piccolo Excerpts

Bolero, Ravel
Celebration Overture, Creston
Chimes of Liberty, Goldman
Firebird, Stravinsky
Lincolnshire Posy, Grainer
Semiramide, Rossini
Symphony No. 4, Tchaikovsky
Symphony No. 9, Beethoven

SECTION C– SUPPORT MATERIALS
Attachment 3.F.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1F (HORN)

Solos

Adagio and Allegro, Schumann
Concertino, Weber
Concerto, Jacob
Concerto in B-flat, Gliere
Concerto No. 2, K. 417, Mozart
Concerto No. 4, K. 495, Mozart
Concerto No. 1, Strauss
Concerto No. 2, Strauss
En Foret, Bozza
Morceau de Concert, Saint-Saens
Sonata Op. 17, Beethoven
Sonata, Hindemith
Villanelle, Dukas

Excerpts

Amazing Grace, Ticheli
American Overture for Band, Jenkins
The Cowboys, solo, Williams
Ein Heldenleben, Strauss
El Camino Real, Reed
Eternal Father Strong to Save, Smith
Festival Variations, Smith
Firebird Suite, Stravinsky
First Suite in Eb, Holst
Gotterdammerung, Siegfried's "Short Call", Wagner
Hymn to the Fallen, Williams
Jubilee Overture, Sparke
Nocturne, Mendelssohn
Pavane for a Dead Princess, Ravel
Silverado, Broughton
Symphonic Dances from West Side Story, Bernstein
Symphony No. 2, Brahms
Symphony No. 3, Brahms
Symphony No. 3, Mendelssohn
Symphony No. 5, Shostakovich
Symphony No. 5, Tchaikovsky
Symphony No. 7, Beethoven
Symphony No. 9, 4th horn, Beethoven
Symphony No. 9, Dvorak
Till Eulenspiegel's Lustige Streiche, Strauss

SECTION C– SUPPORT MATERIALS
Attachment 3.G.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1G (TRUMPET)

Solos

Carnival of Venice, Clarke
Cascades, Vizzutti
Concert Etude, Goedicke
Concerto, Arutunian
Concerto, Haydn
Concerto, Hummel
Concerto, Tomasi
Concerto in D, Telemann
Excursions for Trumpet and Band, Broughton
Legend, Enesco
Napoli, Bellstedt
Solo de Concours, Charlier
Sonata, Hindemith
Sonata, Kennan
Sonata, Stevens

Classical Excerpts

Americans We, Fillmore
Christmas Oratorio, piccolo tpt, Bach
Divertimento, Persichetti
Festival Variations, Smith
Festive Overture, 4th tpt, Shostakovich
Gallant Seventh, Sousa
Hands Across the Sea, Sousa
Magnificat, piccolo tpt, Bach
Outdoor Overture, Copland
Petrouchka, Stravinsky
Pictures at an Exhibition, Mussorgsky/Ravel
Pines of Rome, Respighi
Procession of the Nobles, Rimsky-Korsakov
Samson: Let the Bright Seraphim, piccolo tpt, Handel
Summon the Heroes, Williams
Symphony in B-flat, Hindemith
Variations on America, Ives

<p style="text-align: center;">SECTION C– SUPPORT MATERIALS Attachment 3.H. RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS 3N1X1H (EUPHONIUM)</p>

Solos

All Those Endearing Young Charms, Mantia
Carnival of Venice, Arban
Concerto, Cosma
Concerto, Ellerby
Concerto for Euphonium, Horovitz
Concerto per Flicorno Basso, Ponchielli
Fantasia, Jacob
Fantasia Di Concerto, Boccalari
Harlequin, Sparke
Napoli, Bellstedt
Partita, Ross
Pantomime, Sparke
Symphonic Variants for Euphonium, Curnow

Excerpts

Aegean Festival Overture, Makris
Commando March, Barber
Cowboys, Williams
Festival Variations, Smith
Festive Overture, Shostakovich
Melody Shop, King
Pineapple Poll, Sullivan/Mackerras
Roman Carnival Overture, Berlioz
Second Suite in F, Holst
When Jesus Wept, Schuman

SECTION C– SUPPORT MATERIALS
Attachment 3.J.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1J (TROMBONE)

Solos (Tenor Trombone)

Andante and Allegro, Barat
Blue Bells of Scotland, Pryor
Blue Daniel, Rosolino
Can't Quite Put a Finger On It, Horn Heads
Concertino for Trombone, David
Deux Danses, Defaye
Eligy for Mippy II, Bernstein
Laura, Raskin
Morceau Symphonique, Guilmant
Sonata for Trombone, Hindemith
Trombonology, Dorsey

Solos (Bass Trombone)

Concerto, Ritter-George
Concerto for Bass Trombone, Ewazen
Mr. Greasy, Nightingale
My Funny Cello Suite, Nightingale
New Orleans, Bozza
Variations on Barnacle Bill, Frank

Jazz/Improv

All the Things You Are
Autumn Leaves
Emily
I'm Getting Sentimental Over You
Oleo
Polka Dots and Moonbeams
Tip Toe
Wave
When the Saints Go Marching In

SECTION C– SUPPORT MATERIALS
Attachment 3.K.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1K (TUBA)

Solos

Capriccio, Penderecki
Concerto for Bass Tuba, Williams
Concerto for Tuba, Ewazen
Concerto for Tuba, Gregson
Concerto for Tuba, Jager
Concerto for Tuba and String Orchestra, Plau
Concerto for Tuba and Wind Ensemble, Ziek
Fantasy for Tuba, Arnold
Introduction & Dance for Tuba, Barat
Serenade No. 12 for Tuba, Persichetti
Sonata for Tuba, Hindemith
Sonata I in f minor, Marcello/Little
Tuba Concerto, Barnes
Tuba Concerto, Broughton
Tuba Concertino, Koetsier

Excerpts

Chorale and Alleluia, Hanson
Entry of the Gladiators, Fucik
First Suite in E flat, Holst
J'ai Ete Au Bal, Grantham
Lincolnshire Posy, Grainger
Oberon Overture, Weber/Lake
Overture to Rienzi, Wagner
Semsemaya, Revueltas
The Stars and Stripes Forever, Sousa
Symphonic Dance Music from West Side Story, Bernstein
Symphony in B flat, Hindemith
Toccata Marziale, Williams

<p style="text-align: center;">SECTION C– SUPPORT MATERIALS Attachment 3.L. RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS 3N1X1L (PERCUSSION)</p>

Snare Drum Solos (Rudimental)

14 Modern Contest Solos, Pratt
40 Percussive Arts Society International Drum Rudiments
Modern Rudimental Swing Solos for the Advanced Drummer, Wilcoxon
Three Camps
The Connecticut Halftime, arr. Moore

Snare Drum Solos (Concert Style)

Douze Études pour Caisse-Claire, Delécluse
Keiskleiriana: 13 Etudes pour Caisse-Claire, Delécluse
Tantrum, Bobo
Tchik, Martynciow
Walkin' Down Coolidge, Tompkins

Mallet Solos

Concertino for Marimba, Creston
The Golden Age of the Xylophone, arr. Werle/Eyles
Log Cabin Blues, Green
Tambourin Chinois, Kreisler
Xylophonia, Green

Timpani Solos

March and Recitative, Carter
Six Concert Pieces for Solo Timpani, Cahn
The Solo Timpanist, Firth
Sonata for Timpani, Beck

Snare Drum Excerpts

Capriccio Espagnol, Rimsky-Korsakov
Lt. Kije, Prokofiev
Scheherazade, Rimsky-Korsakov
Stars and Stripes Forever, Sousa

Mallet Excerpts

Appalachian Spring, Copland
Cowboys Overture, Williams
Lady Macbeth of Mtsensk, Shostakovich
Magic Flute, Mozart
Pines of Rome, Respighi
Porgy and Bess, Gershwin
Symphony No. 3, Schuman
West Side Story, Bernstein

Timpani Excerpts

Symphonic Metamorphosis, Hindemith
Symphony No. 4, Tchaikovsky
Symphony No. 9, Beethoven

Auxiliary Excerpts

Carnival Overture, Dvorak
Nutcracker Suite, Tchaikovsky
Overture to Candide, Bernstein
Rapsodie Espagnole, Ravel
Roman Carnival Overture, Berlioz
Romeo and Juliet, Tchaikovsky
Stars and Stripes Forever, Sousa
Symphony No. 4, Tchaikovsky

SECTION C– SUPPORT MATERIALS
Attachment 3.M.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1M (PIANO)

Jazz

Autumn Leaves
Black Orpheus
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 One and Only Love
My Romance
Night and Day
On a Clear Day
Quiet Nights of Quiet Stars
St. Thomas
Satin Doll
Someone to Watch Over Me
Stardust
Summertime
Take the A Train

Popular Music/Rhythm Section Resources

Billboard Hot 100
Billboard Hot R&B/Hip-Hop Songs
Billboard Hot Country Songs
Billboard Hot Latin Songs
Billboard Hot Rock & Alternative Songs
Rolling Stone, "The 500 Greatest Songs of All Time"
The Real Book: Sixth Edition

SECTION C– SUPPORT MATERIALS
Attachment 3.N.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1N (GUITAR)

Jazz

Alice in Wonderland
All the Things You Are
Anthropology
April Joy
Black Orpheus
Bluesette
Bright Size Life
The Chicken
Confirmation
Corcovado
Desifinado
Donna Lee
Don't Get Around Much Anymore
Fly Me to the Moon
Have You Met Miss Jones
How High the Moon
No More Blues
Oleo
So Danco Samba
Stella by Starlight
Up Jumped Spring

Popular Music/Rhythm Section Resources

Billboard Hot 100
Billboard Hot R&B/Hip-Hop Songs
Billboard Hot Country Songs
Billboard Hot Latin Songs
Billboard Hot Rock & Alternative Songs
Rolling Stone, “The 500 Greatest Songs of All Time”
The Real Book: Sixth Edition

<p style="text-align: center;">SECTION C– SUPPORT MATERIALS Attachment 3.P. RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS 3N1X1P (ARRANGER)</p>
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Supplemental Texts and Methods

Arranging Concept, Dick Grove

Arranging for Large Jazz Ensemble, Ken Pullig and Dick Lowell

The Art of Music Copying, Clinton Roemer

Behind Bars: The Definitive Guide to Music Notation, Elaine Gould

The Complete Arranger, Sammy Nestico

Counterpoint, Kent Kennan

The Craft of Musical Composition, Paul Hindemith

Fundamentals of Music Composition, Arnold Schoenberg

Inside the Score, Rayburn Wright

Jazz Arranging, Norman David

Jazz Arranging and Composing: A Linear Approach, Bill Dobbins

Modal and Tonal Counterpoint, Harold Owen

Music Notation - A Manual of Modern Practice, Gardner Read

Musician Form and Analysis, Glenn Spring

Orchestration, Walter Piston

A Practical Approach to Eighteenth-Century Counterpoint, Robert Gauldin

Preparing Music Manuscript, Anthony Donato

The Professional Arranger/Composer, Russell Garcia

Structure and Style, Leon Stein

The Study of Orchestration, Samuel Adler

The Technique of Orchestration, Kent Kennan and Donald Grantham

Twentieth Century Harmony, Vincent Persichetti

SECTION C– SUPPORT MATERIALS
Attachment 3.Q.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1Q (JAZZ TRUMPET)

Solos

Boy Meets Horn, Ellington
Concert Etude, Goedicke
Concerto, Haydn
Concerto, Hummel
Concerto, James
La Virgen de la Macarena, Mendez

Jazz/Improv

All of Me, Byers
American Patrol, Miller
Groovin Hard, Menza
Anthropology, Parker
I Got Rhythm, Gershwin
In the Mood, Miller
Just a Closer Walk, Gillis
Little Brown Jug, Miller
Stardust, Carmichael
String of Pearls, Miller
Take the “A” Train, Strayhorn/Ellington
That’s a Plenty, Pollack
Tuxedo Junction, Miller

Jazz/Lead

A Little Minor Booze, Maiden
Big Dipper, Jones
Blues in Frankie’s Flat, Foster
Boogie Woogie Bugle Boy, Raye/Prince
Freckle Face, Nestico
Groove Merchant, Jones
Little Pixie II, Jones
Pennsylvania 6-5000, Miller
Sing, Sing, Sing, Prima
Things Ain’t What They Used to Be, Ellington
Time Check, Rich
When Your Lover Has Gone, Riddle/Penticoff
When You’re Smiling, Jones

SECTION C– SUPPORT MATERIALS
Attachment 3.R.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1R (VOCALIST)

Standard Repertoire

America (My Country, 'Tis of Thee)

America the Beautiful

Popular Music Resources

Billboard Hot 100

Billboard Hot R&B/Hip-Hop Songs

Billboard Hot Country Songs

Billboard Hot Latin Songs

Billboard Hot Rock & Alternative Songs

Rolling Stone, “The 500 Greatest Songs of All Time”

The Real Vocal Book

SECTION C– SUPPORT MATERIALS
Attachment 3.S.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
3N1X1S (STRING/ELECTRIC BASS)

Solos

Concerto for Double Bass, Koussevitzky
Confirmation, Parker
Dean Town, Vulpeck
Dexterity, Parker
Donna Lee, Parker
Sonata in G Minor, Eccles
Teen Town, Jaco
Tricotism, Pettiford

Jazz

All the Things You Are
Autumn Leaves
Billie’s Bounce
Blues in Hoss Flat
Corner Pocket
Oleo
Recordame
Saturday is the Loneliest Night of the Week, arr. Williams
Shiny Stockings
Stella By Starlight
There Will Never Be Another You
What a Little Moonlight Can Do
Wind Machine
You Gotta Try

Popular Music/Rhythm Section Resources

Billboard Hot 100
Billboard Hot R&B/Hip-Hop Songs
Billboard Hot Country Songs
Billboard Hot Latin Songs
Billboard Hot Rock & Alternative Songs
Rolling Stone, “The 500 Greatest Songs of All Time”
The Real Book: Sixth Edition

SECTION C– SUPPORT MATERIALS
Attachment 3.U.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
AFSC 3N1X1U (DRUM SET)

Snare Drum Solos (Rudimental)

14 Modern Contest Solos, Pratt

40 Percussive Arts Society International Drum Rudiments

Modern Rudimental Swing Solos for the Advanced Drummer, Wilcoxon

Three Camps

The Connecticut Halftime, arr. Moore

Popular Music/Rhythm Section Resources

Billboard Hot 100

Billboard Hot R&B/Hip-Hop Songs

Billboard Hot Country Songs

Billboard Hot Latin Songs

Billboard Hot Rock & Alternative Songs

Rolling Stone, “The 500 Greatest Songs of All Time”

The Real Book: Sixth Edition

SECTION C– SUPPORT MATERIALS
Attachment 3.V.
RECOMMENDED WORKS AND SUPPLEMENTAL TEXTS
AFSC 3N1X1V (AUDIO ENGINEER)

Supplemental Texts and Methods

Dante Certification

- <https://www.audinate.com/learning/training-certification/dante-certification-program>

Electronic Troubleshooting, Dan Tomal & Neil Widmer

The Golden Ears Audio Ear-training Course, Vol. 1-4, Dave Moulton

Handbook of Recording Engineering, John M. Eargle

An Introduction to Acoustics & Psychoacoustics, David Howard & James Angus

Journeyman's Guide to the National Electrical Code, F. Marco Gotshaw

Professional Microphone Techniques, David Mills Huber

Sound Reinforcement Handbook, Gary Davis & Ralph Jones

The Sound Studio, Alec Nisbett

SECTION C– SUPPORT MATERIALS
Attachment 4
ADDITIONAL TRAINING REFERENCES

[Blank Slate: Lighting for Air Force Videos](#)

[Blank Slate: Video Editing Techniques](#)

[Promote with Meaning](#)

[Elements of Mass Appeal](#)

[Beating the Algorithm - Posting Engaging Content](#)

[What Does the Commander Actually Want?](#)

[Keeping Up a Social Media Strategy that Works](#)

[Engaging Audiences: Social Media as a Dinner Party, Not a Soapbox](#)

[Storytelling Preparation Templates \(storyboarding tool\)](#)

[The Art of Storytelling](#)

[5 Easy Ways to Instantly Improve Video Quality](#)

[5 Common Video Recording Mistakes and How to Avoid Them - Home Recording for Musicians](#)

[5 Common Audio Recording Mistakes and How to Avoid Them - Home Recording for Musicians](#)