

# **U.S. Army School of Music Regulation 350-70-4**

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## **Army Musician Proficiency Assessment**

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**01 October 2020**

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### **U.S. Army School of Music**

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# **\*U.S. Army School of Music Regulation 350-70-4**

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No. 350-70-4

U.S. Army School of Music  
Virginia Beach, VA, 01 October 2020

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## Summary of Changes

This administrative revision, dated 12 April 2021—

- Paragraphs 4-2 and 4-8 are updated to match the language on the U.S. Army School of Music (USASOM) Form 1-9M to clarify what contrasting stylistic capabilities are required for part 1 of the percussion Army Musician Proficiency Assessment (AMPA).

This major revision, dated 01 October 2020—

- Part 1 of the AMPA is renamed to *Prepared Music* for all additional skill identifiers (ASI).
- Part 2 of the AMPA is renamed to *Quickly Prepared Music* for all ASIs.
- Part 2 of the AMPA, *Quickly Prepared Music*, will be scored using only the category of the scoring rubric named *Music Preparation*.
- Part 3 of the ASI 9X, Music Support Technician, AMPA, is renamed to *Lighting System Knowledge*.
- *Ceremonial Music*, previously Part 1 of the AMPA, will no longer be used as part of the AMPA. The ceremonial music requirement will be assessed separately at USASOM as a benchmark (graduation requirement) for Advance Individual Training only.
- *Additional Skills*, previously Part 4 of the AMPA, is removed. The opportunity to earn additional skill points toward the overall AMPA score is rescinded.
- The DA Form 7764 series has been marked obsolete and replaced with the USASOM Forms 1-9B through 1-9X. Forms are available at <https://abi.army.mil>.
- Scoring rubrics for all AMPAs are adjusted slightly so that each descriptor correlates to only one number on the rubric scale.
- In the updated USASOM Forms, the scoring rubrics have seven separate columns, labeled zero through six respectively.
- Frequently Asked Questions for each ASI have been updated by subject matter experts.
- An additional requirement for vocalists is the singing of *The National Anthem* as part of their prepared selections.

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# Introduction

## History

This is a revision to the USASOM Regulation 350-70-4, *Army Musician Proficiency Assessment*. This revision is directed by the Chief of Army Bands. This regulation establishes procedures for determining the musical skills of instrumentalists, vocalists, and music support technicians.

## Summary

This publication prescribes policy for the administration and assessment of the AMPA as well as defines responsibilities for the management and improvement of the AMPA and this regulation.

## Applicability

This regulation applies to AMPA administrators, certified AMPA assessors, and musicians preparing for the AMPA. This regulation is in accordance with AR 220-90, *Army Bands*, and DA PAM 220-90, *Army Bands*.

## Proponent

The proponent of this regulation is the Commandant, USASOM, Virginia Beach, Virginia.

## Suggested Improvements

Users are invited to send comments and suggested improvements on DA Form 2028 (Recommended Changes to Publications and Blank Forms) through channels to Commandant, U.S. Army School of Music, ATTN: ATSG-SMD, 1420 Gator Boulevard, Virginia Beach, VA 23459-2617.

## Distribution

This publication is available only in electronic media on the Army Bands Intranet website at <https://abi.army.mil>.

## Purpose

This regulation outlines how to administer and assess the AMPA. The AMPA is the only authorized method of determining the musical skills of instrumentalists, vocalists, and music support technicians. AR and DA PAM 220-90, *Army Bands*, prescribe the use of the AMPA. The audience for this regulation is the AMPA administrator, certified AMPA assessors, and those preparing for the assessment. This regulation also outlines procedures for submitting requests for changes to this document.

## Prerequisites

Certified assessors are the only personnel authorized to assess (score) the AMPA. The Commandant, USASOM, will certify AMPA assessors as needed. All instrumental, vocal, and music support technician instructors at the USASOM and USAREC Band Recruiting Liaisons, will be certified to score the AMPA, as major duties required by their positions. Reserve Component Army Band commanders are approved to conduct Reserve Component accessions AMPAs. The Commandant may withdraw the authority to assess the AMPA due to demonstrated ineffectiveness. See AR 220-90, *Army Bands*, for more information.

### Scope

This regulation is designed to guide Army Band leaders through the process of administering and assessing the AMPA. There are 16 AMPA forms: one for each PMOS 42R instrumental, vocal, or music support technician additional skill identifier (ASI). Instrumentalists are encouraged to use this regulation to prepare for the AMPA and to maintain ASI proficiency. Additionally, it is meant as a resource for Army Band leaders to verify ASI qualification.

### Statement Of Policy

The Commandant, USASOM, is the proponent for USASOM Regulation 350-70-4, *Army Musician Proficiency Assessment*.

The USASOM Directorate of Training and Doctrine maintains this regulation and the AMPA.

Certified USASOM ASI Instructors will serve as the subject matter experts for the AMPA.

The USASOM, USAREC Band Recruiting Liaisons, certified assessors, and members of the Army Bands Career Program will adhere to the policies and procedures as set forth in this regulation.

### Responsibilities

The Directorate of Training and Doctrine will:

- Review and analyze proposed changes to this regulation and the AMPA and provide recommendations to the Commandant via the Directorate of Training.
- Continually review this regulation and the AMPA to ensure these products meet the needs of Army Bands.
- Update USASOM Regulation 350-70-4, *Army Musician Proficiency Assessment*, upon approval of the Commandant.

The Deputy Commandant will perform final reviews and submit recommended changes to the Commandant, USASOM.



## **Chapter 1**

# **The Army Musician Proficiency Assessment**

The AMPA assesses the capabilities and technical skills of Army Musicians, potential recruits, and Soldiers requesting reclassification into the Army Bands Career Program on their assigned or requested ASI.

## **PARTS OF THE AMPA**

### **Part 1 – Prepared Music**

1-1. Part 1 of the assessment consists of music prepared by the auditionee and is in accordance with their ASI's specific USASOM AMPA Form. The requirements for Part 1 vary by ASI and are outlined in each instrument's section located in this regulation. Part 1 is scored using the rubric categories marked Part 1 (page 2 of the AMPA form). Each AMPA form has a corresponding rubric for that ASI assessment.

### **Part 2 – Quickly Prepared Music**

1-2. Part 2 of the AMPA consists of music the auditionee is given one day prior (no more than 24 hours) to the scheduled assessment. The selections must be consistent with what a Soldier would prepare and perform with an Army Band. The music should not place unusual demands on range and endurance, but should still be musically demanding.

1-3. For field AMPAs, Army Band leaders will draw from the unit's music library for this section and may choose selections from the rhythm section resources of this regulation.

1-4. Part 2 is scored using only the rubric category marked "Part 2 Music Preparation." Part 2 of the ASI 9X AMPA is scored using only the rubric category marked "Part 2 Live Mixing."

1-5. USASOM test control officer will follow test distribution procedures outlined in the USASOM test control standing operating procedures when testing the AMPA. At the unit level, discretion must be used when distributing the quickly prepared music to maintain the integrity of this part of the assessment.

### **Part 3 – Lighting Knowledge (Music Support Technician ASI 9X)**

1-6. Part 3 of the AMPA is Lighting Knowledge and only corresponds to Music Support Technician (ASI 9X). Part 3 of the 9X AMPA is GO/NO GO. See Chapter 5, Music Support Technician (ASI 9X), and USASOM Form 1-9X, in Appendix A.

## **SCORING THE AMPA**

### **Using the Rubric**

1-7. The AMPA is scored using six categories within the scoring rubric. Zero to six points may be awarded in each category. Rubric categories vary based on ASI. These categories are listed on the rubric page of the AMPA Forms.

### **Scoring the AMPA**

1-8. Given that the assessor has the appropriate AMPA form and has just listened to an audition:

- Auditions at the USASOM are scored by two board members; the board member (BM) and the senior member (SM). Field auditions are typically scored by only one person.

- Based on the performance of Part 1, determine a score from 0 to 6 points in each rubric category marked Part 1. Write the score in the corresponding scoring blocks at the bottom of page 2 of the AMPA form.
- Based on the performance of Part 2, determine a score from 0 to 6 points in the rubric category labeled "Part 2 Music Preparation." Write the score in the corresponding scoring block at the bottom of Page 2 of the AMPA form. The rubric category on the ASI 9X AMPA is labeled "Live Mixing."
- BM adds categories 1-6 together. SM adds categories 1-6 together. There are 36 possible points.
- The 9X AMPA has a Part 3, which is scored GO/NO-GO.
- The final score is the average of the BM and SM scores. If the average score is a half number (ex. 29.5), the final score is rounded down (ex. 29).
- The BM and SM final scores must be within 2 points of one another. AMPAs are not valid when there is a variance of 3 points or more. In this case board members must make an adjustment or schedule a reassessment.
- Soldiers must score a minimum of "2" in EACH category regardless of the aggregate score in order to pass the AMPA. Scoring a "0" or a "1" in any category constitutes a NO-GO for the overall AMPA.

### **Military Occupational Specialty Qualification by ASI**

1-9. Military occupational specialty qualification (MOSQ) for all ASIs is 18 points.

## **ADMINISTERING THE AMPA**

### **Required Equipment**

- 1-10. The minimum amount of equipment required for the AMPA is:
- Music stands for the auditionee and board members.
  - Two copies of prepared music (one for the auditionee and one for the board members to share). Copies of prepared music are not required for drum set.
  - Two quickly prepared music packets (one for auditionee and one for the board members to share).
  - Metronome.
  - If required, device with play-back capabilities with speakers loud enough for play-along.
  - Any required equipment needed for rhythm players and vocalist to perform (amps, mics, in-ear monitors, etc.).
  - Any required sound equipment outlined in Chapter 5 for 9X AMPAs.

### **Guidelines and Procedures for Administering the AMPA**

- 1-11. The basic guidelines and procedures when administering the AMPA are:
- Read the AMPA opening statement:
    - You are about to take the Army Musician Proficiency Assessment, also known as the AMPA. This test will assess your capabilities and technical skill level on your primary instrument and your ability to perform vocationally-specific music. The AMPA was designed to reflect the diversity of music and styles performed by modern Army Bands. This is a hands-on, performance-based assessment. The result of this assessment will give us a composite score based on the rubric for your instrument and could be used by you and your leaders to identify your strengths as a musician. The residual risk level is low. Do the best you can. What are your questions?
  - Follow the AMPA form in sequential order. For instrument-specific guidance, refer to the appropriate instrumental section in this regulation.

- Allow adequate time for transitions between pieces/parts (reed changes, mouthpiece changes, instrument changes, equipment changes, sound check, tuning, etc.). There is no rush to complete the AMPA.
- Provide count-offs for quickly prepared music unless there is a backing track. Count-offs can be conducted in many ways as long as it is clear, metronomically accurate, and demonstrated with confidence. A two-bar count-off with subdivision is recommended (see figure 1-1 and the bullet points below). Count-offs are conducted with a metronome, and the metronome is turned off when the performance begins. Give the auditionee an example count-off and ask if they understand before beginning.
  - For selections in simple time such as 4/4, verbally give one measure indicating both the beat and divided beat, then one measure with just the beat (1-and, 2-and, 3-and, 4-and, 1, 2, 3, 4).
  - For selections in compound time such as 6/8, verbally give one measure indicating both the beat and divided beat, then one measure with just the beat (1-and-ah, 2-and-ah, 1, 2).
  - For selections with a pick-up, verbally give one measure indicating both the beat and divided beat, then one measure with the appropriate portion of beats prior to the pick-up (in 3/4, 1-and, 2-and, 3-and, 1, 2).
  - For swing selections, use a swing count-off to help establish the proper feel. This is done with finger snaps or hand claps on beats two and four. Verbally indicate beats one and three (spoken as “two”) in the first measure while snapping on beats two and four. For the second measure, verbally give all four beats while snapping on beats two and four (1, snap, 2, snap, 1, 2/snap, 3, 4/snap).
- Excuse the auditionee from the room when calculating scores.
- For additional instruction on each block of the AMPA, refer to page 3 of each AMPA form.

Figure 1-1. AMPA Count-off Examples

### Administering Video AMPAs

1-12. Video AMPAs should be conducted by Army Band commanders in the same manner as live assessments with some minor exceptions. Commanders may designate a senior NCO or subject matter expert to administer the AMPA on their behalf and will submit a memorandum to describe this. USASOM will not

issue quickly prepared music. Soldiers are required to wear a uniform for the audition (ACU or class B). Live performances are not authorized for video AMPAs.

1-13. The video should be filmed so that all of the auditionee is visible. Special consideration should be made with placement of AMPA equipment so that there is little obstruction of the auditionee. The camera should remain stationary throughout the AMPA in order to capture the performance from a fixed vantage point.

1-14. The administrator should appear on the video and present a short introduction to establish the validity of the assessment. At the beginning of the recording, the proctor will clearly state the following:

- Time and date of the recording.
- Name of auditionee and the ASI that is being assessed.
- Name of the AMPA administrator.
- Purpose of the assessment.

1-15. The administrator will read the AMPA introduction prior to beginning Part 1 of the assessment. See paragraph 1-11.

1-16. Parts 1 and 2 should be recorded in one continuous session. The recording may be interrupted to facilitate equipment changes or during technical difficulties, but the video is recorded in one session.

1-17. The AMPA video and supporting material will be sent to the Directorate of Training NCOIC, USASOM. Supporting material must include:

- AMPA form prefilled out that includes:
  - The name and rank of the auditionee and the date the assessment was administered.
  - In Part 1, the title and composer of each selection prepared by the auditionee. Title, artist, and style are acceptable for rhythm AMPAs.
  - In Part 2, the title and composer of each selection in each group of quickly prepared music. Title, artist, and style are acceptable for rhythm AMPAs.
- Sheet music performed for Parts 1 and 2 (measures performed during Part 2 will be clearly marked).

1-18. The unit commander is required to sign page 3 of the AMPA form, validating that the video AMPA was administered properly. Packets without the commander's signature will not be accepted.

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Note. Incomplete AMPA packets will not be accepted. Refer to paragraph 1-17. Contact the individual instructor or Directorate of Training NCOIC with any additional questions.

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## **ADDITIONAL SKILL IDENTIFIER NOMENCLATURE**

### **Brass**

- 9B – Trumpet
- 9C – Euphonium
- 9D – French Horn
- 9E – Trombone
- 9F – Tuba

### **Woodwind**

- 9G – Flute
- 9H – Oboe
- 9J – Clarinet
- 9K – Bassoon
- 9L – Saxophone

**Rhythm**

- 9M – Percussion
- 9N – Keyboard
- 9T – Guitar
- 9U – Electric Bass
- 9V – Vocalist

**Sound Reinforcement**

- 9X – Music Support Technician

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## Chapter 2

# Army Musician Proficiency Assessment for Brass

This chapter discusses the specific AMPA requirements for each of the brass section instruments (trumpet, euphonium, French horn, trombone, and tuba).

### SECTION I – TRUMPET (ASI 9B)

2-1. This section addresses the specific requirements for the trumpet AMPA. Use USASOM Form 1-9B when conducting the trumpet assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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#### PREPARED MUSIC

2-2. Part 1 of the trumpet assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. One selection may be performed on either C, Eb, cornet, flugelhorn, or piccolo trumpet. Total performance time will not exceed five minutes.

2-3. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9B. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

2-4. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

#### QUICKLY PREPARED MUSIC

2-5. Part 2 of the trumpet AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. The music selections used for the quickly prepared music should come from 1<sup>st</sup> or solo parts.

2-6. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band/Chamber Ensemble (one selection of each and should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Swing/Commercial (one selection of each).

2-7. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9B. When Part 2, only use the rubric category marked "Part 2 Music Preparation." scoring

#### FREQUENTLY ASKED QUESTIONS

2-8. What are examples of contrasting styles/genres for the prepared music section?

- Prepared Music solos should be as stylistically different across genres as your instrument allows (i.e., not 3 classical solos/etudes/transcriptions, etc.). Styles should be as varied as possible, do not limit yourself. Classical solos, orchestral excerpts, swing, be-bop, jazz, Latin, marches, brass quintet, characteristic studies/etudes, concert band literature, etc. are ALL fair game. To score well you will want to prepare the most difficult and diverse music that you can play well and musically.

- Examples of contrasting styles are the “Circus Bee March,” a Clifford Brown transcription, and Arutiunian’s “Trumpet Concerto.”

## **SECTION II – EUPHONIUM (ASI 9C)**

2-9. This section addresses the specific requirements for the euphonium AMPA. Use USASOM Form 1-9C when conducting the euphonium assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### **PREPARED MUSIC**

2-10. Part 1 of the euphonium assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes.

2-11. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9C. All categories except “Music Preparation” on the rubric are considered when scoring Part 1.

2-12. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

### **QUICKLY PREPARED MUSIC**

2-13. Part 2 of the euphonium assessment consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.

2-14. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band (this should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Chamber Ensemble.

2-15. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9C. When scoring Part 2, only use the rubric category marked “Part 2 Music Preparation.”

### **FREQUENTLY ASKED QUESTIONS**

2-16. What are examples of contrasting styles/genres for the prepared music section?

- Prepared material should be as difficult and stylistically diverse as your instrument and ability allow. Styles should be as varied as possible, do not limit yourself to one style or genre. Choose from classical solos or etudes, orchestral excerpts, swing, be-bop, Latin, marches, and literature from concert band, big band, brass quintet, tuba/euphonium quartet, New Orleans style brass band, etc.

2-17. What are some selections I can choose to demonstrate swing?

- Excerpts from swing or ballad brass quintet arrangements, such as “Ain’t Misbehavin’,” “Tuba Tiger Rag,” “Amazing Grace,” “Just a Closer Walk,” etc. Trombone parts from big band literature, swing tunes and ballads from tuba/euphonium quartet, and New Orleans style brass band are additional resources for swing selections.

2-18. What are some selections I can choose to demonstrate small ensemble?

- For small ensemble music, choose trombone parts from brass quintet literature or euphonium parts from tuba/euphonium ensemble literature.



## SECTION III – FRENCH HORN (ASI 9D)

2-19. This section addresses the specific requirements for the French horn AMPA. Use USASOM Form 1-9D when conducting the French horn assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### PREPARED MUSIC

2-20. Part 1 of the French horn assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. The auditionee may use parts other than 1<sup>st</sup> as long as they are of the appropriate level to demonstrate a high level of skill. Total performance time will not exceed five minutes.

2-21. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9D. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

2-22. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

### QUICKLY PREPARED MUSIC

2-23. Part 2 of the French horn AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.

2-24. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band (this should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Chamber Ensemble.

2-25. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9D. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

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Note. Part 2 may contain parts other than 1st to assess lower horn range and should be in a common transposition for French horn.

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### FREQUENTLY ASKED QUESTIONS

2-26. What are some examples of contrasting styles/genres for the prepared music section?

- Horn can show a variety of styles and genres but will not need to play anything in swing feel if it is not in their comfort zone. Horn players should show variety with chamber, orchestral, concert band or solo literature since it is applicable to the actual job and provides enough style variance to assess for the AMPA. Another suggestion is a brass/woodwind quintet selection in a jazz style. Orchestral excerpts are also acceptable in the prepared category.

2-27. What are some examples of brass quintet and woodwind quintet jazz selections?

- "Beale Street Blues," "Jive for Five," "Fly Me to the Moon," or "If I Only Had a Brain."

2-28. Are the Mozart concerti acceptable for the prepared music?

- Yes, while the actual written notes may look on the easier side. Mozart's concerti are an excellent opportunity to express well thought-out musical phrases, proper breathing, intonation and technical ability.

2-29. Is it okay to play solo material that showcases the low/high range? What is considered full range of the horn for AMPA purposes?

- Horn players will need to be able to display a solid three octave range ending as close to a concert Eb above the staff as possible. Horn players will often feel more comfortable in the low range or high range. Players should display the full range but should use the prepared music as an opportunity to display their strengths.

2-30. Will the quickly prepared packets include marches written for Eb horn (transposition)? Can I write in the notes for these excerpts? What about any other transpositions?

- Quickly prepared packets will include marches written for Eb horn (transposition). You may write in the notes for these excerpts. No other transposition is required to be assessed during the AMPA.

## **SECTION IV – TROMBONE (ASI 9E)**

2-31. This section addresses the specific requirements for the trombone AMPA. Use USASOM Form 1-9E when conducting the assessment. Auditionees may perform on tenor trombone, bass trombone, or a combination of the two as long as the literature is appropriate for the instrument. For additional information about Parts 1 and 2, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### **PREPARED MUSIC**

2-32. Part 1 of the trombone assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes.

2-33. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9E. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

2-34. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

### **QUICKLY PREPARED MUSIC**

2-35. Part 2 of the trombone AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. Part 2 is either performed on tenor or bass trombone; no combination is allowed. The auditionee must indicate which instrument they will perform on before music is issued. The bass trombone packet will consist of selections that demonstrate facility and tone in the trigger to pedal register, as well as an acceptable upper range.

2-36. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band/Chamber Ensemble (one selection of each and should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Commercial/Swing (one selection of each).

2-37. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9E. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

### **FREQUENTLY ASKED QUESTIONS**

2-38. What are examples of contrasting styles/genres for the prepared music section?

- A: Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not 3 classical solos/etudes/jazz pieces, etc.). Styles should be as varied as possible, do not limit yourself. Classical solos, orchestral excerpts, swing, be-bop, jazz etudes, transcriptions, or ballads, Latin, rock/pop, marches, characteristic studies/etudes, brass quintet and concert band literature, etc. are ALL fair game. To score well you will want to prepare the most difficult and diverse music that you can play well and musically.

2-39. What is considered commercial music for the quickly prepared section?

- This should be music that demonstrates the ability to play in a horn section of a large popular music MPT. This generally consists of trombone parts from rock, pop, funk, brass band, etc., tunes that have a horn section (think Chicago, Tower of Power, Youngblood Brass Band, etc.), but could also include salsa or other Latin music trombone parts.

2-40. Do I need to be able to read tenor clef?

- Yes. The quickly prepared packet will generally contain one piece in tenor clef, so you should be familiar/comfortable with reading that clef.

2-41. Can I play more than one trombone in my AMPA?

- Yes. For example, if you wish to play a jazz or commercial selection on a small-bore trombone, you may do so. Another example would be performing prepared selections on both bass and tenor trombone. However, auditionees must specify if they will perform a tenor or bass trombone quickly prepared packet.

2-42. Can I use a backing track?

- Yes, backing tracks are permitted as long as they are accompaniment only. For example, you may play a jazz solo along with a backing track such as the iReal Pro app or a Jamey Aebersold play-along.

2-43. What is considered the full range of the trombone?

- In order to achieve the highest score for the Tone/Intonation/Range category on the rubric, auditionees should be able to demonstrate consistency of good tone quality from Eb below the staff to Bb above the staff. For bass trombone, consistency should be demonstrated from pedal Bb to Ab above the staff. However, an auditionee can still pass the AMPA without performing music that extends to these ranges.

2-44. Why is bass trombone not a separate ASI?

- Army Bands does not wish to exclude those trombonists who specialize in performance on the bass trombone. The AMPA may be performed on bass trombone and some alterations are made regarding expectations of range and tone quality, as well as with the quickly prepared packet. While it is often advantageous to have a bass trombonist as a member of an Army Band, there may be instances in which bass trombonists are called upon to perform on tenor trombone. And there may be instances in which tenor trombonists are called upon to perform bass trombone parts.

## **SECTION V – TUBA (ASI 9F)**

2-45. This section addresses the specific requirements for the tuba AMPA. Use USASOM Form 1-9F when conducting the tuba assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### **PREPARED MUSIC**

2-46. Part 1 of the tuba assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes.

2-47. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9F. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

2-48. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

**QUICKLY PREPARED MUSIC**

2-49. Part 2 of the tuba AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.

2-50. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band/Chamber Ensemble (one selection of each and should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Commercial/Swing (one selection of each).

2-51. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9F. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

**FREQUENTLY ASKED QUESTIONS**

2-52. What are examples of contrasting styles/genres for the prepared music section?

- Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not three classical solos/etudes/marches, etc. that are all in the same style or from the same type of source). Keep it simple and choose three contrasting styles not to exceed five minutes. A lyrical, technical, and commercial excerpt are representative of three contrasting styles. Styles should be as varied as possible (i.e., "Tuba Concerto" by Gregson, "Etude #4" by Snedecor, and "That's a Plenty" for brass quintet by Pollack/Cooper). Classical solos, orchestral excerpts, brass band, Dixieland or swing (melodies, solos, and/or basslines), marches, brass quintet, tuba euphonium quartet, characteristic studies/etudes, concert band literature, transcriptions, etc., are ALL fair game. To score well, you should demonstrate the most difficult, most prepared, and/or best literature you can play well.

2-53. What are some examples of music from Part 2?

- Group A: "Chester Overture for Band" by Schuman and "Contrapunctus IX" by Bach for brass quintet.
- Group B: "Invictus" by King (cut time) and "In Storm and Sunshine" by Heed (6/8).
- Group C: "Chameleon" (the written string or electric bass part with the option to be performed one octave lower than written, or 8vb), arrangements or transcriptions of the Dirty Dozen Brass Band or of a notable popular music group such as Journey, or anything from the jazz style like "Bill Bailey" for Dixieland band or "Satin Doll" for brass quintet.

2-54. What is expected in the Group C (commercial/swing) category of quickly prepared music?

- Tuba players are expected to perform the role of a bassist. This encompasses holding down a rhythmically and harmonically varied bass line, creating a solid groove (playing the right feel, the right rhythm, and the right time), and being "in the pocket" (a smooth, relaxed, and unrushed approach through chord changes).

2-55. What kind of tuba should I play on my audition?

- Whatever instrument you sound best on. You are also permitted to play more than one horn in your AMPA.

2-56. What are some selections I can choose to demonstrate swing music?

- You can find swing music in brass quintet literature as well as concert band, although solos and transcriptions or basslines are fine as well. It is best to choose selections that feature the tuba. If you consider standard brass quintet and concert band swing music to be too easy, you could use music of other instruments. Play the best music you can play the best.

2-57. Can I use a backing track for a selection of my prepared music?

- Yes, backing tracks are permitted as long as they are accompaniment only. For example, you may play a jazz solo along with a backing track such as the iReal Pro app or a Jamey Aebersold play-along.

2-58. What is considered the full range of the tuba?

- In order to achieve the highest score for the Tone/Intonation/Range category, auditionees should be able to demonstrate consistency of good tone quality from four ledger line F below the bass clef staff up to middle C. However, an auditionee can still pass the AMPA without performing music that extends to these ranges.

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## Chapter 3

# Army Musician Proficiency Assessment for Woodwinds

This chapter discusses the specific AMPA requirements for each of the woodwind section instruments (flute, oboe, clarinet, bassoon, and saxophone).

### SECTION I – FLUTE (ASI 9G)

3-1. This section addresses the specific requirements for the flute AMPA. Use USASOM Form 1-9G when conducting the flute assessment. Performance on both flute and piccolo are required for the 9G AMPA. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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#### PREPARED MUSIC

3-2. Part 1 of the flute assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. One piece may be performed on piccolo. Total performance time will not exceed five minutes.

3-3. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9G. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

3-4. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

#### QUICKLY PREPARED MUSIC

3-5. Part 2 of the flute AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.

3-6. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band (this should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time) are to be performed on piccolo.
- Group C – Chamber Ensemble.

3-7. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9G. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

#### FREQUENTLY ASKED QUESTIONS

3-8. What are examples of contrasting styles/genres for the prepared music section?

- Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not three classical solos/etudes/transcriptions, etc.). Styles should be as varied as possible; do not limit yourself. Classical solos, orchestral excerpts, swing, be-bop, jazz, Latin, marches, woodwind quintet, characteristic studies/etudes, concert band literature, etc. are all fair game.

## SECTION II – OBOE (ASI 9H)

3-9. This section addresses the specific requirements for the oboe AMPA. Use USASOM Form 1-9H when conducting the oboe assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### PREPARED MUSIC

3-10. Part 1 of the oboe assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes.

3-11. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9H. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

3-12. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

### QUICKLY PREPARED MUSIC

3-13. Part 2 of the oboe AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.

3-14. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band (this should not include a concert band march).
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Chamber Ensemble.

3-15. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9H. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

### FREQUENTLY ASKED QUESTIONS

3-16. What are examples of contrasting styles/genres for the prepared music section?

- Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not three classical solos/etudes/transcriptions, etc.). Styles should be as varied as possible; do not limit yourself. Classical solos, orchestral excerpts, marches, woodwind quintet, characteristic studies/etudes, concert band literature, etc. are all fair game.
- Specifically, some pieces you may choose are a fast movement from a Baroque-era sonata such as those by Handel, a classical era concerto movement such as those by Mozart, or excerpts from the oboe part to a 20th-century woodwind quintet such as those by Fine, Villa Lobos, or Carter.

3-17. Can I perform any parts of the 9H AMPA on English horn?

- No. The only authorized instrument on the 9H AMPA is the oboe.

## SECTION III – CLARINET (ASI 9J)

3-18. This section addresses the specific requirements for the clarinet AMPA. Use USASOM Form 1-9J when conducting the clarinet assessment. Performance on either the Bb or A clarinet is the ONLY authorized instruments for the 9J AMPA. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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## **PREPARED MUSIC**

- 3-19. Part 1 of the clarinet assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes.
- 3-20. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9J. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.
- 3-21. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

## **QUICKLY PREPARED MUSIC**

- 3-22. Part 2 of the clarinet AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.
- 3-23. Part 2 is divided into the following groups with two selections per category:
- Group A – Concert Band (this should not include a concert band march).
  - Group B – Marches (one selection in simple and one in compound time).
  - Group C – Chamber Ensemble.
- 3-24. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9J. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

## **FREQUENTLY ASKED QUESTIONS**

- 3-25. What are examples of contrasting styles/genres for the prepared music section?
- Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not three classical solos/etudes/transcriptions, etc.). Styles should be as varied as possible; do not limit yourself. Classical solos, orchestral excerpts, Dixieland, marches, woodwind quintet, characteristic studies/etudes, concert band literature, etc. are all acceptable.
  - Specifically, some pieces you may choose are the Mozart Clarinet Concerto, a Benny Goodman selection to demonstrate swing, or other appropriate small ensemble music. Do not limit your possibilities; prepare the most difficult and diverse music that you can play well and musically. Also, if you choose to prepare excerpts, make sure that excerpt has length and technical content.
- 3-26. Can I perform parts written for A clarinet on Bb clarinet?
- Yes.

## **SECTION IV – BASSOON (ASI 9K)**

3-27. This section addresses the specific requirements for the bassoon AMPA. Use USASOM Form 1-9K when conducting the bassoon assessment. Bassoon is the **ONLY** authorized instrument for the 9K AMPA. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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## **PREPARED MUSIC**

- 3-28. Part 1 of the bassoon assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes.
- 3-29. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9K. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.
- 3-30. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

**QUICKLY PREPARED MUSIC**

- 3-31. Part 2 of the bassoon AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.
- 3-32. Part 2 is divided into the following groups with two selections per category:
- Group A – Concert Band (this should not include a concert band march).
  - Group B – Marches (one selection in simple and one in compound time).
  - Group C – Chamber Ensemble.
- 3-33. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9K. When scoring Part 2, only use the rubric category marked “Part 2 Music Preparation.”

**FREQUENTLY ASKED QUESTIONS**

- 3-34. What are examples of contrasting styles/genres for the prepared music section?
- Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not three classical solos/etudes/transcriptions, etc.). Styles should be as varied as possible; do not limit yourself. Classical solos, orchestral excerpts, marches, woodwind quintet, characteristic studies/etudes, concert band literature, etc. are all acceptable.
  - Specifically, some pieces you might consider choosing: a standard Classical or Baroque bassoon concerto or sonata (Mozart, Weber, Hummel, Vivaldi, Boismortier, Telemann, etc.); a 20th-century bassoon piece or excerpt (Hindemith, Tansman, Dutilleux, Bozza; Rite of Spring, Bolero, Cowboys, a Philip Sparke band piece, etc.); an excerpt from woodwind quintet or other appropriate small ensemble music (Hindemith, Nielsen, Barber, Danzi, Reicha, DeRivera, Stravinsky Soldier’s Tale, etc.) or an etude book (Piard, Hanson, Milde, Jancourt, etc.).
- 3-35. Can I perform on contra bassoon in my audition?
- No. The only authorized instrument on the 9K AMPA is the bassoon.

**SECTION V – SAXOPHONE (ASI 9L)**

3-36. This section addresses the specific requirements for the saxophone AMPA. Use USASOM Form 1-9L when conducting the saxophone assessment. Performance on alto or tenor saxophone are the **ONLY** authorized instruments for a 9L AMPA. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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**PREPARED MUSIC**

- 3-37. Part 1 of the saxophone assessment consists of at least three musical selections prepared by the auditionee that demonstrate contrasting stylistic capabilities. Total performance time will not exceed five minutes. However, switching equipment between excerpts is allowed. One prepared piece may be performed with backing track to showcase improvisation/transcription skills.
- 3-38. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9L. All categories except “Music Preparation” on the rubric are considered when scoring Part 1.
- 3-39. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

**QUICKLY PREPARED MUSIC**

- 3-40. Part 2 of the saxophone AMPA consists of six selections that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare.

3-41. Part 2 is divided into the following groups with two selections per category:

- Group A – Concert Band.
- Group B – Marches (one selection in simple and one in compound time).
- Group C – Commercial/Swing (one selection of each).

3-42. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9L. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

## **FREQUENTLY ASKED QUESTIONS**

3-43. What are examples of contrasting styles/genres for the prepared music section?

- Prepared music solos should be as stylistically different across genres as your instrument allows (i.e., not three classical solos/etudes/transcriptions, etc.). Styles should be as varied as possible; do not limit yourself. Classical solos, orchestral excerpts, swing, be-bop, Dixieland, funk, jazz transcriptions, pop/rock, Latin, marches, woodwind quintet, characteristic studies/etudes, concert band literature, etc. are all acceptable.

3-44. What is meant by performing a jazz transcription?

- Performing a transcription means authentically reproducing a segment of an improvised solo or comparable selection in time with an original recording. The auditionee must provide the reference recording at the time of the audition. The performance is evaluated using the rubric and the reference recording to assess how closely the performer matches the original. The reference recording should be trimmed to within a few seconds/measures of the beginning and end of the selection to be performed. The auditionee may use written notes but need not provide them for the board. Commercially or publicly available transcriptions are also permitted. The auditionee should provide copies of the notation without any recording. These are evaluated the same as an etude or solo based on the performance of the notation and appropriate stylistic conventions.

3-45. What is commercial music?

- It refers to any popular music that sells in diverse markets, performed by studio musicians. It could include radio, television, movies, or independent productions. The whole idea is that it is music for sale.

3-46. Can I change equipment for my prepared music?

- Yes. This can be either a change of mouthpiece and reed from a concert band setup to a jazz-oriented setup, or a change of instrument from alto to tenor or vice versa. You will be given time to retune. If you choose to play both alto and tenor, it is assumed that your mouthpiece setup will be appropriate to the selections you will play on each instrument.

3-47. What do I need to bring to the audition if I am playing a jazz standard or similar selection, or a transcription?

- You should provide a copy of the lead sheet, CD with backing tracks and/or the reference recording.

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## Chapter 4

# Army Musician Proficiency Assessment for Rhythm

This chapter discusses the specific AMPA requirements for each of the rhythm section instruments (percussion, keyboard, guitar, electric bass, and vocals).

### SECTION I – PERCUSSION (ASI 9M)

4-1. This section addresses the specific requirements for the percussion AMPA. Use USASOM Form 1-9M for the percussion assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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#### PREPARED MUSIC

4-2. Part 1 of the percussion assessment consists of four musical selections prepared by the auditionee. Selections must demonstrate the following contrasting stylistic capabilities: rock, funk, Latin, and jazz. See section VI, Rhythm Section Resources, for possible selections. All selections must include drumless backing tracks.

4-3. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9M. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

4-4. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

#### QUICKLY PREPARED MUSIC

4-5. Part 2 of the percussion AMPA consists of eight selections (see para 4-6) that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. The administrator will provide backing tracks for the drum set selections during the AMPA only. Not the day prior.

4-6. Part 2 is divided into the following groups with two selections per category:

- Group A – Drum Set.
- Group B – Concert Snare (performed on a concert snare drum).
- Group C – Marching Snare (performed on a marching snare drum).
- Group D – Mallets (performed on bells).

4-7. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9M. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

#### FREQUENTLY ASKED QUESTIONS

- 4-8. What are examples of contrasting styles/genres for the prepared music section?
- Many styles have different subcategories such as rock (e.g., heavy metal, classic rock, etc.), Latin (e.g., salsa, cha-cha, samba, etc.). Each prepared selection must demonstrate only one subcategory within the corresponding style.

**4-9. What are Backing Tracks?**

- Backing tracks are an accompaniment to the performer. Backing tracks can be made by recording a live ensemble, commercially produced from sources such as Aebersold (jazzbooks.com), Hal Leonard, Music Minus One tracks (such as iTunes, amazon.com, musicminusone.com, karaoke-version.com, iReal, Anytune Pro, etc.) or made yourself from music production tools such as Band In A Box or a sequencer.

**4-10. Can I use backing tracks that have drums in them?**

- No. The tracks used must not have drums in the recording. Percussion instruments such as congas, shakers, etc. are acceptable.

**4-11. Where can I get suitable backing tracks?**

- Music Minus One tracks are commercially available as stand-alone files or often as a part of a book. Many auditionees also create their own using commercially available software.

**4-12. If I play one track that has jazz and Latin sections, will it count for both styles?**

- No. It is recommended that you choose tracks in which the majority demonstrates the intended style.

**4-13. Can I compose my own drumless tracks and use them on the audition?**

- Yes. However, the 9M AMPA assesses a percussionist's ability to interpret song form. Drumless tracks should follow a universally acceptable song form and allow you to develop musical ideas between sections.

## **SECTION II – KEYBOARD (ASI 9N)**

4-14. This section addresses the specific requirements for the keyboard AMPA. Use USASOM Form 1-9N for the keyboard assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### **PREPARED MUSIC**

4-15. Part 1 of the keyboard assessment consists of four selections prepared by the auditionee, one of which is a solo piano piece explained in para. 4-16. Selections must demonstrate contrasting stylistic capabilities. Examples of contrasting styles may include pop/rock, R&B, country, jazz, and Latin. See Section VI, Rhythm Section Resources, for possible selections. With the exception of the solo piece, all selections must include backing tracks.

4-16. One of the four prepared selections will be a solo piano piece prepared either from a lead sheet or by ear. The solo piece should be a selection that best demonstrates overall skill and performance capabilities and will not be performed with a backing track. The style of this selection must be contrary to those already performed.

4-17. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9N. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

4-18. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

### **QUICKLY PREPARED MUSIC**

4-19. Part 2 of the keyboard assessment consists of five selections of contrasting styles that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. The material will consist of notation and lead sheets. At least two of the selections will have a backing track to play along with.

4-20. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9N. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

## **FREQUENTLY ASKED QUESTIONS**

4-21. What are examples of contrasting styles/genres for the prepared music section?

- Styles/genres for the prepared music section should be as varied as possible. To score well, you will want to prepare the most diverse and challenging music that you can play well and musically. Styles can include but are not limited to rock, funk, swing, Latin, country, pop, electronic dance music, etc. Also, take into consideration that many styles have different subcategories such as rock (e.g., heavy metal, classic rock, etc.), Latin (e.g., salsa, cha-cha, samba, etc.). Perform the styles that you are the most comfortable with as long as they are contrasting in nature.

4-22. What is the definition of electronic dance music?

- Electronic dance music is a broad term used to define any type of dance music performed using synthesizers, sequenced drums, or electronic drum grooves.

4-23. What is solo piano?

- The requirement for playing a song selection in solo piano style is to play the melody, supported harmony (chords) and the bassline structure of the piece. When appropriate, ornaments, embellishments, and improvisation are encouraged as well.

4-24. What are Backing Tracks?

- Backing tracks are an accompaniment to the performer. Backing tracks can be made by recording a live ensemble, commercially produced from sources such as Aebersold (jazzbooks.com), Hal Leonard, Music Minus One tracks (such as iTunes, amazon.com, musicminusone.com, karaoke-version.com, iReal, Anytune Pro, etc.) or made yourself from music production tools such as Band In A Box or a sequencer.

## **SECTION III – GUITAR (ASI 9T)**

4-25. This section addresses the specific requirements for the guitar AMPA. Use USASOM Form 1-9T for the guitar assessment. The guitarist will perform the AMPA using an electric guitar. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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## **PREPARED MUSIC**

4-26. Part 1 of the guitar assessment consists of at least four, but no more than five musical selections prepared by the auditionee. Selections must demonstrate contrasting stylistic capabilities. Examples of contrasting styles may include pop/rock, R&B, country, jazz, and Latin. See Section VI, Rhythm Section Resources, for possible selections. All selections must include backing tracks.

4-27. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9T. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

4-28. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

## **QUICKLY PREPARED MUSIC**

4-29. Part 2 of the guitar AMPA consists of five selections of contrasting styles that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. Two selections will be performed without backing tracks.

- Music may be chosen from Section VI of this chapter, Rhythm Section Resources, and consists of written notation and lead sheets. Tablature will not be used during Part 2.

- Use backing tracks with music minus guitar recordings for three of the five selections and perform two selections without backing tracks.

4-30. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9T. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

## **FREQUENTLY ASKED QUESTIONS**

4-31. What are examples of contrasting styles/genres for the prepared music section?

- Styles/genres for the prepared music section should be as varied as possible. To score well, you will want to prepare the most diverse and challenging music that you can play well and musically. Styles can include but are not limited to rock, funk, swing, Latin, country, pop, etc. Also, take into consideration that many styles have different subcategories such as rock (e.g., heavy metal, classic rock, etc.), Latin (e.g., salsa, cha-cha, samba, etc.). Perform the styles that you are the most comfortable with as long as they are contrasting in nature.

4-32. What are Backing Tracks?

- Backing tracks are an accompaniment to the performer. Backing tracks can be made by recording a live ensemble, commercially produced from sources such as Aebersold (jazzbooks.com), Hal Leonard, music minus one tracks (such as iTunes, amazon.com, musicminusone.com, karaoke-version.com, iReal, Anytune Pro, etc.) or made yourself from music production tools such as Band In A Box, Logic, Garage Band, or a sequencer.

4-33. What are some more resources for choosing the quickly prepared music?

- There are also many method books providing excellent etudes or parts such as those from Berklee Press.

4-34. What should I do when backing tracks are unavailable for my selections?

- It is also permissible to use the original tracks to play along with when backing tracks are unavailable. The player is encouraged to use creativity in playing along and not limited to only playing the original parts. With discretion, a player can show off many capabilities even playing along with the original track.

4-35. Can I sing on my audition?

- No. Vocals are outside the scope of the guitar audition. Auditionees interested in singing are encouraged to take the 9V AMPA as a secondary ASI.

4-36. Can I play classical guitar on my audition?

- No. The 9T AMPA will be performed on electric guitar.

4-37. Can I use transcription software to adjust the speed of my backing track?

- Yes. The auditionee should choose a tempo that they can perform accurately while still maintaining the piece's original character.

4-38. What qualifies as a lead sheet?

- A lead sheet is written in staff notation representing the basic layout of a song and includes melody, harmony, and lyrics where applicable.

## **SECTION IV – ELECTRIC BASS (ASI 9U)**

4-39. This section addresses the specific requirements for the electric bass AMPA. Use USASOM Form 1-9U for the electric bass assessment. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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## **PREPARED MUSIC**

4-40. Part 1 of the electric bass assessment consists of at least four, but no more than five musical selections prepared by the auditionee. Selections must demonstrate contrasting stylistic capabilities. Examples of contrasting styles may include pop/rock, R&B, country, jazz, and Latin. See Section VI, Rhythm Section Resources, for possible selections. All selections must include backing tracks.

4-41. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9U. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

4-42. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

## **QUICKLY PREPARED MUSIC**

4-43. Part 2 of the electric bass guitar assessment consists of five selections of contrasting styles that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. Two selections will be performed without backing tracks.

- Music may be chosen from Section VI of this chapter, Rhythm Section Resources, and consists of written notation and lead sheets. Tablature will not be used during Part 2.
- Use backing tracks with music minus bass recordings for three of the five selections and perform two selections without backing tracks. In the event that music minus bass recordings are not available, auditionees may use the original track and perform the transcribed bass part.

4-44. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9U. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

## **FREQUENTLY ASKED QUESTIONS**

4-45. What are examples of contrasting styles/genres for the prepared music section?

- Styles/genres for the prepared music section should be as varied as possible. To score well, you will want to prepare the most diverse and challenging music that you can play well and musically. Styles can include but are not limited to rock, funk, swing, Latin, country, etc. Also, take into consideration that many styles have different subcategories such as rock (e.g., heavy metal, classic rock, etc.), Latin (e.g., salsa, cha-cha, samba, etc.). Perform the styles that you are the most comfortable with as long as they are contrasting in nature.

4-46. What are Backing Tracks?

- Backing tracks are an accompaniment to the performer. Backing tracks can be made by recording a live ensemble, commercially produced from sources such as Aebersold (jazzbooks.com), Hal Leonard, Music Minus One tracks (such as iTunes, amazon.com, musicminusone.com, karaoke-version.com, iReal, Anytune Pro, etc.) or made yourself from music production tools such as Band In A Box, Logic, Garage Band, or a sequencer. Tracks without bass tend to be harder to find.

4-47. What are some more resources for choosing the quickly prepared music?

- There are also many method books providing excellent etudes or parts such as those from Berklee Press.

4-48. What should I do when backing tracks are unavailable for my selections?

- It is also permissible to use the original tracks to play along with when backing tracks are unavailable. The player is encouraged to use creativity in playing along and not limited to only playing the original parts. With discretion, a player can show off many capabilities even playing along with the original track.

4-49. What qualifies as a lead sheet?

- A lead sheet is written in staff notation representing the basic layout of a song and includes melody, harmony, and lyrics where applicable.

## SECTION V – VOCALIST (ASI 9V)

4-50. This section addresses the specific requirements for the vocalist AMPA. Use USASOM Form 1-9V for the vocalist assessment. This assessment will only take place at the USASOM. Note the importance of presentation and “fronting the band” and how they are assessed using the rubric. The vocal audition should mimic performing in front of a live audience. For additional information about Parts 1 and 2 of the assessment, see Chapter 1.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### PREPARED MUSIC

4-51. Part 1 of the vocalist assessment consists of at least five musical selections prepared by the auditionee, one of which is the DOD version of *The National Anthem* performed a cappella (without any accompaniment) in any key. Selections must demonstrate contrasting stylistic capabilities. Examples of contrasting styles may include pop/rock, R&B, country, jazz, and Latin. See Section VI, Rhythm Section Resources, for possible selections. All selections will be performed using a microphone and sound system. All selections except for *The National Anthem* are performed with backing tracks.

4-52. Part 1 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9V. All categories except "Music Preparation" on the rubric are considered when scoring Part 1.

4-53. Scoring is directly related to the degree of difficulty of prepared music, and the demonstrated technical and stylistic accuracy.

### QUICKLY PREPARED MUSIC

4-54. Part 2 of the vocalist assessment consists of five selections of contrasting styles that the musician is given one day prior to the scheduled assessment and is expected to quickly prepare. One selection will be performed a cappella. Auditionees must perform backing track selections with a microphone and sound system.

4-55. Music may be chosen from Section VI of this chapter, Rhythm Section Resources, and consists of published lyric lead sheets and backing tracks. They may or may not include sheet music. Four selections will require individuals to sing along with given backing tracks.

- Use karaoke-style backing tracks with music minus vocals for four selections and at least one a cappella.
- The auditionee may alter the key of the backing tracks to best fit their vocal register. The key of backing tracks should not be altered to such an extent that it hides deficiencies in the auditionee's range.

4-56. Part 2 is scored using the AMPA Evaluation Rubric, page 2 of USASOM Form 1-9V. When scoring Part 2, only use the rubric category marked "Part 2 Music Preparation."

### FREQUENTLY ASKED QUESTIONS

4-57. Where can I find karaoke-style backing tracks?

- Backing tracks are an accompaniment to the performer. Backing tracks can be made by recording a live ensemble, commercially produced from sources such as Aebersold (jazzbooks.com), Hal Leonard, Music Minus One tracks (such as iTunes, amazon.com, musicminusone.com, karaoke-version.com, iReal, Anytune Pro, etc.) or created from music production tools such as Band In A Box, Logic, Garage Band, or a sequencer.

4-58. How do I alter the key of backing tracks?

- Backing tracks may be altered with smart device applications or using a bass trainer. A bass trainer is a practice tool for rhythm players of any skill level to learn and record new music and is commercially available online or in guitar stores.

4-59. Can I accompany myself or use a live accompanist for my audition?

- No.

## **SECTION VI – RHYTHM SECTION RESOURCES**

4-60. This section gives examples of appropriate musical selections for Part 1 of the rhythm section assessments. Musicians are encouraged to contact the instrumental instructors at the USASOM for additional information.

4-61. Appropriate selections may include but are not limited to the following resources:

- Billboard Hot 100
- Billboard R&B/Hip-hop
- Song Billboard Country
- Song Billboard Latin
- Songs Billboard Rock
- Rolling Stone’s “500 Greatest Songs of All Time” list
- The New Real Book, Vols, 1-3 or The Standards Real Book
- Any other piece with approval from the USASOM ASI Instructor

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## Chapter 5

# Army Musician Proficiency Assessment for Music Support Technician

This chapter discusses the specific AMPA requirements for the music support technician assessment. This assessment will only be administered in audio mixing labs that are approved to be 9X AMPA certified and only by 9X AMPA approved personnel. Use USASOM Form 1-9X when conducting the music support technician assessment.

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Note. Scoring zero or one point in any part of the AMPA will result in a failed overall AMPA.

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### PREPARED MUSIC

- 5-1. Part 1 of the music support technician assessment consists of mixing two sets of pre-recorded tracks of varying musical styles live on a digital mixer.
- 5-2. The day prior to the audition, the candidate will be given the pre-recorded tracks and access to an audio mixing lab.
- 5-3. The audio mixing lab will have at the minimum the following equipment:
  - 32-channel digital mixing console.
  - Set of studio monitors.
  - 32-channel multi-track playback device.
  - Hard drive with which to read the pre-recorded tracks.
- 5-4. The candidate will prepare the pre-recorded tracks by utilizing modern mixing techniques to create a well-balanced mix that is an appropriate representation of the genre.
- 5-5. Part 1 is assessed live and with fader or parameter changes as necessary depending on the pre-recorded tracks or mixing technique choices.
- 5-6. Part 1 is scored using the AMPA Evaluation Rubric, page two of USASOM Form 1- 9X. All categories except "Live Mixing" on the rubric are considered when scoring Part 1.

### QUICKLY PREPARED MUSIC

- 5-7. Part 2 of the music support technician assessment consists of live mixing one set of pre-recorded tracks with only ten minutes of preparation on a digital mixer.
- 5-8. Following the assessment of Part 1, the administrator will load a premade scene into the digital mixing console that consists of channel labeling and the set of pre-recorded tracks onto the multi-track playback device.
- 5-9. The candidate will be able to playback the pre-recorded tracks throughout the ten minutes and will prepare a basic mix where most elements are balanced, natural, controlled, fit into mix, and blended together appropriately with basic space and time effects.
- 5-10. After ten minutes of preparation time has elapsed, the mix will be played back from the beginning and assessed live with the candidate making live fader and parameter changes as necessary to achieve the best mix possible.

5-11. Part 2 is scored using the AMPA Evaluation Rubric, page two of USASOM Form 1-9X. When scoring Part 2, only use the rubric category marked "Part 2 Live Mixing."

## **LIGHTING KNOWLEDGE**

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Note: Part 3 of this assessment will be waived for accession assessments as it does not factor into the final assessment score.

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5-12. Part 3 of the music support technician assessment is scored on a "GO/NO-GO" basis.

5-13. Part 3 of the music support technician assessment consists of setting up a basic lighting system and programming that system according to a cue list and feedback provided by the administrator.

5-14. The day prior to the assessment, the candidate will be provided the lighting system equipment information to prepare as necessary. If possible, the candidate will also be given access to the equipment for familiarization purposes.

5-15. In order to receive a "GO" on Part 3 the candidate must properly set up, address, patch, program, and update the fixtures and interface according to the given handout and feedback from the administrator. There is a thirty-minute time limit for Part 3.

5-16. The minimum lighting system equipment consists of the following:

- Light programming interface.
- Three LED light fixtures.
- One LED moving light fixture.
- Power and DMX cables.

5-17. Prior to the start of Part 3:

- All equipment will be reset, and cables will be unplugged from equipment.
- The candidate will be given a cue list and specific patch information for the light setup and an opportunity to ask any questions about the handout if anything is unclear.

5-18. At the start of the thirty-minute time limit the candidate will:

- Properly set up, address, and patch the fixtures and interface according to the given handout.
- Ensure DMX control of fixtures with interface.
- Program cues according to the cue list.
- Present cues in order and make programming corrections based on the administrator's feedback.

# Glossary

## SECTION I – ACRONYMS AND ABBREVIATIONS

<b>AMPA</b>	Army Musician Proficiency Assessment
<b>ASI</b>	additional skill identifier
<b>USASOM</b>	U.S. Army School of Music

## References

### REQUIRED PUBLICATIONS

AR 220-90. *Army Bands*. 09 November 2016.

DA PAM 220-90. *Army Bands*. 18 November 2016.



**U.S. Army School of Music Regulation 350-70-4**  
**01 October 2020**

Official:

A handwritten signature in black ink, appearing to read "Bruce R. Pulver", with a stylized flourish at the end.

**BRUCE R. PULVER**  
*Colonel, United States Army*  
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