

U.S. Army School of Music

Army Musician Proficiency Assessment

EXAMPLE PACKET



9T GUITAR

NOT TO BE COPIED

**USING THIS PACKET OR A PREVIOUSLY
EXISTING QUICKLY PREPARED PACKET
WILL INVALIDATE THE AMPA**

The first three excerpts should be contrasting in style and be written in staff notation only. Tablature will not be used. Tablature can be edited from parts using editing software such as MS Paint. Lead sheets are acceptable. Lead sheets will be written in staff notation and must include, at minimum, a melody and a chord progression. Guitar parts are widely available in printed format from publishers such as Hal Leonard, Berklee Press, Guitar Player and others. Many of these resources will include high quality backing tracks. Backing tracks will be used for the first three excerpts. Other resources for backing tracks include www.karaoke-version.com and www.youtube.com. Original recordings must only be used if no other option is available. The following excerpt is an example of staff notation/tablature that has had the tablature edited out. Choose examples that could reasonably be encountered in an MPT setting.

The Boys Are Back in Town

Words and Music by Phil Lynott

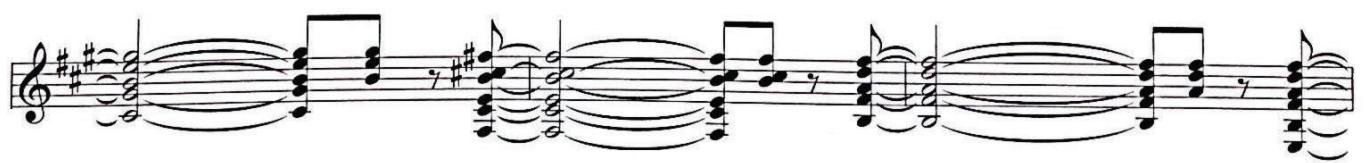
Intro

Moderately ($\text{D}\text{D} = \text{D}\text{D}$)

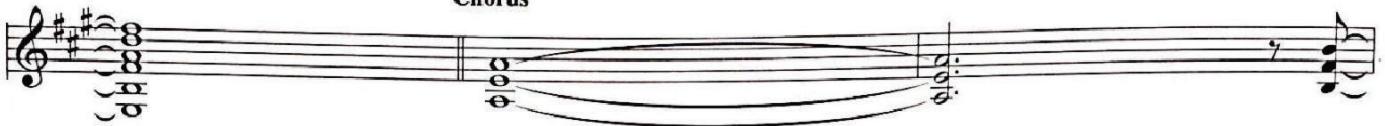
Musical score for the intro of "The Boys Are Back in Town". The score is in 4/4 time, key of A major (two sharps). It features a single melodic line on a treble clef staff. The melody begins with a sustained note (A5) followed by eighth-note patterns. Chords indicated above the staff are A5, B5, D5, and A5. Dynamics include **f** w/ dist. and P.M. (piano mutes). Measure numbers 1, 2, and 3 are shown above the staff. The score consists of two staves of music.

§ Verse

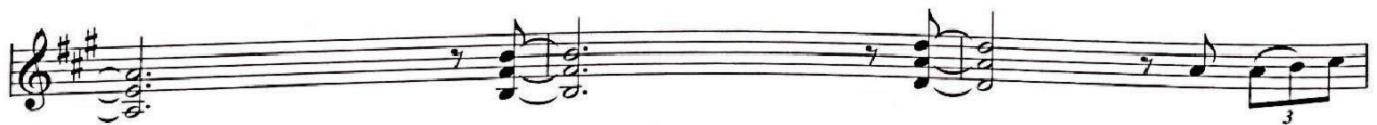
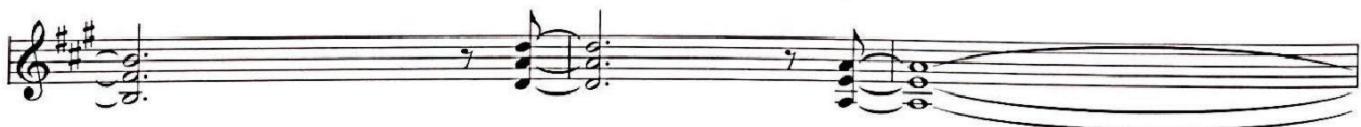
Musical score for the verse of "The Boys Are Back in Town". The score is in 4/4 time, key of A major (two sharps). It features a single melodic line on a treble clef staff. The melody consists of eighth-note patterns and sustained notes. Chords indicated above the staff are A5, B5, D5, and A5. The score consists of four staves of music.



Chorus



To Coda ⊕



N.C.



Excerpt 2 and 3 should be Jazz and Latin, written in a lead sheet format played to a backing track. The auditionee should demonstrate all skills that would be expected in a small group/jazz combo (playing the melody, comping and soloing.) Sources for charts and backing are the Jamey Aebersold Play-Along Series, Hal Leonard Jazz Playalong series or others of similar quality. Irealpro may be used for backing tracks only as a last resort as the tracks tend to be "mechanical" and lacking feel. Tracks generated with a recent version of Band In A Box are acceptable.

Play three choruses, first time play melody, second time comp, third time solo.

9. I Mean You

($\text{d} = 100$)

By Thelonious Monk and Coleman Hawkins

The musical score consists of two staves of jazz notation. The top staff is labeled '(WALK TIME)' and includes chords Eb7, F, Db7, D7, G-, C7, F, G-, C7, F. The bottom staff is labeled '(WALK TIME - BRIDGE)' and includes chords Eb7, F, Db7, Gb7, G-, C7, D7, F. Both staves end with a 'TO SOLOS' instruction.

SOLOS (PEDAL POINT NOT USED ON SOLOS)

A handwritten musical score for solos. It features a bass line on a staff with four measures. The first measure has a note 'F'. The second measure has a note 'Dflat7'. The third measure has a note 'D7'. The fourth measure has a note 'G-'. The staff begins with a clef and a key signature.

A handwritten musical score for solos. It features a bass line on a staff with six measures. The first measure has a note 'C7'. The second measure has a note 'F'. The third measure has a note 'D7'. The fourth measure has a note 'G-'. The fifth measure has a note 'C7'. The sixth measure has a note 'F'. Measures 1 through 4 are grouped by a brace, and measures 5 and 6 are grouped by another brace.

BRIDGE

A handwritten musical score for the bridge section. It features a bass line on a staff with two measures. The first measure has a note 'Eb7'. The second measure has a note 'F'.

A handwritten musical score for the bridge section. It features a bass line on a staff with four measures. The first measure has a note 'Db7'. The second measure has a note 'Gflat7'. The third measure has a note 'G-'. The fourth measure has a note 'C7'.

A handwritten musical score for the bridge section. It features a bass line on a staff with seven measures. The first measure has a note 'F'. The second measure has a note 'Db7'. The third measure has a note 'D7'. The fourth measure has a note 'G-'. The fifth measure has a note 'C7'. The sixth measure has a note 'F'. The seventh measure has a note '(G-, C7)' followed by a circle symbol.

ON LAST CHORUS THIS
BAR IS $\frac{2}{4}$ AND LEADS
TO CODA

A handwritten musical score for the bridge section. It features a bass line on a staff with five measures. The first measure has a note 'Eb7'. The second measure has a note 'Eb7'. The third measure has a note 'Eb7'. The fourth measure has a note 'Eb7'. The fifth measure has a note 'Eb7' with a fermata and the word 'fine' written below it.

Play three choruses. First time, play melody, second time comp, third time solo.

8. The Girl From Ipanema (Garôta De Ipanema)

(♩ = 144)

Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Vinicius DeMoraes

The sheet music consists of eight staves of musical notation for a single instrument. The first staff starts with an 'INTRO' section in GΔ, followed by a section where the first measure is A♭7+4 and the second is GΔ, with a bracket below it labeled 'Play 4 times'. Subsequent staves show various chords: A7, A7, A-7; Ab7+4, GΔ, 1. A♭7+4, 2. GΔ, AbΔ; D♭7+4, Ab-Δ, Ab-7, B-7/E; E7, A-7, C-7/F, F7; B-7, E7+9, A-7, D7+9; GΔ, E-7, A7; A7, A-7, Ab7+4, GΔ, Ab7+4, and finally a concluding note.

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8. The Girl From Ipanema – Cont.

SOLOS

GΔ E-7 A7 A-7 A♭7+4

GΔ 1. A♭7+4 2. GΔ A♭Δ D♭7+4

D♭7 A♭-Δ A♭-7 B-7/E E7

A-7 C-7/F F7 B-7 E7⁺⁹₊₄

A-7 D7⁹₊₄ GΔ E-7 A7

A7 A-7 A♭7+4 GΔ A♭7+4 Ø

Ø GΔ A♭7+4 GΔ A♭7+4 GΔ A♭7+4

etc. and fade out...

Excerpts 4 and 5 should be single line or chord over rhythm format. They will be played unaccompanied, no backing track. Sources could be concert band or big band charts or excerpts from etude books that are not of higher difficulty than what would reasonably be expected to be found on a concert band or big band guitar chart.

Swing

$\text{♩} = 100$

The musical score consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4 throughout. The music is composed of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, F, and G. The first three staves conclude with a repeat sign and a double bar line, indicating they are parts of a larger section. The fourth staff ends with a final double bar line and a repeat sign, suggesting it is the concluding part of the excerpt.

Rock feel.

 =110



Suggested Selections for AMPA Prepared Music (Part 2) 9T

The following is a selection of pieces, categorized by genre, which may be used in the prepared portion (Part 2) of the AMPA. Any combination of selections may be used so long as they represent at least three contrasting styles, and do not exceed five minutes. In most cases selections from this list are not intended to be performed in their entirety. The selections chosen should allow the guitarist to demonstrate correct guitar tone, comping and solo ability specific to the style. Backing tracks are recommended unless the player wants to perform a selection as a chord melody/fingerstyle arrangement. It is recommended that the musician select the most challenging, but accessible selections in order to achieve the highest possible score. The list below are only suggested pieces and ideas. This is not a definitive list of AMPA selections, so performing songs not on this list is allowed. It is strongly recommended you contact the ASI instructor for further clarification.

ROCK

Sweet Child of Mine - Guns N' Roses
Peg – Steely Dan
Spirit of Radio – Rush
Little Wing – Jimi Hendrix
Hot For Teacher – Van Halen
Crazy Train – Ozzy/Randy Rhoads
Give It Away – Red Hot Chili Peppers
Cliffs of Dover – Eric Johnson
Hysteria – Muse
Good Times Bad Times – Led Zeppelin
Scuttle Buttin' – Stevie Ray Vaughan

COUNTRY

Chattahoochee – Alan Jackson
Ticks – Brad Paisley
Little Sister – Dwight Yoakam
Hot Wired – Brent Mason
Country Boy – Albert Lee
Folsom Prison Blues – Johnny Cash
Chicken Fried – Zac Brown
Liza Jane – Vince Gill
I Love This Bar – Toby Keith
Mama's Broken Heart – Miranda Lambert

LATIN

Blue Bossa – Joe Henderson
Ceora – Morgan
Corcovado – Jobim
Meditation – Jobim
Spain – Chick Corea
Triste – Jobim
Girl from Ipanema – Jobim
Con Alma – Dizzy Gillespie
St. Thomas – Sonny Rollins

JAZZ/SWING

Autumn Leaves
Straight No Chaser - Monk
All Things You Are -Kern
Four on Six – Wes Montgomery
Oleo – Sonny Rollins
Donna Lee- Charlie Parker
Blues for Alice – Charlie Parker
Billie's Bounce
Bright Size Life – Pat Metheny
All Blues – Miles Davis

FUNK/R&B

Get Lucky – Daft Punk (Nile Rodgers)
Le Freak – Chic (Nile Rodgers)
September – Earth Wind & Fire
Sir Duke – Stevie Wonder
Superstition – Stevie Wonder
What Is Hip – Tower of Power
Cissy Strut – the Meters
Uptown Funk – Bruno Mars
You Got the Love – Chaka Khan
I Wanna Be Your Lover – Prince
Flashlight - Parliament

Recommended Text for 9T

The following is a series of resources that the instructors at the Army School of Music uses to teach their students. It is recommended that each unit stock their music libraries with the same set of resources to facilitate the technical growth of the Soldier-Musician both in an individual setting, and in an educational setting should they pursue lessons with the instructors at the school. Soldiers are encouraged to contact the instructors at the school regarding the use of these resources and are further encouraged to send in video/audio of themselves practicing out of these resources to get feedback and assistance in perfecting their craft.

9T – Guitar

1. Ethnic Rhythms for Guitar (BOOK + CD) - Belkadi
2. Funk Guitar, the Essential Guide (BOOK + CD) – Bolton
3. The Art of Picking (BOOK + CD) – Bruno
4. The Latin Guitar (BOOK + CD) Buckingham
5. Rhythm Guitar, the Complete Guide - Buckingham
6. Introduction to Jazz Guitar Soloing (BOOK + CD) – Elliott
7. Red Hot Country Guitar (BOOK + CD) – Hawley
8. Encyclopedia of Reading Rhythms – Hess
9. Funk/R&B Guitar (BOOK + CD) – Hogarth
10. Music Reading for Guitar, the Complete Method – Oakes
11. Jazz Chords & Progressions – Pass
12. New Orleans Funk Guitar (BOOK + CD) – Theriot