

U.S. Army School of Music
Army Musician Proficiency Assessment

EXAMPLE PACKET



9V VOCAL

NOT TO BE COPIED

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

Each piece should be contrasting in style. It is not required to tailor the quickly prepared selections to the vocal range of the auditionee. The auditionee should receive a lyric and/or lead sheet for preparation and reference not more than 24hrs prior to the audition date. Lead sheets will be written in staff notation and must include, at minimum, a melody and a chord progression. High quality backing tracks are widely available on various digital platforms such as iTunes, YouTube, Karaoke-version.com and others. Many of these resources will offer the option to alter the key of the performance piece. The auditionee may alter the key for any quickly prepared selection to fit their vocal range. Backing tracks will be used for four (4) of the selections and the auditionee will perform one (1) identified selection a cappella. Choose performance pieces that could reasonably be encountered in an MPT, Concert Band or solo vocal setting.

Example Style: Latin

It is important to note the example below represents one (1) type of Latin style. There are numerous subgenres of Latin music (e.g. Latin jazz, Reggaeton, Salsa, Merengue, Bolero). It is not necessary to present the candidate with a Latin piece in a different language. This style offers the candidate opportunity to demonstrate his/her ability to comfortably and accurately perform integral rhythmic patterns within harmonies and melodies of the style.

Vivir Mi Vida

Voy a reír, voy a bailar
vivir mi vida la la la la
voy a reír, voy a gozar
vivir mi vida la la la la
[x2]

A veces llega la lluvia
para limpiar las heridas
a veces solo una gota
puede vencer la sequía

Y para que llorar, pa' qué
si duele una pena, se
olvida
y para qué sufrir, pa' qué
si así es la vida, hay que
vivirla la la le

Voy a reír, voy a bailar
vivir mi vida la la la la
voy a reír, voy a gozar
vivir mi vida la la la la

Voy a vivir el momento
para entender el destino
voy a escuchar el silencio
para encontrar el camino

Y para que llorar, pa' qué
si duele una pena, se
olvida
y para qué sufrir, pa' qué
si duele una pena, se
olvida la la le

Voy a reír, voy a bailar
vivir mi vida la la la la
voy a reír, voy a gozar
vivir mi vida la la la la

Voy a reír, voy a bailar
pa' qué llorar, pa' que
sufrir
empieza a soñar, a reír
voy a reír, voy a bailar
siente y baila y goza
que la vida es una sola
voy a reír, voy a bailar
vive, sigue
siempre pa'lante
no mires pa' tras
mi gente
la vida es una

Voy a reír, voy a bailar
vivir mi vida la la la la
voy a reír, voy a gozar
vivir mi vida la la la la

The candidate may transpose the key for any quickly prepared selection. Lead and/or lyric sheets are provided as references for preparation.

Example Style: a cappella

I DREAMED A DREAM

FROM LES MISÉRABLES

MUSIC BY CLAUDE-MICHEL SCHÖNBERG
LYRICS BY ALAIN BOUBLIL, JEAN-MARC NATEL
AND HERBERT KRETZMER

ANDANTE

Chord progression for the first line: Eb Eb/D CM Eb/G Ab Ab/Bb

4 FANTINE: Eb Eb/D CM Eb/Bb Ab Ab/G

I DREAMED A DREAM IN DAYS GONE BY, WHEN HOPE WAS HIGH AND LIFE WORTH

7 Fm7 Bb Eb Eb/D CM7 Eb/Bb

LIV - ING. I DREAMED THAT LOVE WOULD NEV - ER DIE.

10 Ab Ab/G Fm7 Bb Eb Eb/D

I DREAMED THAT GOD WOULD BE FOR - GIV - ING. THEN I WAS YOUNG AND UN - A -

13 CM Eb/Bb Ab Ab/G Fm7 Bb6

FRAID, AND DREAMS WERE MADE AND USED AND WAST - ED.

16 Eb Eb/D CM7 Eb/Bb

THERE WAS NO RAN - SOM TO BE PAID,

18 Ab Ab/G Fm7 Bb

NO SONG UN - SUNG, NO WINE UN - TAST - ED.

Example Style: a cappella (cont...)

2

POCO PIÙ MOSSO

20 C C/E Fm C C7

BUT THE TI - GERS COME AT NIGHT WITH THEIR VOIC - ES SOFT AS

23 F F/A Bb Bb/D EbM

THUN-DER, AS THEY TEAR YOUR HOPE A - PART,

26 Bb Eb Fm/Eb Eb Ab/Eb

AS THEY TURN YOUR DREAM TO SHAME.

29 RALL. A TEMPO

Bb Eb Eb/D

{HE} SLEPT A SUM - MER BY MY
{SHE}

31 Cm Eb/Bb Ab Ab/G Fm7 Bb6

SIDE. {HE} FILLED MY DAYS WITH END-LESS WON-DER.
{SHE}

34 Eb Eb/D Cm7 Eb/Bb Ab Bb6

{HE} TOOK MY CHILD-HOOD IN {HIS} STRIDE, BUT {HE} WAS GONE WHEN AU-TUMN
{SHE} {HER}

POCO ACCEL. E CRESC

37 Eb Bb/D Bbm6/Db C

CAME.

PIÙ MOSSO

39 F 3 F/E Dm7 F/C

AND STILL I DREAMED {HE'D} COME TO ME,
{SHE'D}

Example Style: a cappella (cont...)

3

41 $B\flat$ $B\flat/A$ $Gm7$ C F F/E

THAT WE WOULD LIVE THE YEARS TO - GETH-ER. BUT THERE ARE DREAMS THAT CAN-NOT

44 $Dm7$ F/C $B\flat$ $B\flat/A$ $Gm7$ C *CRES.*

BE, AND THERE ARE STORMS WE CAN-NOT WEATH-ER. _____

47 *APPASSIONATO* F F/E $Dm7$ F/C

I HAD A DREAM MY LIFE WOULD

49 $B\flat$ $B\flat/A$ $Gm7$ $B\flat/C$ C

BE SO DIF - F'RENT FROM THIS HELL I'M

51 *CRES.* F F/E *DIM.* $Dm7$ *POCO RALL.* F/C

LIV - ING, SO DIF-F'RENT NOW FROM WHAT IT SEEMED.

53 *A TEMPO* $B\flat$ C F F/E

NOW LIFE HAS KILLED THE DREAM I DREAMED.

55 $Dm7$ F/A $B\flat$ $C9$ F *RALL.*

Wave

Antonio Carlos Jobim, Frank Sinatra

So close your eyes
For that's a lovely way to be
Aware of things your heart alone was meant to see
The fundamental loneliness goes whenever two can dream a dream
Together

You can't deny don't try to fight the rising sea
Don't fight the moon, the stars above and don't fight me
The fundamental loneliness goes whenever two can dream a dream
Together

When I saw you first the time was half past three
When your eyes met mine it was eternity

By now we know the wave is on it's way to be
Just catch that wave don't be afraid of loving me
The fundamental loneliness goes whenever two can dream a dream
Together

When I saw you first the time was half past three
When your eyes met mine it was eternity

By now we know the wave is on it's way to be
Just catch that wave don't be afraid of loving me
The fundamental loneliness goes whenever two can dream a dream
Together

You're Gonna Miss This

Trace Adkins

She was staring out the window of
that SUV
Complaining, saying "I can't wait to
turn eighteen"
She said "I'll make my own money,
and I'll make my own rules"
Momma put the car in park out there
in front of the school
She kissed her head and said "I was
just like you"

You're gonna miss this
You're gonna want this back
You're gonna wish these days hadn't
gone by so fast
These are some good times
So take a good look around
You may not know it now
But you're gonna miss this

Before she knows it she's a brand
new bride
In her one-bedroom apartment, and
her daddy stops by
He tells her "It's a nice place"
She says "It'll do for now"
Starts talking about babies and
buying a house
Daddy shakes his head and says
"Baby, just slowdown"

You're gonna miss this
You're gonna want this back
You're gonna wish these days hadn't
gone by so fast
These are some good times
So take a good look around
You may not know it now
But you're gonna miss this

Five years later there's a plumber
workin' on the water heater
Dog's barkin', phone's ringin'
One kid's cryin', one kid's screamin'
She keeps apologizin'
He says "They don't bother me
I've got two babies of my own
One's thirty-six, one's twenty-three
Huh, it's hard to believe, but

You're gonna miss this
You're gonna want this back
You're gonna wish these days hadn't
gone by so fast
These are some good times
So take a good look around
You may not know it now
But you're gonna miss this

You're gonna' miss this
Yeah
You're gonna' miss this

Nothing Even Matters

Lauryl Hill

Now the skies could fall
Not even if my boss should call
The world it seems so very small
'Cause nothin' even matters, at all

See nothin' even matters
See nothin' even matters at all
Nothin' even matters
Nothin' even matters at all

See, I don't need no alcohol
Your love makes me feel ten feet tall
Without it, I'd go through withdrawal
'Cause nothin' even matters at all

Nothin' even matters
Nothin' even matters at all
Nothin' even matters
Nothin' even matters at all

These buildings could drift out to sea
Some natural catastrophe
Still there's no place I'd rather be
'Cause nothin' even matters to me

See nothin' even matters
See nothin' even matters to me
Nothin' even matters
Nothin' even matters to me

You're part of my identity
I sometimes have the tendency
To look at you religiously, baby
'Cause nothin' even matters to me

Nothin' even matters
Nothin' even matters to me
Said I don't, my baby, baby

Now you won't find me at no store
I have no time for manicures
With you it's never either or
'Cause nothin' even matters no more

See nothin', it don't matters
See nothin' even matters no more
Nothin' even matters
Nothin' even matters no more

Now my team could score
And make it to the final four
Just repossess my 4 x 4
'Cause nothin' even matters no more

Nothin' even matters
Nothin' even matters no more
Nothin' even matters, oh oh oh

To me, to me, to me, to me, to me
To me, to me, to me, to me, to me

Nothing even matters
Nothing even matters no more
Nothing even matters
Nothing even matters

Nothing but you
Nothing but you
Nothing but you

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

The following is a selection of pieces, categorized by main vocal techniques (not genres) and may be used as a guide in the prepared portion (Part 2) of the AMPA. Many selections utilize similar vocal technique even though they may be different genres. Prepared music selections should attempt to cover as much vocal technique AND stylistic varieties as can be done with excellence. Any combination of selections may be used so long as they represent at least three contrasting vocal techniques. Selections are intended to be performed in their entirety. It is recommended that performers select the most challenging, but accessible selections in order to achieve the highest possible score. These are only suggested pieces that typify desired vocal outcomes and by no means is this meant to be a definitive list of AMPA selections. Performing selections not on this list is allowed and encouraged. The vocalist's ability to properly select personal literature that they can sing well is a Critical Skill and is evaluated on the 9V AMPA Rubric. A basic guideline for prepared music selection is: Anything appropriate for a live mission audience could also be appropriate for the AMPA. Make reference to the "Big List" criteria found on the last page of the AMPA regulation for additional ideas. Just because it is from this list doesn't mean it is appropriate for the AMPA takers voice. Most songs can also be sung by the opposite gender voice type voices utilizing different key centers. It is strongly recommended that you contact the ASI instructor for further clarification if unsure of musical selection appropriateness.

High Hard Mix: Typified in many Rock, Country, Music Theatre & Pop, Songs) Demonstrate ability to sing powerfully without damage well above the first vocal bridge.

1. Muse: Resistance
2. Journey: Faithfully
3. Rascal Flatts: Banjo
4. Dio: Holy Diver
5. Led Zeppelin: Communication Breakdown
6. Paramore: That's What You Get
7. P!nk: So What
8. Katy Perry: Firework
9. Boston: More than A Feeling
10. Foreigner: I Want to Know What Love Is
11. Whitney Houston: I Wanna Dance with Somebody
12. Gretchen Wilson - Here for the Party
13. Sugarland - Stuck like Glue
14. Styx - Come Sail Away
15. Jason Aldean - She's Country
16. Toto - Rosanna

Light/Balanced Mix: Typified in many Pop, Ballads, Jazz, Latin, Country, Songs: Demonstrate ability to navigate all areas of range (including head voice) and resonator combinations in voice with low pressure sensitivity and emotive conveyance.

1. Coldplay: Sky full of Stars
2. Sam Smith: Stay With Me
3. Charlie Puth: One Call Away
4. Vince Gill: I Still Believe in You
5. Ne-Yo: One in a Million
6. Janis Joplin - Me and Bobby McGee- (hard and light mix)
7. The Band Perry - Better Dig Two
8. The Cardigans - Lovefool
9. Bruno Mars - When I was your man
10. Christina Aguilera - Say Something
11. Sara Bareilles - Gravity
12. Rhianna - Stay
13. The Moody Blues - Nights in White Satin
14. Bastille - Pompeii
15. Vance Joy - Riptide
16. Eva Cassidy or Sting - Fields of Gold

Covered Cry/Foundational Tone: Sometimes Typified in Gospel, Soul, Classical, Operatic Rock. Demonstrate powerful foundational cord closure and tone strength with release/transitional ability through the bridges.

1. Adele: Rolling in the Deep
2. Jill Scott: You don't know Nothin
3. Josh Groban: You Raise Me Up
4. Les Miserables: I Dreamed a Dream
5. John Legend - All of Me -
6. Ray Charles - America the Beautiful
7. Think/Freedom - Aretha Franklin
8. Wilson Pickett - Hey Jude
9. Toni Braxton - Un-break my heart
10. Amy Winehouse - You Know I'm No Good
11. Nat King Cole - When I Fall In Love
12. Etta James - At Last
13. Ray Charles - Georgia on My Mind
14. Michael Bolton - Go the Distance
15. Man of LaMancha - The Impossible Dream

Speechlike: Sometimes Typified in Jazz, Rap, R&B and many other styles. Demonstrate ability to sing with the ease of speech navigating all areas of the voice stylistically.

1. Standard - Fly Me To the Moon
2. Radio - Maroon 5
3. King of the Road - Frank Sinatra
4. The Boxer - Mumford and Sons
5. Jolene - Dolly Parton
6. Trace Adkins - 'Til the Last Shots Fired
7. Jamey Johnson - In Color
8. Maxwell - Pretty Wings
9. 21 Pilots - Stressed Out
10. IZ - Somewhere Over the Rainbow
11. Cage the Elephant - Ain't no rest for the wicked
12. Fleetwood Mac - Landslide
13. Standard - Our Love is Here to Stay

Recommended Text for 9V

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.

9V – Vocal

1. Vocal Workouts for the Contemporary Singer (BOOK + CD) - Peckham
2. The Contemporary Singer (BOOK + CD) – Peckham