

U.S. Army School of Music

Army Musician Proficiency Assessment

EXAMPLE PACKET



9K BASSOON

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

GROUP A (CONCERT BAND)

The selections must be consistent with what a Soldier would prepare and perform with an Army Concert Band. The music should not place unusual demands on range and endurance, but should still be musically demanding.

Possible composers could include: Grainger, Williams, Holst, Bernstein, Reed, Ticheli, Wagner, Smith, Higgins, Moss, Schuman, Ward, Kamen, Wilhousky, Jacob, Holsinger, Persichetti, Chance, Stamp, and many more.

Group A should not contain any marches.

Second Suite for Military Band ¹ in F major.

1st Bassoon

GUSTAV HOLST.

I. March.

Dotted Quarter Note = 120

The musical score consists of three staves of bassoon music. The first two staves are in common time (indicated by a '6' over the staff) and the third is in 2/4 time (indicated by a '2' over the staff). The key signature is F major (one sharp). Measure 1 starts with a dynamic 'p'. Measures 2-3 show a continuation of the rhythmic pattern. Measure 4 begins with 'cres.' followed by a dynamic 'ff'. Measure 5 starts with a dynamic 'ff'. Measure 6 concludes with a dynamic 'ff' and a repeat sign ('D.C.') at the end of the staff.

GROUP A (CONCERT BAND)

COLONIAL SONG

Quarter Note = 50-54

Percy Aldridge Grainger

Fairly slow

J 270

Music for the first system. The key signature is B-flat major (two flats). The time signature starts at 4/4. The tempo is Fairly slow. Measure 1 begins with a dynamic *p*, followed by *f* and *espress.*. Measure 2 continues with eighth-note patterns. Measure 3 ends with a fermata over the first two notes of the measure. Measure 4 begins with a dynamic *p*.

Music for the second system. The key signature changes to A-flat major (three flats). The time signature changes to 3/4. Measure 1 consists of three measures of eighth-note patterns. Measure 2 begins with a dynamic *mp*. Measure 3 begins with a dynamic *ff rit.*. Measure 4 begins with a dynamic *p*.

GROUP B (MARCHES)

One march selection should be in simple (cut time, 2/4) and one in compound time (6/8).

Possible composers could include: Sousa, Fillmore, King, Seitz, Hall, Heed, Chambers, Reeves, and many more.

March # 1: Simple Time

Half note = 118

BRAVURA

MARCH

C. E. DUBLE

A musical score for five staves, likely for a brass quintet. The top staff uses a bass clef, the second and third staves use a treble clef, and the bottom two staves use a bass clef. The key signature changes between staves. The score consists of five measures. Measure 1: Bass staff has a dynamic ff. Measures 2-3: Treble staff has a dynamic ff. Measures 4-5: Bass staff has a dynamic ff. Measure 5: Bass staff has a dynamic fz. The word "SOLO" is written above the bass staff in measure 5. Measure 6: Bass staff has a dynamic ff legato.

GROUP B (MARCHES)

Dotted Quarter Note = 120

March # 2: Compound Time

“Garry Owen” March.

Bassoon.

Arr. by James M. Fulton.

GROUP C (CHAMBER ENSEMBLE)

The selections must be consistent with what a Soldier would prepare and perform with an Army Chamber Group, typically woodwind quintet. The music should not place unusual demands on range and endurance, but should still be musically demanding.

Composers and/or arrangers of woodwind chamber music, typically woodwind quintet, could include: Paul Hindemith, Anton Reicha, Imani Winds, Gabriel Pierne, Eric Ewazen, Bill Holcombe, Malcolm Arnold, and many more.

Quarter Note = 148 Old French Dances, Op. 11

Sextet for Flute, Oboe, 2 Clarinets, Horn and Bassoon

BOURRÉE I

Presto

I. Bourrée I and II

Heinrich Scherrer (1865-1937)

7

13

3

11

ff

f

tr

ff

pp

f

tr

ff

Fine

GROUP C (CHAMBER ENSEMBLE)

Bassoon
Quartet, Op. 93

Quarter Note = 104

for Flute, Oboe, Clarinet and Bassoon

Karl Goepfart (1859-1942)

I.

The musical score consists of five staves of cello music. Staff 1 starts with a dynamic of *mf* and includes a large X mark over the first measure. Staff 2 begins at measure 7, marked *f*, with measure 9 indicated above. Staff 3 begins at measure 12, marked *p*, with measure 18 indicated above. Staff 4 begins at measure 19, marked *f* and *ff*. Staff 5 begins at measure 25, marked *f*.

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

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 5 minutes. Selections from this list (in most cases), are not intended to be performed in their entirety. It is suggested that performers select an excerpt (or excerpts) of each individual piece (e.g. excerpts from Saint-Saens Sonata, Milde Concert Study #1, and the solo from Firebird). 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 and by no means is this meant to be a definitive list of AMPA selections, performing selections not on this list is allowed. It is also strongly recommended that you contact the ASI instructor as soon as you can for further clarification.

Solo Repertoire-

1. Concerto for Bassoon – Mozart
2. Sonata for Bassoon and Cello – Mozart
3. Concerto for Bassoon – Weber
4. Andante and Hungarian Rondo – Weber
5. Concerto in E minor – Vivaldi
6. Concerto for Bassoon – Hummel
7. Sonata for Bassoon – Saint-Saens
8. Sonatine for Bassoon – Tansman
9. Rhapsody for Bassoon – Osborne
10. Fantasy for Bassoon – Arnold
11. Sonata in G minor – Devienne
12. Partita in A minor – Bach
13. Cello Suite #2 – Bach
14. Romance – Elgar
15. Ciranda das Sete Notas – Villa Lobos
16. Sonata in F minor – Telemann
17. Sonata – Hindemith
18. Brazilian Waltzes – Mignone
19. Sonatas (Any) – Galliard
20. Six Studies in English Folk Song – Vaughan Williams

Concert Band/Orchestral Excerpts-

1. Overture to “Marriage of Figaro” – Mozart
2. Symphony #9 – Beethoven
3. Symphony #9 – Shostakovich
4. Firebird – Stravinsky
5. Rite of Spring – Stravinsky
6. Symphonie Fantastique – Berlioz
7. Symphony #4 – Tchaikovsky
8. Symphony #6 “Pathetique” – Tchaikovsky
9. Scheherezade – Rimsky-Korsakov
10. Pictures at an Exhibition – Mussorgsky/Ravel
11. Sorcerer’s Apprentice – Dukas
12. Concerto for Orchestra – Bartok
13. Violin Concerto – Beethoven
14. Bolero – Ravel
15. Toccata in D minor – Bach/Hunsberger
16. Festive Overture – Shostakovich/Hunsberger
17. American Salute – Gould
18. Lincolnshire Posey – Grainger
19. Children’s March – Grainger
20. Four Scottish Dances – Arnold

Etude Books

1. 50 Advanced Studies – Weissenborn
2. 50 Concert Studies for Bassoon, vol. 1 – Milde
3. 50 Concert Studies for Bassoon, vol. 2 – Milde
4. 26 Melodic Studies – Jancourt
5. Vingt Etudes – Bitsch
6. Thirty Etudes – Bordeau
7. Douze Caprices – Bozza
8. 18 Studies – Gambaro
9. Six Caprices – Jacobi
10. 20 Melodic Studies – Orefici

Chamber Music

1. Octet – Stravinsky
2. Soldier’s Tale – Stravinsky
3. Serenade – Dvorak
4. Octet in F major – Krommer
5. Serenade in C minor – Mozart
6. Serenade in E-flat – Mozart
7. Gran Partita – Mozart
8. Octet – Schubert
9. Le Phenix – Coret
10. Serenade - Strauss

Recommended Text for 9K

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.

9K – Bassoon

1. The A to Z of Foreign Musical Terms - Ammer
2. Quick Guide to Bassoon Reed Tuning - Eubanks
3. Bassoon Reed Making – Popkin and Glickman
4. 24 Daily Exercises for Bassoon - Kovar
5. Bassoon Warm-Ups - Weait
6. Bassoon Reed Making : An Illustrated Basic Method - Weait
7. Bassoon Strategies for the Next Level - Weait
8. Ninety Studies for the Bassoon, Vol 1, Scales – Piard
9. Ninety Studies for the Bassoon, Vol 2, Arpeggios - Piard