

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

## **Army Musician Proficiency Assessment EXAMPLE PACKET**



**9U ELECTRIC BASS**

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

**UNCLASSIFIED**

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The first three excerpts should be contrasting style and be written in either staff notation or lead sheets. Tablature is not acceptable; however, one may remove the tablature using text editing software. Backing tracks must be used for the first three musical selections. Bass parts in the recording should be omitted. Backing tracks can be found on [www.youtube.com](http://www.youtube.com), [www.karaoke-version.com](http://www.karaoke-version.com), [www.musicminusone.com](http://www.musicminusone.com), or slip-track Jamey Aebersold backing tracks. Original recordings must only be used if no other option is available. The following excerpt is staff notation and should be rock or country. Choose examples that could reasonably be encountered in a MPT setting.

*Alabama Lady*

Handwritten staff notation for "Alabama Lady". The notation includes several staves of music with various time signatures and key signatures. Some sections are labeled with letters (A, B) and numbers (1, 2). A section at the bottom is labeled "1/2 TIME FEEL:".

Key signatures include F#m<sup>7</sup>, A, F#<sup>7</sup>, B<sup>7</sup>, and D major (indicated by a circle with a cross).

Time signatures include 12/8, 8/8, and 1/2.

Section labels:

- F#m<sup>7</sup>
- A
- 1.
- 2.
- A
- F#<sup>7</sup>
- B<sup>7</sup>
- TO
- 1/2 TIME FEEL:



The next two excerpts should be Jazz and Latin, written in lead sheet or staff notation form. The auditionee will only perform the bass line appropriate for the style. Sources for charts are Jamey Aebersold Play-Along Series, Hal Leonard Jazz Play along, and others of similar quality. Using iRealPro for backing tracks is only for last resort. Tracks generated with a recent version of Band in a Box are acceptable.

Perform a walking bass line in the appropriate fashion.

*Solo form*

## 3. Santa Claus Is Coming To Town

PLAY 6 TIMES (  $\text{♩} = 120$  )

By Haven Gillespie & J. Fred Coots

The musical score consists of six staves of bass line notation. The first four staves provide a continuous harmonic progression with labels for chords like CA, C7, FΔ, Bb7, etc., and specific notes. The fifth staff begins with a 'SOLOS' section, followed by a harmonic progression of CA, C7, FΔ, Bb7, E-, A-, D-, G7, and then a repeat sign. The sixth staff continues the harmonic progression with CA, C7, FΔ, Bb7, E-, A-, D-, G7, followed by a solo section with labels for AbΔ and DbΔ, and concludes with a final harmonic progression of CA, C7, FΔ, Bb7, E-, A-, D-, G7, and a final note CΔ.

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Perform the written bass line.

### Example #1: DANZÓN

## Ejemplo 1: DANZÓN TRADICIONAL

4

(flute)

1. G      2. G      F G      G/D      F G      C      FG  
1, 2, 3.

4. S C      G<sup>7</sup>

G<sup>7</sup>      C      C      F      G<sup>7</sup>

G<sup>7</sup>      C      D<sup>7</sup>      G<sup>7</sup>

F G      G/D      F G      C      F G      G/D      F G

D.S. al Coda

Excerpts 4 and 5 should be notated basslines with or without chord changes. If notation is present, the auditionee will perform the written notation regardless if there are chord changes above the bar line. If there are only chords changes during certain sections, the auditionee will improvise a bassline using the chord symbols written. One excerpt should be an example from a Big band setting (Jazz or Latin) and the second excerpt should be an R&B, Rock, or Country bass line.

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SIDE 1, TRACK 4

**Solo** Eb

Gm7 C7 Fm7 Bb7

A Eb Ab Ab Db

Bb Ebma7 Abma7 G7 Cm7 Bm7

Bb Bbm7 Eb7 Ab Db9 (1. Gm7)

Bb Cm7 Fm7 2.

Bb 2

Bb Eb F7 Bb Bb7 Solo

# MY BABY LOVES ME

From the 1966 Martha  
and the Vandellas album  
*Greatest Hits*

Words and Music by  
WM. STEVENSON, SYLVIA MOY,  
& IVY HUNTER

The musical score for "My Baby Loves Me" features a bass line on a single staff. The key signature is E♭ major (two flats). The tempo is 102 BPM. The score includes sections for the intro, chorus 1, verse 1, and chorus 2. Chord changes are indicated above the staff: SWING 8th NOTES, INTRO, E♭maj7, A♭/E♭, E♭maj7, A♭/E♭, A♭, Gm, Fm7, F7, A♭/B♭, B♭, E♭maj7, A♭/E♭, and E♭maj7 SIMILE. Measure numbers 1 through 12 are present, with some measures grouped by a brace. The bass line consists of eighth-note patterns, with specific notes highlighted by vertical stems and some marked with a '3' below them.

This last excerpt is an example of a swung R&B bass line. The notation will be performed—not the chord changes.

## Suggested Selections for AMPA Prepared Music (Part 2) 9U

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 Watermelon Man, One Note Samba, and Fly Me to the Moon). It is recommended that performers select the most challenging, but accessible selections in order to achieve the highest possible score. When selecting songs always consider the best appropriate tone, tempo and technical skill set (slap, tapping, two hand tapping, double stops, chords, improvised solo), those can add points to your score when performed adequately and coherently well to the style. Also, some of these songs may have the style modified to an alternate style, as long as they are performed adequately and coherently to new style selected. These are only suggested pieces and ideas. 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.

### LATIN

Con Alma – Dizzy Gillespie  
500 Miles High –Corea  
Corcovado – Jobim  
Sea Journey - Corea  
Nica's Dream – Silver  
Meditation – Jobim  
Oye Como Va – Santana  
Ceora – Morgan  
Suavemente – Elvis Crespo  
Triste – Jobim  
La Ultima Copia-Tito Puente

### POP/ ROCK

Still Haven't Found What I'm looking for – U2  
Tea in the Sahara – Sting  
Let's Dance – David Bowie  
Hysteria – Muse  
Can't Stop the Feeling – Justin Timberlake  
Clocks – Coldplay  
Californication – Red Hot Chilli Peppers  
Roar – Katy Perry  
Peg-Steely Dan  
46&2-Tool

### FUNK

What is Hip – Tower of Power  
Some Skunk Funk – Michael Brecker  
Cantaloupe Island – Hancock  
By Fire – Hiatus Coyote  
Papa's Got a Brand New Bag – James Brown  
Sponge – Brecker Bros  
The Chicken – Jaco Pastorius  
A Go Go – John Scofield  
Soul Vaccination-Tower of Power  
The Love You Save-Jackson 5  
Do I Do-Stevie Wonder  
Keep Up On Your Line-Jurasik Funk  
I Know You Know-Esperaza Spaulding.  
Doin' the Thing – George Benson  
Uptown Funk – Bruno Mars

### JAZZ/ SWING

All the Things you Are – Kern/  
Oscar  
Donna Lee –Parker  
Windows – Chick Corea  
Footprints – Shorter  
How High the Moon - Lewis/  
Hamilton  
All Blues – Davis  
Giant Steps – Coltrane  
Dolphin Dance – Hancock  
Lazy Bird – Coltrane  
Yes and No – Shorter  
Night In Tunisia-Gillespie  
Blues For Alice-Parker

### COUNTRY

Son of a Preacher Man – Dusty Springfield  
Hurt – Johnny Cash  
I Love This Bar – Toby Keith  
I'm Gonna Miss Her – Brad Paisley  
Always on My Mind – Willie Nelson  
Amarillo by Morning – George Strait  
Country Nation- Brad Paisley  
Bottoms Up – Brantley Gilbert  
Mama's Broken Heart –  
Miranda Lambert  
Breathe – Faith Hill  
The Dance – Garth Brooks  
God Bless Texas-Little Texas

## **Recommended Text for 9U**

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.

### **9U – Bass Guitar**

1. Afro-Cuban Grooves for Bass and Drums (BOOK + CD) – Goines & Ameen
2. The Berklee Bass Department Reading Book – Berklee College of Music
3. Standing in the Shadows of Motown (BOOK + 2 CDs) – Licks
4. Slap It! Funk Studies for the Electric Bass (BOOK + CD) – Oppenheim
5. The Finger Funk Workbook Vol. (BOOK + CD) – Vitti
6. The Latin Bass Book a Practical Guide (BOOK + 3 CDs) – Stagnaro & Sher
7. The Real Book Sixth Edition
8. Creating Jazz Bass Lines – Stinnett
9. Integrated Reading Technique - Stinnett