

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, www.karaoke-version.com, 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

This image contains handwritten musical notation for the song "Alabama Lady". It includes several staves of music with various time signatures and key signatures, including 12/8, 8/8, F#m7, A, F#7, B7, and 1/2 TIME FEEL. The notation is written in a cursive style with some musical symbols like eighth and sixteenth notes. The title "Alabama Lady" is written at the top in a script font.

12/8

8/8

F#m⁷ A 1. 2.

A F#⁷ B⁷

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)

The score consists of seven staves of handwritten musical notation for flute. The first staff starts with a 4/4 time signature, a key signature of one sharp, and a dynamic of forte (F). It includes chords C, C⁷, F, D⁹, and G⁷. The second staff begins with a common time signature and includes chords C, C, G⁷, A⁹, and D⁷. The third staff starts with a common time signature and includes chords G, G, F, G, G/D, F, G, C, and F, G. The fourth staff starts with a common time signature and includes chords G, C, F, and G⁷. The fifth staff starts with a common time signature and includes chords G⁷, C, D⁹, and G⁷. The sixth staff starts with a common time signature and includes chords F, G, G/D, F, G, C, F, G, G/D, and F, G. The seventh staff starts with a common time signature and includes chords D, G⁷, C, and C. The score concludes with a dynamic instruction "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 tempo is indicated as =102 BPM. The key signature is E♭ major (two flats). The score includes sections for the INTRO, CHORUS 1, VERSE 1, and CHORUS 2. Chord changes are marked above the staff: SWING 8th NOTES, E♭maj⁷, A♭/E♭, E♭maj⁷, A♭/E♭, A♭, Gm, Fm⁷, F⁷, A♭/B♭, B♭, E♭maj⁷, A♭/E♭, and E♭maj⁷ SIMILE. The bass line consists of eighth-note patterns, some with swing markings (indicated by '3' under groups of three notes) and some with eighth-note triplets (indicated by a '3' over a bracket). The bass line starts with a 'SWING 8th NOTES' pattern, followed by the INTRO, CHORUS 1, VERSE 1, and CHORUS 2.

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