

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

## **Army Musician Proficiency Assessment**

### **EXAMPLE PACKET**



### **9M PERCUSSION**

### **NOT TO BE COPIED**

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

Two selections on drum set are required. These selections will be performed with an accompanied drumless play-along track. However, the play along-track will not be provided during AMPA preparation, only during the actual administration of the AMPA. These selections can range from big band, jazz combo, rock, funk, latin, etc.. Commonly used text would include: Gordon Goodwin's Big Phat Band Play-Along Series, Sittin' In with the Big Band, Afro-Cuban Big Band Play-Along by Joe McCarthy, The Ultimate Drumset Reading Anthology: For the Working Drummer by Steve Houghton, Big Band Drumming at First Sight by Steve Fidyk, and Ultimate Play-Along DrumTrax by Dave Weckl.

# SECRET LOVE

Words by PAUL FRANCIS WEBSTER  
Music by SAMMY FAIN  
Arranged by GREG YASINITSKY

[illegible]

# Group A (Drum Set)

## Piece # 2

# RICE AND BEANS

DRUMS

VICTOR LÓPEZ (ASCAP)

FUNKY ♩ = 90-110

Drum notation for 'Rice and Beans' in 4/4 time. The score is divided into measures, with measure numbers 1 through 60 indicated below the staff. The notation includes various drum symbols: a single line for the snare, a line with an 'x' for the hi-hat, and a line with a vertical bar for the bass drum. Measure 1 starts with a snare hit. Measure 2 has a hi-hat hit. Measure 3 has a snare hit. Measure 4 has a snare hit. Measure 5 has a snare hit. Measure 6 has a snare hit. Measure 7 has a snare hit. Measure 8 has a snare hit. Measure 9 has a snare hit. Measure 10 has a snare hit. Measure 11 has a snare hit. Measure 12 has a snare hit. Measure 13 has a snare hit. Measure 14 has a snare hit. Measure 15 has a snare hit. Measure 16 has a snare hit. Measure 17 has a snare hit. Measure 18 has a snare hit. Measure 19 has a snare hit. Measure 20 has a snare hit. Measure 21 has a snare hit. Measure 22 has a snare hit. Measure 23 has a snare hit. Measure 24 has a snare hit. Measure 25 has a snare hit. Measure 26 has a snare hit. Measure 27 has a snare hit. Measure 28 has a snare hit. Measure 29 has a snare hit. Measure 30 has a snare hit. Measure 31 has a snare hit. Measure 32 has a snare hit. Measure 33 has a snare hit. Measure 34 has a snare hit. Measure 35 has a snare hit. Measure 36 has a snare hit. Measure 37 has a snare hit. Measure 38 has a snare hit. Measure 39 has a snare hit. Measure 40 has a snare hit. Measure 41 has a snare hit. Measure 42 has a snare hit. Measure 43 has a snare hit. Measure 44 has a snare hit. Measure 45 has a snare hit. Measure 46 has a snare hit. Measure 47 has a snare hit. Measure 48 has a snare hit. Measure 49 has a snare hit. Measure 50 has a snare hit. Measure 51 has a snare hit. Measure 52 has a snare hit. Measure 53 has a snare hit. Measure 54 has a snare hit. Measure 55 has a snare hit. Measure 56 has a snare hit. Measure 57 has a snare hit. Measure 58 has a snare hit. Measure 59 has a snare hit. Measure 60 has a snare hit.

## Group B (Concert Snare)

Two selections on concert snare are required. Commonly used text would include: Modern School for Snare Drum by Morris Goldenberg, Method for Snare Drum by Jacques Delecluse, Douze Etudes pour Caisse-Claire by Jacques Delecluse, Orchestral Repertoire for the Snare Drum by Raynor Carroll, Intermediate Studies by Mitchell Peters, and various material found within standard concert repertoire. Try to limit content to one page or two to three strains without repeats.

### Piece # 1

Concert Snare

$\text{♩} = 105$

**THIRD SYMPHONY** (Ex. 8)

83

William Schuman

145

150

155

160

165

## Group B (Concert Snare)

### Piece # 2

# GOD BLESS THE U.S.A.

Words and Music by  
**LEE GREENWOOD**  
Arranged by **ROGER HOLMES**

Concert Snare  
Half-note = 88

The musical score is written for a concert snare drum. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into measures, with measure numbers 74 and 98 indicated. The notation includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). A Coda symbol is present at the end of the piece, with a measure number of 102. The score is arranged by Roger Holmes.

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## Group C (Marching Snare)

Two selections on marching snare are required. Commonly used text would include: The Rudi mental cookbook by Edward Freytag, Modern Rudi mental Swing Solos for the Advanced Drummer by Charley Wilcoxon, The All-American Drummer by Charley Wilcoxon, 14 Modern Contest Solos by John S. Pratt, and various materials found within standard march repertoire. Try to limit content to one page or two to three strains without repeats.

### Piece # 1

#### Marching Snare

#### for the WAUKESHA NORTH Marching Band VETERANS SALUTE

arranged by JAY DAWSON  
percussion by Ralph Hardimon

$\text{♩} = 120$

The musical score for the Marching Snare part of "Veterans Salute" is written on five staves. The tempo is marked as  $\text{♩} = 120$ . The score includes various dynamic markings such as *ff*, *f*, *fp*, *p*, and *sfz*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are also articulation marks like accents (^) and slurs. The score is numbered with measure numbers 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, and 97. The piece concludes with a double bar line at measure 97.



# Group C (Marching Snare)

## Piece # 2

### Solo No. 40

5 str. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

R R R L R L L L R L R R L R L R L R L R L R L

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

R R L R L L L R L R R L R L R L R L R L R L R L R

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

L R L R R L R L L L R L R L R L R L R L R L R R

5 str. 9 str. 9 str. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

L R L L R L R R R L L R R R L L L R L R

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

R R L L R R L L R L R R L R L L L R L R L R L R L L

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

R L R L R L L R L R L L R L R L R L R L R L R L R L R L R

## Group D (Bells)

Commonly used text would include: Modern School for Xylophone, Marimba, and Vibraphone by Morris Goldenberg, Fundamental Studies for Mallets by Garwood Whaley, Orchestral Repertoire for Glockenspiel Volume 1 & 2 by Raynor Carroll, and various material found within standard concert repertoire. Try to limit content to one page or two to three strains without repeats.

### Piece # 1

#### 6. THE LOST LADY FOUND

(Dance Song)

#### TUNEFUL PERCUSSION

(Xylophone, Glockenspiel  
Hand Bells, Tubular Chimes)

#### Bells

In "1"

Dotted Half-Note = 65

The musical score is written for Bells in 1/2 time. It consists of three staves. The first staff begins with a box containing the number 122, followed by a measure with a 2 and a fermata. The first staff is marked *ff*. The second staff begins with a box containing the number 130 and is marked *fff*. The third staff continues the melody and includes a fermata. The score ends with a double bar line.



## Group D (Bells)

### Piece # 2

Bells

Play repeats

♩ = 80

## POLONAISE

J.S. BACH

The musical score is written for bells in 3/4 time, featuring a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a forte (*f*) dynamic and includes the rhythmic notation 'R R L' under the second measure. The second staff starts with a repeat sign and a forte (*f*) dynamic, followed by the rhythmic notation 'R R L R R dim.' under the fifth measure. The third staff features a mezzo-forte (*mf*) dynamic marking under the fourth measure. The fourth staff concludes with a forte (*f*) dynamic marking under the second measure. The piece ends with a double bar line and repeat dots.