

# **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 <sup>1</sup> in F major.

1st Bassoon

GUSTAV HOLST.

## I. March.

Dotted Quarter Note = 120

The musical score for the 1st Bassoon part of 'I. March' is written in bass clef with a 6/8 time signature and a key signature of one flat (F major). The score is divided into four staves. The first staff begins with a treble clef and a 6/8 time signature. The music features various dynamics including piano (*p*), crescendo (*cres.*), and fortissimo (*ff*). There are also performance markings such as 'J', 'K', and a section symbol (§). The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

GROUP A (CONCERT BAND)

COLONIAL SONG

Quarter Note = 50-54

Percy Aldridge Grainger

Fairly slow

J 270

The first system of music is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a dynamic marking of *p* (piano), followed by a crescendo leading to *f* (forte) and the instruction *espress.* (espressivo). The melody features a slur over the first two measures, with an *a2* marking above the first note. The system concludes with a long horizontal line indicating a continuation of the piece.

The second system of music continues in the same key signature and time signature. It features a variety of time signatures: 3/4, 2/4, 3/4, 4/4, 2/4, and 4/4. The dynamics include *mp* (mezzo-piano), *ff rit.* (fortissimo, ritardando), and *p* (piano). The notation includes a triplet of eighth notes in the third measure, a box containing the number 9, and a final dynamic marking of *p* at the end of the system.

## 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

The musical score for "Bravura March" by C. E. Duple is presented on five staves. The first staff begins with a bass clef and a key signature of two flats. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and articulations. The second and third staves continue the melody with similar dynamics. The fourth staff features a section marked "SOLO" with a forte dynamic (*f*). The fifth staff concludes the piece with a piano dynamic (*p*) and a forte dynamic (*ff*) marked "legato".



## 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 Pierre, 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)

3

7

11

13

*ff*

*f*

*tr*

*tr*

*tr*

*pp*

*f*

*ff*

Fine

GROUP C (CHAMBER ENSEMBLE)

Bassoon  
Quartet, Op. 93

Quarter Note = 104

for Flute, Oboe, Clarinet and Bassoon

I.

Karl Goepfert (1859-1942)

Allegro risoluto

7

9

12

18

19

25

26

*mf* *f* *p* *mf* *f* *ff*

## 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 “Pathétique” – 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 – Corett
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