# Army Musician Proficiency Assessment (Vocalist)

The proponent of this form is Commandant, USASOM. For use of this form, reference USASOM Regulation 350-70-4, Army Musician Proficiency Assessment.

DATA REQUIRED BY THE PRIVACY ACT

Authority: Title 5, sec.3012; Title 10, U.S.C.E.O. 9397. Principal purpose: Use to determine the auditionee's technical qualification for enlistment, initial classification, reenlistment, or classification into the Army Band Career Program. Routine uses: To determine eligibility for the Army Civilian Acquired Skills Program, initiate processing into the Army Band Career Program, and as a record of the individual's technical ability and progress. Disclosure: Voluntary.

| Name (Last, First, Middle) | Rank | Date | Class # (USASOM) | Video AMPA Y/N |
|---|---|---|---|---|
| | SPC | | | N/A |

**Part 1 Prepared Music** (Perform at least five selections, one of which is *The National Anthem*, each demonstrating contrasting stylistic capability. Examples of contrasting styles may include, but are not limited to, pop/rock, R&B, country, jazz, and Latin. Vocalists must perform the entire musical selection for video AMPAs. All selections except for *The National Anthem* are performed with backing tracks.)

Comments for prepared music

PRID_____ RSID_____ Preferred ship date: approx. JANUARY, APRIL, JULY, OCTOBER

*The National Anthem*. Perform the DOD version, a cappella, in the key most suited for your voice.

**Part 2 Quickly Prepared Music** (Perform five selections of contrasting styles. Music given the day prior to assessment. Vocalists must perform the entire musical selection for video AMPAs. One selection will be performed a cappella and four selections will require backing tracks.)

Comments for prepared music

| Category | 0 | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|---|---|---|
| **Part 1 Technique Vocal Mechanics** | No practical ability to demonstrate vocal mechanics and technique skills in performance. | Breath control is unrefined and unsupported. Lacks vocal control and makes questionable placement choices in voice. | Some breath control, breath is unrefined. Frequent thinness or straining. Some breaks through bridge and transitions are not smooth. Poor vocal mechanics produce uneven timbre. | Breath is balanced and controlled. Isolated thinness or straining. Demonstrates an understanding of the vocal mix through the first bridge. Acceptable vocal mechanics produce mostly even timbre. | Consistent application of vocal mix and concealment of breaks through 1st/2nd bridge. Weaknesses are almost unnoticeable. Employs color and depth of tone to most pieces. | Excellent application of vocal mechanics and techniques. Well-balanced transitions between bridges with resonance and coordination. | Displays masterful control of vocal mechanics; versatility of a seasoned performer. Transitions effortlessly between all bridges. |
| **Accuracy** | No practical ability to demonstrate pitch and diction accuracy skills in performance. | Majority pitch errors. Generally unintelligible. Unable to perform from memory ("off-book"). | Many pitch errors but generally accurate. Diction and enunciation are sometimes unclear. Performs "off-book" with many errors. | Pitch placement is mostly accurate. Diction and enunciation are mostly accurate and secure with some errors. Performs "off-book" with few errors. | Performs accurate pitch placement with isolated errors. Diction and enunciation are applied appropriately and are clear. Performs "off-book" with isolated errors. | Excellent pitch, diction, and enunciation. Able to execute demanding passages with ease. Easily performs from memory. | No errors in pitch, diction, or enunciation. |
| **Style and Versatility** | No practical ability to demonstrate nuance and style skills in performance. | Little ability to demonstrate nuance and style skills in performance. | Some ability to demonstrate nuance and style in performance with many errors. Lacks versatility and tends to treat most pieces with the same approach. | Consistent ability to demonstrate basic nuance and style in performance with some errors. Some versatility, employs multiple approaches to different pieces. | Consistent ability to demonstrate basic nuance and style in performance with isolated errors. Demonstrates subtle stylistic differences. Well-developed versatility. Performs with nuance and idiomatic elements. | Comfortably applies advanced stylistic techniques and idiomatic knowledge in performance. Has mastered most style characteristics and is extremely versatile. | Flawless application of creative nuance to each style. Performs with the authenticity of a seasoned artist. |
| **Stage Presence** | Does not attempt staging or movement. Appears noticeably uncomfortable on stage. | Aimless stage presence; little to no self-awareness. Errors are highlighted due to movement or lack of movement. Mic technique detracts from performance. | Forced stage presence. Employs limited movement without a sense of direction. Transitions between pieces are timid and awkward. Mic technique detracts from performance. | Comfortable stage presence, lacks direction. Spoken transitions between pieces are comfortable and have a good flow. Mic technique does not significantly affect performance. | Very comfortable stage presence. Draws the audience's attention with effective eye contact, interaction, and staging. Transitions between pieces flow seamlessly. Uses appropriate mic technique. | Natural stage presence. Engaging performance with a variety of advanced verbal and nonverbal techniques. Mic technique enhances performance. | Captivating performance. Stage presence has the sophistication of a seasoned artist. |
| **Time and Rhythm** | Has no sense of rhythm. | Frequent errors detract significantly from performance. | Occasional time and rhythm errors detract from performance. | Can sing in time correctly. Isolated rhythmic errors do not significantly affect performance. | Can make rhythmic alterations that enhance the performance. Virtually no rhythmic errors. | Rhythmic alterations enhance performance. | Masterful rhythmic sense. |
| **Part 2 Music Preparation** | No concept of music preparation. | No practical ability to demonstrate music preparation skills in performance. | Unable to perform music in a reasonable amount of time. Requires extensive coaching. | Able to prepare music in a reasonable amount of time. Requires some coaching in rehearsal. May have some errors. | Prepares music quickly. Has a general understanding of vocal production and preparation. Performs mostly "off-book." | Thorough knowledge of vocal production. Gives the impression that pieces are often in circulation within repertoire. | Completely understands vocal production and preparation. Does not require coaching and performs pieces as though they are normal repertoire. |

**Auditionees must score a minimum of "2" in EACH category regardless of the aggregate score in order to pass the AMPA.**
**Scoring a "0" or a "1" in any category constitutes a NO-GO for the overall AMPA.**

Comments

| Part 1 Prepared Music | BM | SM |
|---|---|---|
| Score 0-6 points using rubric categories marked Part 1. | | |
| **Technique** | 0 | 0 |
| **Accuracy** | 0 | 0 |
| **Style** | 0 | 0 |
| **Stage Presence** | 0 | 0 |
| **Time and Rhythm** | 0 | 0 |

| Part 2 Music Preparation | BM | SM |
|---|---|---|
| Score 0-6 points using ONLY rubric category marked Part 2. | | |
| **Music Preparation** | 0 | 0 |

| Board Member (BM) Last Name, First | BM Signature | Scores | 0 | 0 |
|---|---|---|---|---|
| **Senior Member (SM) Last Name, First** | **SM Signature** | **Final Score** | 0 | |

## Instructions

**Page 1**

**Administrative Data:** Enter the name of the individual taking the assessment. Select the rank of the candidate from the drop down list. Select the date of the assessment from the drop down list (*YYYYMMDD*). USASOM only, enter the class number if the candidate is a student of a USASOM course. In the Video AMPA box, select *Yes* or *No* from the drop down list. *In the case of a video assessment, it is required for the administrator to prefill administrative data. See video AMPA requirements below.

**Part 1 Prepared Music comments.** Enter the title, artist, and style of each selection prepared by the auditionee. The requirements for part 1 vary by ASI and are outlined in USASOM Regulation 350-70-4, Army Musician Proficiency Assessment. *In the case of a video assessment, it is required for the administrator to prefill this information. One board member will type their comments during the performance of the prepared selections while the other board member writes their comments on a separate sheet of paper. Comments should ONLY pertain to the first five rubric categories on page 2, and should assist board members in tallying the final score for part 1. Do not consider the sixth and final rubric category for the part 1 score.

**Part 2 Quickly Prepared Music comments.** Enter the title, artist, and style for each selection in part 2. See USASOM Regulation 350-70-4 for additional guidance. *In the case of a video assessment, it is required for the administrator to prefill this information. As in part 1, one board member will type their comments during the performance of the quickly prepared selections while the other board member writes their comments on a separate sheet of paper. Comments should ONLY pertain to the sixth and final rubric category on page 2, and should assist board members in tallying the final score for part 2. Do not consider the first five rubric categories for the part 2 score.

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**Comments.** Enter any additional comments about the overall assessment.

**Part 1 Prepared Music Scores.** Based on the performance of Part 1, determine a score from 0 to 6 points in each rubric category marked Part 1. Select the score in the corresponding scoring blocks from the drop down list. Board Member (BM) will enter scores in the column marked BM, and Senior Member (SM) will enter scores in the column marked SM.

**Part 2 Music Preparation Scores.** Based on the performance of Part 2, determine a score from 0 to 6 points in the rubric category marked Part 2. BM and SM enter scores in the corresponding scoring blocks from the drop down list.

**Scores.** BM adds categories 1-6 together and enters total in the BM column. SM adds categories 1-6 together and enters total in the SM column. There are 36 possible points. Board member's final scores must be within 2 points of one another. Assessments are not valid when there is a variance of 3 points or more. In this case board members must make an adjustment or schedule a reassessment.

**Final Score.** Average the BM and SM scores together to determine the final score. If the average score is a half number (ex. 29.5), the final score is rounded up (ex. 30).

**Board Member (BM) Data:** Enter the name and rank of the BM. Sign using digital signature.

**Senior Member (SM) Data**: Enter the name and rank of the SM. Sign using digital signature. The form will lock upon SM digital signature.

## *Video AMPA Only

**AMPA Administrator Requirements.** On page 1 of this form, enter the name and rank of the auditionee, the date the assessment was administered, and select *Yes* for Video AMPA. In Parts 1 and 2, enter the title, artist, and style of each selection prepared by the auditionee. Vocalists must perform the entire musical selection for parts 1 and 2 during the video AMPA. Ensure all printed music from parts 1 and 2 accompany the video AMPA. See USASOM Regulation 350-70-4 for additional guidance. Incomplete packets will not be accepted.

**Unit Commander:** By signing below you validate that the AMPA Administrator requirements have been met.

| Commander's Name, Rank | Unit | Commander's Signature |
|---|---|---|