Army Musician Proficiency Assessment (Music Support Technician)

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 initiate processing into 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 (Ensemble Mixing: Mix two selections of varying musical styles. Multi-tracks given one day prior to assessment.)

Comments for prepared music

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

Part 2 Quickly Prepared Music (Live Mixing: Mix one selection. Multi-tracks given 10 minutes prior to assessment.)

Comments for live mixing

Part 3 Light System Knowledge (Setup and program light system. Cue list given at start of assessment. 30 minute time limit. GO/NO-GO.)

1. SETUP

2. SIGNAL FLOW

3. PROGRAMMING

Category	0	1	2	3	4	5	6
Part 1 **Balance: Relative Levels**	No concept of balance.	Rudimentary concept of balance; relative levels between and within sections are greatly unbalanced. Demonstrates a lack of fader control.	Mix is slightly unbalanced; slow response to feature voices or solos; some elements unintelligible. Slow response to correct fader levels.	Instruments and voices audible and intelligible; overall balance does not detract from the mix. Balance does not shift with each section or feature of a song. Quickly and smoothly corrects fader level.	Overall balance enhances the mix. Balance sometimes shifts with each section or feature of a song.	Balance shifts consistently to enhance each section or feature of a song.	Balance is fluid, dynamic, and greatly enhances the mix.
Dynamic Processing	No concept of dynamic control. No dynamic processors applied to mix.	Rudimentary concept of dynamic processing. Application of dynamic processors is not appropriate.	Dynamic range lacks control; dynamic processing compromises tone and depth of individual elements.	Dynamic range is controlled but processing between individual elements lacks cohesion. Individual instruments sound natural and controlled.	Dynamic processing between individual elements creates cohesion; mix is compressed appropriately.	Dynamic processing across larger groups enhances performance.	Elements breathe together to create natural stylistic feel; natural build and fall between sections with purposeful control of dynamic range.
Frequency: Equalization and Tone	No concept of equalization or tone control. No practical ability to demonstrate in performance.	Rudimentary concept of equalization and tone control. Instruments constantly mask each other due to EQ choices. Individual elements sound unnatural and distracting.	Overall tone is unnatural and sometimes distracting. Instruments are frequently masked.	Instruments sound natural and blend together with little masking. Individual elements sound appropriate in context.	Instruments blend together with minimal masking. Overall tone does not detract from the mix.	Instruments sound natural and blended. Overall tone is stylistically accurate and enhances the mix.	Purposeful tone shaping creates a polished sound.
Dimension: Space and Time Effects (FX)	No concept of dimension. No use of space/time FX.	Rudimentary concept of dimension. Space/time FX are distracting.	Little space and/or time FX applied to mix. Space/time FX are not appropriate for the mix.	Appropriate space/time FX applied to most elements. Mix sometimes creates a coherent common space.	Space/time FX blend the mix together and do not detract from the mix. Mix consistently creates a coherent common space.	Space/time FX enhance overall mix. Mix has depth within a defined space.	Creative uses of space/time FX greatly enhance interest in the mix.
Panorama: Imaging and Width	No concept of panorama, imaging, or width.	Rudimentary concept of panorama, imaging, and width. No panning or inappropriate panning to most elements.	Panning is inappropriate for some elements and detracts from the mix. Stereo field is unbalanced or narrow. Imaging is unfocused.	Panning choices are appropriate for the style. Panning in a narrow stereo field is balanced. Imaging of panned elements is mostly focused.	Panning choices are appropriate and create a wider stereo field. Imaging is focused within a wider stereo field and does not detract from the mix.	Imaging within a wider stereo field enhances the mix.	Creative panning and imaging techniques greatly enhance the mix.
Part 2 **Live Mixing**	Unable to operate equipment.	Rudimentary concept of live mixing. No practical ability to demonstrate in performance.	Mix is greatly unbalanced; featured voices or instruments regularly obscured by supporting elements; channel strip processing greatly distracts listener from song interest.	Mix is slightly unbalanced; takes too long to bring out feature voices or solos; channel strip processing slightly distracts listener from song interest.	Balance does not detract from the mix. Instruments and voices are audible and intelligible; channel strip processing causes some elements to sound mostly natural, controlled, and balanced; no audible distractions.	Relative levels between and within sections are balanced; channel strip processing causes most elements to sound natural, controlled, and fit into mix; applied space and time FX do not detract from the mix.	Overall mix is appropriate for the style. Balance shifts with each section or feature of the song; channel strip processing causes all elements to sound natural, controlled, and fit into mix; applied space and time FX blend the mix together.

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.		
Balance	0	0
Dynamic Processing	0	0
Frequency	0	0
Dimension	0	0
Panorama	0	0
Part 2 Quickly Prepared Music	**BM**	**SM**
Score 0-6 points using ONLY rubric category marked Part 2.		
Live Mixing	0	0
Part 3 Lighting System Knowledge	**BM**	**SM**
Score GO or NO-GO	NO-GO	NO-GO

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*). Enter the class number if the candidate is a student of a USASOM course.

Part 1 Prepared Music comments. Requirements for this section are outlined in USASOM Regulation 350-70-4, Army Musician Proficiency Assessment. 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 (Live Mixing) comments. Requirements for this section are outlined in USASOM Regulation 350-70-4. 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.

Part 3 Lighting System Knowledge. Enter comments in each box. Part 3 is GO NO/GO. Requirements for this section are outlined in USASOM Regulation 350-70-4.

Page 2

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 Live Mixing 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.

Part 3 Lighting System Knowledge. Select GO or NO GO 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.