



Dear Musician,

Thank you for your interest in the U.S. Marine Music Program. Please review the following letter and enclosed materials to familiarize yourself with the process of becoming a United States Marine Musician. There are two essential elements to the process; you must establish your entrance qualifications as a musician and as a United States Marine. The Musician Placement Director is the Marine responsible for reviewing and certifying your musical qualification. A local Marine Corps recruiter will help you determine your Marine Corps entrance qualifications and guide you through the process of becoming a Marine.

In order to become eligible to serve as a Marine Musician, musical proficiency must be established in accordance with Marine Corps Audition Standards. By following a two round process, we will establish an applicant's potential for service as a Marine Musician. The first round is a Screening Round, wherein we learn about your musical background and establish the likelihood of successfully meeting the requirements of the next round. Upon successful evaluation, you will be invited to participate in the Audition Round, which consists of a live audition proctored by the Musician Placement Director. This serves as the final determining factor for establishing musical entrance qualifications for service as a Marine Musician.

### **Screening Round**

The Screening Round is used to establish musical background and potential to succeed in the Audition Round. The applicant will provide the following materials: audio OR video recordings performing required musical excerpts, a completed Musician Applicant Fact Sheet, and most recent résumé. Submission instructions are provided on the Applicant Fact Sheet.

Audio recordings must be of good quality and in MP3 format only. One recording per excerpt. Please state your name, date of recording, and the excerpt name at the start of each recording.

If you choose to submit video recordings please ensure the sound quality is good and the video is recorded in a professional setting. One continuous video file is preferred, but the video does not have to be done in one session. Video should be a full view of the applicant. Please dress in comfortable, but professional attire.

### **Audition Round**

Based on successful evaluation of the Screening Round, the applicant may be invited to perform the Audition Round. The Musician Placement Director will hold the Audition Round within the applicant's geographical area. Dates for the Audition Round may be previously published or, in some cases, individually scheduled. The Audition Round for all brass and woodwind instrumentalists consists of the following:

Part 1 – Perform included excerpts as directed.

Part 2 – Perform sight-reading as provided by proctor.

Thank you again for your interest in becoming a Marine Musician.

Sincerely,

*Gerald K. Ebo*

Gunnery Sergeant | Musician Placement Director  
Office: 817.782.6736 • Mobile: 214.693.3524 • Fax: 817.782.3514  
[gerald.ebo@marines.usmc.mil](mailto:gerald.ebo@marines.usmc.mil)

8<sup>th</sup> Marine Corps District  
1513 Desert Storm Road  
Fort Worth, TX 76127

# U.S. MARINE MUSIC – APPLICANT FACT SHEET

## PRIVACY ACT STATEMENT

This statement is provided in compliance with the provisions of the Privacy Act of 1974 (5 U.S.C. 552a) which requires Federal agencies to inform individuals who are requested to furnish personal information about themselves. The purpose of this questionnaire is to evaluate your musical education and experience in order to determine your propensity to qualify for the U.S. Marine Corps Musician Enlistment Option Program. The information you provide will not be disclosed to any other agency nor will it become part of your service record. The data will be used and maintained by the Musician Placement Director at the regional District headquarters solely for the purpose stated above. All requested information must be entered as completely and accurately as possible for proper evaluation.

### Applicants provide the following information:

Name: \_\_\_\_\_ Email: \_\_\_\_\_ Phone: \_\_\_\_\_

Age: \_\_\_\_\_

Do you have prior U.S. Military service? YES NO

Are you currently on active duty or reserve status? YES NO

- How long have you served? Years \_\_\_\_\_ Months \_\_\_\_\_
- Please include your branch of service, rank, duty station, and contract ending date:

List the instrumental position for which you are applying: \_\_\_\_\_

Highest education level (circle one): High School/College/Masters/Doctorate

Last school attended / years: \_\_\_\_\_ Graduation date if currently in school: \_\_\_\_\_

### Please submit a brief statement on why you desire to be a United States Marine Musician:

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Upon successful evaluation of your materials your name will be added to the audition list and you will receive an email confirming your appearance at the audition. If you are unable to attend or have further questions please call the Musician Placement Director at (214) 693-3524 or email at [usmarinemusic@gmail.com](mailto:usmarinemusic@gmail.com) OR [gerald.ebo@marines.usmc.mil](mailto:gerald.ebo@marines.usmc.mil).

### TO BE FILLED OUT BY RECRUITER ONLY:

RS: \_\_\_\_\_ RSS / PCS: \_\_\_\_\_ SNCOIC / NCOIC: \_\_\_\_\_  
SNCOIC / NCOIC email: \_\_\_\_\_ Office phone: \_\_\_\_\_  
Office fax: \_\_\_\_\_ Recruiter: \_\_\_\_\_ Cell: \_\_\_\_\_

## **Establish Musical Qualification**

In order to become eligible to serve as a Marine Musician, musical proficiency must be established in accordance with Marine Corps Audition Standards. By following a two round process, we will establish an applicant's potential for service as a Marine Musician. The first round is a Screening Round wherein we learn about the applicant's musical background and establish the likelihood of successfully meeting the requirements of the next round. The second round is the Audition Round. This consists of a live audition proctored by the Musician Placement Director. This serves as the final determining factor for establishing musical entrance qualifications for service as a Marine Musician.

### **Screening Round**

The Screening Round is used to establish musical background and potential to succeed in the Audition Round. The applicant will provide the following materials: Recorded video of applicant performing the supplied instrument specific musical excerpts, a completed Musician Screening and Evaluation Questionnaire and most recent Resume' (resume optional).

### **Audition Round**

Based on the Screening Round, the applicant may be invited to perform the Audition Round. The Musician Placement Director will hold the Audition Round within the applicant's geographical area. The Audition Round for all Piano instrumentalists consists of the following:

**Event 1** – Perform 5 prepared songs in contrasting styles including at least (1) Jazz/Swing (Autumn Leaves, Jeannine or Star Eyes), (1) Latin (Girl from Ipanema, Summer Samba or One Note Samba), (1) Rock/Contemporary (Chicago Song, Snakes or What it is), (1) Solo Feature (Every Breath You Take, Misty or 'Round Midnight) and (1) Concert Band/Orchestral styled piece (West Side Story, Appalachian Spring or Shepherd's Hey). The applicant may use backing tracks. The included PDFs provide 3 options to choose from for each style. Choose one of each style. For the jazz and Latin styles, prepare each selected piece as follows: First chorus – stylistic presentation of the melody, Second chorus – stylistic comping and Third chorus – improvised solo. The order may be changed and further stylistic elements added as inspired. Embellishments of melodies should be consistent with the style. Comping should reflect rhythmic patterns stylistically consistent and demonstrate voice leading that is smooth and natural from chord to chord. Iconic recordings are recommended for reference and inspiration. For the Rock/Contemporary selection, it is suggested that the candidate perform with the original recording. The applicant should pay close attention to the tone for each style/genre. Choice of effects, amp settings and instrument choice are also essential elements of the audition. The Solo Feature should convey a complete performance. The concert band/orchestra pieces should be performed as written.

**Event 2** – Perform from memory Major, Natural Minor, Harmonic Minor and Melodic Minor Scales (all 2 octaves). There are a total of 12 scales per type for a total of 48 scales. The proctor will ask for a sample of 3 to 4 scales of his choosing per type for a total of 12 to 16 scales.

**Event 3** – Perform sight-reading as provided by proctor.

# Autumn Leaves

Swing ♩ = 100

Joseph Kosma & Johnny Mercer

The musical score for "Autumn Leaves" is presented in five staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as Swing with a quarter note equal to 100 beats per minute. The score includes various chord annotations above the notes, such as Cmin7, F7, BbΔ7, EbΔ7(#4), Aø7, D7(#9), Gmin7, D7(b9), and G7(#9). The first staff begins with a 7-measure rest followed by a first ending bracket. The second staff contains a first ending (1.) and a second ending (2.). The fifth staff concludes with a red G7(#9) chord.

# Jeannine

Swing ♩ = 160

Duke Pearson

The musical score for "Jeannine" is written in 4/4 time with a swing feel. It consists of ten staves of music. The key signature has one flat (Bb). The score includes various chords and rhythmic markings:

- Staff 1: Chords Ab- and Ab-.
- Staff 2: Chords Ab-, Ab-, and F#-.
- Staff 3: Chords B7, EΔ, A7+4, Bb-, and Eb7. Includes a triplet of eighth notes.
- Staff 4: First ending with chords AbΔ and AbΔ; second ending with chords AbΔ, Eb-, Ab7, DbΔ, G-, and C7. Includes a triplet of eighth notes.
- Staff 5: Chords FΔ, FΔ, F-, Bb7, Bb-, and Eb7. Includes two triplet markings over eighth notes.
- Staff 6: Chords Ab-, Ab-, and Ab-.
- Staff 7: Chords Ab-, Ab-, F#-, and B7. Includes a triplet of eighth notes.
- Staff 8: Chords EΔ, A7+4, Bb-, Eb7, AbΔ, and AbΔ. Includes a triplet of eighth notes.

# Star Eyes

By Don Raye & Gene dePaul

Swing ♩ = 204

Intro: (play 4x)

E $\flat$  $\Delta$  Melody F- B $\flat$ 7 E $\flat$  $\Delta$  E $\flat$ - A $\flat$ 7 D $\flat$  $\Delta$

G $\emptyset$  C7(#9) F $\Delta$  1. F $\emptyset$  B $\flat$ 7 2. F $\emptyset$  B $\flat$ 7 A7(b9)

A $\flat$  $\Delta$  Bridge A $\flat$ 7 A $\flat$ - D $\flat$ 7 G $\flat$  $\Delta$

G $\flat$  $\Delta$  F- B $\flat$ 7 E $\flat$  $\Delta$  F- B $\flat$ 7

E $\flat$  $\Delta$  E $\flat$ - A $\flat$ 7 D $\flat$  $\Delta$  G $\emptyset$  C7(#9) F $\Delta$

F $\emptyset$  B $\flat$ 7 E $\flat$ 7 D7 D $\flat$ 7 C7(b9) F- F-/B $\flat$  E $\flat$  $\Delta$

Play 3x with abrupt ending

# The Girl From Ipanema

A. C. Jobim

Bossa Nova ♩ = 146

Musical staff 1: Treble clef, key signature of two flats, 4/4 time signature. Chords: FΔ, G7, G-.

Musical staff 2: Treble clef, key signature of two flats. Chords: Gb7, FΔ, 1. Gb7, 2. FΔ, GbΔ, B7#4.

Musical staff 3: Treble clef, key signature of two flats. Chords: B7#4, F#-, A-/D, D7, G-.

Musical staff 4: Treble clef, key signature of two flats. Chords: G-, Bb-/Eb, Eb7, A-, D7(#11).

Musical staff 5: Treble clef, key signature of two flats. Chords: G-, C7(#11), FΔ, G7.

Musical staff 6: Treble clef, key signature of two flats. Chords: G7, G-, Gb7, FΔ, Gb7.

Musical staff 7: Bass clef, key signature of two flats. Chords: FΔ, Gb7, FΔ, Gb7, FΔ.

# Summer Samba

Marcos Valle/Sergio Valle

♩ = 165

F $\Delta$  B $\emptyset$  E7(#9)

B $\flat$  $\Delta$  E $\flat$ 7

A- D7(b9) 1. G- E $\emptyset$  A7(#9)

D- G7 G- D $\flat$ 7 C7

2. G- C7(b9) F $\Delta$  B $\flat$ 7 F $\Delta$  G-/C

B $\flat$ 7 F $\Delta$  B $\flat$ 7 F $\Delta$

B $\flat$ 7 F $\Delta$  B $\flat$ 7 F $\Delta$ (#11)



# One Note Samba

Antonio Carlos Jobim

Samba  $\text{♩} = 218$

D- D $\flat$ 7 C- B7( $\sharp$ 4) D-

D $\flat$ 7 C- B7( $\sharp$ 4) F- B $\flat$ 7 E $\flat$  $\Delta$

A $\flat$ 7 D- D $\flat$ 7 C- B7( $\sharp$ 4) B $\flat$  $\Delta$  E $\flat$ -

A $\flat$ 7 D $\flat$  $\Delta$  D $\flat$  $\Delta$  D $\flat$ - G $\flat$ 7

B $\Delta$  C $\emptyset$  F7 D- D $\flat$ 7 C- B7( $\sharp$ 4)

D- D $\flat$ 7 G $\flat$  $\Delta$  F7( $\sharp$ 4) F- B $\flat$ 7( $\sharp$ 4)

E $\flat$  $\Delta$  A $\flat$ 7 D $\flat$  $\Delta$  C7 B $\Delta$  B $\flat$  $\Delta$

D $\flat$  $\Delta$  C7 B $\Delta$  B $\flat$  $\Delta$

D $\flat$  $\Delta$  C7 B $\Delta$  B $\flat$  $\Delta$

# Chicago Song

Marcus Miller

Funk ♩ = 72

D-7/G C-7 D-7/G C-7

D-7/G C-7 D-7/G C-7 D-7/G

**A** C-7 D-7/G C-7 D-7/G

C-7 D-7/G C-7 GbΔ/Ab

Eb-7 F-7/Bb Eb-7 F-7/Bb

C-7 D-7/G C-7 G7(#5)

**B** C-7 D-7/G C-7 D-7/G

C-7 D-7/G C-7 GbΔ/Ab

Eb-7 F-7/Bb Eb-7 F-7/Bb

C-7 D-7/G C-7 D-7/G

2

C

Keyboards

DbΔ D-7/G G7(b9) C-7

DbΔ D-7/G G7(b9) Eb-7/Ab N.C.

C-7 C-7 C-7 C-7

Eb-7 Eb-7 C-7 C-7

C-7 C-7 C-7 C-7

Eb-7 Eb-7 C-7 C-7

DbΔ D-7/G G7(#9) C-7 DbΔ D-7/G G7(#9) Eb-7/Ab

1.2. N.C. 3. N.C. rit.

# Snakes

Marcus Miller

Funk ♩ = 120

**2** Bass line **2**

D-7/G **4**

*continue bass line*

**A** G-7 G-7

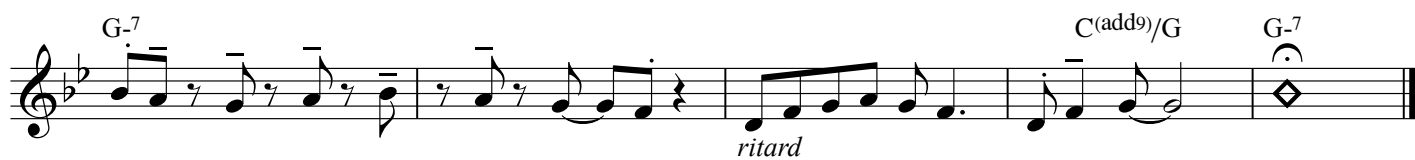
**B** EbΔ/G GΔ EbΔ/G

GΔ G-7 GΔ

G-7 D7(#9) G-7

G-7 G-7

G-7 **4** G-7 **4**



# What It Is

David Liebman

**A** Slow Funk ♩ = 122

**A**

$E_b7(\#9)$   $A_b7$   $E_b7(\#9)$   $D7(\#9)$

$E_b7(\#9)$   $A_b7$   $E_b7(\#9)$   $C7(\#9)$

$A7$   $D7(\#9)$   $F7(\#9)$   $B7(\#9)$

1.  $Bb-7$   $C-7$   $Db\Delta$   $C-7$   $Bb-7$   $B\Delta/Ab$   $Db7$   $E7(\#9)$

2.  $B\Delta/Ab$   $Db7(\#11)$  **B**  $Ab-7/Bb$   $Db\Delta/Bb$   $E\Delta/Bb$

*Fine*

**B**

2. *pp*

*Fine*

$A\Delta/E$   $Ab\Delta/Eb$   $A7(b5)$   $Db(\#11)$   $C\Delta$   $C^6$   $C\Delta(\#5)$   $B7(\#9)$   $Bb7(\#9)$

**C**  $Eb7(\#9)$   $Ab7$   $Eb7(\#9)$   $D7(\#9)$

After Solos go to B, then A, then Fine

# Every Breath You Take

STING

Medium Rock

The musical score is written in 4/4 time and consists of ten staves. The key signature is one sharp (F#), and the tempo is marked as Medium Rock. The score includes a melodic line and guitar chords. The chords are: G, Em, C, D, G, G, Em, C, D(sus4), Em, D7(sus4), G, Em, C, D, D(sus4), G, C, Am7, G, A7, D, D7(sus4), G, Em, C, D, D(sus4), Em, Eb, F, Eb, F, Eb, G, Em.



C D Em G

Em C D D(sus4) Em

Em C D7(sus4) G

# Misty

Medium Ballad

E. GARNER/J. BURKE

The musical score for "Misty" is written in Bb major and 4/4 time. It consists of ten staves of music. The first staff begins with a boxed letter 'A' above the first measure. The second staff begins with a boxed letter 'B' above the first measure. The score includes various chords such as Bb13, EbΔ7, Bb-9, Eb13(b9), AbΔ7, Ab-9, Db13, C-7, F-7, Bb7, G7, C7, F9, Bb13, EbΔ7, Bb-9, Eb13(b9), AbΔ7, Ab-9, Db13, EbΔ7, C-7, F-7, Bb7, Eb6, Bb9(sus4), Eb6, Bb-7, Bb-(Δ7), Eb7(b9), AbΔ7, Bb-7, Eb7, Ab6, A-7(add11), D7, F7, Bb7, E°, F-7, Bb13, EbΔ7, Bb-9, Eb13(b9), AbΔ7, Ab-9, Db13, EbΔ7, C-7, F-7, Bb7, Eb6, F-7, Bb13. Triplet markings are present throughout the score.

# 'Round Midnight

THELONIOUS MONK/COOTIE WILLIAMS

Ballad

A-7(b5) D7alt G-7(b5)

C7alt F-7(b5) Bb7alt

EbΔ7(#11) Bb7(b5)

**A** Eb-/D Eb-/Db C-7(b5) F7(b9) Ab-7 Db7 C-7(b5) F7(b9)

B-7 E7 Bb-7 Eb7 Ab-7 Db7 GbΔ7 G7(#9) Ab13(#11)

C-7(b5) F7(#5) F-7(b5) Bb7(b9) Eb- Eb-/D Eb-/Db

C-7(b5) F7(b9) Ab-7 Db7 C-7(b5) F7(b9) B-7 E7 Bb-7 Eb7

Ab-7 Db7 GΔ7 Ab13(#11) C-7 F7 F-7(b5) Bb7(b9) EbΔ7

**B** C-7(b5) F7(b9) Bb7(b5) C-7(b5) F7(b9)

Bb7(b5) Ab-7 F-7(b5) Bb7(#5) C-7(b5) F7(#5)

**C**

Bb-7 Eb7 Ab-7 Db7 F#-7(b5) B7 F-7(b5) Bb7(b9) Eb- Eb-/D Eb-/Db

C-7(b5) F7(b9) Ab-7 Db7 C-7(b5) F7(b9) B-7 E7 Bb-7 Eb7

Ab-7 Db7 GbΔ7 G7(#9) Ab13(#11) C-7(b5) F7 F-7(b5) Bb7(b9) EbΔ7

**D** 1. Bb9(sus4) Bb7(#9)

2. EbΔ7 Bb7(#9) EbΔ7 **E** C-7 F7(b9) C-7(b5) F7(b9)

F#-7 3 Bb7(b9) F#-7 3 B7(b9) 3 B-7 E7(b9)

F-7(b5) Bb13(b9) Bb-7 Eb7 Ab-7 Db7 F#-7 B7 E7(b9) EbΔ9(b5)

Piano Symphonic Dances from West Side Story ("Mambo")

L.BERNSTEIN

Meno presto ♩ = 132

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a *ff* dynamic marking. The first measure contains a chord with a fermata. The second measure contains a whole note chord. The system concludes with a double bar line and a repeat sign. The number '2' appears above and below the double bar line, indicating a second ending.

The second system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and quarter notes. A dotted line labeled '8va' is positioned above the first measure of the upper staff, indicating an octave transposition. The system concludes with a double bar line and a repeat sign.

The third system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and quarter notes. A dotted line labeled '(8)' is positioned above the first measure of the upper staff, indicating an octave transposition. The system concludes with a double bar line and a repeat sign.

The fourth system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and quarter notes, featuring slurs and accents. The system concludes with a double bar line and a repeat sign.

The fifth system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth notes and quarter notes, featuring slurs and accents. The system concludes with a double bar line and a repeat sign.

Piano

# Appalachian Spring

A. COPLAND

The first system of the piano score for 'Appalachian Spring' consists of two staves. The right staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. It features a series of chords in the first measure, followed by a melodic line with eighth notes and a dotted quarter note. A dashed line labeled *8va* indicates an octave transposition for the subsequent measures. The system concludes with a double bar line and the number 9.

The second system of the piano score consists of two staves. The right staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. It features a series of chords in the first measure, followed by a melodic line with eighth notes and a dotted quarter note. A dashed line labeled *8va* indicates an octave transposition for the subsequent measures. The system concludes with a double bar line and the number 9.

The third system of the piano score consists of two staves. The right staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. It features a series of chords in the first measure, followed by a melodic line with eighth notes and a dotted quarter note. A dashed line labeled (8) indicates an octave transposition for the subsequent measures. The system concludes with a double bar line and the number 9.

The fourth system of the piano score consists of two staves. The right staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. It features a series of chords in the first measure, followed by a melodic line with eighth notes and a dotted quarter note. A dashed line labeled *8va* indicates an octave transposition for the subsequent measures. The system concludes with a double bar line and the number 9.

The fifth system of the piano score consists of two staves. The right staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. It features a series of chords in the first measure, followed by a melodic line with eighth notes and a dotted quarter note. A dashed line labeled *8va* indicates an octave transposition for the subsequent measures. The system concludes with a double bar line and the number 9.

Piano

# Shepherd's Hey

P. GRAINGER

$\text{♩} = 80$

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The music begins with a *fff* dynamic marking. The second measure is marked *pesante*. The system concludes with a *sf* dynamic marking and a fermata over the final chord.

The second system continues the piece with two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes. The dynamics are marked *ff* and *sf* in the right-hand staff.

The third system consists of two staves with a more active melodic line in the right hand. The dynamic marking *sf* is used throughout the system.

The fourth system concludes the piece. It features a triplet of eighth notes in the right hand. The left hand has a bass line with a *fff* dynamic marking. The system ends with a double bar line and a *Ped.* (pedal) marking under a bracketed group of notes.

Piano

8va

*ff* *accel.*

(8)<sup>-7</sup>

*ff*

*Ped.* hold pedal down until \*

*molto* *fff*

\*

*Ped.*

\*