



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  
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[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: \_\_\_\_\_

**Swing:**

**Autumn Leave - 2.70 (Novice)**

Prepare: Melody, Walking bass line, Improvised solo, Melody and outro

**Jeannine – 2.85 (Intermediate)**

Prepare: Melody, Walking bass line, Improvised solo, Melody and outro

**Star Eyes – 3.00 (Advanced)**

Prepare: Melody, Walking bass line, Improvised solo, Melody and outro

**Latin:**

**Girl from Ipanema – 2.70 (Novice)**

Prepare: Melody, Bossa Nova bass line, Improvised solo, Melody and outro

**Summer Samba – 2.85 (Intermediate)**

Prepare: Melody, Samba bass line, Improvised solo, Melody and outro

**One Note Samba – 3.00 (Advanced)**

Prepare: Melody, Samba bass line, Improvised solo, Melody and outro

**Contemporary:**

**This Love – 2.70 (Novice)** – prepare to play with the original track

**Bicycle Race – 2.85 (Intermediate)** – prepare to play with the original track

**Sir Duke – 3.00 (Advanced)** – prepare to play with the original track

**Instructions:**

This list is intended to help MTA auditioning by providing set songs with their expectations of performance to save time in screening candidates. In assigning prepared pieces from this list, the MTA can avoid having the candidate perform a piece that may have been practiced for years not getting a clear enough understanding of overall ability. The assigned list presents a level playing ground that reveals overall ability to prepare for this audition.

The indicated scoring is a guide and not meant to be restricted to that score. Example: Autumn Leave is graded as 2.70 however the student may be able to play elements such as an advanced walking bass line concepts, or excellent to outstanding improvised solo vocabulary which could greatly increase the candidate's overall assessment score. The scoring is meant as a general guide for issuing the music, hence the added descriptors of Novice, Intermediate, and Advanced which account for rhythm density and harmonic content.

Keep in mind that a pedantic reading of the lead sheet is not the goal. Rhythm Branch music is generally learned or inspired from recordings and reading lead sheets is only used when a piece is not memorized.

MTA's should explain to candidates that they will need to do research the music to ensure stylistics elements are demonstrated:

Stylistic elements include but are limited to the following:

1. Stylistic embellishment of the melody; candidate has the freedom to embellish the melody, as long as it recognizable. It is generally best if inspired by an iconic recording.
2. Bass lines; correct rhythmic pulse, rhythmic patterns and pitches following chord changes
3. Tone for the genre; timbre changes expected for the genre
4. Improvised solos; established sounding jazz vocabulary (rhythmic phrasing and melody structure) vs. note searching (just matching correct notes to chords)

### **Aebersold Swing & Latin backing tracks:**

The bass is in the left channel of the stereo mix and will need to be turned down for performance.

### **Track listing:**

1. **Autumn Leaves**
2. **Jeannine**
3. **Star Eyes**
4. **The Girl From Ipanema**
5. **Summer Samba**
6. **One Note Samba**

### **The Contemporary selections:**

It is suggested the candidate play along with the original recordings. (Not provided in this packet)

# Autumn Leaves

Joseph Kosma & Johnny Mercer

Swing ♩ = 100

The musical score is written in bass clef, 4/4 time, with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of five staves of music, each with various chord symbols and melodic lines. The chords are: C min, F7, BbΔ, EbΔ7+4, A∅, 1. D7+9, G -, 2. D7+9, G -, G -, A∅, D7(b9), G min, C min, F7, BbΔ, EbΔ7+4, A∅, D7+9, G -, C7, F -, Bb7, Eb7, A∅, D7+9, G -, and (G7+9). The melodic lines are written on a single staff, with various note values and rests. The score is divided into two systems, with a repeat sign at the end of the first system.

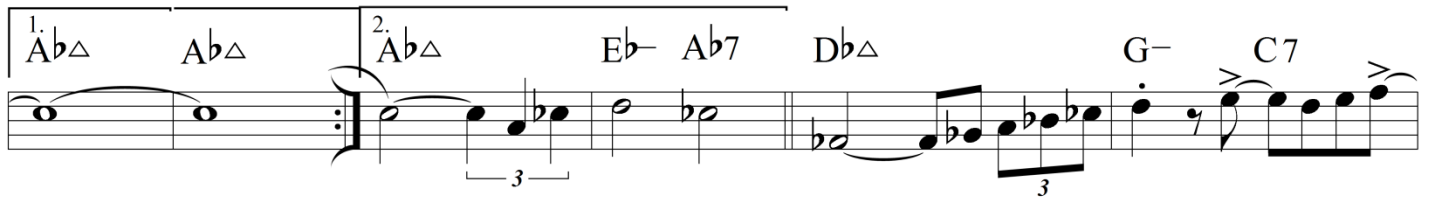
# Jeannine

By Duke Pearson

Swing ♩ = 160



(Melody may be played 8va)



# Star Eyes

By Don Raye & Gene dePaul

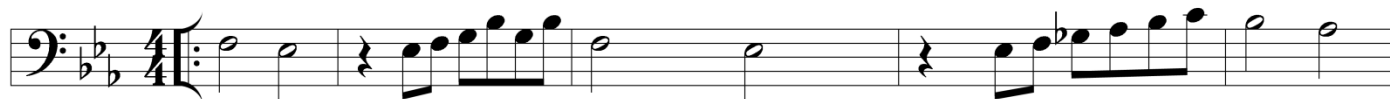
♩ = 204

Intro: (Play 4 x)



E♭Δ F- B♭7 E♭Δ

E♭- A♭7 D♭Δ



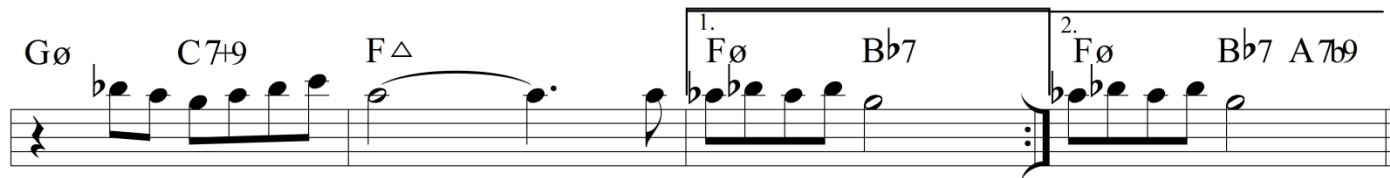
Gø

C7+9

FΔ

1. Fø B♭7

2. Fø B♭7 A7♭9



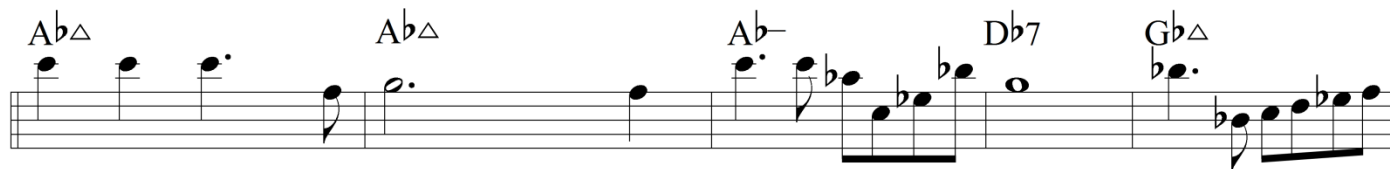
A♭Δ

A♭Δ

A♭-

D♭7

G♭Δ



G♭Δ

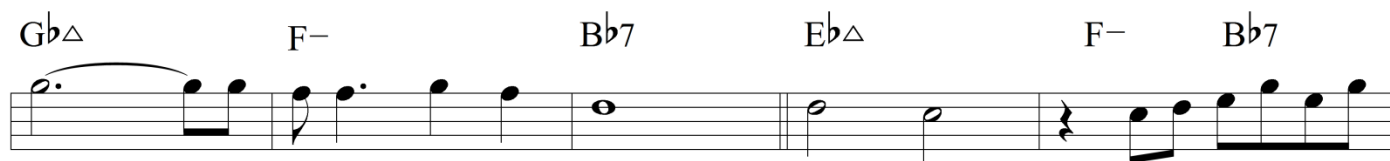
F-

B♭7

E♭Δ

F-

B♭7



E♭Δ

E♭-

A♭7

D♭Δ

Gø

C7+9

FΔ



Fø

B♭7

E♭7

D7

D♭7

C7♭9

F-

F- /B♭

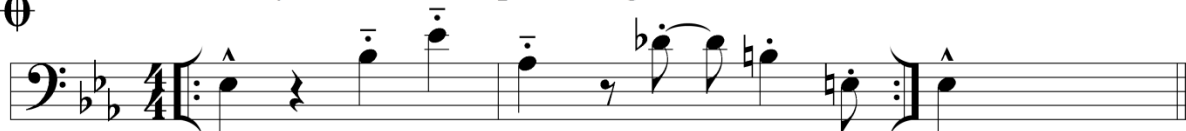
⊘

E♭Δ



Play 3x with abrupt ending

⊘



# Girl From Ipanema

Antonio Carlos Jobim

♩ = 146

Sheet music for "Girl From Ipanema" by Antonio Carlos Jobim, featuring guitar chords and musical notation.

**Chords:** F $\Delta$ , G7, G-7, G $\flat$ 7, F $\Delta$ , G $\flat$ 7, 2. F $\Delta$ , G $\flat$  $\Delta$ , B7 $\sharp$ 4, F $\sharp$ -7, A-7/D, D7, G-7, B $\flat$ -7/E $\flat$ , E $\flat$ 7, A-7, D7 $\flat$ 9( $\sharp$ 11), G-7, C7 $\flat$ 9( $\sharp$ 11), F $\Delta$ , G7, G7, G-7, G $\flat$ 7, F $\Delta$ , G $\flat$ 7, F $\Delta$  (Outro), G $\flat$ 7, F $\Delta$ , G $\flat$ 7, F $\Delta$ .

**Notation:** The music is written in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, half notes, and full notes. Triplet markings (3) are used for groups of three notes. The piece concludes with a series of five measures of diagonal lines, indicating a final section or ending.

# Summer Samba

Marcos Valle & Sergio Valle

♩ = 165

Summer Samba

Marcos Valle & Sergio Valle

♩ = 165

4/4

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

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

A-7 D7(b9) 1. G-7 E $\emptyset$  A7(9)

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

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

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

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# One Note Samba

Antonio Carlos Jobim

♩ = 218

D-7 D $\flat$ 7 C-7 B7+4

D-7 D $\flat$ 7 C-7 B7+4 F-7 B $\flat$ 7

E $\flat$  $\Delta$  A $\flat$ 7 D-7 D $\flat$ 7 C-7 B7+4 B $\flat$

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

D $\flat$ -7 G $\flat$ 7 B $\Delta$  C $\emptyset$  F7

D-7 D $\flat$ 7 C-7 B7+4

D-7 D $\flat$ 7 G $\flat$  $\Delta$  F7+4 F-7 B $\flat$ 7+4

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

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

# This Love

From the album "Songs About Jane"

Maroon 5

♩ = 95

Elec.  
Bass



(1st Verse)



(Chorus)



(2nd Verse)



(Chorus)



This Love page 2



(Chorus)



(Fade Out)



# Bicycle Race

from the album "Jazz"  
by Queen (1978)

F. Mercury

Rock ♩ = 166

(Chorus)

Elec.  
Bass

Electrical Bass notation for the Chorus of "Bicycle Race". The music is in 4/4 time, key of B-flat major (two flats). The notation consists of three staves. The first staff begins with a whole rest, followed by a quarter rest, and then a series of eighth and quarter notes: B-flat, A, G, F, E, D, C, B-flat. The second and third staves continue the melody with similar rhythmic patterns, including eighth and quarter notes, and occasional beamed eighth notes. The third staff ends with a double bar line, a 2/4 time signature change, and a final 4/4 time signature.

(1st Verse)

Electrical Bass notation for the 1st Verse of "Bicycle Race". The music is in 4/4 time, key of B-flat major. The notation consists of three staves. The first staff begins with a B-flat note, followed by a quarter rest, a quarter note G, a quarter rest, a quarter note F, a quarter rest, a quarter note E, a quarter rest, a quarter note D, a quarter rest, a quarter note C, a quarter rest, a quarter note B-flat, and a quarter rest. The second staff continues the melody with similar rhythmic patterns, including eighth and quarter notes, and occasional beamed eighth notes. The third staff ends with a double bar line, a key signature change to C major (no sharps or flats), and a final C note.

(Chorus)

Electrical Bass notation for the Chorus of "Bicycle Race". The music is in 4/4 time, key of B-flat major. The notation consists of three staves. The first staff begins with a B-flat note, followed by a quarter rest, a quarter note G, a quarter rest, a quarter note F, a quarter rest, a quarter note E, a quarter rest, a quarter note D, a quarter rest, a quarter note C, a quarter rest, a quarter note B-flat, and a quarter rest. The second staff continues the melody with similar rhythmic patterns, including eighth and quarter notes, and occasional beamed eighth notes. The third staff ends with a double bar line, a key signature change to C major (no sharps or flats), and a final C note.

# Bicycle Race page 2



## (Bridge)



## (Chorus)



*rit.*

## (Bicycle Bells)



# Bicycle Race page 3

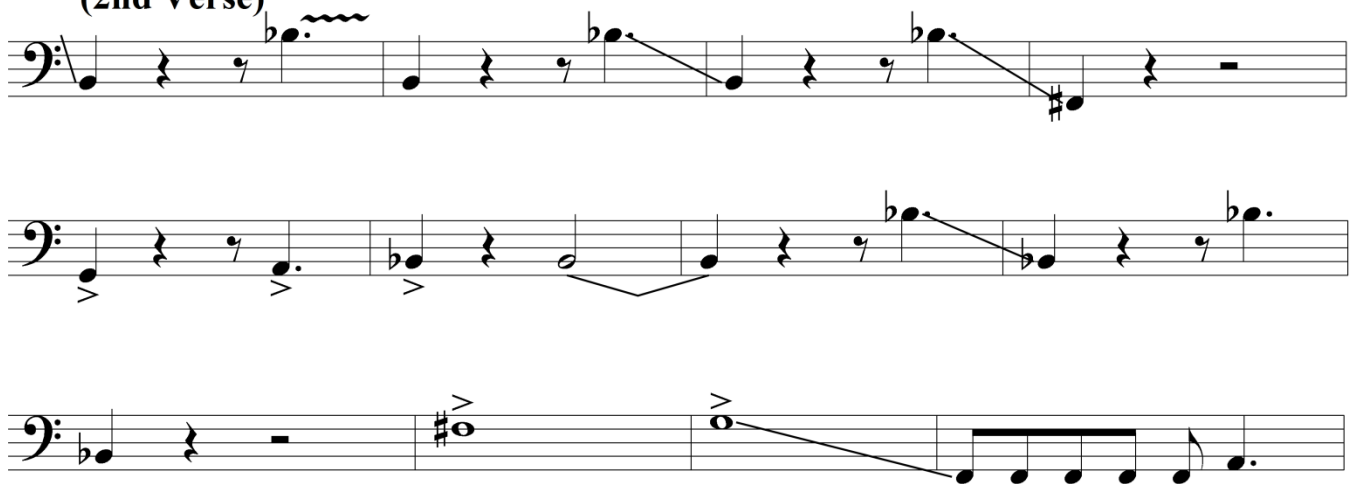
(Guitar Solo)



*a tempo*

The guitar solo consists of three staves of music in bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#), indicating a key change. The tempo marking *a tempo* is placed below the first staff. The notation includes eighth notes, quarter notes, and a half note, with some notes beamed together. The second staff continues with similar rhythmic patterns. The third staff features a half note followed by a quarter rest, then a half note, and ends with a half note.

(2nd Verse)



The 2nd Verse consists of three staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat (Bb). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. The second staff continues with similar rhythmic patterns. The third staff features a half note followed by a quarter rest, then a half note, and ends with a half note.

(Chorus)



The Chorus consists of four staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat (Bb). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. The second staff continues with similar rhythmic patterns. The third staff features a half note followed by a quarter rest, then a half note, and ends with a half note. The fourth staff features a half note followed by a quarter rest, then a half note, and ends with a half note.

# Sir Duke

(From the album "Songs in the Key of Life")

Stevie Wonder (1978)

♩ = 104

Elec.  
Bass



## (1st Verse)



## (Bridge)



## (Chorus)



# Sir Duke

page 2



## (2nd Verse)



## (Bridge)



## (Chorus)



(Repeat 4x's)



# Sir Duke

page 3



(Chorus)



*(Repeat 3x's & embellish line)*

