



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:

---

---

---

---

---

---

---

---

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: \_\_\_\_\_

# Guitar Audition Packet



**Swing:****Autumn Leave**

Prepare: Melody, Chords, Improvised solo, Melody and outro

**Jeannine**

Prepare: Melody, Chords, Improvised solo, Melody and outro

**Star Eyes**

Prepare: Melody, Chords, Improvised solo, Melody and outro

**Latin:****Girl from Ipanema**

Prepare: Melody, Bossa Nova Comp Pattern, Improvised solo, Melody and outro

**Summer Samba**

Prepare: Melody, Samba Comp Pattern, Improvised solo, Melody and outro

**One Note Samba**

Prepare: Melody, Samba Comp Pattern, Improvised solo, Melody and outro

**Contemporary:**

**Hit Me With Your Best Shot** – prepare to play with the original track

**Oye Coma Va** – prepare to play with the original track

**Sir Duke** – prepare to play with the original track

**Instructions:**

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

Candidates will need to do research of the music to ensure stylistic 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. Comp Patterns; 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)

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

The chords are in the right channel of the stereo mix and will need to be turned down for performance.

### **iReal Pro app:**

Additionally, song selections are available through the iReal Pro app. Some custom setup might need to be done by the user to perform selections as required.

### **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)



# Jeannine

By Duke Pearson

Swing ♩ = 160

The musical score for "Jeannine" is written in 4/4 time with a swing feel. The tempo is marked as ♩ = 160. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. The first staff begins with a treble clef and a repeat sign. The melody is primarily composed of eighth and quarter notes, often with grace notes. Chords are indicated above the staff, including Ab-, B7, E7, A7+4, Bb-, Eb7, F#, AbΔ, Eb- Ab7 DbΔ, G- C7, FΔ, FΔ, F-, Bb7, Bb-, Eb7, and AbΔ. There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a '>' symbol) throughout the piece. The score concludes with a double bar line.

# Star Eyes

By Don Raye & Gene dePaul

♩ = 204

Intro: (Play 4 x)

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

G $\emptyset$  C7 $\flat$ 9 F $\Delta$  1. F $\emptyset$  B $\flat$ 7 2. F $\emptyset$  B $\flat$ 7 A7 $\flat$ 9

A $\flat$  $\Delta$  A $\flat$  $\Delta$  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 $\flat$ 9 F $\Delta$

F $\emptyset$  B $\flat$ 7 E $\flat$ 7 D7 D $\flat$ 7 C7 $\flat$ 9 F $^-$  F $^-$ /B $\flat$   $\oplus$  E $\flat$  $\Delta$

Play 3x with abrupt ending

# Girl From Ipanema

Antonio Carlos Jobim

♩ = 146

F $\Delta$  G7

G-7 G $\flat$ 7

1. F $\Delta$  G $\flat$ 7

2. F $\Delta$  G $\flat$  $\Delta$

B7#4 F#-7 A-7/D

D7 G-7 B $\flat$ -7/E $\flat$

E $\flat$ 7 A-7 D7 $\flat$ 9(#11) G-7 C7 $\flat$ 9(#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 $\Delta$

# Summer Samba

Marcos Valle & Sergio Valle

♩ = 165

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

Musical staff 1: Treble clef, 4/4 time signature. Chords: F $\Delta$ , B $\emptyset$ , E7(9). The melody consists of eighth and quarter notes.

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

Musical staff 2: Treble clef. Chords: B $\flat\Delta$ , E $\flat$ 7. The melody continues with eighth and quarter notes.

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

Musical staff 3: Bass clef. Chords: A-7, D7(b9), G-7, E $\emptyset$ , A7(9). The staff contains a whole note chord progression.

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

Musical staff 4: Bass clef. Chords: D-7, G7, G-7, D $\flat$ 7, C7. The staff contains a whole note chord progression.

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

Musical staff 5: Bass clef. Chords: G-7, C7(b9), F $\Delta$ , B $\flat$ 7, F $\Delta$ , G-7/C. The staff contains a whole note chord progression.

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

Musical staff 6: Bass clef. Chords: B $\flat$ 7, F $\Delta$ , B $\flat$ 7, F $\Delta$ , B $\flat$ 7, F $\Delta$ , B $\flat$ 7, F $\Delta$ . The staff contains a whole note chord progression.

# One Note Samba

Antonio Carlos Jobim

$\text{♩} = 218$

D-7      Db7      C-7      B7+4

D-7      Db7      C-7      B7+4      F-7      Bb7

Eb $\Delta$       Ab7      D-7      Db7      C-7      B7+4      Bb

Eb-7      Ab7      Db $\Delta$       Db $\Delta$

Db-7      Gb7      B $\Delta$       C $\emptyset$       F7

D-7      Db7      C-7      B7+4

D-7      Db7      Gb $\Delta$       F7+4      F-7      Bb7+4

Eb $\Delta$       Ab7      Db $\Delta$       C7      B $\Delta$       Bb

$\Phi$  Db $\Delta$       C7      B $\Delta$       Bb      Db $\Delta$       C7      B $\Delta$       Bb

# Hit Me With Your Best Shot

Eddie Schwartz

Med Rock ♩ = 120

E A C# B E A C# 1. B A B

(dist)

2. B A B 3x Solo E B/D# C# A B B

3x Solo

B E B/D# C# A B B B

E A C# B E A C# B A B

E A C# B E A C# B A B

(Clean)

E A C# B E A C# B A B

(Dist)

## Hit Me With Your Best Shot

E A C# B E A C# 1. B A B 2. E A C#

B A B E A C# B A B E A C#

B A B E A C# B A B E E7 E7



# Oye Como Va

A- A-(Maj7) A-7 D9

A-7 A-(Maj7) A-7 A-6

A-7 D9

Guitar Solo

Play 10X

A-7 D9 A-7 D A-

A-7 D9 A-7 D9

Verse

D7

A-7 D9

Guitar Solo

Play 12X

A-7 D A- D A-

Outro

# Sir Duke

Moderately ♩ = 106

Stevie Wonder

Verse

B/D# G#m/B G/B F#/A#

Pre-Chorus

E9 D#9 D9 D#9 D9 D#9 E9 E9 D#9 D9 D#9 D9 D#9 E9 F#9 F#9

To Coda

Chorus

B/D# Fm EMaj7 D#m C#m F#/A#

Interlude

D.C. al Coda

Chorus

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a melodic line in the right hand and a bass line in the left hand. The piece concludes with a double bar line and repeat dots.

Interlude

The first staff of the Interlude section continues the melodic and bass lines from the previous section, featuring a mix of eighth and sixteenth notes.

The second staff of the Interlude section continues the melodic and bass lines, ending with a double bar line and repeat dots.

Chorus

The first staff of the Chorus section begins with a repeat sign and continues with the melodic and bass lines, ending with a double bar line and repeat dots.

The second staff of the Chorus section continues the melodic and bass lines, ending with a double bar line and repeat dots.

Outro

The first staff of the Outro section continues the melodic and bass lines, ending with a double bar line and repeat dots.

The second staff of the Outro section continues the melodic and bass lines, ending with a double bar line and repeat dots.

The third staff of the Outro section continues the melodic and bass lines, ending with a double bar line and repeat dots.