



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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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 OR 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: _____

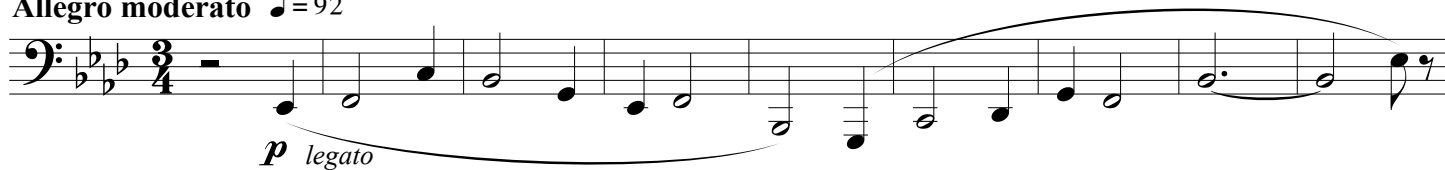
The Stars and Stripes Forever

$\text{♩} = 120$

ff *ff* *p* *f* *p* *f* *ff*

First Suite in E-flat for Military Band, Opus 28, No. 1 (Holst)

Allegro moderato ♩ = 92



Chicago Tribune (Chambers)

♩ = 120



From Now On (Youngblood Brass Band)

$\text{♩} = 104$

mf

Romeo & Juliet (Prokofiev)

Allegro pesante $\text{♩} = 100$

f

Tocatta Marziale (Vaughn Williams)

⑭ $\text{♩} = 100$

pp

p simile

Siegfried Fantasie (Wagner/Seidel)

Stürmisch bewegt. ♩ = 176

fff

dim.

♩ = 60 Ziemlich langsam.

ppp

9

pp

più p

J'ai été au bal (Grantham)

$\text{♩} = 96$ Very lively & spirited
in a light swing rhythm

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The dynamics and articulations are as follows:

- Staff 1:** Starts with a piano (*p*) dynamic, followed by a crescendo to mezzo-piano (*mp*). The phrase is repeated, ending with a crescendo to mezzo-forte (*mf*).
- Staff 2:** Starts with a diminuendo (*dim.*) from mezzo-piano (*mp*), followed by a crescendo.
- Staff 3:** Starts with a forte (*f*) dynamic, followed by a diminuendo to mezzo-forte (*mf*), then a crescendo to fortissimo (*ff*).
- Staff 4:** Starts with a forte (*f*) dynamic, followed by a diminuendo to mezzo-forte (*mf*), then a crescendo to mezzo-piano (*mp*), followed by a series of dynamic shifts: *mf*, *mp*, *mf*, *mp*.
- Staff 5:** Starts with a crescendo to forte (*f*), followed by a crescendo to mezzo-forte (*mf*), then a forte (*f*) dynamic, followed by a crescendo.
- Staff 6:** Starts with a fortissimo (*ff*) dynamic, followed by a crescendo.
- Staff 7:** Ends with a piano (*p*) dynamic, marked as *sub.* (subito).

Mazeppa (Liszt/Kindig)

$\text{♩} = 88$

Allegro marziale

First system of the musical score for Mazeppa (Liszt/Kindig). It consists of four staves of music in bass clef, 2/4 time. The first two staves begin with a double bar line and a key signature change to two flats (B-flat and E-flat). The first staff has a forte (ff) dynamic marking. The second staff also has a forte (ff) dynamic marking. The third and fourth staves end with a repeat sign. The music features various rhythmic patterns, including eighth and sixteenth notes, and some triplets.

Mazeppa (Liszt/Kindig)

$\text{♩} = 88$

Second system of the musical score for Mazeppa (Liszt/Kindig). It consists of five staves of music in bass clef, 2/4 time. The first staff has a forte (ff) dynamic marking. The second staff has a repeat sign. The third staff has a forte (ff) dynamic marking. The fourth staff has a repeat sign. The fifth staff has a repeat sign. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and some triplets.