



Dear Musician,

Thank you for your interest in the United States Marine Music program and taking the next steps to becoming a Marine musician. We understand that passion for musical excellence and service to our country, takes a unique person with high standards and the desire to be part of an elite organization. Please review the following letter and enclosed materials to familiarize yourself with the audition process to becoming a United States Marine Musician. There are two essential elements to the process: (a) you must establish your entrance qualifications as a musician and (b) you must establish your entrance qualifications as a 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 enlistment qualifications and guide you through the process in becoming a Marine.

### **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. Musical qualifications are conducted in two parts: (a) preliminary round and (b) audition round.

#### *Preliminary Round*

The preliminary round is used to establish musical background and the potential to succeed in the audition round. You will need to provide the following materials: (a) video submission performing all instrument specific musical excerpts provided, (b) a completed Musician Screening and Evaluation Questionnaire and (c) most recent résumé (résumé optional). Submissions may be sent via the email address provided on the signature block below or with the assistance of your local Marine Recruiter.

#### *Audition Round*

Based on the preliminary round, you may be invited to perform the audition round. The Musician Placement Director will hold the audition round within your geographical area, which will be coordinated through the local Marine Corps recruiter. This serves as the final determining factor for establishing musical entrance qualifications for service as a Marine Musician. The audition round for all brass and woodwind instrumentalists consists of the following:

**Event 1** – Perform all instrument specific excerpts.

**Event 2** – Perform sight-reading as provided by proctor.

If you have any questions regarding the audition process, feel free to contact me directly or you may contact your local Marine Corps recruiter. I look forward to your submission and wish you the best of luck!

Sincerely,

*Justin A. Hauser*

Gunnery Sergeant Justin A. Hauser | Musician Placement Director  
717-440-2943 [justin.hauser@marines.usmc.mil](mailto:justin.hauser@marines.usmc.mil)  
4th Marine Corps District

# MUSICIAN SCREENING AND EVALUATION QUESTIONNAIRE

## PRIVACY ACT STATEMENT

Authority for obtaining this information is Title 5 U.S. Code 301. Executive Order 9397 of 22 November 1943 authorizes use of your Social Security Number. Your Social Security Number is used only as a means of personal identification. The purpose of the 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 Technical Assistant 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: \_\_\_\_\_ Age: \_\_\_\_\_  
 Address: \_\_\_\_\_ Home/Cell: \_\_\_\_\_ HT/WT: \_\_\_\_\_  
 \_\_\_\_\_ Facebook/Instagram/Twitter: Yes / No In DEP: Yes / No

Check the box to the **LEFT** of the instrument listed below that you play. If you play more than one instrument, number them from strongest to weakest using the number 1 as your most proficient. List no more than 3 instruments.

Woodwind	Brass	Percussion	Rhythm
<input type="checkbox"/> Flute / Piccolo*	<input type="checkbox"/> Bb Trumpet	<input type="checkbox"/> Percussion:	<input type="checkbox"/> Piano /Keyboard
<input type="checkbox"/> Oboe	<input type="checkbox"/> F Horn	--- (must be play <b>ALL</b> of the following)	<input type="checkbox"/> Electric Guitar#
<input type="checkbox"/> Bb Clarinet**	<input type="checkbox"/> Trombone+	--- Snare	<input type="checkbox"/> Electric Bass##
<input type="checkbox"/> Bassoon	<input type="checkbox"/> Euphonium	--- Mallets	<input type="checkbox"/> Commercial Vocalist
<input type="checkbox"/> Saxophone***	<input type="checkbox"/> Tuba++	--- Drum Set	---

\*Must be proficient on both to audition    \*\*cannot audition on bass clarinet    \*\*\*Must audition on alto or tenor    +Can audition on bass trombone, but must also audition on tenor trombone  
 ++Must audition on Bb or C tuba    #Must audition on electric guitar    ##Can audition on upright bass, but must also audition on electric bass

Number of years playing: \_\_\_\_\_ Private Lessons: Yes / No    If yes, how many months / years: \_\_\_\_\_  
 Music Theory Classes: Yes / No    Own your own instrument(s): Yes / No  
 Current or last school attended / Years(s): \_\_\_\_\_ Grad date: \_\_\_\_\_ Education level: \_\_\_\_\_

### List any Honor Bands you have played in: (includes Region, District, State, Intercollegiate ensembles or DCI)

Ensemble	Instrument / Chair	Dates

### Rate yourself in the following areas (1 being weakest and 5 being strongest):

#### All instruments:

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. Desire to be a Marine:                                  | 1 | 2 | 3 | 4 | 5 |
| 2. Desire to be a Marine Musician:                         | 1 | 2 | 3 | 4 | 5 |
| 3. Perform <b>all</b> major scales from memory:            | 1 | 2 | 3 | 4 | 5 |
| 4. Perform <b>all</b> minor scales from memory:            | 1 | 2 | 3 | 4 | 5 |
| 5. Prepare and perform audition excerpts in various styles | 1 | 2 | 3 | 4 | 5 |
| 6. Sight-read music at a minimum level of grade 4+:        | 1 | 2 | 3 | 4 | 5 |

#### Percussion only:

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. Perform <b>all</b> original 26 Standard American Rudiments from memory: | 1 | 2 | 3 | 4 | 5 |
| 2. Ability to perform various styles on drum set (i.e. jazz, latin, rock): | 1 | 2 | 3 | 4 | 5 |
| 3. Sight-read drum set & concert percussion music at grade 4+              | 1 | 2 | 3 | 4 | 5 |
| 4. Perform on mallet instrument (provided excerpt and scales):             | 1 | 2 | 3 | 4 | 5 |

#### Piano / Guitar / Bass only: (all scales are 2 octaves, with major and minor 7<sup>th</sup> arpeggios)

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| 1. Ability to sight-read chord symbols (i.e. Cmin7):           | 1 | 2 | 3 | 4 | 5 |
| 2. Ability to sight-read fixed notation:                       | 1 | 2 | 3 | 4 | 5 |
| 3. Ability to perform various styles (i.e. jazz, latin, rock): | 1 | 2 | 3 | 4 | 5 |
| 4. Ability to perform an improvised solo over changes:         | 1 | 2 | 3 | 4 | 5 |

### Why do you want to be a United States Marine Musician?

### Recruiters provide the following information:

**Applicant Info:** QT \_\_\_\_\_ GT \_\_\_\_\_ /\_EST \_\_\_\_\_    Any Drug or Moral Waivers above RS level – Y or N  
 RS: \_\_\_\_\_ RSS: \_\_\_\_\_    Recruiter: \_\_\_\_\_ Cell: \_\_\_\_\_  
 SNCOIC \_\_\_\_\_    SNCOIC phone: \_\_\_\_\_

Immediately upon completion, scan / email this form to your XO for review. All auditions will be scheduled between the XO and MTA **ONLY**. If there are any questions about the Marine Music program, you can call GySgt Justin Hauser directly at cell: 717-440-2943

Continued on back if needed →

Brandt No. 2

$\text{♩} = 100$

The musical score for "Brandt No. 2" is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several instances of triplets and sixteenth-note runs. The piece concludes with a final measure containing a whole note G-flat.

# Etude No 6, "Du Style" (Charlier)

Andante cantabile  $\text{♩} = 63$

*dolce*

*p*

*espressivo*

*f*

*f*

*p* *f*

*poco a poco string e cresc - en - do*

*senza string.* *p* *ad libitum*

*mf* *rit.*

# March "Grandioso" (Seitz)

♩. = 120

Musical staff 1: Treble clef, 6/8 time signature. The staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A dynamic marking *f* is placed below the staff. A slur covers the first two measures.

Musical staff 2: Treble clef, 6/8 time signature. The staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the first two measures.

Musical staff 3: Treble clef, 6/8 time signature. The staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the first two measures.

Musical staff 4: Treble clef, 6/8 time signature. The staff begins with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the first two measures.

Musical staff 5: Treble clef, 6/8 time signature. The staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A dynamic marking *ff* is placed below the staff. A slur covers the first two measures.

Musical staff 6: Treble clef, 6/8 time signature. The staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the first two measures.

Musical staff 7: Treble clef, 6/8 time signature. The staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A dynamic marking *mf* is placed below the staff. A slur covers the first two measures.

Musical staff 8: Treble clef, 6/8 time signature. The staff begins with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the first two measures.

Musical staff 9: Treble clef, 6/8 time signature. The staff begins with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the first two measures.

Festive Overture (Shostakovich)

$\text{♩} = 84$   
*f*

Festive Overture (Shostakovich)

$\text{♩} = 84$   
*f*  
*ff*  
*f* *mf*

Suite from the Monteregian Hills. No 4 Danse Villageoise (Morley Calvert)

$\text{♩} = 132$

*mf*

*f*

*fp*

*fp* *fp* *f*

# DAAHOU (CLIFFORD BROWN)

UP SWING ♩ = 200

The musical score for "Daahou" by Clifford Brown is written in 4/4 time with a tempo of 200 beats per minute. The key signature has one flat (B-flat). The score consists of ten staves of music. The first staff begins with a repeat sign and a fermata over the first measure. The chord progressions are as follows:

- Staff 1: F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MIN<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>MAJ<sup>7</sup>
- Staff 2: C<sup>7</sup>(#5) B<sup>b</sup>MIN<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup> FMAJ<sup>7</sup>
- Staff 3: F<sup>MIN</sup>7 B<sup>b</sup>7 E<sup>b</sup>MIN<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>MAJ<sup>7</sup>
- Staff 4: C<sup>7</sup>(#5) B<sup>b</sup>MIN<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup> FMAJ<sup>7</sup>
- Staff 5: C<sup>MIN</sup>7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>6
- Staff 6: B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup> C<sup>7</sup> F<sup>MIN</sup>7 B<sup>b</sup>7
- Staff 7: E<sup>b</sup>MIN<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>MAJ<sup>7</sup> C<sup>7</sup>(#5) B<sup>b</sup>MIN<sup>7</sup> A<sup>b</sup>7
- Staff 8: G<sup>7</sup> G<sup>b</sup>MAJ<sup>7</sup> FMAJ<sup>7</sup> B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7
- Staff 9: A<sup>b</sup>MAJ<sup>7</sup> A<sup>b</sup>6 F<sup>MIN</sup>7 B<sup>b</sup>7 D<sup>MIN</sup>7(b5) D<sup>b</sup>7 C<sup>7</sup>

The final staff includes a "SOLO BREAK!" section followed by a 2<sup>nd</sup> ending for solos, which is a C<sup>7</sup>(#5) chord.

2<sup>ND</sup> ENDING FOR SOLOS



MANA (GWIZDALA) ♩ = 100

FUNK A LA JERRY HEY HORNLINE



DRIVING ROCK

