



**UNITED STATES MARINE BAND • MARINE CHAMBER ORCHESTRA**  
**Colonel Jason K. Fettig, Director**

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**ANNOUNCES A VACANCY FOR PERCUSSION**

Auditions for Percussion will be held on Monday, November 8, 2021, at the Marine Barracks Annex, 1053 7th Street, SE in Washington, D.C. If not completed on Monday, auditions will continue on Tuesday, November 9. Applicants should therefore be available to perform on both days.

A completed Applicant Fact Sheet and résumé must be submitted by Thursday, November 4. Confirmed applicants will be placed on the audition list upon the Marine Band's receipt of these items, and they will receive an e-mail confirmation listing a designated registration time. No specific audition times will be assigned; musicians will be heard in the order in which they appear and register. The audition committee reserves the right to dismiss any candidate not meeting the highest professional standards.

"The President's Own" United States Marine Band is America's oldest continuously active professional musical organization. Its mission is unique: to provide music for the President of the United States and the Commandant of the Marine Corps. Marine Band musicians perform frequently at the White House in small ensembles, chamber orchestra, concert band, and as soloists. The Marine Band performs for a wide variety of commitments, to include public concerts, recording sessions, tours, chamber music recitals, military ceremonies, and state functions.

Today's Marine Band is composed of roughly 160 of the nation's finest musicians and support staff. Those selected for the U.S. Marine Band and Marine Chamber Orchestra are exempt from recruit training and are appointed to the rank of Staff Sergeant (E-6) under a contract "for duty with the U.S. Marine Band only." The winner of the audition will receive instructions regarding enlistment procedures.

The audition will consist of prepared material on all percussion instruments (refer to attached repertoire list), as well as sight-reading. (Excerpts marked with \* are to be provided by the candidate)

**MARIMBA**

**1. Choose one of the following:**

Partita No. 1: Bourrée (no repeats) from Sonatas and Partitas for Violin (J.S. Bach)\*

OR

Sonata No. 1 in G minor: Fugue, mm. 1-24, from Sonatas and Partitas for Violin (J.S. Bach)\*

OR

Lute Suite in E minor: Allemande (no repeats) (J.S. Bach)\*

**2. Starburst (Leshnoff/Nowlin)**

**XYLOPHONE**

1. *Porgy and Bess* (Gershwin)
2. Overture to *Colas Breugnon* (Kabalevsky)
3. Overture to *Candide* (Bernstein)
4. Symphony No. 6 (Persichetti)
5. Galop from *Genevieve de Brabant* (Offenbach/Bourgeois)
6. "Shepherd's Hey" (English Morris Dance) (Grainger)
7. *Cowboys Overture* (Williams/Bocook)

**VIBRAPHONE**

1. *West Side Story*, Act 1, No. 8 (Bernstein)
2. Percussion Concerto (Higdon) (band version)

**BELLS**

1. *The Sorcerer's Apprentice* (Dukas)
2. *Roman Festivals* (Respighi)
3. March, "Solid Men to the Front" (Sousa)
4. *The Pines of Rome* (Respighi)
5. March, "Nobles of the Mystic Shrine" (Sousa)

## SNARE DRUM

1. “Chester” from New England Triptych (Schuman) (band version)
2. Festive Overture, Opus 96 (Shostakovich/Hunsberger)
3. “The Birth of Kijé” from Lieutenant Kijé, Opus 60 (Prokofiev)
4. Capriccio espagnol, Opus 34 (Rimsky-Korsakov)
5. Clarinet Concerto, Opus 57 (Nielsen)
6. Midway March (Williams)
7. March, “Washington Post” (Sousa)
8. March, “The Stars and Stripes Forever” (Sousa)
9. **Choose one of the following:**
  - Etude No. 9 from Twelve Studies, mm. 1-24 (Delécluse)\*
  - OR
  - Etude No. 11 from Twelve Studies, m. 1 to downbeat of m. 28 (Delécluse)\*

## TIMPANI

1. Concerto for Seven Wind Instruments (Martin)
2. Symphony No. 1 in C, Opus 21 (Beethoven)
3. “Be Glad Then, America” from *New England Triptych* (Schuman)
4. Symphony No. 39 in E-flat, K. 543 (Mozart)
5. Overture to *Candide* (Bernstein/Grundman)

## ACCESSORIES

1. CYMBALS: Fantasy Overture, *Romeo and Juliet* (Tchaikovsky)  
*A Night on Bald Mountain* (Mussorgsky)
2. TAMBOURINE: Carnival Overture, Opus 92 (Dvorák)  
Suite No. 1 from *Carmen* (Bizet)  
Suite No. 2 from *Carmen* (Bizet)  
*España* (Chabrier)
3. TRIANGLE: Symphony No. 4 in E minor, Opus 98 (Brahms)
4. BASS DRUM WITH CYMBAL ATTACHED: March, “Washington Post” (Sousa)

## DRUM SET

This portion of the audition is optional. Candidates auditioning on drum set should be prepared to perform a variety of styles to include Rock, Latin Jazz, and Swing. Sight-reading may be required, and candidates may be asked to perform with a small jazz combo.

All auditionees should bring their own mallets and sticks. All instruments will be provided. Applicants may bring their own tambourine, triangle, and snare drum if they so desire, although it is not necessary.

The following instruments will be provided by “The President’s Own” United States Marine Band:

Snare Drum: Pearl Philharmonic aluminum 6.5” X 14” Extra snare drum stand	Vibraphone: Yamaha gold bars
Cymbals: 17” Constantinople, Zildjian 18” Artisans, Sabian 19” hand-hammered, Sabian	Marimba: Marimba One (5 octave)
Bells: Deagan, Parsifal (range is G-C, two 1/2 octaves)	Drum Set: Yamaha Maple Custom Absolute 20 x 18 Bass Drum 12” tom 14” floor tom
Xylophone: Deagan, 870- (3 1/2 octaves)	Timpani: Walter Light/American Drum Co. – 33” 28” 26” 24”. American set-up. Evans strata heads

For further information, please write or call the following:

Marine Band Operations • 8<sup>th</sup> & I Streets, S.E. • Washington, D.C. 20390-5000  
telephone: (202) 433-5714 • fax: (202) 433-4752 • [www.marineband.marines.mil](http://www.marineband.marines.mil)

*"The President's Own"*  
**UNITED STATES MARINE BAND**  
 Colonel Jason K. Fettig, Director

*Please print or type.* **APPLICANT FACT SHEET**

**NOTICE:** Prior to submitting this form, please verify that you meet the standard basic qualifications necessary to become a member of the U.S. Marine Band. To review a list of these requirements, please visit our website at: [www.marineband.marines.mil/Career\\_Information](http://www.marineband.marines.mil/Career_Information)

<b>PERSONAL INFO.</b>	First Name:		Middle Initial:	Last Name:		
	Position(s) for which you are applying:					
	Street Address:				Apartment:	
	City:			State:	Zip Code:	
	Primary Phone:			Secondary Phone:		
	E-mail Address:			Are you a United States Citizen? <input type="checkbox"/> Yes <input type="checkbox"/> No		
	Date of Birth:			Date available for enlistment:		
	How did you learn about this audition?					

<b>MILITARY</b>	Do you have prior U. S. Military service? <input type="checkbox"/> Yes <input type="checkbox"/> No		If so, how long did you serve? Years:      Months:		
	Are you now on active duty or reserve status? <input type="checkbox"/> Yes <input type="checkbox"/> No		When does your contract end?		
	Please list your current rank, unit and duty station:				

<b>REFERENCES</b>	Name:		Name:		
	Title/Position:		Title/Position:		
	Phone:		Phone:		
	E-mail:		E-mail:		

Please return this completed application and your current résumé by one of the following methods (in order of preference):

E-MAIL: <a href="mailto:marineband.operations@usmc.mil">marineband.operations@usmc.mil</a>	MAIL: Operations Officer United States Marine Band Marine Barracks, 8th and I Streets, SE Washington, DC 20390-5000
FAX: (202) 433-4752	

**NOTE:** Items submitted through the U. S. Mail are not delivered in a timely manner as they are diverted to an off-site security screening center before being forwarded to our facility. This process may cause a significant delay in the delivery of your materials.

Your name will be added to the audition list upon receipt of your application materials, and you will receive an e-mail confirming your appearance at the audition. If you are unable to attend or have further questions, please call (202) 433-5714 between the hours of 7:30 a.m. and 4:00 p.m. eastern time on weekdays. In the event of severe weather or other events that could impact the audition, please refer to your e-mail or the U. S. Marine Band's website for updates.

**PRIVACY ACT STATEMENT FOR U. S. MARINE BAND APPLICANTS**

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.

1. Authority. 10 U.S.C. 5063, MCO P5211.2
2. Principal Purposes. The information that will be requested from you in the selection process and personal interview is intended to provide a basis on which to evaluate your suitability to hold a position with the United States Marine Band.
3. Routine Uses. In addition to being used by U.S. Marine Band staff in the audition and evaluation process, pertinent information will be provided to other government activities in a preliminary screening to determine your ability to obtain a security clearance granting Category III White House Access, which is a requirement for duty with the United States Marine Band.
4. Disclosure of this information is voluntary, but failure to do so could result in the inability of U.S. Marine Band staff to evaluate your suitability for a position in the United States Marine Band and could preclude further participation in the audition process.

Applicant's Signature:	Date:
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UNITED STATES MARINE BAND  
MARINE CHAMBER ORCHESTRA  
Colonel Jason K. Fettig, Director

Percussion Audition - November 8-9, 2021

MARIMBA

Partita No. 1, Bourée (no repeats) from Sonatas and Partitas for Solo Violin (J.S. Bach) OR  
Sonata No. 1 in G minor: Fugue, mm. 1-24, from Sonatas and Partitas for Violin (J.S. Bach) OR  
Lute Suite in E minor: Allemande (no repeats) (J.S. Bach)

*Starburst* (Leshnoff/Nowlin)

Excerpt 1

Fast  $\text{♩} = 80$



M



195



198



N



Starbust (Leshnoff/Nowlin)

Excerpt 2 ♩. = 124

Musical score for Excerpt 2, measures 233-253. The score is written in treble clef with a tempo of ♩. = 124. It consists of four systems of music, each with a double bar line at the end.

- Measure 233: A whole rest followed by a double bar line. A fermata is placed over the next two measures (234-235), with a '2' above it. The music resumes in measure 236 with a *mp* dynamic and accents.
- Measure 241: Continues the melodic line with accents.
- Measure 246: Continues the melodic line with accents.
- Measure 253: Continues the melodic line with accents. A *f* dynamic is indicated at the end. A circled 'Q' is placed above the final measure.

# XYLOPHONE

## *Porgy and Bess* (Gershwin)

**Allegro con brio** ♩ = 112-132

**f**

5

8

10 *8va*

12

14

16

Overture to *Colas Breugnon* (Kabalevsky)

**Presto** (in one)  $\text{♩} = 126$   
8va----- sempre

*f*

*ff*

(loco) *mf*

36

Overture to *Candide* (Bernstein)

39 **Allegro con brio**  $\text{♩} = 152$

*f*

*gliss.*

1

2/4

*f*

Symphony No. 6 (Persichetti)

Excerpt 1

**Vivace** ( $\text{♩} = 144-$ ) (Xylo.)

*p sempre*

**10**

*mp*

Excerpt 2

**250** ( $\text{♩} = 144-$ )

*f rigoroso*

**260**

*ff*

**2**



Galop from *Genevieve de Brabant* (Offenbach/Bourgeois)

Musical score for Galop from *Genevieve de Brabant* (Offenbach/Bourgeois). The score is in 2/4 time, key of B-flat major, and marked *Presto*. It consists of six staves of music. The first staff begins at measure 137 with a *p* dynamic. The second staff starts at measure 145 with a *cresc. poco a poco* instruction. The third staff starts at measure 153 with a *f p* dynamic. The fourth staff starts at measure 161 with a *f* dynamic and a *ff* dynamic marking. The fifth staff starts at measure 165 with a *f* dynamic. The sixth staff concludes the excerpt with a final cadence.

“Shepherd’s Hey” (English Morris Dance) (Grainger)

Excerpt 1

Musical score for “Shepherd’s Hey” (English Morris Dance) (Grainger). The score is in 2/4 time, key of B-flat major, and marked *f*. It consists of two staves. The top staff is labeled “Xylophone Solo” and contains measures 35 to 40. Measure 35 is marked with a *tr* (trill) and measure 40 is marked with a *tr* (trill). The bottom staff is labeled “Xylophone” and contains measures 35 to 40. The score includes various performance instructions such as *tr*, *gliss.*, and *top.*

“Shepherd’s Hey” (English Morris Dance) (Grainger)

Excerpt 2

**PRESTO**

Musical score for Xylophone and Tympani, measures 85-90. The Xylophone part features a solo starting at measure 85, marked *ff* and *accel. poco a poco*. The Tympani part has a triplet of notes in measure 85, marked *ff*. The score is in 3/2 time and B-flat major.

Musical score for Bells and Tympani, measures 90-95. The Bells part is marked *ff* and *cresc.*. The Tympani part is marked *ff cresc.*. The score is in 3/2 time and B-flat major.

Musical score for Xylophone, Bells, and Tympani, measures 95-100. The Xylophone part is marked *fff*. The Tympani part has a triplet of notes in measure 95, marked *tr*. The score is in 3/2 time and B-flat major.

Cowboys Overture (Williams/Bocook)

Excerpt 1

**Vigoroso**

Xylophone

34 *f*

37

Excerpt 2

**Vigoroso**

84 Xylo. *ff*

81

87 *fff*

90

VIBRAPHONE

West Side Story, Act 1, No. 8 (Bernstein)

**Allegretto** ♩ = 160 [583] *string. un poco*

**583** *p* *fz*

**586**

**589** *mf* *mf*

**597** ♩ = 88 *p dim. molto*

**604**

**620** **Poco più mosso (Fugue)** *p*

**623** *sfz* *ff*

Percussion Concerto (Higdon)

♩=52

*mp*  
L.v.

Vibes

*p*

248

*p*

253

*mp*

*mf*

256

*f*

*mf*

BELLS

The Sorcerer's Apprentice (Dukas)

Vif  $\text{♩} = 112-120$   
GLOCK.

*p détache*

*cresc.* *f* *rin f*

*rin f* *più f* *sempre cresc.*

19 20 21 22 *Poco animato* *Poco animando*

2 12 6

22 *Au Mouvt!*  
GLOCK.  
*ff*

23

*tr*

*tr* *tr* 24

The Sorcerer's Apprentice (continued)

26 ♩. = 112-120



♩. = 112-120



♩. = 112-120



Roman Festivals (Respighi)

Excerpt 1

17th bar of **18** ♩ = 88-92

*(All° vivace)*

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a series of eighth-note chords with accents, starting with a forte (*f*) dynamic marking.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains eighth-note chords with accents, starting with a forte (*f*) dynamic marking. A box labeled **19** is placed above the first measure.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains eighth-note chords with accents, starting with a forte (*f*) dynamic marking.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains eighth-note chords with accents, starting with a forte (*f*) dynamic marking.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains eighth-note chords with accents, starting with a forte (*f*) dynamic marking.

**20** **Lostesso tempo**

Musical staff 6: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The staff contains a single eighth-note chord with an accent.



Roman Festivals (Respighi)

Excerpt 2

36 *Tempo pesante di Valzer* ♩ = 63

The musical score is written in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The tempo is marked as *Tempo pesante di Valzer* with a metronome marking of ♩ = 63. The score consists of five staves of music. The first staff contains the first measure, starting with a piano (*p*) dynamic. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes some triplets. A first ending bracket is present at the end of the third staff. The piece concludes with a double bar line at the end of the fifth staff.

March, "Solid Men to the Front" (Sousa/Byrne)

$\text{♩} = 120$  53 **TRIO**

*p*

61

*mp*

69

*p*

77

The Pines of Rome (Respighi/Duker)

Allegretto vivace

The musical score consists of ten staves of music in 3/8 time, marked *Allegretto vivace*. The key signature has two flats (B-flat and E-flat). The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various musical notations such as slurs, accents, and trills. Fingerings are indicated by numbers 1 through 9. The piece concludes with a trill (tr) and a final *ff* dynamic.

The Pines of Rome (Respighi/Duker) cont.

6 7 8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25 26

*string.*

*a tempo* *cresc.*

27 28 5 9 7

6 Più vivo *ff* 5 7 12 *p* *cresc.*

Vivace 8 *ff* 2 3 4 5 6 7

*string. sempre* *ff* 3 3 3 3 3

1 1 1 1

9 *tr*

Tacet to end

March, "Nobles of the Mystic Shrine" (Sousa)

38

*p*

43

47

51

55

[*p*]

59

63

67

SNARE DRUM

“Chester” from *New England Triptych* (Schuman) (band version)

(Allegro vivo ♩ = circa 160)

210

Sn. Dr.



214

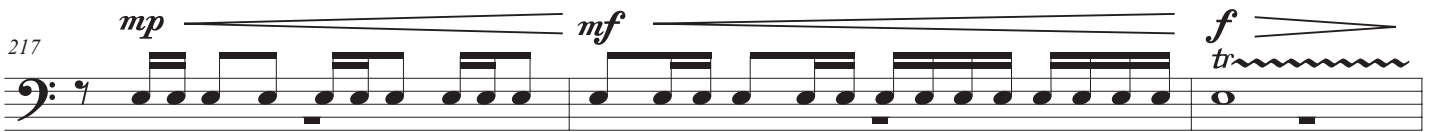
215



217

*mp* *mf* *f*

*tr*



220

Sn. Dr. (flam)

*p*

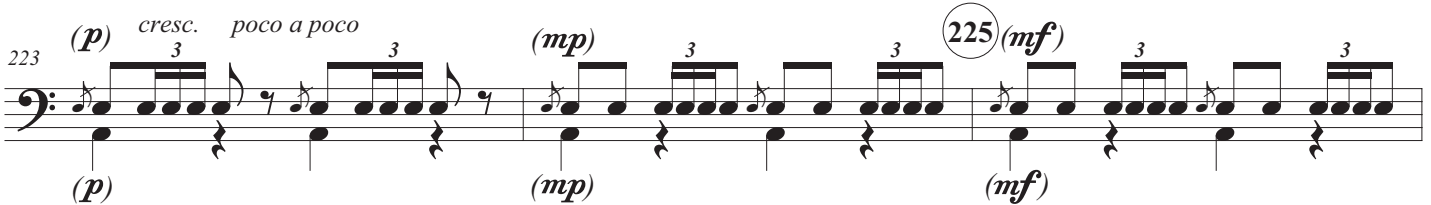
Bass Dr.

*p*



223

*(p)* *cresc. poco a poco* *(mp)* *(mf)* *(mf)*



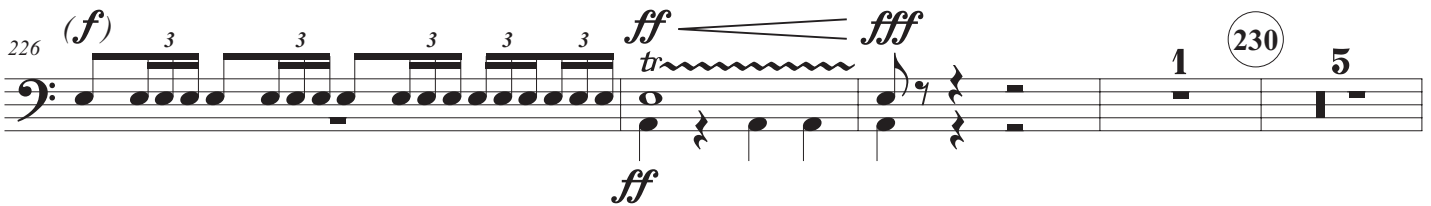
226

*(f)* *ff* *fff*

*tr*

1 5

230



Festive Overture, Opus 96 (Shostakovich)

$\text{♩} = 160$

17 S.D.

*p*

*p*

18

*f*

*mf*

The Birth of Kijé from *Lieutenant Kijé*, Opus 60 (Prokofiev)

Excerpt 1

1 Doppio movimento ♩=116  
Tamb. mil. Solo



pp



pp



pp

Excerpt 2

13 Allegro come prima ♩=116  
Tamb. mil.



pp



pp rit.



Capriccio espagnol, Opus 34, 4<sup>th</sup> movement (Rimsky-Korsakov)

**Allegretto** (no metronome marking given)

4 Corni Solo.  
quasi Cadenza (I)  
Tamburo Solo.  
*f*

dimin.

Cadenza (II) Violino Solo.  
*dim.*  
*ppp sempre ppp*  
*a tempo*  
1  
*pp*

2 3 4 5

The score is written for a percussion ensemble. It begins with a 4 Horns Solo section in 6/8 time, marked *f*. This is followed by a quasi Cadenza (I) for the Tamburo Solo, marked *f*. The second system shows the continuation of the Tamburo Solo with a *dimin.* marking. The third system features a Cadenza (II) for the Violino Solo, marked *dim.* and *ppp sempre ppp*. This is followed by a Timpani section marked *a tempo* and *pp*. The final system shows five measures of a rhythmic pattern, numbered 2 through 5.

Clarinet Concerto, Opus 57 (Nielsen)

Tenth bar of 3 (*Allegretto un poco*) ♩ = 72

Excerpt 1

The musical score is written in treble clef with a 2/4 time signature. It consists of three staves. The first staff shows the beginning of the excerpt with dynamics *mf*, *ff*, and *p*. The second staff contains the main body of the excerpt with various dynamics including *ff*, *p*, *fz*, *f*, *fpp*, *ff*, *p*, *fz*, *fz*, and triplets. The third staff shows a short concluding phrase.

Clarinet Concerto, Opus 57 (Nielsen)

Excerpt 2

27 (*Allegro non troppo*)

*Viol.*

*fz* *pp cresc. fz ff*

*ff* *fz fz* *fz fz* *fz fz*

28

*fpp* *f* *f* *p. a p. accel.* *molto dim.*

29 *Poco più mosso*

*pp*

30

31

32 *Un poco meno mosso*  
*rall.* *segue*

3 4 5 6 7 8

Midway March (Williams)

69 (A la marcia)  $\frac{12}{8}$  *p*

76 *Solo* *mf*

79 *mf*

82 *f* *sfz*

85 *f*

87 *mf*

89

92  $\frac{6}{8}$   $\frac{12}{8}$

95 *ff*

The image shows a musical score for a percussion instrument, likely a snare drum, in 12/8 time. The score is divided into systems of staves. The first system starts at measure 69 with a piano (p) dynamic. The second system starts at measure 76 and includes a 'Solo' marking and a mezzo-forte (mf) dynamic. The third system starts at measure 79 with a mezzo-forte (mf) dynamic. The fourth system starts at measure 82 with a forte (f) dynamic and a sforzando (sfz) marking. The fifth system starts at measure 85 with a forte (f) dynamic. The sixth system starts at measure 87 with a mezzo-forte (mf) dynamic. The seventh system starts at measure 89. The eighth system starts at measure 92 and includes a change in time signature from 12/8 to 6/8 and back to 12/8. The ninth system starts at measure 95 with a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

March, "Washington Post" (Sousa)

♩. = 112-120

March Tempo.

S.D.  
B.D.  
Cyms. *ff*

7 [Cym. solo] 9 [*f*] [*mf*]

13 [*f*]

19 [*sfz*]

25 26 [- Cyms.] [*p*] [*pp*] [*p*] [*pp*]

31 [*p*] [*pp*] [*p*] [*pp*] [*p*]

38 42 [+ Cyms.] [*ff*]

44 [*p*] [*ff*] [*p*] [*ff*] [*p*] [*ff*]

Detailed description: This is a musical score for the percussion part of the march "Washington Post" by John Philip Sousa. It is written for Snare Drum (S.D.) and Bass Drum (B.D.) Cymbals. The tempo is marked "March Tempo." with a quarter note equal to 112-120 beats per minute. The score is in 6/8 time and consists of 44 measures. It features various dynamic markings such as fortissimo (ff), mezzo-forte (mf), sforzando (sfz), piano (p), and pianissimo (pp), along with crescendos and decrescendos. There are also performance instructions like "[Cym. solo]" and "[+ Cyms.]", and repeat signs with first and second endings. The notation includes eighth and sixteenth notes, rests, and slurs.

March, "Washington Post" (Sousa) - continued

50

[p]  $\curvearrowright$  [ff] [sfz] [fff]

58 **TRIO.**

*p*  
[- Cyms.]

63

68

74 [tacet]

[pp]

79

84

[Play]  
*ff* [choke]

90

[sub *pp*]  $\curvearrowright$  [+Cyms.] [ff]

March, "Washington Post" (Sousa) - continued

97 *pp* **98**  
B.D. solo  
*fz* [*p*] *ff*

102

107

112 **114**  
[*pp*]

118 *ffz* **122**  
[+ Cyms.] B.D. solo [+ Cyms.]  
[*ff*] *ffz* *ff*

124

129

133

March, "The Stars and Stripes Forever" (Sousa) Excerpt 1

March Tempo.

The musical score is written for a single staff in common time (C). It begins with a rest for two measures, followed by a series of notes starting with a forte (*ff*) dynamic. The first measure has an accent (^) over the first note. The score includes various dynamics such as *f*, *p*, *ff*, and *[sfz]*, along with performance instructions like *[poco]*, *[Cyms.]*, and *[lightly]*. There are first and second endings at measures 18-19. The piece concludes with a final note at measure 48.



March, "The Stars and Stripes Forever" (Sousa) - continued

Excerpt 2

86 **2** [Play] **2** Cym. BD

96 Cym. BD

102 Cym. Cym. **ff** B.D./Cym. **ff** B.D./Cym. 1st X *dim.* 2nd X *cresc.* [2nd X]

**Grandioso**  
[Cyms. 2nd X only]

110 [*p*]-**ff**

117 [2nd X] [2nd X]

124 [2nd X] [2nd X]

131

138 [*sf*z] [2nd X] [*sf*z] [2nd X] 1. 2.

TIMPANI

Concerto for Seven Wind Instruments, 3<sup>rd</sup> movement (Martin)

$\text{♩} = 69-72$   
*solo*  
*mf*

*mf*

*mp* *un poco cresc.*

*f* *mf*

*cresc.*

*menof* *dim.*

$\text{♩} = 112$  (♩=112)

*pp*

Symphony No. 1 in C, Opus 21, 3<sup>rd</sup> movement (Beethoven)

Allegro molto e vivace  $\text{♩} = 108$

Menuetto  $\overset{A}{f}$

Trio

Comi

“Be Glad Then, America” from *New England Triptych* (Schuman)

(♩ = CIRCA 126-132)

solo

Symphony No. 39 in E-flat, K. 543, 1<sup>st</sup> movement (Mozart)

**Adagio** ♩ = 92-96

The first staff begins with a forte (*f*) dynamic and features a trill (tr) over the first five notes. The second staff starts with a piano (*p*) dynamic and includes a trill (tr) over the first five notes, followed by a forte (*f*) dynamic. The third staff continues with a forte (*f*) dynamic. The score includes first and second endings marked with '1' and '2'.

Overture to *Candide* (Bernstein/Grundman)

Excerpt 1

(♩ = 152)  
(soft sticks)

The score consists of three staves of bass clef music in 3/2 time. The first staff includes a box labeled '190' and dynamics *mf* and *f*. The second staff includes a box labeled '196' and a crescendo hairpin. The third staff includes dynamics *dim.*, *p*, and *pp*, and is marked 'Senza rall.' with first and second endings indicated by '1' and '2' above the staff.

Overture to *Candide*

Excerpt 2

216 (♩ = 152)  
Hard sticks

Musical notation for measures 216-223. The notation is in bass clef with a common time signature (C). It consists of a single melodic line with eighth notes and dotted eighth notes. The dynamic marking is *pp* (pianissimo) and the instruction is *(non cresc.)* (no crescendo).

224

Musical notation for measures 224-230. The notation is in bass clef with a common time signature (C). It consists of a single melodic line with eighth notes and dotted eighth notes. The dynamic marking is *mf* (mezzo-forte).

Musical notation for measures 231-238. The notation is in bass clef with a 3/2 time signature. It consists of a single melodic line with quarter notes and dotted half notes. The dynamic marking is *ff* (fortissimo).

231 *Più mosso* (♩ = 96)

Musical notation for measures 231-238. The notation is in bass clef with a 3/2 time signature. It consists of a single melodic line with quarter notes and dotted half notes. The dynamic marking is *ff* (fortissimo) and *p* (piano).

239

Musical notation for measures 239-246. The notation is in bass clef with a 3/2 time signature. It consists of a single melodic line with quarter notes and dotted half notes. The dynamic marking is *cresc.* (crescendo).

Musical notation for measures 247-254. The notation is in bass clef with a 3/2 time signature. It consists of a single melodic line with quarter notes and dotted half notes. The dynamic marking is *f* (forte) and *cresc.* (crescendo).

Musical notation for measures 247-254. The notation is in bass clef with a 3/2 time signature. It consists of a single melodic line with quarter notes and dotted half notes. The dynamic marking is *f* (forte) and *cresc.* (crescendo).

255

Musical notation for measures 255-262. The notation is in bass clef with a 3/2 time signature. It consists of a single melodic line with quarter notes and dotted half notes. The dynamic marking is *ff* (fortissimo).

ACCESSORIES

CYMBALS:

Fantasy Overture, *Romeo and Juliet* (Tchaikovsky)

**Allegro giusto** ♩=138-160

*ff* **0** *ff* **2** *ff* *ff* *ff*

*A Night on Bald Mountain* (Mussorgsky)

**S** ♩ = 104-120

*f* *f*

TAMBOURINE:

Carnival Overture, Opus 92 (Dvořák)

Q ♩ = 144-168

Measures 1-10 of the Tambourine part. The score is written in treble clef with a common time signature. It begins with a forte (*f*) dynamic. Measure 1 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 4 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 5 contains a quarter note A3, a quarter note G3, and a quarter note F3. Measure 6 contains a quarter note E3, a quarter note D3, and a quarter note C3. Measure 7 contains a quarter note B2, a quarter note A2, and a quarter note G2. Measure 8 contains a quarter note F2, a quarter note E2, and a quarter note D2. Measure 9 contains a quarter note C2, a quarter note B1, and a quarter note A1. Measure 10 contains a quarter note G1, a quarter note F1, and a quarter note E1. The score includes various articulation marks such as slurs and accents. A circled letter 'Q' is placed above the first measure. A circled letter 'R' is placed above the eighth measure. A circled letter 'S' is placed above the tenth measure.

Measures 11-15 of the Tambourine part. The score is written in treble clef with a common time signature. It begins with a fortissimo (*ff*) dynamic. Measure 11 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 12 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 13 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 14 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 15 contains a quarter note A3, a quarter note G3, and a quarter note F3. The score includes various articulation marks such as slurs and accents. A circled letter 'U' is placed above the thirteenth measure.

Measures 16-20 of the Tambourine part. The score is written in treble clef with a common time signature. It begins with a fortissimo (*ff*) dynamic. Measure 16 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 17 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 18 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 19 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 20 contains a quarter note A3, a quarter note G3, and a quarter note F3. The score includes various articulation marks such as slurs and accents. A circled letter 'W' is placed above the sixteenth measure.

Measures 21-25 of the Tambourine part. The score is written in treble clef with a common time signature. It begins with a fortissimo (*ff*) dynamic. Measure 21 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 22 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 23 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 24 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 25 contains a quarter note A3, a quarter note G3, and a quarter note F3. The score includes various articulation marks such as slurs and accents. A circled letter 'W' is placed above the twenty-first measure.

Measures 26-30 of the Tambourine part. The score is written in treble clef with a common time signature. It begins with a fortissimo (*ff*) dynamic. Measure 26 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 27 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 28 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 29 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 30 contains a quarter note A3, a quarter note G3, and a quarter note F3. The score includes various articulation marks such as slurs and accents. A circled letter 'W' is placed above the twenty-sixth measure.

Suite No. 1 from *Carmen - Aragonaise* (Bizet)

**N° 1<sup>a</sup> Aragonaise.**

**Allegro vivace.** (♩ = 80)

(Prelude to Act IV)

**Tamburino.**

*ff*

*dim. molto* ----- *p*

*pp*

**A**

*pp*

*f* *p* *f*

**B**

*p* *dim.* *pp*

*poco cresc.*

Suite No. 2 from *Carmen - Danse Bohême* (Bizet)

**Tamburino.** (♩ = 100-108)

*tr* *tr* **D** *tr* *tr* *tr* *tr* *tr* *tr*

*pp*

**E** *tr* *tr* *tr*



España (Chabrier)

Excerpt 1

Allegro con fuoco ♩. = 78-84

The musical score consists of four staves. The top staff is a piano line with dynamic markings *ppp*, *ppp*, and *ff*. It features two measures with a '2' above the staff and a final measure with a triplet accent. The second and third staves are treble clef staves with triplet accents (>3) above each measure. The fourth staff is a treble clef staff with triplet accents (>3) above the first two measures, followed by a section marked 'B 16' with a double bar line.

España (Chabrier)

Allegro con fuoco ♩. = 78-84

Excerpt 2

**L**  
Tamb. Solo  
*P legg.*



*sec*



Excerpt 3 Allegro con fuoco ♩. = 78-84

Tamb.



TRIANGLE:

Symphony No. 4 in E minor, Opus 98, 3<sup>rd</sup> movement (Brahms)

39 **Allegro giocoso** ♩ = 120-126 B

Excerpt 1

Excerpt 2

93 ♩ = 120-126

Excerpt 2

107

Excerpt 2

Excerpt 3

317 I ♩ = 120-126

Excerpt 3

327

Excerpt 3

339

Excerpt 3

BASS DRUM WITH CYMBAL ATTACHED:

March, "Washington Post" (Sousa)

Please refer to the part on pages 26-28 of this packet



## UNITED STATES MARINE BAND AND MARINE CHAMBER ORCHESTRA COLONEL JASON K. FETTIG, DIRECTOR

Marine Barracks Washington  
8th & I Streets, SE  
Washington, DC 20390-5000

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Communication: (202) 433-5809  
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[www.marineband.marines.mil](http://www.marineband.marines.mil)

# CAREER INFORMATION

## AUDITIONS

Auditions for “The President’s Own” occur only in anticipation of projected vacancies and are announced through the organizational website, social media, newsletter, and by direct email to college band directors and instrumental music instructors. All auditions take place behind a screen to ensure anonymity in John Philip Sousa Band Hall at Marine Barracks Annex in Washington, D.C., and are conducted much like those of major symphony orchestras. There is no preliminary taped round.

Interested applicants should send a letter of inquiry with a current résumé to: Operations Officer, U.S. Marine Band, Marine Barracks, 8th and I Streets, SE, Washington, DC 20390-5000, or fax this information to (202) 433-4752. Applicants must travel to Washington at their own expense.

## MUSICAL REQUIREMENTS

No specific level of education is required, but most members hold college degrees, and many hold advanced degrees. The playing ability and expertise required are equivalent to those of any major professional musical organization.

The broad range of commitments by “The President’s Own” requires musical versatility from all band members. Typical commitments include band concerts, ceremonial events, chamber orchestra, educational outreach, small ensemble performances, touring, and recording sessions.

## QUALIFICATIONS

Successful completion of an extensive background investigation is mandatory in order to obtain a Secret Security Clearance. This clearance is a requirement for the assignment of the Military Occupational Specialty (MOS) 5511—Member, United States Marine Band. Due to the length and scope of the security clearance process, it is initiated following the member’s enlistment onto active duty. Failure to obtain and maintain this security clearance will result in administrative separation from the U.S. Marine Corps. Current regulations

authorize enlistment between ages 17 and 28. Age waivers may be granted in some cases; however, the maximum age for which waivers may be granted to those with no prior military service is 34. Applicants must also pass the Armed Services Vocational Aptitude Battery (ASVAB) and a complete physical examination, which includes complying with established height/weight standards both at the time of enlistment and throughout one’s Marine Corps career (see height/weight chart on the following page).

The playing part of the audition assesses only the individual’s musical qualifications. To be offered a position in “The President’s Own,” one must also be physically qualified and capable of being granted the required security clearance. Selection as a finalist is not a determination that one is musically qualified for the position. Finalists are those the committee wishes to hear again in order to make a more complete assessment of their abilities.

Finalists are interviewed at the time of the audition in an effort to identify any potential problems that could affect the individual’s ability to be enlisted for duty with “The President’s Own,” either related to health or the security clearance. The Privacy Act notice included as part of the Applicant Fact Sheet explains that information requested in the selection process and personal interview will provide a basis on which to evaluate the applicant’s suitability to hold a position with “The President’s Own,” and will not be used for any other purpose. While disclosure of this information is voluntary, failure to do so could result in the inability of the staff to evaluate the applicant’s suitability for a position in “The President’s Own” and could preclude further participation in the audition process. Likewise, disclosure of information during the interview that is determined to be disqualifying in nature could result in the applicant’s immediate dismissal from the remainder of the audition process.

The criteria for duty with “The President’s Own” are very stringent and are established by those outside agencies responsible for granting physical qualification and security clearances. “The President’s Own” must comply with the criteria and guidance provided by these outside agencies in order to assess applicants. While each applicant is different, and each will be evaluated on a case-by-case basis, the following are some issues that could affect the individual’s ability to be found fully qualified for enlistment with “The President’s Own”:

**Physical Qualifications:** Disqualifying conditions may include, but are not limited to, failure to meet height/weight standards at time of enlistment; serious vision and auditory problems; hypertension; diabetes; heart defects; seizure; inflammatory bowel syndrome; loss of an eye or kidney; cancer within five years; allergy immunotherapy during the past two years; and physical limitations due to injury or congenital conditions. Laser eye surgery is a potential disqualifier for enlistment. Applicants who have had laser eye surgery should contact Maj Douglas R. Burian, Executive Assistant to the Director, at (202) 433-3993 or douglas.burian@usmc.mil prior to the audition. When doing so, have a copy of your contact lens/eyeglass prescription from before surgery available.

**Clearance Qualifications:** Disqualifying conditions may include but are not limited to: arrest and/or conviction of a felony; frequent involvement with authorities even as a juvenile; DWI/DUI; having been a patient in an institution primarily devoted to the treatment of mental, emotional, or psychological disorders; pattern of financial irresponsibility (bankruptcy, debt or credit problems, defaulting on a student loan); membership in any organization that advocates the commission of acts of force or violence to deny other persons their rights under the Constitution of the United States; having petitioned to be declared a conscientious objector to war; moving violations with fines over \$300; illegal drug use (to include any use of cocaine, heroin, LSD, and PCP); and the illegal purchase, possession, or sale of any such narcotics.

Note: Applicants with questions about their specific cases should call Maj Douglas R. Burian, Executive Assistant to the Director, at (202) 433-3993 or e-mail douglas.burian@usmc.mil prior to the audition.

At the completion of the personal interview and health/security screening, if it is determined that health and/or background issues could affect an individual’s ability to be enlisted for duty with “The President’s Own,” such matters will be addressed with the respective agencies responsible for physical qualification or clearance matters. If these agencies confirm that an applicant is unequivocally disqualified for either physical or security clearance reasons, the Director reserves the right to eliminate the individual from further consideration.

Once found fully qualified and selected for a position with “The President’s Own,” applicants receive full medical and aptitude testing at the Military Entrance Processing Station (MEPS) nearest their current residence. This testing is coordinated by “The President’s Own” in cooperation with local Marine Corps recruiters.

### ABOUT THE ENLISTMENT

The enlistment process is completed at the applicant’s local MEPS. A standard four-year enlistment contract is signed “for duty with the U.S. Marine Band only.”

Marine Band musicians are permanently assigned and may not be transferred to any other unit or location. Upon enlistment, new members are appointed to the rank of Staff Sergeant (pay grade E-6) in the U.S. Marine Corps and receive all pay and benefits commensurate with that grade. They are also subject to the Uniform Code of Military Justice, the rules and articles of which govern the discipline of the U.S. Armed Forces.

Following enlistment, new members report directly to Washington, DC, with official travel and shipment of household goods conducted at government expense.

### RECRUIT TRAINING

Members of “The President’s Own” are not required to undergo recruit training. The mission of “The President’s Own” is “to provide music and perform such other functions as are directed by the President of the United States and the Commandant of the Marine Corps.” Unlike other Marine Corps musical units, “The President’s Own” has no secondary combat role, and its members are exempt from all such training. “The President’s Own” musicians report to

## Marine Corps Weight Standards

### Male Weight Standards:

Height (inches)	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78
Weight (pounds)															
Minimum	110	114	117	121	125	128	132	136	140	144	148	152	156	160	164
Maximum	160	165	170	175	180	186	191	197	202	208	214	220	225	231	237

### Female Weight Standards:

Height (inches)	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73
Weight (pounds)																
Minimum	91	94	97	100	104	107	110	114	117	121	125	128	132	136	140	144
Maximum	124	129	133	137	142	146	151	156	161	166	171	176	181	186	191	197

Washington fully trained to perform their primary duties in the accomplishment of the band's unique musical mission. Therefore, there is no requirement for "The President's Own" musicians to undergo recruit training. New members are instructed by the Assistant Drum Major in appropriate military and band-related subjects. This ongoing process of instruction gives each musician essential knowledge about his or her role in the U.S. Marine Corps.

### PAY/ALLOWANCES

Military pay is divided into two categories: basic pay (which is taxable) and other allowances (housing, subsistence) which are not taxable. Federal, state, and social security taxes are deducted only from the income's taxable portion. In addition, all members of the armed forces are allowed to claim legal residence in their home state if they so desire. This may also affect their state tax status (see chart below for detailed information regarding pay and benefits).

### OTHER PAY INFORMATION

Members of the armed services receive pay increases after the second year of service. These increases continue at the third and fourth year and then are given every two years after that time up to year 26. In addition, requests for military pay raises are presented to Congress each year.

The Basic Allowance for Housing (BAH) is determined by rank. The BAH is recomputed periodically to ensure that it conforms with actual housing costs. The Washington area has

one of the highest BAH rates in the nation.

### RETIREMENT BENEFITS

Members of "The President's Own," like all other active duty service members, are covered under the military's Blended Retirement System. Armed services members qualify for retirement at the completion of 20 years of active service at 40 percent of their base pay, with an additional 2 percent each year thereafter. This pension benefit requires no contribution from the individual.

The Blended Retirement System also includes participation in the Thrift Savings Plan (TSP). The TSP is a defined contribution plan that allows members to save for retirement in a tax-deferred, government sponsored retirement plan. The member will be eligible for 1% automatic and up to 4% employer matching contributions to their individual account from their basic pay. The plan consists of five different investment funds that offer diversification over a broad range of bond and equity markets. The TSP is governed by the Federal Retirement Thrift Investment Board. Enrollment opportunities are available to all military personnel. The program is very similar to a civilian 401k or 403b style plan but at a lower administrative cost.

### NON-MONETARY BENEFITS

As active duty members of the military, "The President's Own" musicians receive all medical and dental care, x-rays, tests, and prescriptions without charge. Dependents are also authorized

## Monthly Pay and Allowances for a Staff Sergeant (Pay Grade E-6)

Effective Jan. 1, 2021

Members of the U.S. Armed Forces are paid on the 1st and 15th of each month. Of the total pay and allowances due, only the basic pay is taxable. *Monthly deductions on this chart are estimated based upon average deductions of current members.* These amounts fluctuate based upon specific state of residence, marital, and dependent status. In addition, members are paid per diem while traveling on government business and are entitled to an annual clothing allowance used to defray the costs of uniform purchase and maintenance.

#### Glossary:

**BAH** (Basic Allowance for Housing) — a sum determined by housing costs in the geographic region in which the members are stationed; this helps defray rent or mortgage costs.

**BAS** (Basic Allowance for Subsistence) — the sum allocated to defray the cost of meals. (Both BAH and BAS are non-taxable income).

**SGLI** (Servicemember's Group Life Insurance) — a monthly deduction entitling the member to be insured for \$400,000. Spousal coverage is also available.

**DENTAL** — there is no cost for a member without dependents; members with one dependent pay \$11.39 monthly, more than one dependent costs \$33.88 monthly.

**USN/MC RETIREMENT HOME** — a mandatory deduction for all Sailors and Marines

Pay and Allowances:	Without Dependents	With Dependents
Basic Pay	\$2,774.40	\$2,774.40
BAH	2,493.00	2,700.00
BAS	386.50	386.50
Total Monthly Gross	5,653.90	5,860.90
Total Annual Gross	67,846.80	70,330.80

#### Monthly Deductions (estimated):

Federal Tax	263.32	263.32
Social Security	172.01	172.01
SGLI \$400,000	24.00	24.00
TSGLI	1.00	1.00
Dental	0.00	11.39
Medicare	40.23	40.23
USN/MC Ret. Home	.50	.50
Total Monthly Deductions	501.06	512.45
Monthly Net Pay:	\$5,152.84	\$5,348.45
Annual Net Pay:	\$61,834.08	\$64,181.40

Note: *Net pay* refers to the amount taken home; *gross pay* reflects income prior to deductions.

to receive free medical care at selected military facilities. A contributory plan allows dependent dental care to be covered at a modest cost. Members who retire after 20 years of service also retain medical benefits through Tricare.

The musicians of “The President’s Own” receive full exchange and commissary privileges for themselves and their dependents. Members who retire after 20 years of service also retain full exchange and commissary privileges.

The Washington, DC, area has a wealth of government and military facilities that are available to active duty members and their families. These include swimming pools, tennis and racquetball courts, gymnasiums, and golf courses. Marine Corps Community Service offers rental of camping and athletic equipment, etc. at little or no cost. In addition, there are ample opportunities for recreational, cultural, educational, and historical pursuits throughout the Washington, DC, metropolitan area.

### **LEAVE (VACATION) TIME**

Marines receive 30 days paid leave each year plus some federal holidays when not on duty. Special liberty may also be granted by the Director. All requests for leave are approved or disapproved based on the band’s schedule. “The President’s Own” has no “blanket leave” periods during which the entire band is on leave at the same time. To accomplish its mission, it is necessary for the Marine Band to remain operational 365 days a year.

### **EDUCATIONAL ASSISTANCE**

When funds are available, Marine Corps tuition assistance pays up to 100 percent of tuition, instructional fees, laboratory fees, computer fees, and mandatory course enrollment fees combined, not to exceed \$250 per semester hour equivalent and \$4,500 per individual per fiscal year. Tuition assistance funds are authorized for vocational-technical, undergraduate, graduate, undergraduate developmental, independent study, and distance learning programs. Courses must be offered by institutions accredited by agencies recognized by the United States Department of Education.

In addition to tuition assistance, the Veteran’s Administration offers educational assistance to all active duty service members in the form of the GI Bill. Two different GI Bill programs exist: the Montgomery GI Bill and the Post 9/11 GI Bill. These programs offer a range of benefits including the opportunity to transfer educational benefits to spouses and children. Some programs require a contribution from the service member. Information regarding the GI Bill and other educational benefits is available from the Veteran’s Administration. There are a number of colleges and universities in the Washington area, including Georgetown University, George Mason University, George Washington University, Catholic University, the University of Maryland, and the Peabody Conservatory of Music.

### **HOUSING**

Military housing is limited in the Washington area and should not be anticipated. The majority of members live in the Washington metropolitan area, including areas of Maryland and Virginia. BAH is not paid if a member obtains military housing.

### **“THE PRESIDENT’S OWN” HISTORY**

“The President’s Own” has been part of the events that have shaped our national heritage for more than two centuries. Its omnipresent role in events of national importance has made it part of the fabric of American life. Established by an Act of Congress in 1798, the Marine Band is America’s oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut in the unfinished Executive Mansion on New Year’s Day 1801. In March of that year, the band performed for the inaugural of Thomas Jefferson and research suggests it has performed for every Presidential inaugural since that time. In Jefferson, the band found its most visionary advocate. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive and he is credited with giving the Marine Band its title, “The President’s Own.”

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, DC, metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition started by John Philip Sousa, the band’s legendary 17th director.

The Marine Band’s integral role in the national culture and in the government’s official life has affirmed the importance of the arts as a bridge between people. Since 1798, “The President’s Own” has remained the only musical organization whose mission is to provide music for the President of the United States and the Commandant of the Marine Corps. The Marine Band continues to celebrate its rich history and tradition while also breaking new ground in the organization’s third century of bringing music to the White House and to the American people.



Dear Auditionee:

In addition to “The President’s Own,” there are excellent opportunities for musicians in our ten Marine Corps field bands. Enjoy the satisfaction of becoming a member of America’s elite fighting force while serving as a member of a performance ensemble. Celebrate our nation’s most treasured traditions with others that share your passion for music and service to our country in an environment that challenges you to live up to your full potential. Positively impact the lives of appreciative audiences in concert venues, on parade fields, and in professional sports stadiums around the world.

These bands are stationed at the major commands of the Marine Corps and are located in Hawaii, southern California, the Carolinas, Virginia, Louisiana, and Okinawa, Japan. Regardless of the ensemble—ceremonial band, concert band, show band, combo, or chamber ensemble—Marine musicians enjoy the satisfaction and experience gained through full-time performance with a professional musical organization in national and international venues. As a Marine musician you may qualify for an enlistment bonus, a choice of duty station, accelerated promotion to the rank of sergeant (E-5), and 100% tuition assistance while enrolled in an undergraduate or graduate degree program.

If you would like to learn more about these rewarding positions, please contact an audition coordinator by emailing [MarineMusic@marines.usmc.mil](mailto:MarineMusic@marines.usmc.mil), by calling the musician recruiting coordinator at (703) 432-9662 or by visiting the website, <http://www.marines.com/eligibility/musician-enlistment-option-program>

Thank you for your interest in Marine Music and for auditioning for this position with “The President’s Own.”

Sincerely,  
Jason K. Fettig  
Colonel, USMC  
Director, U.S. Marine Band