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From: Commandant of the Marine Corps  
To: Distribution List

Subj: MARINE CORPS BAND MANUAL

Ref: (a) DOD Instruction 5410.19 of 13 November 2001  
(b) DOD Directive 5410.18 of 20 November 2001  
(c) SECNAVINST 5720.44C  
(d) MCO 5720.77  
(e) MCO 1200.17D  
(f) Title 17, U.S. Code  
(g) MCO P5060.20 W/CH 1  
(h) 10 U.S.C. sections 3634, 6223b and 8634  
(i) DOD 5500.07-R, Joint Ethics Regulation, November 2011  
(j) DoD Instruction 4500.43 of 18 May 2011  
(k) MCO P1020.34G W/CH 1-5  
(l) U.S Navy Regulations, Chapter 12  
(m) MCO 5750.1H, Appendix A.  
(n) MCO 1130.53R  
(o) NAVMC 3500.28A (Music Training and Readiness Manual)  
(p) MUSCOLINST 1300.1C  
(q) Public Law 94-553: Copyright Act of 1976  
(r) MCO 4790.2C W/CH 1  
(s) MCO P4400.150E W/ERRATUM CH 1-2  
(t) NAVFAC P-80, Navy Government Facilities Standards  
(u) TI 800-01, Technical Instructions Design Criteria  
(v) AFH 32-1084  
(w) SECNAV M-5210.1

Encl: (1) Marine Corps Band Manual

1. Situation. To publish regulations and guidance concerning the mission and operational procedures of all Marine Corps Bands.
2. Cancellation. MCO P5000.18B.
3. Mission. This Manual has been developed as a guide for commanding officers and Marine Corps musicians in the use and function of Marine Corps Bands.

DISTRIBUTION STATEMENT A: Approved for public release; distribution is unlimited.

4. Execution

a. Commander's Intent and Concept of Operations

(1) Commander's Intent. It is the intent of the CMC to explain the operations and training of Marine Corps Bands through this primary doctrinal guide.

(2) Concept of Operations. Marine Corps Bands are organized and equipped to provide musical support for ceremonies, quality of life programs, community relations events and personnel procurement programs. Improper use of this Marine Corps asset and its personnel must be avoided.

b. Subordinate Element Missions. The following commands will comply with the intent and content of this Order:

Commanding General, Marine Forces Pacific  
Commanding General, Marine Forces Reserve  
Commanding General, III Marine Expeditionary Force  
Commanding General, 1st Marine Division  
Commanding General, 2d Marine Division  
Commanding General, 2d Marine Aircraft Wing  
Commanding General, 3d Marine Aircraft Wing  
Commanding General, Eastern Recruiting Region/Marine Corps Recruit Depot, Parris Island  
Commanding General, Western Recruiting Region/Marine Corps Recruit Depot, San Diego  
Commanding Officer, Marine Corps Base, Quantico

c. Coordinating Instructions. Recommendations concerning the contents of this Manual are invited. Such recommendations will be forwarded to the CMC (PAC-20) via the chain of command.

5. Administration and Logistics. Distribution and access to this Order will be made available online via the Marine Corps website at <http://www.marines.mil/News/Publications/ELECTRONICLIBRARY.aspx>. Records created as a result of this Order shall be managed according to National Archives and Records Administration approved dispositions per reference (w) to ensure proper maintenance, use, accessibility and preservation, regardless of format or medium.

6. Command and Signal

a. Signal. This Order is effective on the date signed.

b. Command. This Order is not applicable to the Marine Corps Reserve, the U.S. Marine Band or the U.S. Marine Drum and Bugle Corps.



C. W. HUGHES  
Deputy Director,  
Marine Corps Public Affairs

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Chapter 1

OPERATIONS

1. General. Military history has established that musical units are an integral part of the Marine Corps (Appendix A). Marine Corps Bands are an important stimulus to morale and esprit de corps and provide the Commanding General, and the unit, a vital link to ceremonial traditions. In combat, musical units continue musical functions and augment security on a temporary basis during periods of heightened combat intensity when use of the band in its primary role is impractical.

2. Definitions

a. Department of Defense (DOD) Components. The office of the Secretary of Defense, the military departments (including the National Guard and Reserve components), the Joint Staff, the unified and specified commands, and the DOD Agencies.

b. Military Installation. Any installation owned or operated by the DOD or by a DOD component such as a base, station, post, reservation, camp, depot, fort, terminal, facility, ship, school and college.

c. Official Department of Defense Functions. Those activities (including DOD committees, joint civilian orientation conferences, and activities held on military installations) which are sponsored by a military service, have as their principal purpose the promotion of esprit de corps, and are conducted primarily for active duty personnel, family members, and guests.

d. Internal Commitments. Internal commitments are those appropriate musical performances sponsored or requested by a specific military activity. Musical support provided for the rehearsal of a ceremony or a "practice parade" is considered an internal commitment.

e. Official Civic Functions. Activities in which officials of state, county or municipal governments are involved in the performance of their official duties. Examples include, but are not limited to, inaugurations, dedications of public buildings or projects, the convening of legislative bodies, and ceremonies for officially invited government visitors.

f. Community Relations (ComRel) Events. The policies governing military participation in ComRel events are based on Public Law, executive orders as set forth in DOD Instruction 5410.19, DOD Directive 5410.18, SECNAVINST 5720.44 and MCO 5720.77, Appendix J. ComRel events are those commitments that meet the criteria for military participation and are approved by appropriate authority. Commitments that do not meet the criteria established for military participation in public events are not authorized.

g. Appropriate Authority. Commanding generals and commanding officers of those commands with Marine Corps Bands are authorized to approve or disapprove operational commitments for Marine Corps Bands.

### 3. Mission

a. Marine Corps Bands are a component element of the command to which attached. Bands provide musical support for ceremonies, functions, and other occasions aboard military installations and throughout the civilian community as may be directed by proper authority in order to improve morale, inspire, motivate, and instill in the audiences, a sense of pride and patriotism, and to re-affirm our core values, customs, and traditions, and best represent the United States Marine Corps.

b. Bands accomplish their mission in support of military ceremonies and other official activities as may be directed by appropriate authority, community relations events that support the community relations program and are of common public interest and benefit to a local, state, regional, national, or broadly representational community, and personnel recruiting and retention programs.

### 4. Command and Control

a. OPCON/ADCON. Marine Corps Bands are under the operational control (OPCON) of the commanding general of the command to which they are assigned. Normally, this is the responsibility of the Chief of Staff. Command administrative control (ADCON) is normally the responsibility of a headquarters battalion or squadron.

b. Band Officer. The Band Officer functions as a special staff officer of the Commanding General by providing information and recommendations on use, current capabilities, and standing procedures and policies that govern the operations of a band. The Band Officer is responsible for the unit level control of the band. All Band missions are approved through close coordination between the Band Officer and the unit exercising OPCON. Musical missions are carefully monitored by the command to ensure maximum benefit for the Marine Corps, proper employment of the band within its mission capabilities, and to preclude degradation of those capabilities. The Band Officer is the sole advisor on how the band is to be used. The command that has OPCON is the sole committing authority for band missions.

5. Capabilities. Band Officers organize a program of musical performance that best supports the needs of the parent command and the Marine Corps.

a. Concert Band. The concert band performs all types of traditional band music and transcriptions. This group uses all the musicians assigned to the unit. Music amplification and recording equipment is normally used during concert band rehearsals and performances to enhance sound, compensate for poor acoustics, to record performances, as well as provide for announcements, introductions and narrations.

b. Ceremonial Band. The ceremonial band performs marches, patriotic music, and official ceremonial music. The marching band is the primary ceremonial unit. Normally, musicians who perform Oboe, Bassoon, Electric Bass, Piano and Electric Guitar are not assigned to this ensemble. If manning shortfalls are critical, these musicians can perform a secondary instrument in the marching band (MCO 1200.17D).

c. Rehearsal Detail. One trumpet instrumentalist, one snare drummer and one bass drummer or recorded music may be provided for parade rehearsals.

d. Jazz Ensemble/Show Band. The jazz ensemble/show band performs jazz, swing, rock and other styles of popular music. This unit has 15 to 20 members. Standard instrumentation calls for Saxophone, Trumpet, Trombone, Percussion, Electric Bass, Piano and Guitar. Music amplification must be considered as an integral part of the instrumentation of this ensemble to enhance the sound, compensate for poor acoustics, provide for announcements, and amplify solos that are typical of popular music.

e. Combo. The combo performs jazz, swing, rock and other styles of popular music. This ensemble is normally comprised of three to eight musicians and requires the use of amplification to achieve the characteristic sound expected by audiences. Vocalists, when available, require amplification to be heard and blend with the ensemble.

f. Small Ensembles. Small ensembles (Dixieland band, quintets, quartets, trios, piano soloists, etc.) provide music for official military and civilian missions. These ensembles provide an alternative to the larger musical units within the band in those cases where limited space, funds or transportation are a factor or when particular musical considerations would render a smaller ensemble more appropriate or effective and provide for training opportunities.

g. Duty Bugler. Trumpeters are required to maintain the ability to perform bugle calls (Appendix B) for ceremonial missions.

h. Recorded Music. Recorded music is an alternative for sponsors when a Marine Corps Band is unable to provide live musical support due to the operational commitment schedule or a shortage of personnel. Marine Corps Bands adhere to copyright regulations (Title 17, U.S. Code) when providing recorded support for sponsors.

i. Note. There is limited flexibility to tailor concurrent performances using small groups. This depends on the skills and versatility of assigned musicians and the training time available. The band should not be fragmented to support small group performances concurrent with concert or ceremonial band performances.

6. Organization. All Marine Corps Bands are organized equally with one officer and 50 enlisted Marines.

7. Unit Integrity. Marine Corps Bands are organized with the minimum number of musicians required to accomplish the mission. A Marine Corps Band best fulfills its mission requirements as an aggregate unit under the direct leadership of the Band Officer. Commands must respect and maintain the unit integrity of Marine Corps Bands by limiting duty assignments for musicians to duties within a Marine Corps Band.

8. Training. The Bandmaster is responsible to the Band Officer for developing a comprehensive training program for a Marine Corps Band.

a. Unit level musical training programs emphasize individual fundamentals and promote teamwork. If operational commitments or other factors preclude musical training for an extended period of time, the proficiency of the band will deteriorate and the mission will be impaired. This training is necessary to maintain the mission capabilities and to train personnel for band leadership billets.

b. To maintain proficiency, musicians must devote time to individual practice. During this time, musicians work on difficult passages in the current repertoire or studies and exercises designed to improve instrumental proficiency. Individual practice is normally scheduled during duty hours; however, off duty practice is also encouraged.

c. Marine Corps musicians participate in locally dictated military training as a unit. Physical Fitness, Marine Corps Common Skills Training and professional development in leadership are required for all Marine Corps musicians to maintain both technical and tactical proficiency.

d. Advanced technical training is offered to career Marines and is required for Marine Corps Band leadership billets (MCO 1200.17D).

9. Command Responsibilities. Commanding generals are authorized to approve requests without authorization from higher authority for participation in ComRel and military events that are within their areas of responsibility.

a. Area of Responsibility. The area of responsibility is defined as the geographical area in which an installation, its units and personnel have an economic or social impact. The size of the area must be determined by the commanding general and varies with each command. For scheduling purposes, the area of responsibility may be considered to extend up to 100 miles driving distance beyond the installation's boundaries. (Maximum mileage exceptions apply to bands at Eastern and Western Recruiting Regions and U.S. Marine Corps Forces Reserve (MARFORRES) Headquarters.)

b. Commitment Policy. The command's policy on band commitments must be made specifically clear. Commitment priorities may vary from one command to another, but military ceremonies and other official activities should be considered the most important part of the band's mission.

(1) Military Ceremonies and Official Commitments. The band serves as one source for commanding generals to enhance troop morale. Whether during military ceremonies or other official activities, the band promotes "esprit de Corps" and builds pride in our Marines and our Corps.

(2) ComRel Events. Performances must meet criteria as described in DOD Directive 5410.18 and DOD Instruction 5410.19 and in areas of program, sponsor, site and support (SECNAVINST 5720.44C, and fiscal policy (SECNAVINST 5720.44C. Local ComRel events are normally approved within 90 days of the event. Outside the Continental United States (OCONUS) ComRel not related to Marine Corps Forces Pacific (MARFORPAC) command area of responsibility require DOD-level approval and require no less than 90-day prior request submission to CMC (PAC) for request authorization processing and coordination. National or international ComRel events may be approved 120 days in advance to allow for adequate preparation of funding, logistics and publicity. OCONUS ComRel events supported by Continental United States (CONUS) Marine Corps Bands require DOD-level approval and require no less than 90-day prior request submission to the Commandant of the Marine Corps Public Affairs, ComRel Branch (CMC (PAC)) for request authorization processing and coordination. SECNAVINST 5720.44, contains further guidance on approval level for participation in ComRel events.

(3) Personnel Procurement. Marine Corps Bands are an integral part of the Marine Corps' recruiting effort. They assist recruiters in high schools, colleges and through public performances. CONUS Marine Corps Bands coordinate school visits with the District Musician Technical Assistant (MTA) and local recruiter(s) in the area in which the band will be performing.

(4) Unit Sustainment Training (UST). Marine Corps Bands must receive adequate time for military training and professional development. Commanding Generals or their designated representatives ensure that the band plans UST as an operational commitment.

c. Coordination of Effort

(1) ComRel Events. The close proximity of some large Marine Corps commands and other military bands inevitably causes overlapping areas of responsibility. Close coordination must be effected between nearby commands to eliminate duplication of effort and to ensure Marine Corps Bands are committed to appropriate functions. Accurate coordination of the leave periods of bands in close proximity is also essential for the same reason. It may be advisable to establish a formal letter of agreement concerning ComRel activities and leave policies in order to preclude lack of support in some areas and duplicated support in others.

(2) Events for the Internal Community. Marine Corps or other Armed Forces commands may request musical support for events, such as changes of command, retirement parades or mess nights. Requests from other Armed Forces commands include appropriate documentation indicating that musical support was requested but is not available from their own Service's assets. Performances scheduled by Marine Corps Bands for other Armed Forces are inappropriate when that military Service has one of its own Service bands available.

d. Cancellations. Cancellations could cause embarrassment for the Marine Corps and the command. In those rare cases where commitments must be canceled at the last minute, the Band Officer will immediately notify the command (command-directed commitments) and CMC (PAC) (CMC directed commitments).

e. Temporary Duty Orders. A written travel order is required whenever the band is required to perform outside the limits of the band's parent command or the immediate vicinity of local travel. Permissive orders will not be issued in connection with the performance of band missions. When temporary duty costs are solely borne by non-DOD sponsors, a statement on the orders will indicate that all costs are to be borne by the sponsor's name or organization and that no additional travel and transportation allowances at government expense will be provided in connection with these orders. In the event of unforeseen circumstances, commands and sponsors work together to resolve unplanned expenses.

10. Request Procedures. All written requests for musical support are considered official and must be approved or disapproved by appropriate authority. Civilian sponsors and military requestors outside the band's area of responsibility must complete DD Form 2536 (MCO 5720.77).

a. Local Events. Requests for Band participation within its parent command's area of responsibility are addressed to the unit's Commanding General. Commanding Generals will determine the procedures for requesting unit support within their commands. These procedures will be published by the command as a policy for requesting musical support.

b. Non-local Events. Requests for Band participation beyond its parent command's area of responsibility are referred to CMC (PAC). CMC (PAC) works with local commands when determining which band is to be directed to perform specific musical commitments.

c. Recorded Music in Lieu of Live Support. Requests for recorded music are addressed to the band's command. Requests are limited to music required for military ceremonies (MCO P5060.20), military functions, or rehearsals for such events. Rehearsal music often includes a drum cadence for drill purposes. All recorded support is considered an official commitment. Commands establish request procedures and ensure compliance with copyright laws for requests for recorded support.

11. Sponsor Cost Responsibilities. Marine Corps support of community relations programs shall normally be at no additional cost to the government. Determination of payment is based on whether the event is of "primary interest" or "mutual interest" (see SECNAVINST 5720.44). Sponsors of mutual interest ComRel events must incur all additional costs associated with a Marine Corps Band's participation in the event.

a. Expenses incurred by sponsors may include:

(1) Local transportation (see chapter 15) between event site and billeting location and, for musicians traveling by aircraft, transportation to and from the airport.

(2) Round trip commercial charter transportation between home station and event site. Due to time considerations, requests from sponsors which would require more than eight hours bussing (each way) normally will not be approved. Commands may use organic transportation assets within their ComRel areas of responsibility.

(3) Meals consumed by participants when required to be away from station during normal meal hours, to include meals en route to distant locations. If military dining facilities are available, and will not adversely affect the mission, Marine Corps musicians will use their basic allowance for subsistence and bear the cost of the meal.

(4) Lodging costs when overnight billeting is required. The sponsor is required to locate and reserve appropriate billeting (see chapter 17).

(5) Additional expenses required to accomplish the band's musical mission and agreed upon by the sponsor. Such expenses include, but are not limited to, rental space, utilities and custodial services.

b. Monetary Reimbursement. Although monetary reimbursement equivalent to the per diem rate in the area of the event or a lesser amount mutually agreeable between the sponsor and the band is authorized, sponsors may defray these expenses in kind. Sponsors can greatly reduce their operating costs by arranging for group rates at hotels, use of military transient quarters, buffet-type feeding or meals provided by local veterans and/or civic groups.

c. Continuing type costs to the government. Costs that would have existed had the Marine Corps not participated in the event will be borne by the Marine Corps. Regular pay and allowances, and small incidental expenses, represent the Marine Corps share of the cost. The use of routine training flights as opportune airlift to transport the musical unit to participate in public or military events, if requested and available, is considered the Marine Corps share of the costs, and no reimbursement is required.

12. Band Responsibilities. Marine Corps musician duties are described in MCO 1200.17D. The Band Officer may also designate collateral responsibilities to musician personnel (Appendix C).

13. Appearance by Individual Marines

a. Personnel may not be ordered or authorized to leave their post to engage in a civilian pursuit, business, or professional activity, if it interferes with the customary or regular employment of local civilians in their art, trade or business. Commanders are prohibited either directly or indirectly from requiring active duty personnel to engage in private, civilian employment in competition with civilian labor or from permitting them to leave their posts or duty for such purposes. (See 10 U.S.C. section 6223b.)

b. Personnel may engage in legitimate and ethical enterprise or employment during their off-duty hours. Members of military bands, however, are very restricted in the degree to which they may compete off base with civilian musicians (see 10 U.S.C section 3634, 6223 and 8634). Marine musicians are in a 24-hour active duty status and their military duties shall at all times take precedence of their time, talents, and attention.

c. No individual member of a Marine Corps Band will appear in uniform as a guest conductor, guest soloist, clinician or adjudicator unless such appearances are in compliance with official orders.

(1) If funded by a DOD component for such appearances, the Marine will receive no additional compensation from the requestor.

(2) If funded by a requestor outside of the Federal Government, the musician will receive no compensation beyond actual expenses. Benefits in kind (e.g., plane tickets, prepaid hotel reservations) are preferred. The Marine may not accept cash. If benefits are provided by reimbursement of expenses, checks must be made out by the non-Federal source to the U.S. Treasury or the DOD component, not to the individual Marine. (DOD 5500.7-R, Joint Ethical Regulations.)

14. Operational Considerations. Properly planned and executed Marine Corps Band operations will ensure the smooth and coordinated execution of the band's assigned missions and decrease the security risks to which the band is exposed. Failure to properly prepare decreases the unit capabilities and can ultimately result in the unit failing to accomplish the mission. Correct and complete information is essential to successfully accomplishing assigned commitments.

15. Transportation

a. Ground Transportation

(1) Vehicular requirements vary according to personnel strengths of musical units, but normally consist of at least one full-size (45-passenger or larger) air-conditioned bus with underside storage and a covered truck large enough to transport all of the unit's instruments and equipment. The truck should also include a rear lift to assist in loading heavy equipment and provide adequate security and protection for instruments and equipment.

(2) The CMC (I&L) and MCRC provide commands with Marine Corps Bands a ceremonial unit coach bus as an asset to its organic motor vehicle support. Priority of use for each coach goes to the band with which it is co-located. When the band's operational schedule allows, the coach may be used for other purposes deemed appropriate by the local command.

b. Air Transportation. Requests for Air transportation are submitted per DoD instruction 4500.43. Commands and Band Officers are encouraged to inform sponsors electing to use government air transportation that it is only tentatively available, that support cannot be determined before 72 hours of the airlift event, and that operational, training or maintenance requirements may preempt airlift support for the band. This may preclude the band's participation in such events.

(1) Requests for air in support of CMC (PAC) directed events are submitted per local command regulations and a copy is sent to CMC (PAC).

(2) In those cases where air transportation is cancelled, the Band Officer will immediately notify the command and CMC (PAC), in that order. The Band Officer will also contact the sponsor and inform the sponsor why the band will not be able to participate in the event. Although the cost of commercial air transportation is normally prohibitive for most sponsors, the option should be explored before support is cancelled.

16. Deployment and Embarkation. The supply section of a Marine Corps Band coordinates with command embarkation offices to ensure the band is prepared to embark as directed. Several aspects of embarking a band are considered during the preparation and planning phases before deployment.

a. Water proofing is used to prepare all embarkation boxes. Climate conditions must be controlled to the maximum extent possible because excessive moisture renders many musical instruments inoperable, particularly electronic equipment, and damages the band's music.

b. Musical instrument repair equipment and supplies are critical to sustained mission accomplishment and expeditionary capability. Harsh climate conditions can drastically shorten the life span and reduce the condition of instruments to inoperable in relatively short periods of time.

c. The inordinate weight and size of musical unit equipment and instruments frequently requires specially designed and reinforced embarkation boxes. In those instances where rapid movement or performances are required en route to destinations, special plans must be formulated to separate the minimum amount of equipment required to accomplish the mission. Reducing the equipment to only those instruments and music required to support ceremonial and marching band commitments speeds embarkation planning and time but drastically reduces the mission capability of a Marine Corps Band.

d. Adequate supply and repair parts must accompany the band because commercial repair facilities and parts are frequently not available in remote locations.

#### 17 Billeting

a. Regardless of accommodations, every effort should be made to limit billeting to no more than three to a room.

b. Proper consideration will be given to the military grade. Officers and staff non-commissioned officers (SNCOs) will not be billeted in the same rooms with junior enlisted members.

c. Arrangements must include separate billeting of female members with respect to grade.

d. Mass-type billeting (gymnasiums, armories, squad bays) is not normally considered adequate.

e. Billeting in private homes is not normally authorized.

f. Unless agreed upon by the musical unit, billeting should not be more than a 1-hour drive from the site of the performance.

18. Messing. Adequate messing is considered to be three meals per day at normal morning, afternoon and evening meal hours; two of which must be hot meals. Sponsor responsibilities include meals that must be consumed en route due to time constraints.

19. Uniform

a. Marine Corps Bands wear the uniform (or Marine Corps equivalent) as prescribed by local commanders for military ceremonies.

b. The Blue Dress uniform, appropriately modified to accommodate local temperatures, is the preferred uniform when performing in the civilian domain (MCO P1020.34G).

c. The well maintained camouflage utility uniform is authorized for wear by the ceremonial marching band during inclement weather conditions. The all weather coat may be worn as an alternative outer garment during inclement weather.

20. Government Travel Credit Cards.

a. All Government frequent travelers are required to possess a Government travel credit card. This card is used to pay and document expenses for billeting and messing while on military orders. It may also be used for emergency situations when inadequate or no billeting, messing or transportation is provided. Every effort is to be made to contact appropriate command representatives (i.e., Chief of Staff, Staff Secretary, Command Duty Officer, etc.) before the musical unit leader authorizes their use.

b. Local commands develop and publish guidelines for the use of Government travel credit cards. These guidelines must be clearly understood by all musical unit personnel. Indiscriminate use of these cards is prohibited.

21. Limitations

a. Combat Environment. Marine Corps Bands cannot perform live music in areas contaminated by nuclear, chemical or biological exchange or during periods of intense direct or indirect fire.

b. Weather. The safety of our Marines is important. Performances during hazardous weather conditions; i.e., wind chill below 32, lightning, excessive rain, etc., should not occur. If a scheduled ComRel event does occur under these conditions, it is the Officer In Charge (OIC's) decision as to whether the Marine Corps Band will continue to participate.

22. Operational Planning. Band missions require proper planning, coordination and execution. While each performance is different, the planning process is accomplished in a consistent manner that is readily understood throughout the Marine Corps. To facilitate the planning, the Band Officer and senior enlisted staff routinely consider and develop answers within a five-paragraph order format.

a. Situation. The Band Officer obtains information and intelligence to understand the assessment of the current situation. The detail needed to perform the band's mission is obtained by active coordination with the command or requesting sponsor.

b. Mission. The mission is derived from the mission analysis, the tasking received from the unit that has band OPCON, and coordination with the requestor.

c. Execution. The Band Officer visualizes the execution of the mission from start to finish in the form of a concept of operation, specific taskings, and internal and external coordination instructions.

d. Administration and Logistics. To accomplish the mission, the band requires support. Support requirements for material and services, medical support, personnel support, civil/military cooperation, as well as security concerns vary for each commitment. These needs are beyond the band's organic capabilities that must be fulfilled by the sponsor/requestor, other units, and agencies in order to accomplish the mission.

e. Command and Signal. The Band Officer prescribes the command structure for the performing ensemble assigned. Additionally, the Band Officer coordinates and plans for the means and mode of communication to be used by the band during the execution of the operation and the needs of the mission.

f. Marine Corps Bands develop commitment checklists to ensure all functions of the operational planning are completed.

Chapter 2

THE CEREMONIAL BAND

1. General. Music performed at ceremonies helps build enthusiasm, maintain motivation, increase devotion to duty, and stir a sense of national patriotism.
2. Tempo. The prescribed tempo for marching troops is between 108 and 116 beats per minute. Commanders, however, retain the prerogative to march their command at a tempo deemed appropriate.
3. Continuous Performance Without Relief. Commanders and Bandleaders must be aware that it is physically impossible to play a wind instrument for a prolonged period of time without relief. Six minutes (two average-length marches) is the maximum length of practical continuous performance. The interval of rest (cadence provided by the percussion section, if necessary) should equal at least the length of one average march (three minutes). Extended continuous performance by a band lowers the musical quality and risks possible injury to the musicians.
4. Unsuitable Terrain. The musical quality of the ceremonial band is jeopardized when required to perform while marching over terrain that offers insecure footing. Under such conditions, the band should remain stationary while playing. When necessary to march over unsuitable terrain, the percussion section alone should furnish the necessary marching cadence.
5. Athletic Events and Exhibition Drills. Marine Corps Bands do not normally perform half-time shows or exhibition drills. The high tempo of band operations and amount of time required to develop exhibition drill precludes the performance of a Marine Corps Band during half-time shows. As time permits, Marine Corps Bands may provide special drills for Military Tattoos.
6. Performance of the U.S. National Anthem. Marine Corps Bands are required to perform the U.S. National Anthem for appropriate occasions (U.S. Navy Regulations, Chapter 12 and MCO P5060.20).
  - a. Marine Corps Bands use only the arrangement of the "Star Spangled Banner" authorized by the DOD (Appendix D). When a ceremony requires more than one nation's anthem, an appropriate drum roll is played between each anthem. The National Anthem of the United States is played last (U.S. Navy Regulations, Chapter 12). When properly performed, the time span of the entire anthem should be approximately eighty seconds.
  - b. Marine Corps Bands are prepared to perform the National Anthem regardless of the size of the musical ensemble. A piano soloist may perform the National Anthem in those cases where instrumentation is not sufficient or will not lend appropriate dignity. "To The Color" may be used instead of the National Anthem (Appendix B).
  - c. U.S. Navy Regulations, Chapter 12, paragraph 1204; prohibits the playing of the National Anthem of the United States, or of any other country, as a part of a medley.

7. Performance of "The Marines' Hymn". The Edward M. Van Loock arrangement of "The Marines' Hymn" is designated as the official arrangement; however, the Donald R. Hunsberger arrangement is equally accepted for performance.

a. "The Marines' Hymn" is performed as a military march for the Marine Corps and not as a college fight song or popular melody. Repeated or up-tempo performances are inappropriate.

b. The following guidelines for performance shall be followed when "The Marines' Hymn" is performed on the march or when troops are marching to the music.

(1) "The Marines' Hymn" is played in its entirety. The "tag" (Hunsberger arrangement) is not played.

(2) The tempo is 108 to 116 beats per minute, except when performed to accompany the cake escort for Marine Corps' birthday ceremonies.

c. U.S. Marine Corps musical units are prepared to perform "The Marines' Hymn" regardless of the unit size.

d. Appendix E is a history of "The Marines' Hymn."

8. The Music Flip Folder. The ceremonial band uses a flip folder when performing music that is not memorized. Musicians may have problems with the use of flip folders for rehearsals or performances. These problems detract from the band's professional appearance and can be avoided. The following guidelines pertain to the use and care of the flip folder.

a. Rubber bands secure the flip folder base to the music lyre and are wrapped around the windows to secure them to the base of the flip folder (figure 2-1).

b. The music is placed in performance order.

c. Musicians will perform periodic maintenance checks on this equipment.

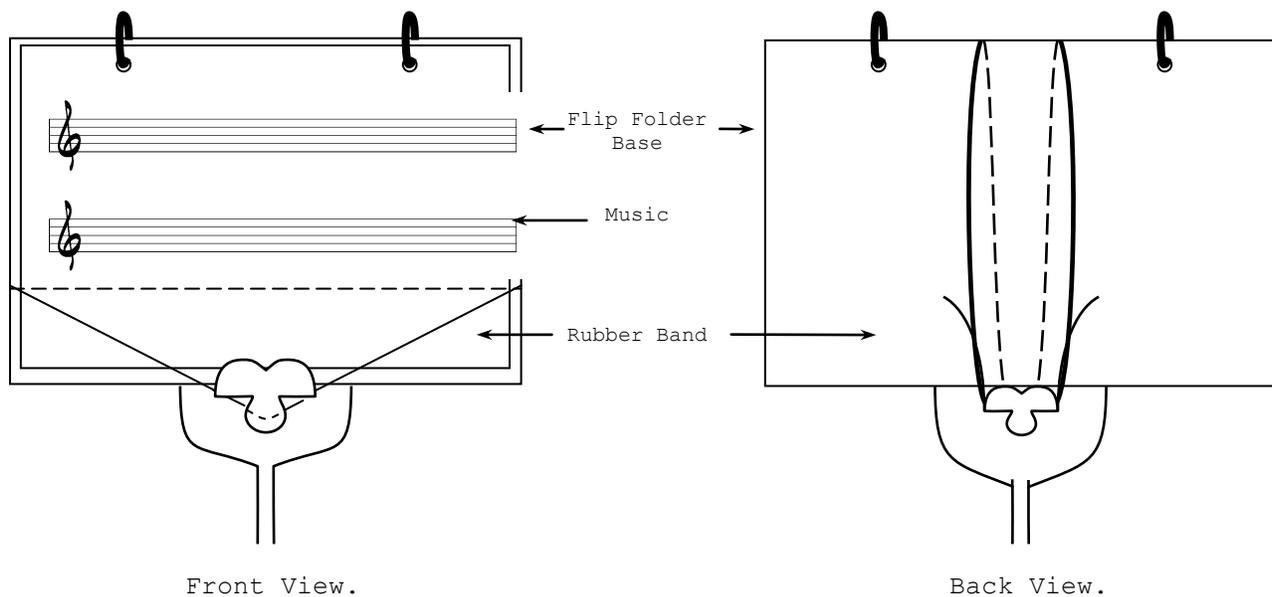


Figure 2-1.--The Music Flip Folder.

9. The Music Pouch. When required to march, the ceremonial band is authorized to wear duty brass and music pouch with cover when wearing the Blue Dress or Service uniform (MCO P1020.34G). The following guidance pertains to the wear of the music pouch.

a. Blue Dress "C" or "D" and Service "B" or "C". Musicians wear the duty brass with white military police belt. The pouch is worn over the left buttock and is secured under the duty belt by means of two pouch clips. Female musicians tuck the shirt in the slacks and require the use of a web belt under the duty belt to properly secure the music pouch (figure 2-2).



Figure 2-2.--Music Pouch and Pouch Clips.

b. Blue Dress "A," "B" or Service "A". Musicians wear the blues waist plate with white cotton belt with Blue Dress "A" and "B" uniforms and the duty brass with white military police belt with the Service "A" uniform. A pouch strap is worn over the right shoulder and between the coat and white belt. The pouch is attached to the clips on the pouch strap and secured over the left buttock (figure 2-3).



Figure 2-3.--Music Pouch and Pouch Strap.

c. The music pouch is not authorized for wear with the camouflage utility uniform, sweater or all-weather coat.

10. Manual of the Instruments. Instrument manual is a series of instrumental positions performed in a cadence count. Most are precision movements executed on command or signal by the Conductor or Drum Major. Some are situational and executed as a part of band drill.

11. Positions of the Instrument

- a. Carry. Primary instrument carriage when not playing.
- b. Parade Rest and At Ease. Instrument carriage at the position of rest.
- c. Rest. Instrument carriage when not marching or playing for an extended time.
- d. Ready. Instrument carriage to move from one position to another during instrument manual.
- e. Prepare to Play. Instrument carriage in the playing position.
- f. Alternate Carry. Instrument carriage to provide wind instruments a rest from the playing position during extended measures of rest.
- g. Protect. Instrument carriage in areas of restricted space to prevent damage to the instrument or harm to personnel.
- h. Trail. Instrument carriage while marching in the diminish formation.

12. General Rules for Stationary Movement. Guidelines for individual drill are described in MCO P5060.20. Additional guidelines are provided to allow for the carriage of instruments.

a. Assume the position of attention with instruments at the Carry on the command FALL IN or BAND, ATTENTION.

b. Parade Rest

(1) Assume the position of parade rest on the command PARADE, REST; AT EASE; or REST. Counts to execute this movement vary by instrument.

(2) To return to the position of attention, Ready the instrument (count one of parade rest for most instruments) on the preparatory command, BAND. On the command of execution, come to the Carry in a one count movement.

c. Rest

(1) The instrument manual for rest is executed as commanded by the Drum Major and is a separate command from PARADE REST. It is executed while halted at attention. Not all instruments execute this movement while at attention. This is not a precision movement therefore it has no counts.

(2) To return to the position of attention or parade rest, execute the movement in reverse order on the Drum Major's command.

d. The preparatory command BAND precedes the command of execution ATTENTION. This allows for certain musicians to ready the instrument before executing attention and the Carry.

e. About Face is not a practical band movement. Musicians face about by executing two right face movements in succession, each on separate command. About Face may be executed by some musicians during certain movements.

13. General Rules for Instrument Manual. Count one occurs as the left foot strikes the deck, when marching.

a. Instrument Up. A two count movement to move the instrument from the Carry to Prepare to Play. It is executed on signal from the Conductor or Drum Major while halted at attention or marching. While marching, it occurs in conjunction with an eight beat Roll Off or sixteen beat drum cadence.

(1) Count One. Ready,

(2) Count Two. Prepare to Play.

b. Instrument Down. A three count movement to return the instrument from Prepare to Play to the Carry. It is executed automatically after cutting from the music by a preliminary signal from the Conductor or Drum Major while halted at attention or marching.

(1) Count One. Ready,

(2) Count Two. Ready, and

(3) Count Three. Carry.

c. Alternate Carry Down. A two count movement to move the instrument from Prepare to Play to the Alternate Carry. It is executed as rehearsed by the Section Leader, while halted at attention or marching.

(1) Count One. Ready,

(2) Count Two. Alternate Carry.

d. Alternate Carry Up. A two count movement to move the instrument from the Alternate Carry to Prepare to Play. It is executed as rehearsed by the Section Leader, while halted at attention or marching.

(1) Count One. Ready,

(2) Count Two. Prepare to Play.

e. Protect

(1) This movement is executed as a part of band drill while halted at attention or marching. Some instruments do not execute Protect. Counts vary by instrument.

(2) To move from the Protect to another instrumental position, execute the count(s) in reverse order.

f. Trail

(1) It is executed as a part of band drill while halted at attention or marching. Some instruments do not execute Trail. This is not a precision movement therefore it has no counts.

(2) To move from the Trail to another instrumental position, bring the instrument back to the designated position in the most direct manner.

g. Spit Valve Routine. A movement used to remove spittle from the instrument and change music. Changing music is accomplished with minimal movement. It is executed and terminated on command from the Drum Major while halted at attention and parade rest, or automatically during a sixteen beat drum cadence while marching.

(1) To Execute (Halted). On the Drum Major's command, move the instrument to the Ready (count one Instrument Up). Pause for a count, then remove spittle and change music.

(2) To Terminate (Halted). Return the instrument to the Ready (count one Instrument Down) after removing spittle. (The clarinet is returned to count one Instrument Up.) While at attention, on the Drum Major's command, execute counts two and three of Instrument Down. While at parade rest, on the Drum Major's command, slowly return the instrument to the position of Parade Rest.

(3) Marching. When performing the spit valve routine while marching, sixteen beats after the Drum Major's signal, execute the spit valve routine. Spittle is removed and the instrument returned to the Ready during the next sixteen beats. Terminate the spit valve routine beginning on the next left step.

h. When executing instrument manual, a pause occurs between counts. When marching, this occurs as the right foot strikes the deck. At the Drum Major's discretion, this pause may be eliminated during Instrument Down and when terminating the Spit Valve Routine.

#### 14. Piccolo

a. Carry. Hold the instrument perpendicular to the deck in your right hand with the keyed end down. When using a lyre, hold the lyre horizontal to the deck in the left hand with the wood brace parallel to the deck (figure 2-4).



Figure 2-4.--Piccolo Carry.

b. Parade Rest, At Ease and Rest. Move both hands to the center of the body with the left hand placed over the right. The instrument is parallel with the right arm. This is a one count movement (figure 2-5).

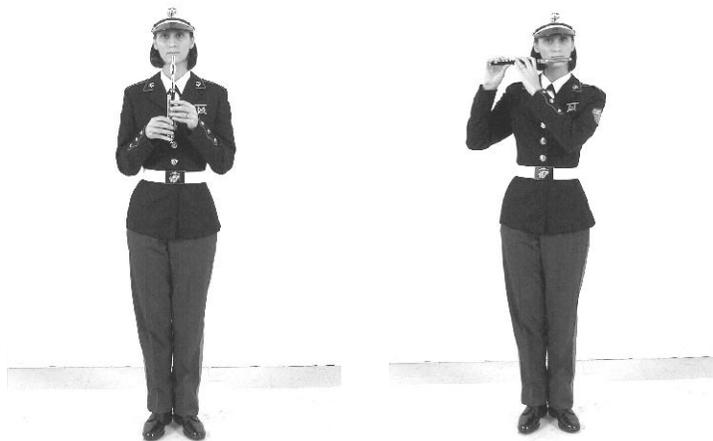


Figure 2-5.--Piccolo Parade Rest.

c. Instrument Up

(1) Count One. Raise the piccolo perpendicular to the deck until the head joint is in front of the chin. At the same time, cover the keys with the fingers of the left hand.

(2) Count Two. Move to the playing position (figure 2-6).



Count One.

Count Two.

Figure 2-6.--Piccolo Up.

d. Instrument Down

(1) Count One. Lower the piccolo until perpendicular to the deck and the head joint is in front of the chin.

(2) Count Two. Guide it back to the Carry with the left hand.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-7).



Figure 2-7.--Piccolo Down.

e. Alternate Carry Down

(1) Count One. Move to count one Instrument Down.

(2) Count Two. Leave the piccolo in position and return the left thumb along the trouser seam (figure 2-8).



Figure 2-8.--Piccolo Alternate Carry Down.

f. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

g. Protect and Trail. The piccolo does not execute Protect or Trail.

15. Clarinet

a. Carry. Hold the instrument perpendicular to the deck along the right side of your body with the bell facing down. Hook the fingers of the right hand inside the bell (figure 2-9).



Figure 2-9.--Clarinet Carry.

b. Parade Rest and At Ease. Move both hands to the center of the body with the left hand placed over the right. The instrument is parallel with the right arm. The fingers of the right hand remain hooked inside the bell. This is a one count movement (figure 2-10).



Figure 2-10.--Clarinet Parade Rest.

c. Rest. While at the position of parade rest, slowly lower the clarinet until parallel to the deck with the arms extended in front of the body. The mouthpiece is pointing to the right (figure 2-11).



Figure 2-11.--Clarinet Rest.

d. Instrument Up

(1) Count One. Raise the clarinet perpendicular to the deck and centered in front of the body. At the same time cover the keys with the fingers of the left hand.

(2) Count Two. Move to the playing position (figure 2-12).



Count One.

Count Two.

Figure 2-12.--Clarinet Up.

e. Instrument Down

(1) Count One. Lower the clarinet until perpendicular to the deck and centered in front of the body.

(2) Count Two. Guide it back to the Carry with the left hand. At the same time hook the fingers of the right hand in the bell.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-13).



Figure 2-13.--Clarinet Down.

f. Alternate Carry Down.

(1) Count One. Assume count one Instrument Down.

(2) Count Two. Leave the clarinet in position and return the left thumb along the trouser seam (figure 2-14).

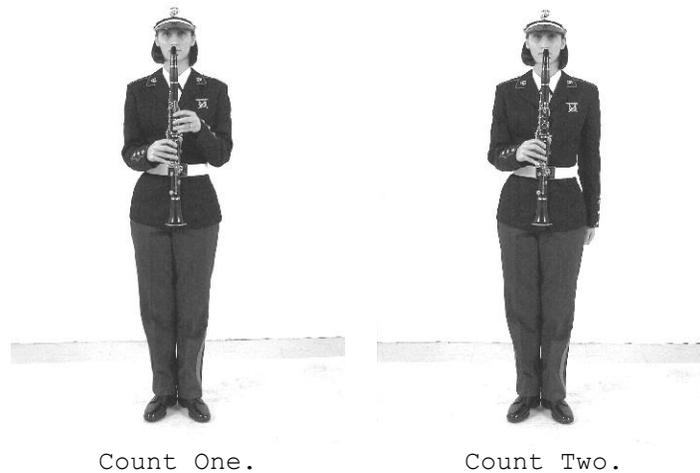


Figure 2-14.--Clarinet Alternate Carry Down.

g. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

h. Protect. The clarinet does not execute Protect.

i. Trail. Raise the clarinet centered in front of the body and perpendicular to the deck. Reposition the grasp of the right hand to the center of the instrument. Slowly lower the clarinet in the right hand until the arm is extended along the trouser seam and the clarinet is parallel to the deck with the bell facing to the rear. At the same time, return the left thumb along the trouser seam (figure 2-15).



Figure 2-15.--Clarinet Trail.

16. Saxophone

a. Carry. Hold the instrument parallel to the deck under the right arm with the neck of the instrument pointing up. Hook the fingers of the right hand inside the bell (figure 2-16).



Figure 2-16.--Saxophone Carry.

b. Parade Rest and At Ease. Move both hands to the center of the body with the left hand placed over the right. The instrument remains parallel to the deck. The fingers of the right hand remain hooked inside the bell. This is a one count movement (figure 2-17).



Figure 2-17.--Saxophone Parade Rest.

c. Rest. While at the position of parade rest, disconnect the neck strap. Slowly lower the saxophone until parallel to the deck with the arms extended in front of the body. The mouthpiece is to the left (figure 2-18).



Figure 2-18.--Saxophone Rest.

d. Instrument Up

(1) Count One. Move the saxophone diagonal across the front of the body. At the same time, move the left hand across the body to grasp the saxophone and cover the keys with the fingers of the left hand.

(2) Count Two. Move to the playing position (figure 2-19).



Figure 2-19.--Saxophone Up.

e. Instrument Down

(1) Count One. Lower the saxophone until parallel to the deck. Maintain finger position on the keys.

(2) Count Two. Move the instrument under the arm and hook the fingers of the right hand in the bell.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-20).



Figure 2-20.--Saxophone Down.

f. Alternate Carry Down

(1) Count One. Move the saxophone perpendicular to the deck while rotating it counter clockwise until the mouthpiece is facing to the right.

(2) Count Two. Return the left thumb along the trouser seam (figure 2-21).

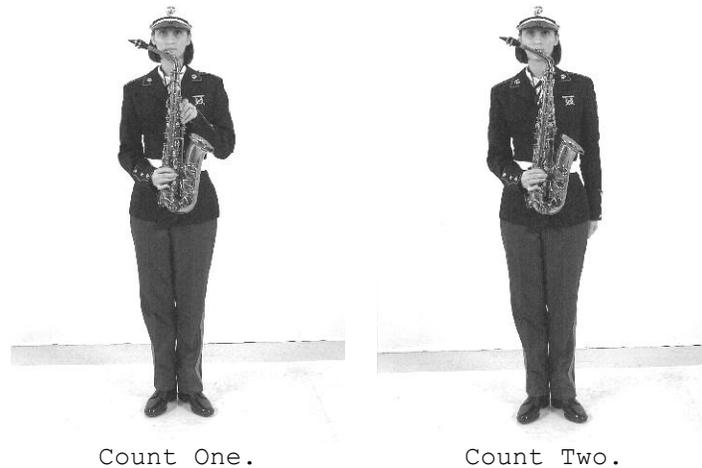


Figure 2-21.--Saxophone Alternate Carry Down.

g. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

h. Protect. Raise the saxophone until perpendicular to the deck with the mouthpiece facing to the rear and over the right shoulder. This is a one count movement (figure 2-22).



Figure 2-22.--Saxophone Protect.

i. Trail. Disconnect the neck strap. Grasp the saxophone with the right hand and slowly lower it until the saxophone is parallel to the deck and along the right trouser seam. The mouthpiece is facing inboard. At the same time, return the left thumb along the trouser seam (figure 2-23).



Figure 2-23.--Saxophone Trail.

17. Trumpet

a. Carry. Hold the instrument parallel to the deck under the right arm with the bell forward. Grasp the instrument with the fingers around the tuning slides (figure 2-24).



Figure 2-24.--Trumpet Carry.

b. Parade Rest and At Ease. On the command of execution, move both hands to the center of the body with the left hand placed over the right. The instrument is in a diagonal position with the bell facing the deck. The fingers of the right hand remain around the valve casing. This is a one count movement (figure 2-25).



Figure 2-25.--Trumpet Parade Rest.

c. Rest. While at the position of parade rest, slowly lower the trumpet until parallel to the deck with the arms extended in front of the body. The mouthpiece is pointing to the right (figure 2-26).



Figure 2-26.--Trumpet Rest.

d. Instrument Up

(1) Count One. Move the trumpet perpendicular to the deck until the mouthpiece is centered in front of the chest. At the same time grasp the valve casing with the left hand.

(2) Count Two. Move to the playing position. Trumpet remains parallel to the deck (figure 2-27).



Figure 2-27.--Trumpet Up.

e. Instrument Down.

(1) Count One. Lower the trumpet until perpendicular to the deck and the mouthpiece is centered in front of the chest. Maintain finger position on the valves.

(2) Count Two. Guide it back to the Carry. At the same time grasp the valve casing with the right hand.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-28).

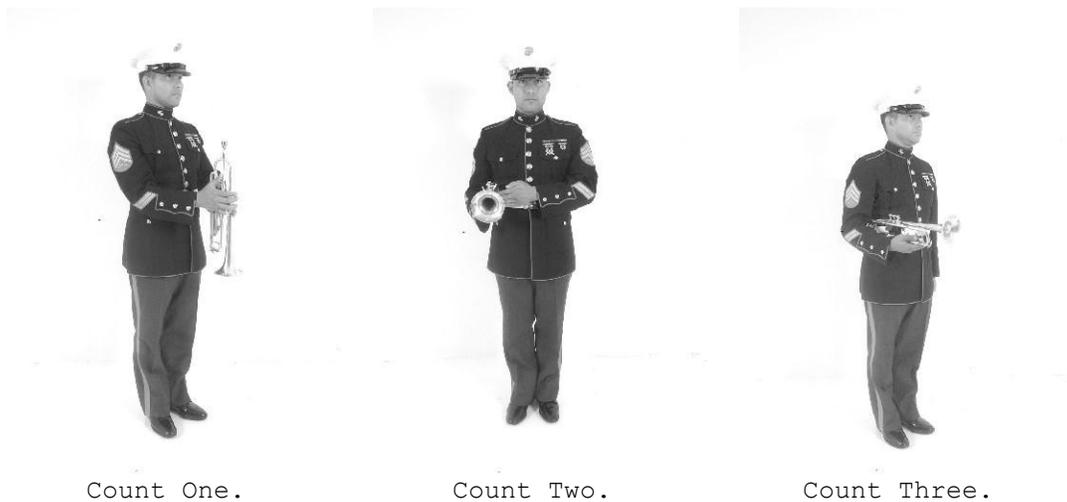


Figure 2-28.--Trumpet Down.

f. Alternate Carry Down.

(1) Count One. Lower the trumpet until perpendicular to the deck and the mouthpiece is centered in front of the chest. Maintain finger position on the valves.

(2) Count Two. Return the right thumb along the trouser seam (figure 2-29).

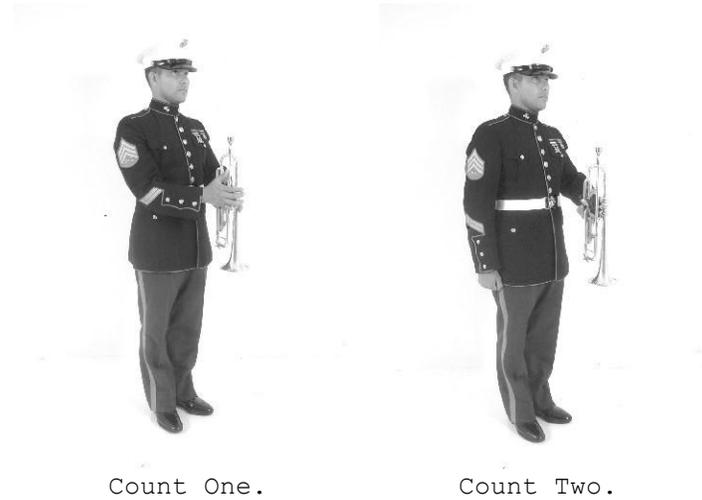


Figure 2-29.--Trumpet Alternate Carry Down.

f. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

g. Protect. Lower the trumpet until perpendicular to the deck with the bell facing down and along the right trouser seam. This is a one count movement (figure 2-30).



Figure 2-30.--Trumpet Protect.

h. Trail. Move the trumpet perpendicular to the deck with the mouthpiece centered in front of the chest. At the same time grasp the instrument with the left hand. Reposition the fingers on the right hand and grasp the valve casing. Slowly lower the trumpet in the right hand until the arm is extended along the trouser seam and the trumpet is at a 450 angle with the bell facing to the rear. At the same time, return the left thumb along the trouser seam (figure 2-31).



Figure 2-31.--Trumpet Trail.

18. Horn

a. Carry. Hold the instrument under the right arm with the bell to the rear and the mouthpiece up. Grasp the instrument on the tubing (figure 2-32).



Figure 2-32.--Horn Carry.

b. Parade Rest, At Ease and Rest.

(1) Count One. Move both hands to the center of the body with the left hand placed over the right. Hold the instrument under the right arm. The fingers of the right hand remain around the instrument tubing.

(2) Count Two. Lower the horn until the arms are fully extended and centered in front of the body (figure 2-33).



Count One.

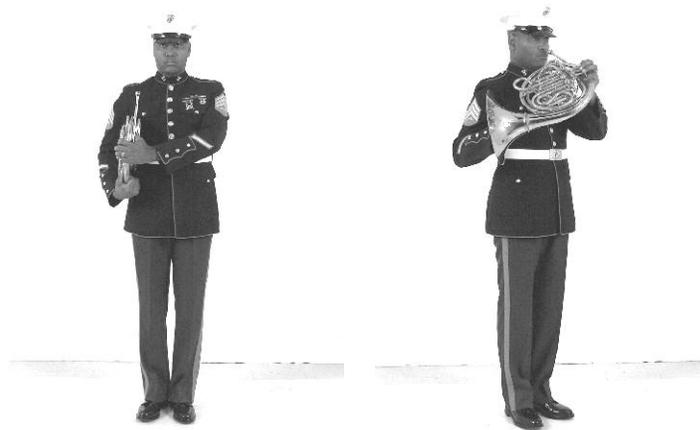
Count Two.

Figure 2-33.--Horn Parade Rest.

c. Instrument Up

(1) Count One. Move the left hand across the body and grasp the horn in the playing position.

(2) Count Two. Move to the playing position while placing the right hand in the bell (figure 2-34).



Count One.

Count Two.

Figure 2-34.--Horn Up.

d. Instrument Down

(1) Count One. Lower the horn in front of the body until the mouthpiece is perpendicular to the deck.

(2) Count Two. Guide it back to the Carry. At the same time grasp the tubing with the right hand.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-35).

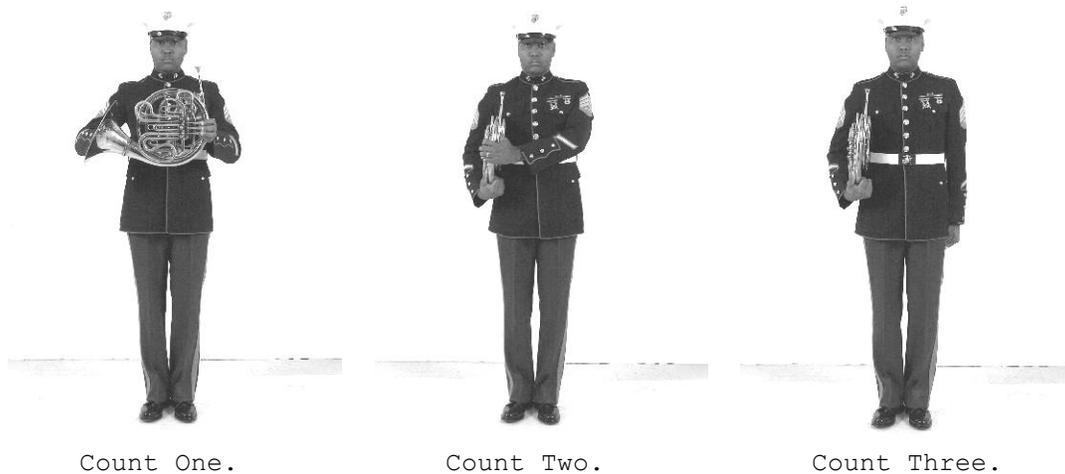


Figure 2-35.--Horn Down.

e. Alternate Carry Down

(1) Count One. Lower the horn in front of the body until the mouthpiece is perpendicular to the deck.

(2) Count Two. Return the right thumb along the trouser seam (figure 2-36).

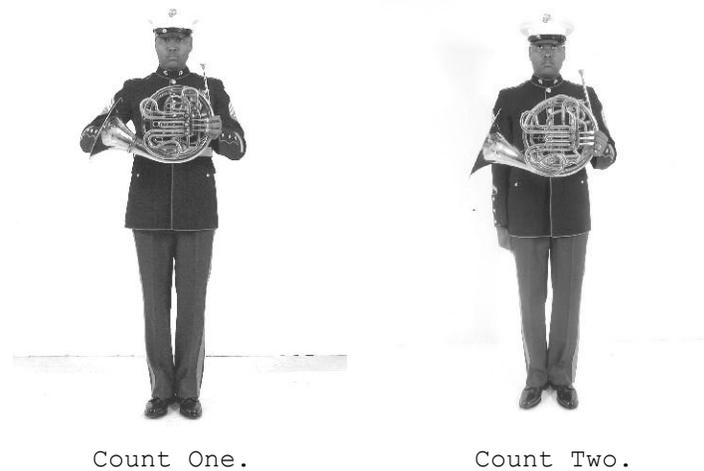


Figure 2-36.--Horn Alternate Carry Down.

f. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

g. Protect

(1) Counter March at Prepare to Play. Stop playing. Bring the bell to the center of the body. This is a one count movement (figure 2-37).



Figure 2-37.--Horn Protect (Counter March at Prepare to Play).

(2) Counter March at the Carry

(a) Count One. Grasp the tubing with the left hand.

(b) Count Two. Move the horn to the front of the body. At the same time put the right hand in the bell.

(c) Count Three. Rotate the horn clockwise until the lead pipe is parallel to the deck and the mouthpiece is to the right (figure 2-38).

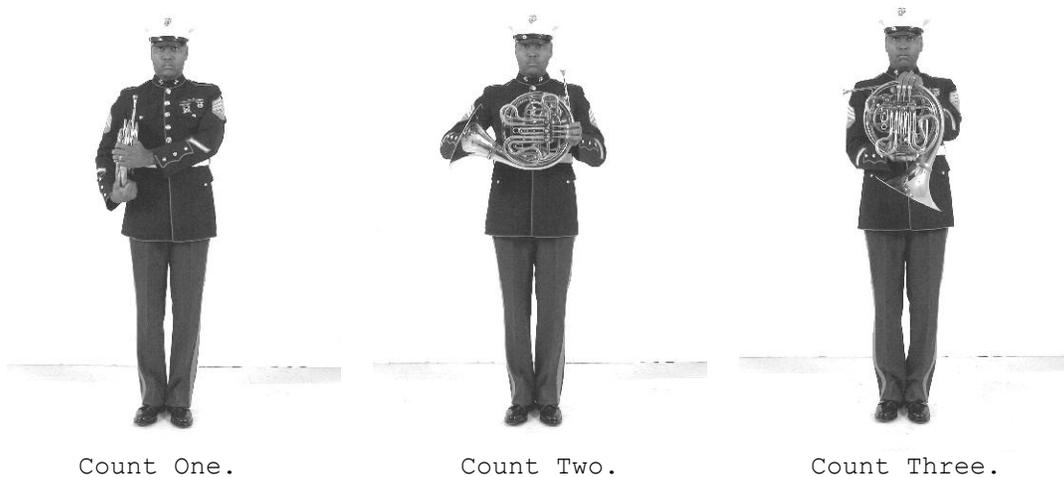


Figure 2-38.--Horn Protect (Counter March at the Carry).

(3) Diminish the Front

(a) Count One. Grasp the tubing with the left hand.

(b) Count Two. Grasp the wrap directly in front of the bell with the right hand.

(c) Count Three. Return the left thumb along the trouser seam (figure 2-39).

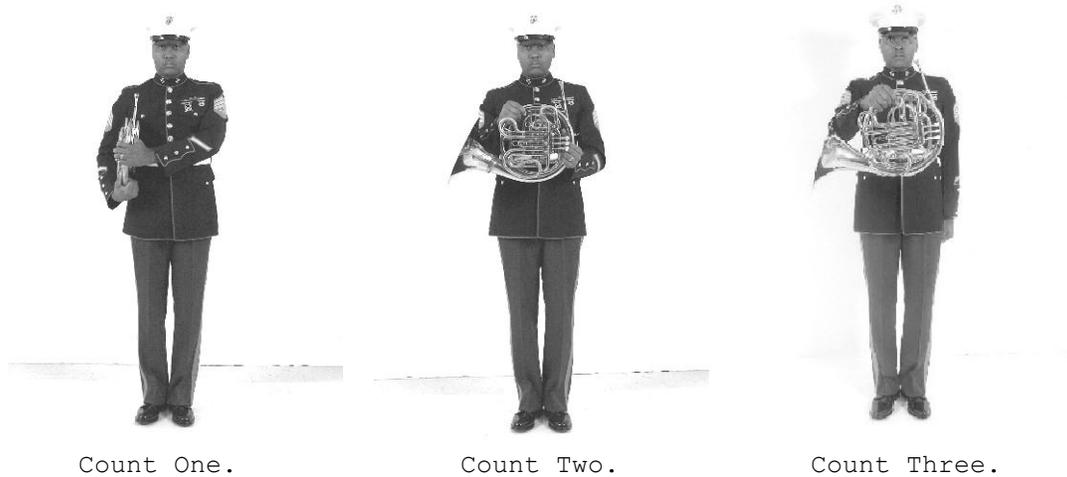


Figure 2-39.--Horn Protect (Diminish the Front).

h. Trail. From the Protect, slowly lower the horn until the arm is fully extended and along the right trouser seam. The lead pipe is perpendicular to the deck with the mouthpiece facing up (figure 2-40).



Figure 2-40.--Horn Trail.

19. Trombone

a. Carry

(1) Halted. Hold the instrument perpendicular to the deck along the right trouser seam with the bell facing down. Grasp the instrument on the slide brace with the right hand and palm facing forward. This is known as the Position of Attention (figure 2-41).



Figure 2-41.--Trombone Attention.

(2) Marching. On the first step forward, move the instrument parallel to the deck under the right arm with the bell forward. Support the instrument with the right hand under the slide brace (figure 2-42). When required to halt, execute Attention as the right foot strikes the deck.

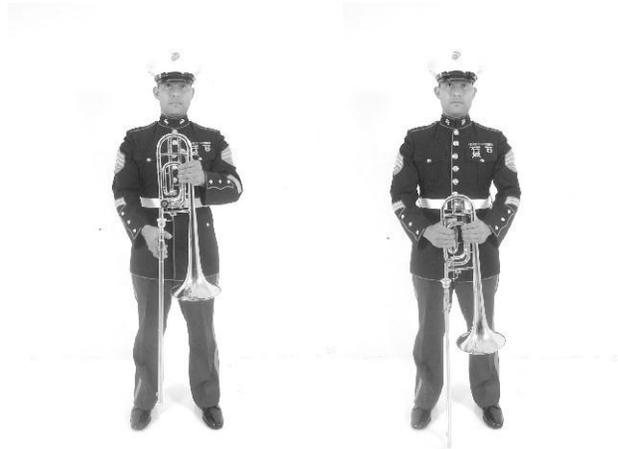


Figure 2-42.--Trombone Carry.

b. Parade Rest, At Ease and Rest

(1) Count One. On the command of execution, raise the trombone and move both hands to the center of the body. At the same time grasp the circular tubing with the left hand. The fingers of the right hand remain around the slide brace.

(2) Count Two. Lower the trombone until the slide rests on the deck and centered between the feet while grasping the circular tubing with the right hand (figure 2-43).



Count One.

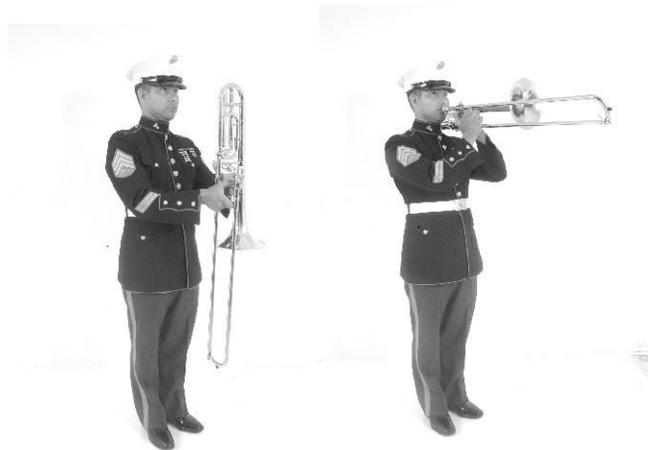
Count Two.

Figure 2-43.--Trombone Parade Rest.

c. Instrument Up.

(1) Count One. Raise the trombone perpendicular to the deck and centered across the front of the body. At the same time grasp the instrument with the left hand to the playing position.

(2) Count Two. Move to the playing position. Trombone remains parallel to the deck (figure 2-44).



Count One.

Count Two.

Figure 2-44.--Trombone Up.

d. Instrument Down

(1) Count One. Lock the slide and lower the trombone until perpendicular to the deck and centered across the front of the body.

(2) Count Two. Guide it back to the Carry.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-45 and 2-46).



Figure 2-45.--Trombone Down (Halted).

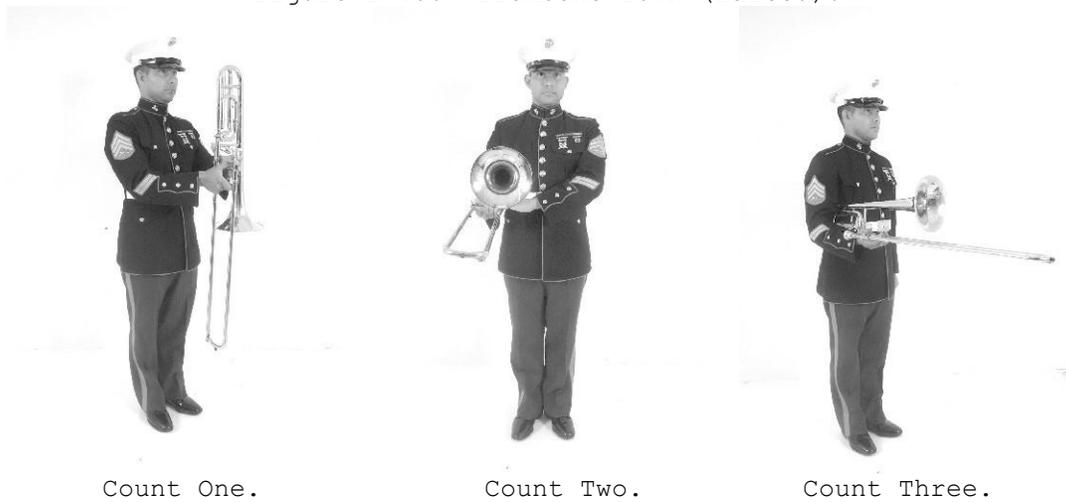


Figure 2-46.--Trombone Down (Marching).

e. Alternate Carry Down

(1) Count One. Lock the slide and lower the trombone until perpendicular to the deck and centered across the front of the body.

(2) Count Two. Return the right thumb along the trouser seam (figure 2-47).

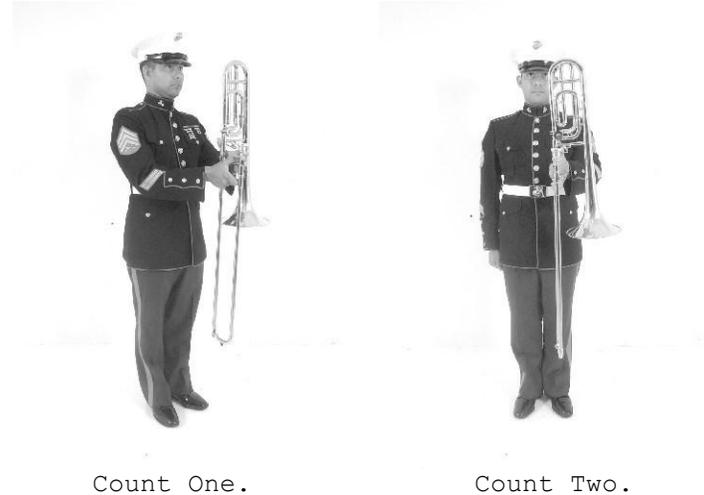


Figure 2-47.--Trombone Alternate Carry Down.

f. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

g. Protect

(1) Counter March at Prepare to Play. Bend slightly at the waist and neck, moving the instrument down to a diagonal position. This is a one count movement (figure 2-48).



Figure 2-48.--Trombone Protect(Counter March at Prepare to Play).

(2) Counter March at the Carry. Move the trombone until perpendicular to the deck and in front of the body with the bell facing down. This is a one count movement (figure 2-49).



Figure 2-49.--Trombone Protect (Counter March at the Carry).

(3) Diminish the Front

(a) Count One. Move the trombone until perpendicular to the deck and in front of the body with the bell facing down. At same time grasp the instrument with the left hand.

(b) Count Two. Rotate the trombone clockwise 90°. At the same time reposition the grasp of the right hand on the slide brace.

(c) Count Three. Move the instrument to the right side of the body with the slide parallel to the right leg. At the same time, return the left thumb along the trouser seam (figure 2-50).



Count One.



Count Two.



Count Three.

Figure 2-50.--Trombone Protect (Diminish the Front).

h. Trail. From the Protect, slowly lower the trombone until the arm is fully extended along the right trouser seam. The bell is at a 45° angle and pointing to the rear (figure 2-51).



Figure 2-51.--Trombone Trail.

20. Euphonium

a. Carry. Hold the instrument parallel to the deck under the right arm with the bell forward. Grasp the instrument with the fingers around the tubing (figure 2-52).



Figure 2-52.--Euphonium Carry.

b. Parade Rest and At Ease. Move both hands to the center of the body with the left hand placed over the right. Hold the instrument under the right arm. The fingers of the right hand remain around the tubing. This is a one count movement (figure 2-53).



Figure 2-53.--Euphonium Parade Rest.

c. Rest. Rotate the euphonium until perpendicular to the deck with the bell facing down. Place the bell on the deck and centered between the feet. Assume the position of attention or a modified position of parade rest with the arms extended in front of the body with the left hand over the right (figure 2-54).



Figure 2-54.--Euphonium Rest.

d. Instrument Up

(1) Count One. Raise the euphonium until perpendicular to the deck with the mouthpiece facing to the rear over the right shoulder. At the same time, grasp the tubing with the left hand.

(2) Count Two. Reposition the right hand to cover the valves while moving the instrument to the playing position. Support the instrument with the left hand (figure 2-55).



Count One.

Count Two.

Figure 2-55.--Euphonium Up.

e. Instrument Down

(1) Count One. Rotate the euphonium until perpendicular to the deck with the mouthpiece over the right shoulder. At the same time grasp the tubing with the right hand.

(2) Count Two. Guide it back to the Carry.

(3) Count Three. Return the left thumb along the trouser seam (figure 2-56).



Count One.

Count Two.

Count Three.

Figure 2-56.--Euphonium Down.

f. Alternate Carry Down

(1) Count One. Rotate the euphonium until perpendicular to the deck with the mouthpiece over the right shoulder. At the same time grasp the tubing with the right hand.

(2) Count Two. Return the left thumb along the trouser seam (figure 2-57).

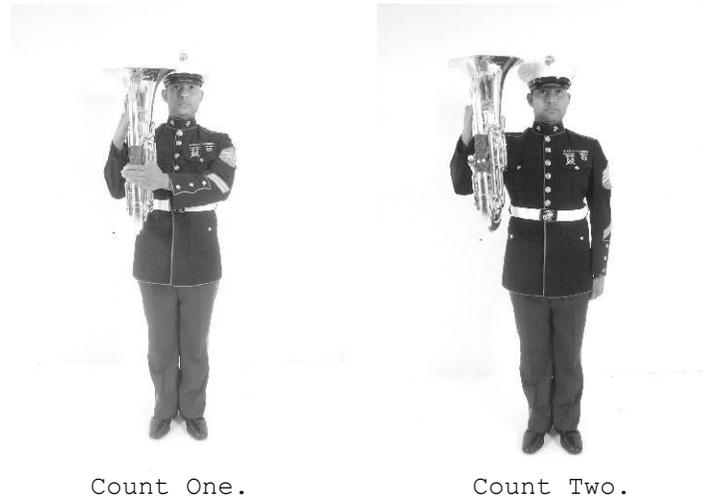


Figure 2-57.--Euphonium Alternate Carry Down.

g. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

h. Protect

(1) Counter March at the Carry. Raise the euphonium until perpendicular to the deck. This is a one count movement (figure 2-58).



Figure 2-58.--Euphonium Protect.

(2) Diminish the Front

(a) Count One. Raise the euphonium until perpendicular to the deck. At the same time grasp the tubing with the left hand.

(b) Count Two. While supporting the instrument with the left hand, reposition the right hand to grasp the tubing above the valve caps.

(c) Count Three. Return the left thumb along the trouser seam.

i. Trail. From the Protect, slowly rotate and lower the instrument until the arm is fully extended and along the trouser seam. The bell is facing forward at a 45° angle and the mouthpiece is inboard (figure 2-59).



Figure 2-59.--Euphonium Trail.

21. Sousaphone

a. Carry. Rest the upper branch on the left shoulder with the bell facing forward. Hold the instrument near the third valve slide. When using a flip folder, hold it parallel to the deck with the fingers of the left hand around the bottom edge. The music is facing outboard and the thumb is along the trouser seam (figure 2-60).



Figure 2-60.--Sousaphone Carry.

b. Parade Rest and At Ease

(1) Count One. On the preparatory command, grasp the tubing with the left hand. Keep the forearm parallel to the deck.

(2) Count Two. On the command of execution, rotate the instrument until the bell faces to the left and rests squarely across both shoulders. At the same time, move the right arm inside the tubing, if possible (figure 2-61).



Figure 2-61.--Sousaphone Parade Rest.

c. Rest. Lift the sousaphone over the shoulder, place it in front of the body and lower the instrument to the deck. Place the left hand over the right on top of the bell. Assume a modified position of parade rest or attention, as appropriate (figure 2-62).



Figure 2-62.--Sousaphone Rest.

d. Instrument Up

(1) Count One. (Silent Count)

(2) Count Two. Move the hands to the playing position. When not using a flip folder, the left hand grasps the tubing with the forearm parallel to the deck (figure 2-63).



Count One.

Count Two.

Figure 2-63.--Sousaphone Up.

e. Instrument Down

(1) Count One. Move the right hand to the third valve tuning slide. If using a flip folder, it may need to be adjusted to maintain grip.

(2) Count Two. (Silent Count).

(3) Count Three. Return the left thumb along the trouser seam (figure 2-64).



Count One and Two.

Count Three.

Figure 2-64.--Sousaphone Down.

f. Alternate Carry Down

(1) Count One. Move the right hand to the third valve tuning slide.

(2) Count Two. Return the left thumb along the trouser seam (figure 2-65).



Figure 2-65.--Sousaphone Alternate Carry Down.

g. Alternate Carry Up. Execute the counts for Alternate Carry Down in reverse order.

h. Protect. Executed as Parade Rest on counts six and seven of the diminish front movement.

i. Trail. From the Protect, return the left thumb along the trouser seam.

## 22. Snare Drum

a. Carry. Suspend the drum from the harness centered on the front of the body. Hold the drum sticks at a 45° angle with the tip facing forward and down. The sticks are along the trouser seam. Place the left hand on the rim of the drum with fingers curled under the hand (figure 2-66).



Figure 2-66.--Snare Drum Carry.

### b. Parade Rest and At Ease

(1) Count One. Move both hands to the center of the body with the left hand placed over the right and the sticks parallel to the deck near the top of the drum rim.

(2) Count Two. Slowly lower the sticks until they rest on the drum rim (figure 2-67).



Count One.

Count Two.

Figure 2-67.--Snare Drum Parade Rest.

c. Rest. Lift the drum off the harness and lower the instrument to the deck. At parade rest, place the sticks parallel to the deck and in front of the body. At the Position of Attention, return the sticks to the Carry. Assume a modified position of parade rest or attention, as appropriate (figure 2-68).

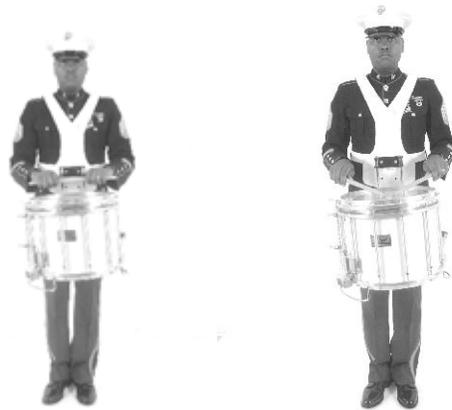


Figure 2-68.--Snare Drum Rest.

d. Instrument Up

(1) Count One. Raise the sticks parallel to the deck until slightly above the drumhead and centered in front of the body. At the same time grasp the sticks with the left hand to the playing position.

(2) Count Two. Move the sticks to the playing position (figure 2-69).



Count One.

Count Two.

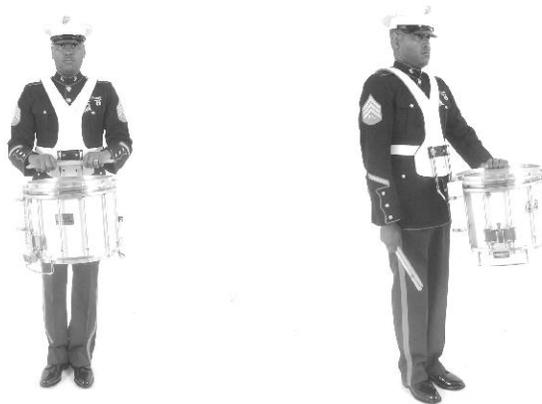
Figure 2-69.--Snare Drum Up.

e. Instrument Down

(1) Count One. Bring the sticks together until parallel to the deck and slightly above the drumhead and centered in front of the body.

(2) Count Two. (Silent Count)

(3) Count Three. Return the sticks along the right trouser seam and the left hand on the drum rim (figure 2-70).



Count One and Two.

Count Three.

Figure 2-70.--Snare Drum Down.

f. Alternate Carry, Protect and Trail. The snare drum does not execute Alternate Carry, Protect or Trail.

23. Bass Drum

a. Carry. Hook the bass drum to the harness. Hold the mallets along the sides of the bass drum rim (figure 2-71).



Figure 2-71.--Bass Drum Carry.

b. Parade Rest and At Ease. Move the left foot while keeping the instrument position the same. This is a one count movement (figure 2-72).



Figure 2-72.--Bass Drum Parade Rest.

c. Rest. Lift the drum off the harness and lower the instrument to the deck. At parade rest, place the mallets parallel to the deck and in front of the body. At the position of attention, return the mallets along the trouser seams. Assume a modified position of parade rest or attention, as appropriate (figure 2-73).

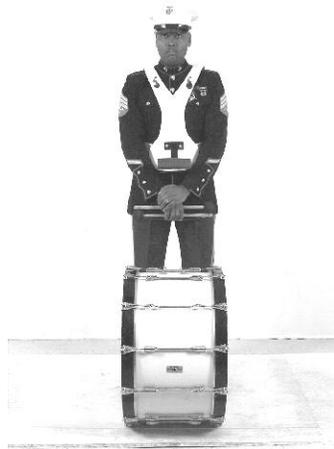
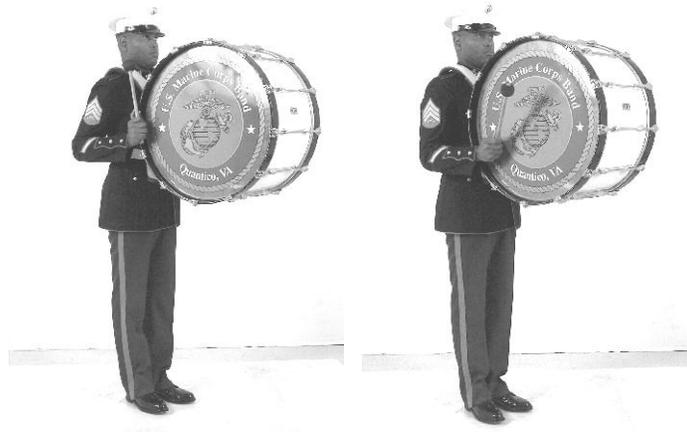


Figure 2-73.--Bass Drum Rest.

d. Instrument Up

- (1) Count One. (Silent Count)
- (2) Count Two. Move mallets to the playing position (figure 2-74).



Count One.

Count Two.

Figure 2-74.--Bass Drum Up.

e. Instrument Down

- (1) Count One and Two. (Silent Counts)
- (2) Count Three. Return to the Carry (figure 2-75).

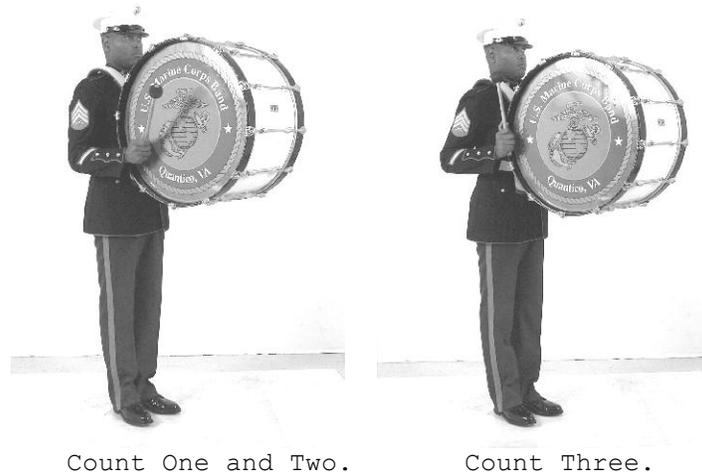


Figure 2-75.--Bass Drum Down.

f. Alternate Carry, Protect and Trail. The bass drum does not execute Alternate Carry, Protect or Trail.

24. Cymbals

a. Carry. Hold the cymbals with the concave sides parallel along the sides. The arms are straight and along the legs (figure 2-76).



Figure 2-76.--Cymbals Carry.

b. Parade Rest and At Ease. Move the left foot while keeping the instrument position the same. This is a one count movement (figure 2-77).



Figure 2-77.--Cymbals Parade Rest.

c. Rest. Remove the hands from the cymbal straps and lower the instrument to the deck. Assume the position of attention or a modified position of parade rest with the arms extended in front of the body with the left hand over the right (figure 2-78).

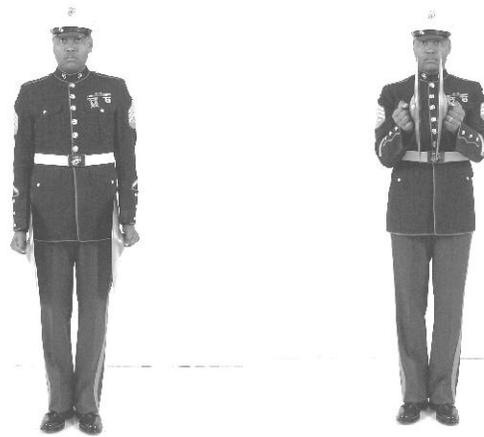


Figure 2-78.--Cymbals Rest.

d. Instrument Up

(1) Count One. (Silent Count)

(2) Count Two. Raise cymbals to a chest-high position in front of the body (figure 2-79).



Count One.

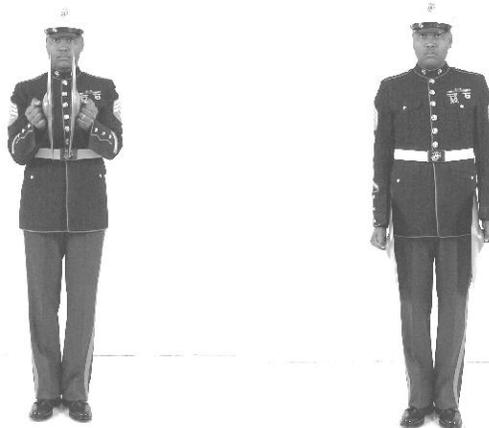
Count Two.

Figure 2-79.--Cymbals Up.

e. Instrument Down

(1) Count One and Two. (Silent Counts)

(2) Count Three. Return to the Carry (figure 2-80).



Count One and Two.

Count Three.

Figure 2-80.--Cymbals Down.

f. Alternate Carry and Protect. The cymbals do not execute Alternate Carry or Protect.

g. Trail. Fit both cymbals together and cupped outward from each other. The cymbals are held in the right hand between the right side and right arm. The arms are extended and along the trouser seams (figure 2-81).



Figure 2-81.--Cymbals Trail.

25. The Mace. The Drum Major uses the mace to convey signals to the ceremonial marching band. The parts of the mace are the ball, staff, chain and ferrule (figure 2-82).

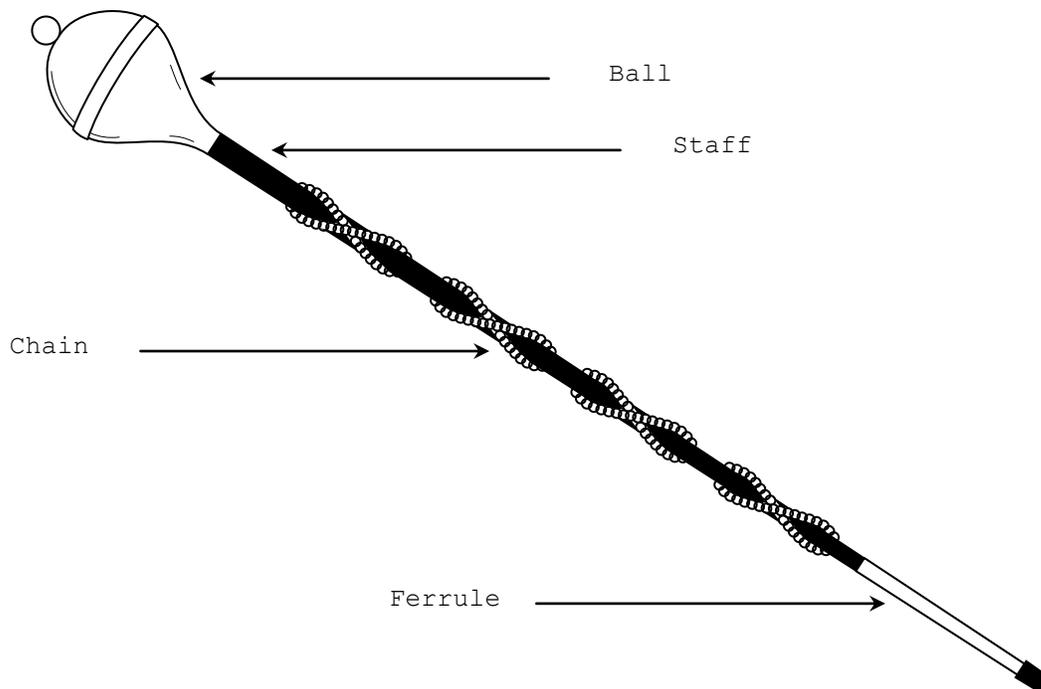


Figure 2-82.--The Mace.

26. General Rules for Manual of the Mace

- a. The free arm is locked to the side when executing manual of the mace.
- b. The signal, when feasible, should coincide with the last bar of a cadence or half cadence. Signals that coincide with natural cadence points can improve the quality of drill and maintain the expectations of Marine Corps Bands.
- c. When executing signals, the mace should remain in the imaginary vertical plane in front of the body.
- d. Verbal commands and mace signals are not executed simultaneously.
- e. The verbal command FORWARD, MARCH is preferred over the mace signal when requiring the band to step forward without an established cadence or stick tap.
- f. Signals of execution, except for right turn and halt, are given as the left foot strikes the deck, when marching.

27. Attention. Grasp the mace with the right hand just below the ball. The right arm is held out and slightly bent at the elbow. Place the ferrule on line with and touching the toe of the right shoe (figure 2-83).



Figure 2-83.--Attention.

28. Alternate Attention. Grasp the mace with the right hand just below the ball. The right arm is held out and slightly bent at the elbow. The mace is perpendicular to the deck and the ferrule is touching the deck (figure 2-84).

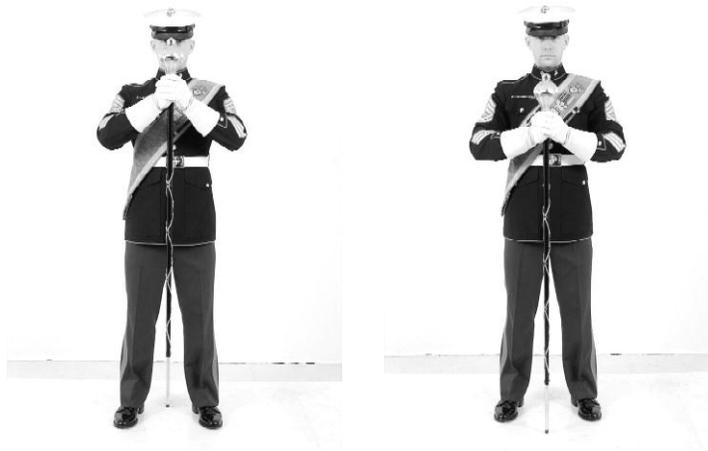


Figure 2-84.--Alternate Attention.

29. Parade Rest and At Ease. The position of rest for the Drum Major. It is executed while halted at attention.

a. Count One. At the same time the left foot moves, move the mace to the front of the body. The left hand is placed over the right.

b. Count Two. Lower the ferrule to rest on the ground centered between the feet (figure 2-85).



Count One.

Count Two.

Figure 2-85.--Parade Rest.

30. Alternate Parade Rest and At Ease. At the same time the left foot moves, move the ball to the front of the body. The left hand is placed over the right. The ferrule remains in place on the deck. This is a one count movement (figure 2-86).



Figure 2-86.--Alternate Parade Rest.

31. The Carry. The primary position used to carry the mace while marching or when conducting the band when halted at attention. It is executed while halted at attention or marching.

a. Count One. Move the ball in an arc across the chest with the right hand. The ball should be visible over the left shoulder. Grasp the mace with the left hand.

b. Count Two. Return the right thumb along the trouser seam (figure 2-87).

c. The Carry may also be executed in the right hand. The ball of the mace should be visible over the right shoulder and the staff in a diagonal position in front of the body. This is called a Right Carry.



Figure 2-87.--The Carry.

32. Mace Salute. This position is used as a form of greeting and recognition exchanged by the Drum Major. It is executed from the Carry while halted at attention or marching. This is a one count movement.

a. Ready the Mace. Move the mace to the Carry.

b. Count One. Execute hand salute (figure 2-88).

c. When executing Mace Salute on the march, head and eyes are smartly turned to the right as the right hand is brought to the salute. A preparatory movement should alert the Conductor to execute and terminate the salute.

d. When a reviewing stand is on the left, execute Mace Salute with the head and eyes to the front.



Figure 2-88.--Mace Salute.

33. The Trail. The position used to march when in garrison, i.e., the diminished front. It is executed with the mace in the left or right hand while halted at attention or marching. Slowly move the mace parallel to the deck with the ferrule to the rear. This is not a precision movement therefore it has no counts (figure 2-89).



Figure 2-89.--The Trail.

34. The Spin. The spin alerts the band of an upcoming signal. It is executed while halted at attention or marching. No more than one revolution per count should be executed as it appears rushed and detracts from the dignity of a Marine Corps Band.

a. Ready the Mace. Hold the mace in the right hand and raise the ball to eye level. At the same time, raise the left hand to waist level, palm up, and place the mace between the thumb and forefinger.

b. Release the mace with the right hand and allow the mace to rotate clockwise. At the conclusion of the spin, the right hand grasps the mace as required for the next signal (figure 2-90).

c. On the march, the spin begins and ends as the left foot strikes the deck.



Figure 2-90.--The Spin.

35. Roll Off. This signal alerts the wind instruments to prepare to play. It is executed while halted at attention or marching.

a. Ready the Mace. Execute the spin bringing the mace to the right side of your body. Grasp the ferrule with the right hand. The right arm is extended.

b. Count One. On the downbeat of measure five of the cadence, raise the mace vertically and to the right. At the same time, release the mace with the left hand and return the thumb along the trouser seam.

c. Counts Two and Three. Silent counts.

d. On beat two of the seventh measure of the cadence, the mace is slightly raised. This serves as a preparatory movement for the percussion section to cease playing the cadence when "Roll Off" is to be performed.

e. Count Four. On the downbeat of measure eight, sharply lower the mace (figure 2-91). If required to play "Roll Off," the percussion section cuts the cadence and plays "Roll Off" beginning on the next downbeat. This is the signal of execution.

f. Grasp the mace as required for the next signal.

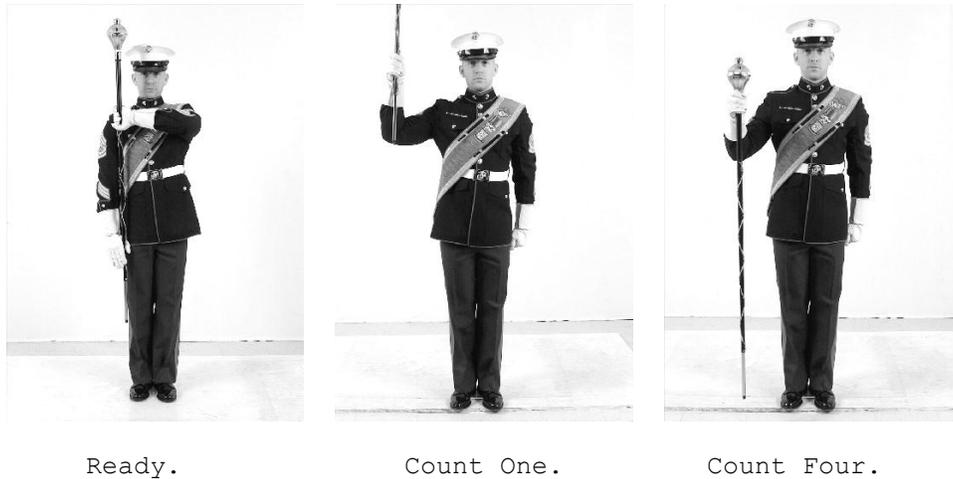


Figure 2-91.--Roll Off.

36. Instruments Up. This signal brings the instruments to Prepare to Play. It is executed from the Carry while halted at attention or marching. When marching, it is executed in conjunction with the Roll Off signal.

a. Ready the Mace. Execute the spin until the mace is in a diagonal position in front of the body with both hands grasping the mace. Slightly raise the mace one beat before count one. When marching, this occurs as the right foot strikes the deck. This serves as a preparatory movement and ensures maximum response from the musicians on count one.

b. Count One. Sharply thrust the mace down across the body. Instruments move from Carry to the Ready. On the next beat, slightly lower the mace. When marching, this occurs as the right foot strikes the deck. Instruments remain at the Ready. This serves as a preparatory movement and ensures maximum response from the musicians on count two.

c. Count Two. Sharply thrust the mace up and to the right. At the same time, release the mace with the left hand and return the thumb along the trouser seam (figure 2-92). Instruments move to Prepare to Play. This is the signal of execution.

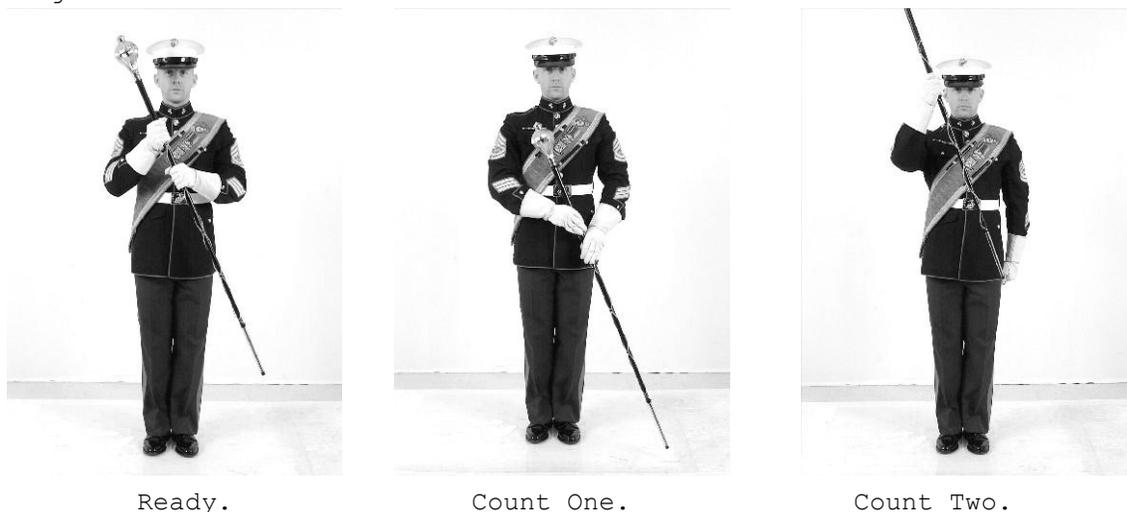


Figure 2-92.--Instruments Up.

d. During a drum cadence, execute Instruments Up on the fifth and sixth measures of the cadence (figure 2-93). During "Roll Off," execute Instruments Up on the first and second measures (figure 2-94). This allows sufficient time for the musicians to set their embouchures.

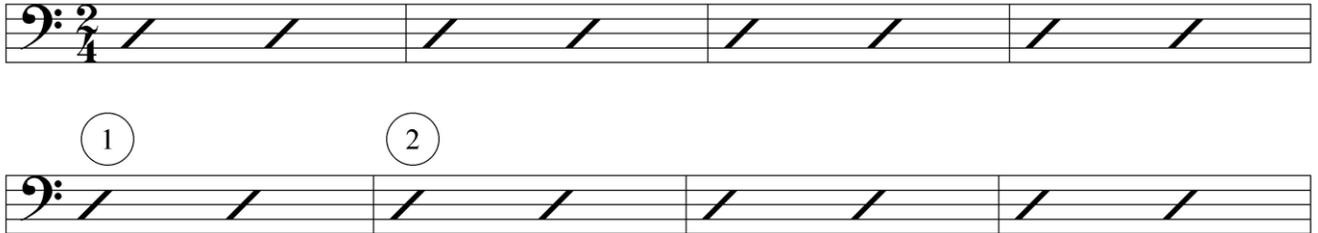


Figure 2-93.--Instruments Up During a Cadence.



Figure 2-94.--Instruments Up During a Roll Off.

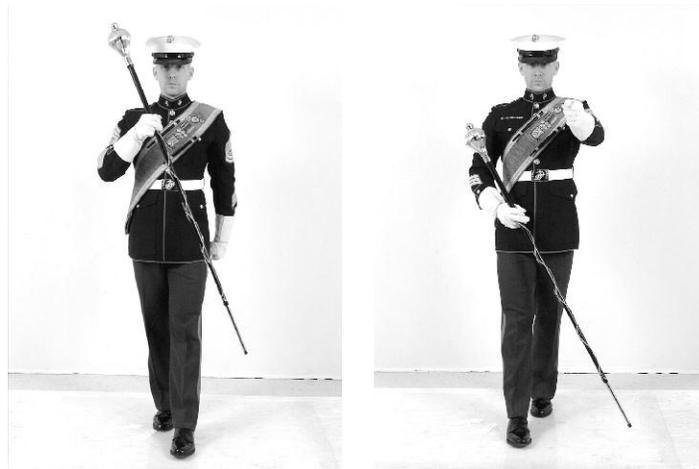
37. Cadence Mace. This signal establishes proper tempo while the band is marching. It is only executed while marching. This movement is performed smoothly, with an ictus on count one. The left arm swings in an exaggerated fashion and natural rhythm.

a. Count One. Hold the mace in the right hand slightly below the balance point. The ball should be visible over the right shoulder. The right hand is positioned slightly in front of and below the chin. This is the downbeat of a measure (left step).

b. Count Two. Extend the right hand down toward the right thigh (right step) (figure 2-95).

c. To execute Cadence Mace from Instruments Up, lower the mace in tempo before signaling the downbeat. To execute Cadence Mace from the Carry, execute the Spin and bring the mace up for the downbeat on the next left.

d. Note. Cadence Mace may also be executed in the left hand. This is common when performing British marches. Count one then occurs on the right step.



Count One.

Count Two.

Figure 2-95.--Cadence Mace.

38. Cease Play (Wind Instruments Only). This signal alerts the wind instruments to stop playing. It is executed while halted at attention or marching. It coincides with the last four bars of music. Percussionists continue with the cadence after the execution of this signal.

a. Ready the Mace. Five to eight measures before the desired cut, execute the spin and bring the mace to the front of the body. The ball is positioned slightly above the head. Grasp the ferrule with the right hand. A preparatory signal is given one beat before the last phrase by slightly lowering the mace. When marching, this occurs as the right foot strikes the deck.

b. Count One. On the downbeat of the desired measure, raise the mace vertically. (This signals the bass drum's first double beat.)

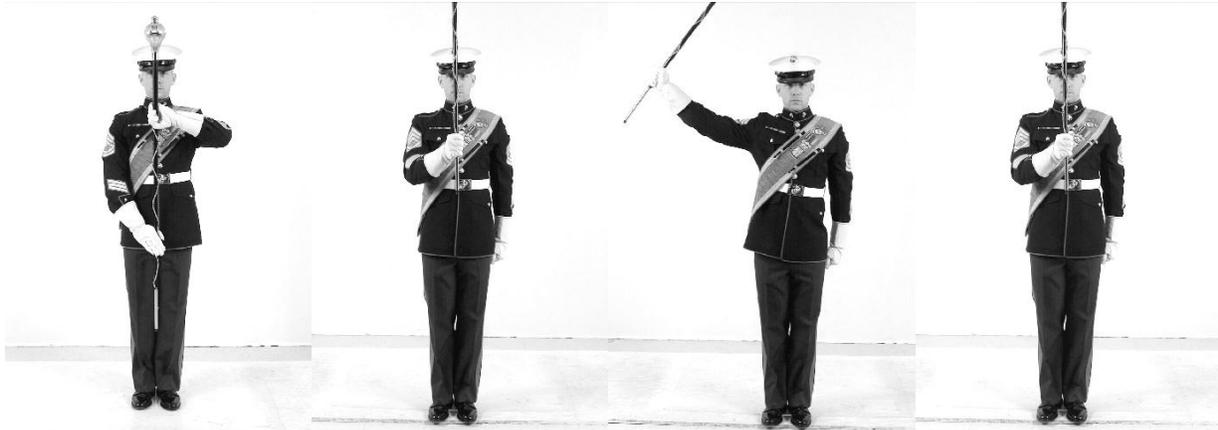
c. Count Two. On the downbeat of the next measure, thrust the mace out to the right in a 45° angle, keeping the ball directly over the head. (This signals the bass drum's second double beat.) The left hand remains at the side.

d. Count Three. Silent count.

e. Count Four. On the downbeat of the final measure, bring the mace back to the front of the body. The left hand may remain at the side or be cupped over the right hand to stop the movement of the ferrule (figure 2-96). This is the signal of execution.

f. To recover from Cease Play, slightly raise the mace on the next beat. On the march, this occurs as the right foot strikes the deck. Then on the next beat (left step) sharply lower the mace.

g. Grasp the mace as required for the next signal.



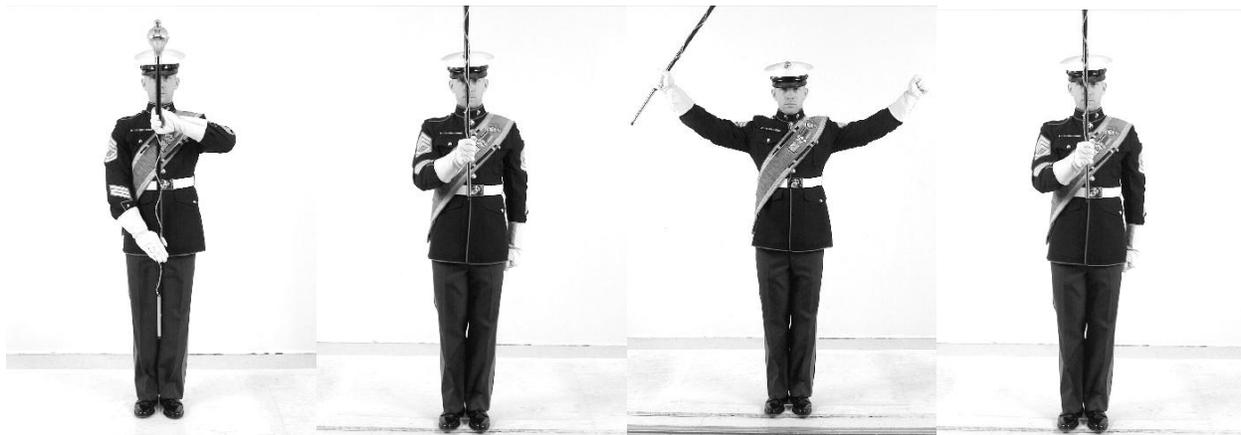
Ready.                      Count One.                      Count Two.                      Count Four.

Figure 2-96.--Cease Play (Wind Instruments Only).

39. Cease Play (Full Band)

a. This signal alerts the full band to stop playing. It is executed while halted at attention or marching. It coincides with the last four bars of music. When executed on the march, a drummer continues with a stick tap.

b. All movements are executed as described in paragraph 38; however, on count two, thrust the left arm out to the left in a 45° angle at the same time the mace is thrust out to the right. The hand is held in place until count four (figure 2-97).



Ready.                      Count One.                      Count Two.                      Count Four.

Figure 2-97.--Cease Play (Full Band).

40. Honors on the March. This signal informs the band when honors are to be rendered. It is executed while halted at attention or marching. This is not a precision movement, therefore it has no counts.

a. Ready the Mace. Position the mace as described for Roll Off paragraph 35.

b. Slowly raise the mace vertically and to the right. This prevents misinterpreting the signal as Cease Play. At the same time, release the mace with the left hand and return the thumb along the trouser seam. Then move the ball of the mace in a small circular motion above the head. Lower the mace and grasp it as required for the next signal.

c. When honors are not required, this signal is used to inform the band that the next selection is "The Marines' Hymn."

d. When required to perform both Honors and "The Marines' Hymn," this signal may be executed with the ferrule end in the air.

e. If executed during the drum cadence, signal Roll Off.

41. Forward March. This signal causes the band to march forward at a full step. It is executed while halted at attention or marching.

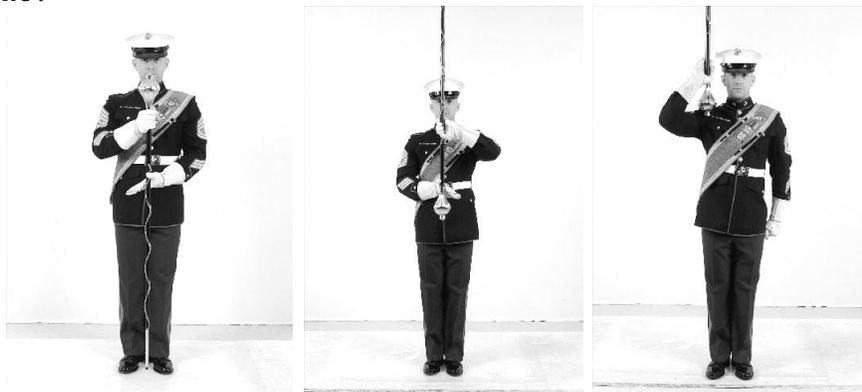
a. Ready the Mace. Execute the spin and stop the mace with the ferrule up or the staff parallel to the deck with the ferrule to the left. Reverse the direction of the spin by rotating the mace with the right hand. At the same time, return the left thumb along the trouser seam. As the mace spins counter clockwise, the right hand swings the mace up and stops the ball on the right shoulder with the ferrule up.

b. Count One. Raise the mace six inches. This is a preparatory signal.

c. Count Two. Pull the ferrule in a forward arc until the mace is perpendicular to the ground in front of your right foot (figure 2-98). This is the signal of execution.

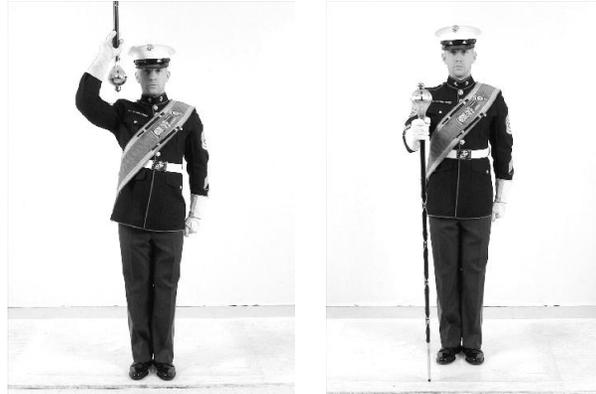
d. After stepping forward, grasp the mace as required for the next signal.

e. When executing this signal from a turn, look over the opposite shoulder of the direction of the turn to ensure all files of the band have come on line.



Ready.

Figure 2-98.--Forward March.



Count One.

Count Two.

Figure 2-98.--Forward March--Continued

42. Alternate Forward March. This signal is executed as described in paragraph 41; however, on count one the mace is lowered six inches.

43. Counter March. This signal reverses the band's line of march. This signal is executed facing the band while halted at attention or marching.

a. Execute the signal as described in paragraph 41 or 42.

b. Step through the band after the signal. The mace is held up and the ball is forward on a 45° angle. Normally, it is necessary to halt or mark time for four counts while inside the band to maintain proper distance from the front rank.

c. When maneuvering a band with an even number of files, upon clearing the last rank of the band, take one step in the left oblique to allow the front rank to regain its cover on the Drum Major.

d. If the band is playing, execute the spin and resume Cadence Mace.

44. Mark Time. This signal causes the band to march in place at quick time. It is executed facing the band while marching.

a. Ready the Mace. Execute the spin and lower the mace parallel to the deck with the ball to the right.

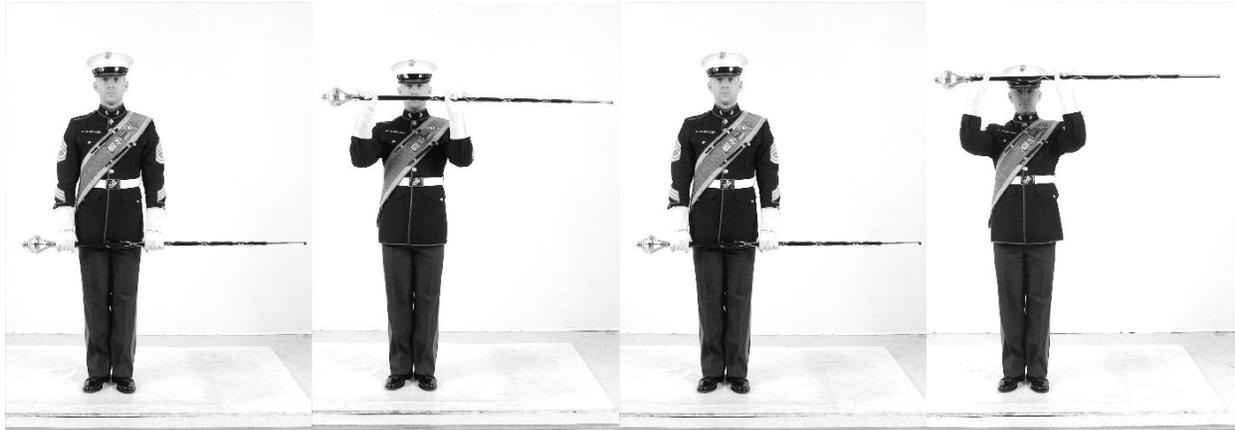
b. Count One. Raise the mace, keeping it parallel to the deck (left step).

c. Count Two. Lower the mace with both arms fully extended. Keep the mace parallel to the deck (right step). This is a preparatory signal.

d. Count Three. Raise the mace, keeping it parallel to the deck. Arms are extended above the head (left step) (figure 2-99). This is the signal of execution.

e. Grasp the mace as required for the next signal.

f. Note. The Drum Major halts while the band executes mark time. This eliminates the undesirable contrary motion between the band and Drum Major.



Ready.

Count One.

Count Two.

Count Three.

Figure 2-99.--Mark Time.

45. Halt. This signal stops all cadence marching. It is executed from count three of Mark Time (paragraph 44) while facing the band.

a. Count One. Lower the ferrule end of the mace until the mace is perpendicular to the deck and centered in front of the body (left step).

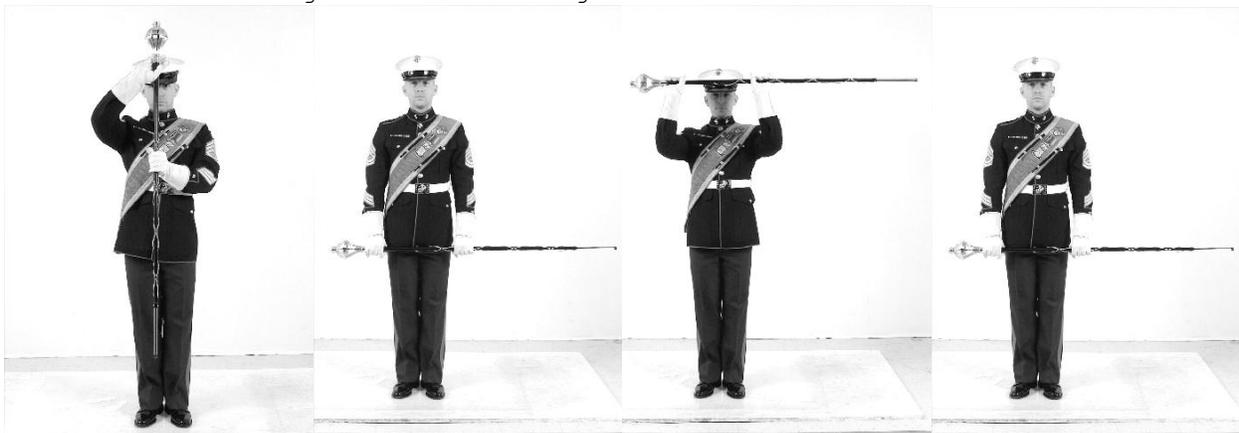
b. Count Two. Lower the ball of the mace until the mace is parallel to the deck and arms are fully extended (right step). This is a preparatory signal.

c. Count Three. Raise the mace, keeping it parallel to the deck. Arms are extended above the head (left step).

d. Count Four. Lower the ball of the mace until the mace is parallel to the deck and arms are fully extended (right step) (figure 2-100). This is the signal of execution.

e. Grasp the mace as required for the next signal.

f. Note. Uniform constraints often determine the range of motion offered the Drum Major when executing Mark Time and Halt.



Count One.

Count Two.

Count Three.

Count Four.

Figure 2-100.--Halt.

46. Left Turn. This signal changes the direction of march to the left. It is executed while halted at attention or marching.

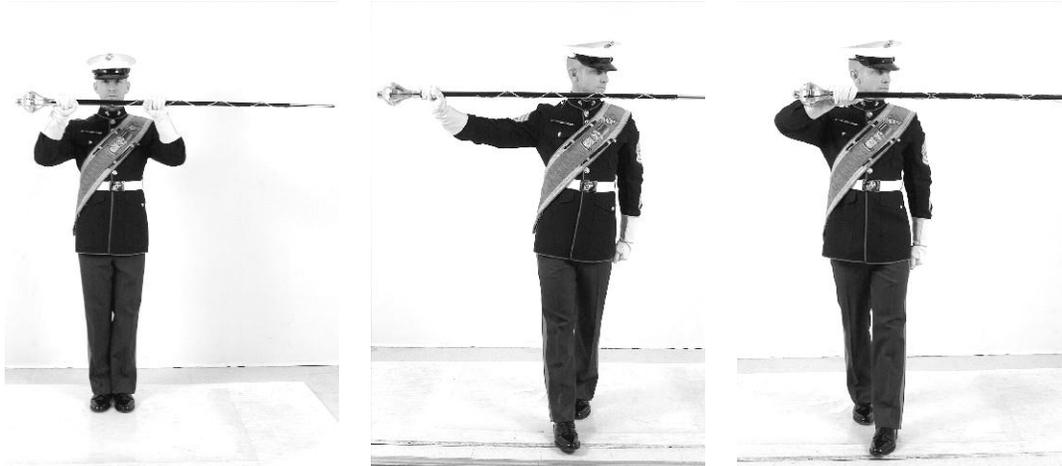
a. Ready the Mace. Execute the spin and catch the mace near the ball with the right hand. The palm is forward. Bring the mace to a parallel position at about shoulder level. The ferrule is to the left. Return the left thumb along the trouser seam. At the same time, smartly turn the head to the left. This position should be held for at least three steps.

b. Count One. Move the mace smartly to the right as the right foot strikes the deck. This is a preparatory signal.

c. Count Two. Thrust the mace sharply to the left as the left foot strikes the deck (figure 2-101). This is the signal of execution.

d. Execute a left flanking movement on the next step, while simultaneously lowering the mace below eye level of the unit. The Drum Major's position may have to be adjusted to the unit while executing the turn. The Drum Major and band Half Step while musicians regain their cover and alignment.

e. Grasp the mace as required for the next signal.



Ready.

Count One.

Count Two.

Figure 2-101.--Left Turn.

47. Right Turn. This signal changes the direction of march to the right. It is executed while halted at attention or marching.

a. Ready the Mace. Execute the spin and catch the mace near the ball with the left hand. The palm is forward. Bring the mace to a parallel position at about shoulder level. The ferrule is to the right. Return the left thumb along the trouser seam. At the same time, smartly turn the head to the right. This position should be held for at least three steps.

b. Count One. Move the mace smartly to the left as the left foot strikes the deck. Keep the mace parallel. This is a preparatory signal.

c. Count Two. Thrust the mace sharply to the right as the right foot strikes the deck. Keep the mace parallel. The mace should slide through the grasp of the right hand. Re-grasp the mace near the ball end (figure 2-102). This is the signal of execution.

d. Execute a right flanking movement on the next step, while simultaneously lowering the mace below eye level of the unit. The Drum Major's position may have to be adjusted to the unit while executing the turn. The Drum Major and band Half Step while musicians regain their cover and alignment.

e. Grasp the mace as required for the next signal.

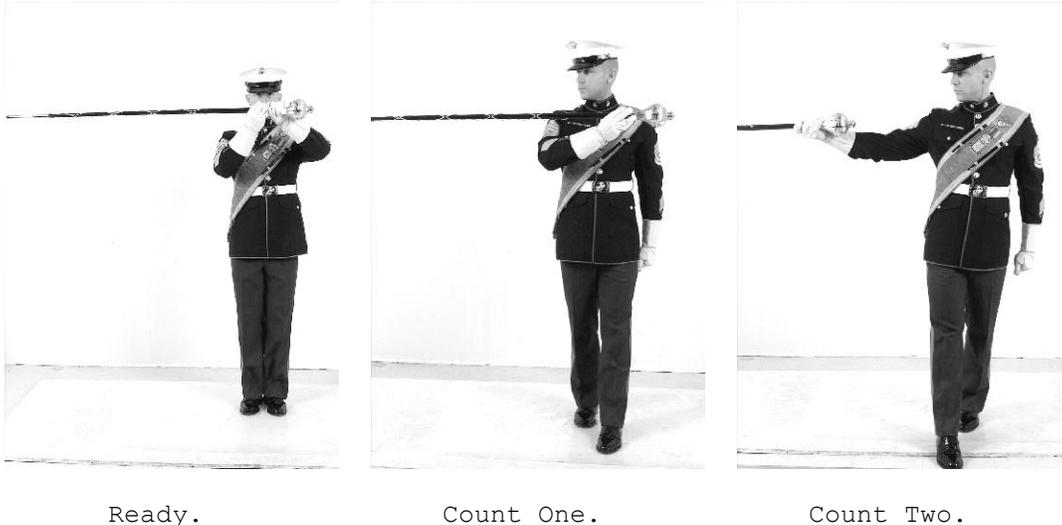


Figure 2-102.--Right Turn.

48. Concert Formation. This signal is used to form the band in a concert formation. It is executed facing the band while the band is halted at attention or mark time.

a. Ready the Mace. Five to eight measures before the desired cut, execute the spin and stop the mace perpendicular to the deck and in front of the body. The ball is positioned slightly above the head. Grasp the ferrule with the right hand. A preparatory signal is given one beat before the last phrase by slightly lowering the mace. When the band is at mark time, this occurs as the right foot strikes the deck.

b. Count One. On the downbeat of the desired measure, raise the mace vertically. At the same time, release the mace with the left hand and return the thumb along the trouser seam.

c. Count Two. On the downbeat of the next measure, smartly lower the mace. The mace should slide through the grasp of the right hand. Re-grasp the mace near the ball end.

d. Count Three. On the downbeat of the next measure, move the mace to the left. Keep the mace perpendicular to the deck. On the next beat (right step), move the mace to the right. The right arm is held out and slightly bent at the elbow. The mace is perpendicular to the deck.

e. Count Four. Return the mace to the front of the body (figure 2-103). This is the signal of execution.

f. Resume the position of attention.



Ready.

Count One.

Count Two.



Count Three.

Count Four.

Figure 2-103.--Concert Formation.

49. Segue Cut. This signal cuts the band from one march and to immediately play the beginning of another. It is executed while halted at attention or marching and is executed as described in paragraph 48; however, after completing count four, resume Cadence Mace or Mace Salute, as appropriate.

50. Turn About. This movement is used to face the Drum Major about. It is executed while halted at attention or marching.

a. From the position of attention, bring the mace to the front of the body. The ball should be eye level. At the same time, raise the left hand to waist level, palm facing up, and place the mace between the thumb and forefinger.

b. Shift the weight of the body to the left leg without noticeable movement and place the right foot one half foot's length to the rear and slightly to the left of the left heel. The right leg remains straight without stiffness. Smartly return the left thumb along the trouser seam. At the same time, rotate the mace clockwise, keeping the mace in the vertical plane in front of the body. Stop the movement of the mace at the same time you face to the rear.

c. Grasp the mace as required for the next signal.

d. While on the march, pivot to the right as the left foot strikes the deck while positioning the mace as described above. Complete the turn about as the right foot strikes the deck in the opposite direction. Rise slightly on the toes and march backwards at a full step.

51. Mace Walk. This is used as an embellishment to the Carry. It is executed while marching at quick time.

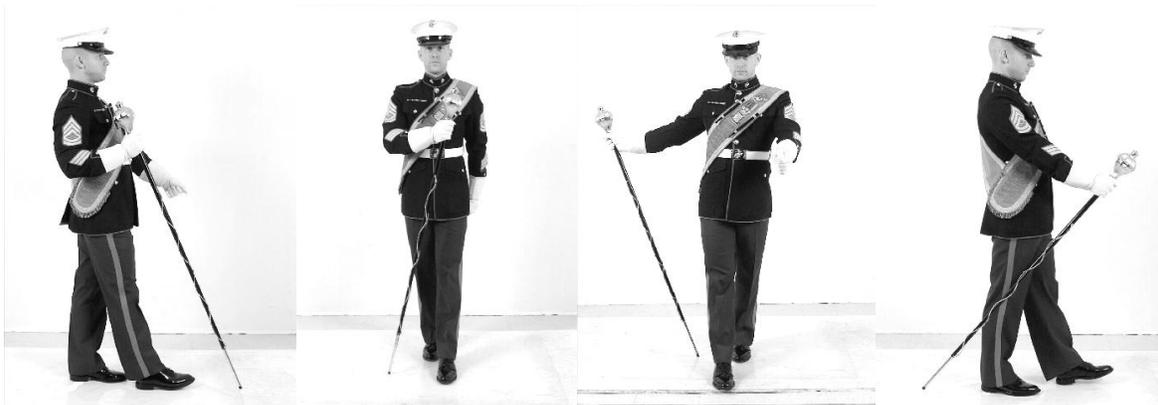
a. Ready the Mace. Extend the right arm, planting the ferrule in front and to the right of your right foot. This is a preparatory movement.

b. Count One. Move the ball across the front of the body, leaving the ferrule in place (left step).

c. Count Two. Keeping the ferrule in place, shift the ball to the right. Extend the right arm and lock the elbow (right step).

d. Count Three. Bring the mace to the Trail but with the tip of the ferrule remaining in place on the ground (left step).

e. Count Four. Execute the Ready (right step) (figure 2-104).



Ready/Count Four.

Count One.

Count Two.

Count Three.

Figure 2-104.--Mace Walk.

52. Mace Walk (Slow March Routine). This is executed in similar fashion as described in paragraph 51, except it is executed in twelve counts (compound meter or feel) or sixteen counts (simple meter). The following description is used for music in a simple meter.

a. Count One. On the first note of the music, usually the anacrusis, with the right hand bring the mace to the Trail but tip of the ferrule is about one inch from the deck.

b. Counts Two - Eleven. Slowly move the ferrule in a counter clockwise arc towards the front, keeping the tip of the ferrule near the deck. Continue the movement until the mace is extended to the side of the body.

c. Count Twelve. Raise the ball and bring the staff perpendicular to the deck.

d. Count Thirteen. Extend the right arm. Plant the ferrule about twelve inches in front of and slightly to the right of the right foot.

e. Count Fourteen. Move the ball across the front of the body. The tip of the ferrule remains on the deck.

f. Count Fifteen. Move the ball to the right, extending the arm and locking the elbow. The tip of the ferrule remains on the deck.

g. Count Sixteen. Lift mace in a vertical position and prepare to bring the mace to the Trail as described in count one (paragraph 52.a).

53. Alignment. This position is used to correct the alignment in the block formation. It is executed while halted after forming the band. This is not a precision movement, therefore it has no counts.

a. Ready the Mace. After stepping in front of a file, move the mace perpendicular and in front of the body. At the same time, grasp the mace with the right hand near the ferrule end.

b. Raise the mace to a forward diagonal position in front of the file. Oral corrections are made at this time.

c. Return the mace to the Carry and repeat this procedure for the remaining files.

d. The guide file's alignment is the first file to be corrected.

#### 54. Band Drill

a. A ceremonial marching band consists of a headquarters and four instrumental sections (woodwind, high brass, low brass and percussion). The band headquarters consists of the Conductor and Drum Major.

b. Files in the band are numbered from left to right and ranks are numbered from front to rear.

c. The band forms in column of four or more files with two paces between ranks and files. The band forms and marches in column.

d. In band drill, if all musicians are to execute movements simultaneously, the movement is executed on command or signal by the Drum Major or Conductor.

55. General Rules for Band Drill. Guidelines for platoon drill are published in MCO P5060.20, Marine Corps Drill and Ceremonies Manual. Additional guidelines are published as follows for the ceremonial marching band.

a. The Drum Major establishes the step size. The size step is usually a 24-26 inch step.

b. While marching, the band rarely halts from a full step. The occasional use of halting from the full step is in conjunction with the Slow March.

c. When at Mark Time, the percussion section keeps their toes on the deck. The heel is raised about one inch off the deck.

d. Instruments and drumsticks are carried in the right hand, allowing the left arm to swing naturally and uniformly throughout the formation. The piccolo and drumsticks may swing with the right arm.

e. The free arm swings naturally only when at the full step. The arm is locked at the side when executing pivots, half step, mark time and is locked the left step before and after executing instrument manual on the march.

f. To the Rear and Change Step are not practical band movements for many band members while carrying instruments, and are not executed in band drill.

g. After forming the band, the percussion section is brought to Prepare to Play to execute a cadence or stick tap before the verbal command FORWARD MARCH is given.

h. When required to count steps, counting begins on the first left step following command or signal of execution for all movements except the right turn. Counting steps for the right turn begins on the first left step in the new direction.

#### 56. Posts of Individuals

a. Drum Major. The Drum Major assumes a position centered in front of the block band, a distance of one pace more than the number of files. When the Conductor is conducting, the Drum Major assumes a position two paces to the right and on line with the first rank of the band. In the concert formation, the Drum Major posts two paces to the right and on line with the right side (i.e., the trumpet section).

b. Conductor. The Conductor assumes a position two paces to the right and on line with the first rank of the band. In the event it becomes impractical for the Conductor to march to the right of the first rank, the Conductor moves to a position two paces to the rear and two paces to the right of the Drum Major. When conducting the band, the Conductor assumes a position centered in front of the band.

57. Exchange of Positions. When required to conduct the band, the Drum Major and Conductor exchange positions. A pre-arranged signal allows both Marines to simultaneously begin this movement.

a. The Conductor marches forward six paces, executes a left face as in marching on the sixth step, and marches to the Drum Major's position. On reaching this position, the Conductor halts and faces as appropriate.

b. The Drum Major, facing the band, marches forward toward the center of the band, marches past the first rank, makes a left face as in marching and marches to the Conductor's position. On reaching this position, the Drum Major halts and executes left face (figure 2-105).

c. When appropriate for the Conductor and Drum Major to resume their normal positions, the exchange takes place as described.

d. There is no set pattern for exchanging positions in the concert formation.

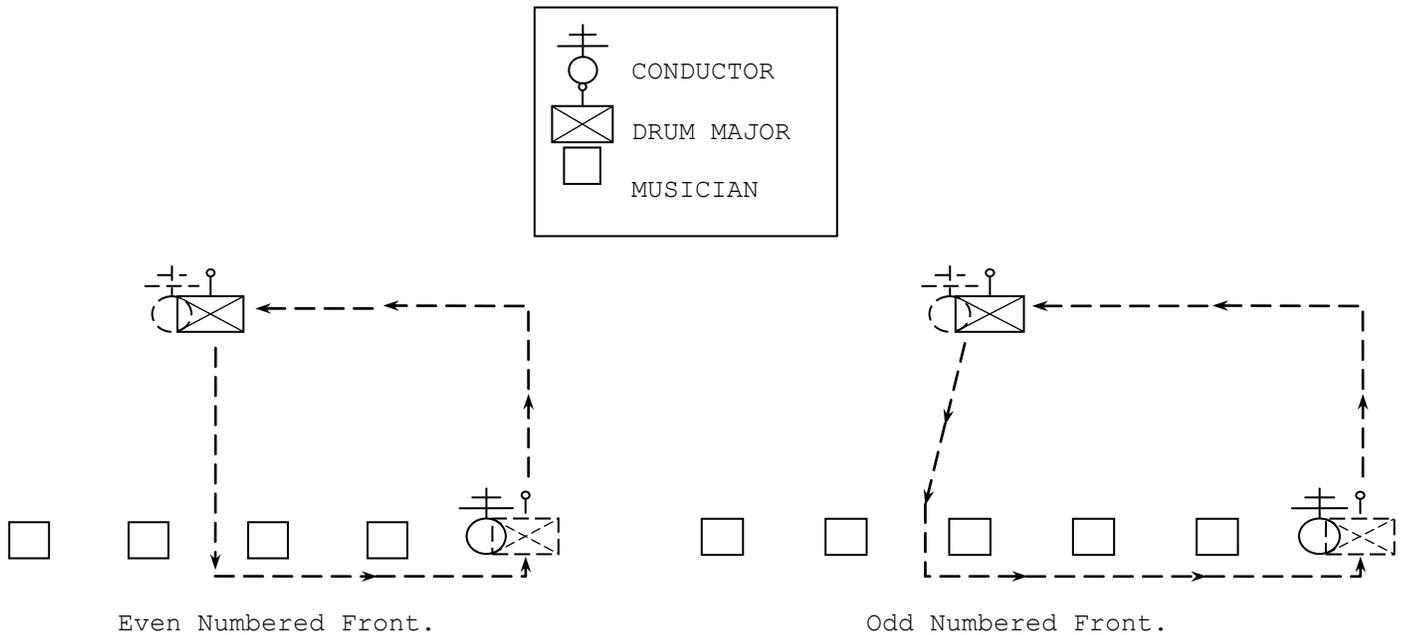


Figure 2-105.--Exchange of Positions.

58. Alignment and Guide. The ceremonial marching band marches in a block band. (Band formations are described later in the text.)

a. Alignment is towards the center of the band. The center file is the guide file if there are an odd number of files. If there are an even number of files, then alignment is to the file right of center.

b. The guide file maintains two paces between ranks within the band. Diagonals are effective in helping the guide file maintain this distance. The guide file also maintains a distance of one pace more than the number of files between the band and Drum Major.

c. The front rank maintains the two pace interval between files. This is especially important when required to execute a counter march.

d. When executing a turn, alignment is in the direction of the turn until the next command or signal. The pivot Marine is the first musician in the flanking file. Alignment returns to the guide file upon the execution of the next command or signal.

e. In a diminished front band, alignment is to the right file.

f. When executing a change of direction in the diminished front, alignment is in the direction of the flanking file. The pivot Marine is the first musician in the flanking file. Alignment returns to the right file after completing the movement.

59. To Form the Band. The Drum Major forms the band in column with two paces between ranks and files on the command FALL IN. There is no signal to execute this movement.

a. The Drum Major takes post where so designated, assumes the Position of Attention, and commands, FALL IN.

b. The front rank of the guide file takes post so that the first rank is aligned on the Drum Major at one pace more than the number of files in the band. Musicians fall in at attention with instruments at the Carry. While there is no set pattern for positioning musicians within the band, the following principles increase the effectiveness of the ceremonial marching band.

(1) Trombones are positioned in the front rank. Euphonium and horn usually fill in the gaps.

(2) Sousaphones and tall musicians are positioned in the rear rank or flank files of the band.

(3) The percussion section is positioned near the rear of the band with the bass drummer on the right flank.

(4) Trumpets are positioned near the rear of the band, usually in front of the percussion section.

(5) Instrumental sections with similar tonal registers and timbres are grouped together when possible. Piccolos may be placed on opposite flanks of the band.

(6) Fill the front rank, flanks and guide file. When necessary, open spaces should be in the last rank. Open positions in the middle of the formation interfere with alignment and may complicate turns and other marching movements (figure 2-106).

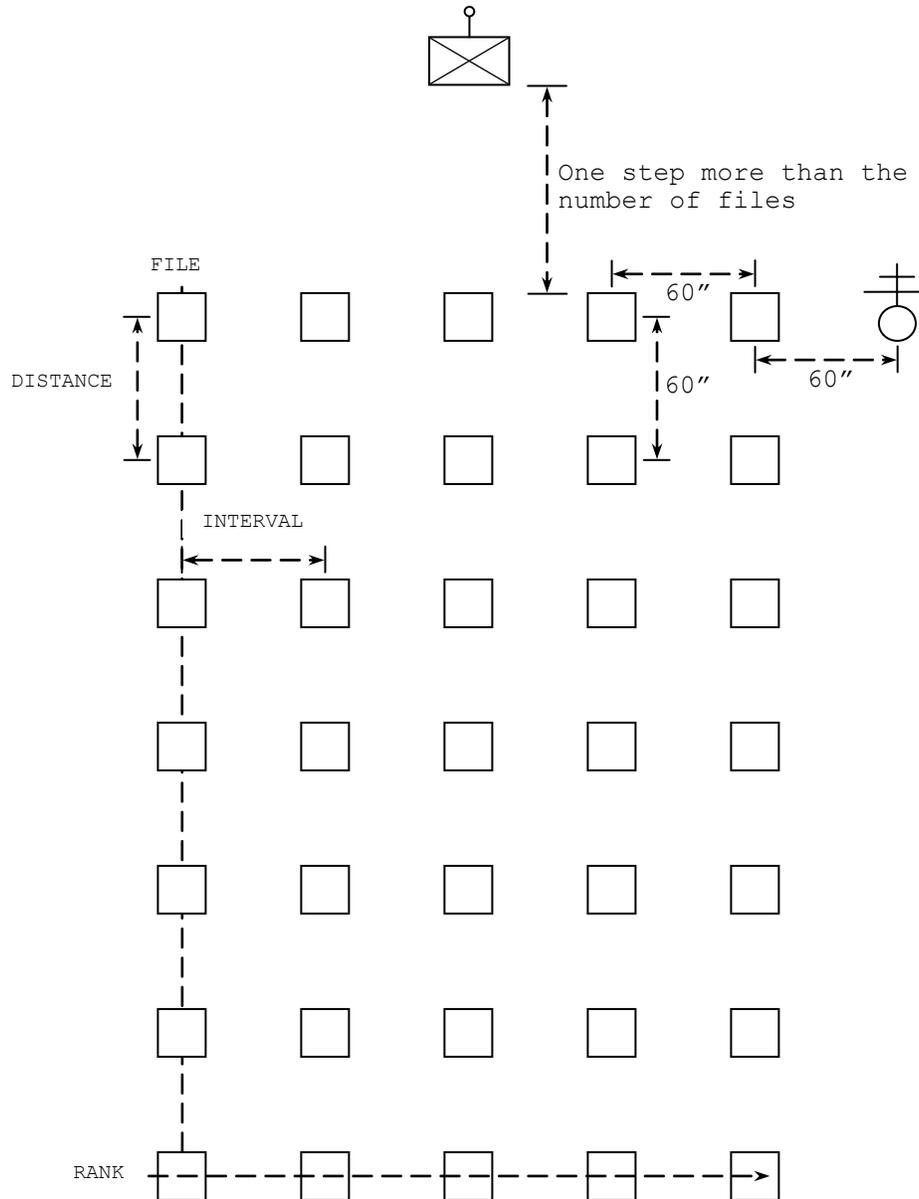


Figure 2-106.--Marine Corps Band Block Formation.

60. Counter March. This movement reverses the direction of march in a block band. It is executed while halted at attention or marching. The verbal command is COUNTER MARCH, MARCH. The signal is COUNTER MARCH.

a. On the Drum Major's signal, the front rank takes three left steps and face to the right as in marching, take two chopped steps, and then face to the right as in marching on the second step (left foot). They then take a full step forward in the new direction and continue to march (figure 2-107).

b. The remaining ranks follow the Marine in front of them, turning in succession, and stepping on the same pivot points established by the front rank.

c. While at the Carry, trombones, euphoniums, saxophones, trumpets and horns execute Protect one step before executing the first pivot of the counter march. Horns begin to execute Protect on the command of execution. Instruments return to the Carry on the third left step in the reverse direction.

d. While at Prepare to Play, trombones and horns are required to execute Protect. Trombones execute Protect on the first pivot of the counter march and return to the playing position on the first left step in the reverse direction. All horns execute Protect simultaneously with the front rank and then return to the playing position upon clearing the last rank of the band.

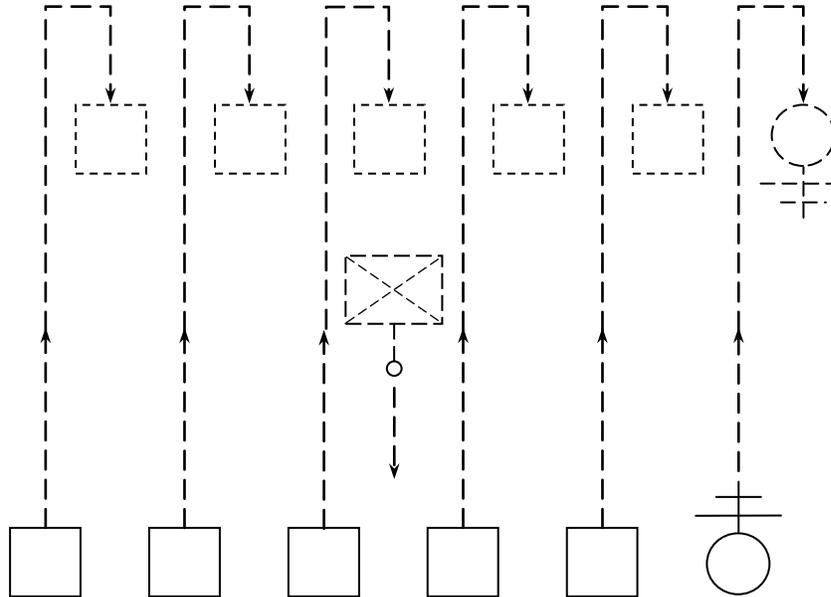


Figure 2-107.--Counter March.

61. Turns for the Block Band. This movement changes the direction of march of the block band to the left (right). It is executed while halted at attention or marching. The verbal command is LEFT (RIGHT) TURN, MARCH and the signal is LEFT (RIGHT) TURN.

a. On the Drum Major's signal, the Marine on the front of the left (right) flank takes one step forward and faces to the left (right) as in marching. This Marine then marches forward eight left steps and executes Half Step. The remaining Marines in this file continue marching forward, turning on the pivot point established by the front rank. All personnel in the file simultaneously execute Half Step.

b. Marines at the front of a file march two paces past the Marine on the left (right) and face to the left (right) as in marching. The remaining Marines in this file continue marching forward, turning on the pivot point established by the front rank.

c. Marines align to the left (right) and the third person back during the turn and maintain this alignment until the file to the left (right) begins Half Step. Files should come abreast every four left steps, and then execute Half Step.

d. In a left turn, the Conductor takes two paces past the right file's pivot point and faces to the left as in marching. In a right turn, the Conductor executes halt on the signal, right face, and then steps forward as the Marine to the left comes abreast of him or her. The Conductor begins Half Step with the front rank (figure 2-108 and 2-109).

e. When the band has completed the turn, the Drum Major commands as appropriate. On occasion, the Drum Major may have to signal successive turns before the band has come on line. The number of steps to then come on line is adjusted accordingly. Alignment moves to a new third person back.

f. Note. If required to execute a half left (right) turn, alignment is to the second person back and steps coming abreast are adjusted.

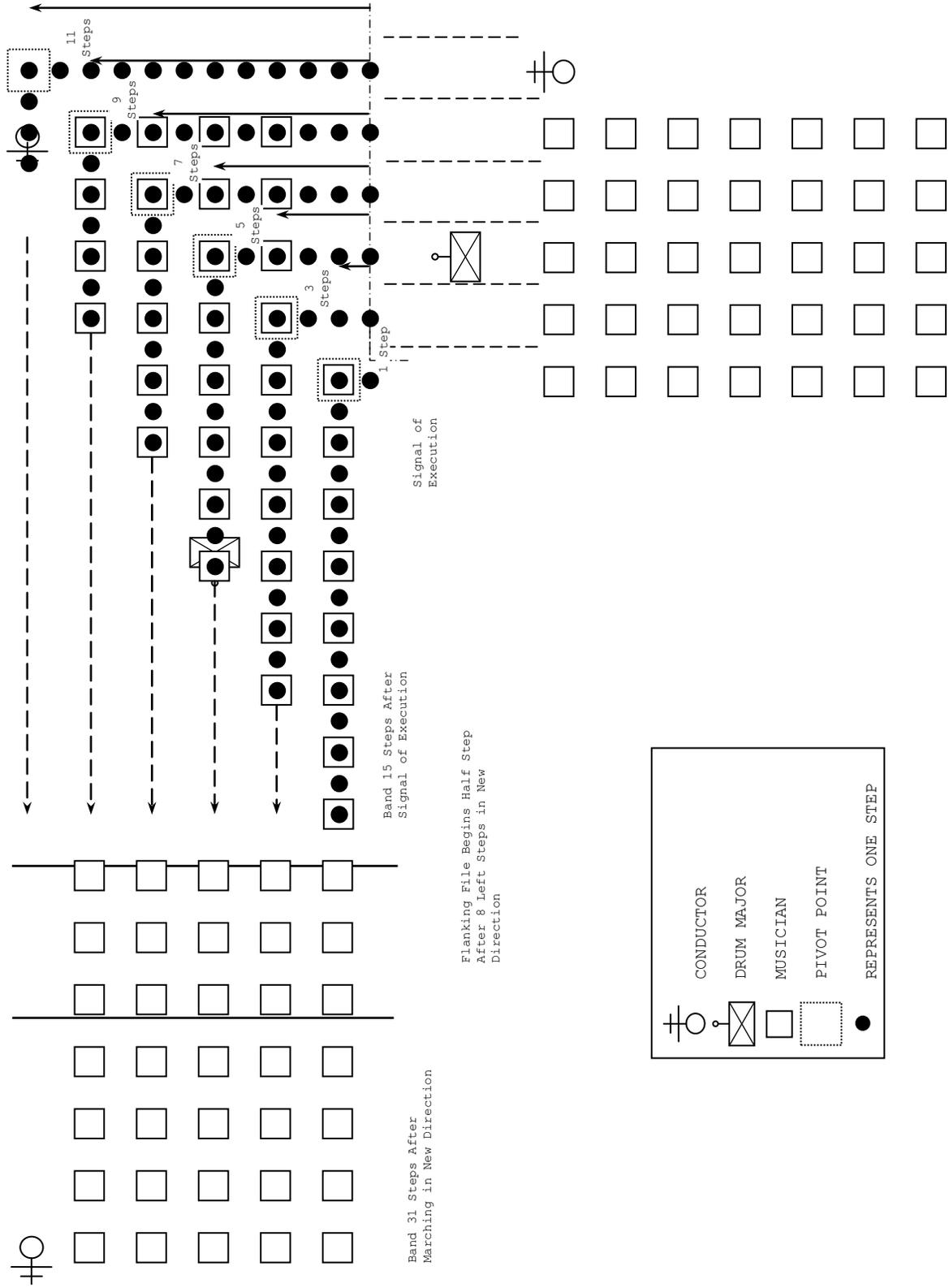


Figure 2-108.--Left Turn.

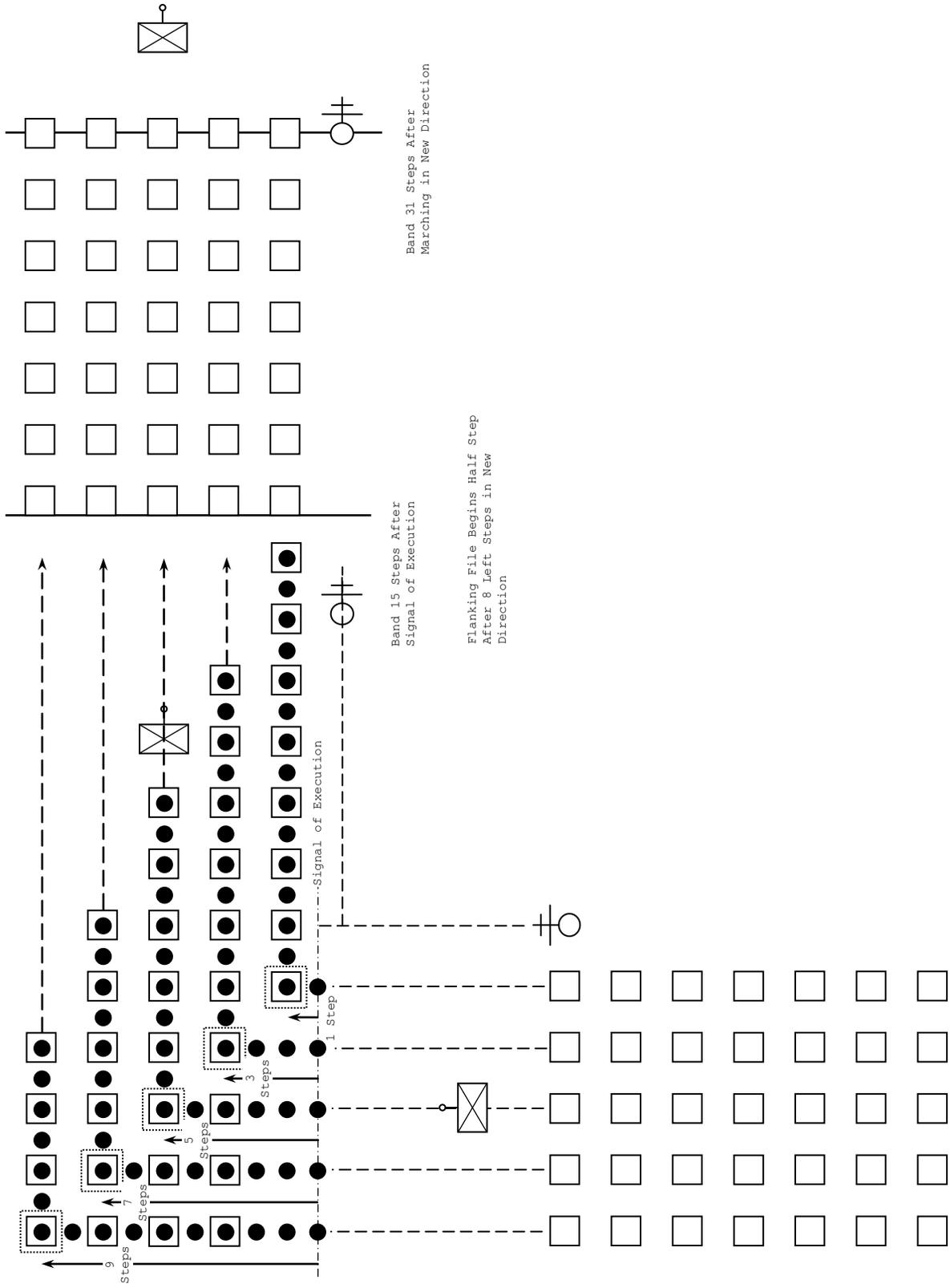


Figure 2-109. --Right Turn.

62. Diminish the Front. This movement facilitates the band's movement while in garrison and areas of restricted space. It is executed from the block band while halted at attention or marching and only when not playing. The verbal command is DIMINISH THE FRONT TO THE RIGHT, MARCH. There is no signal for this movement.

a. Halted

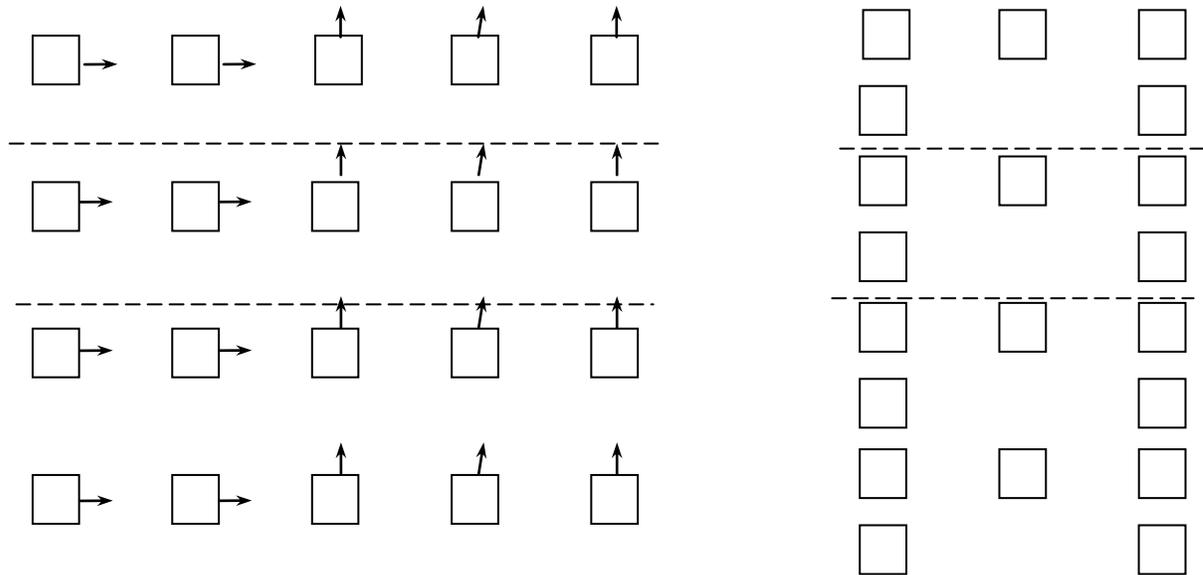
(1) On the command, DIMINISH THE FRONT TO THE RIGHT, the files left of center execute a right face. Saxophones and trumpets in the diminishing files execute Protect on count one of the facing movement. A snare drummer brings the sticks to Prepare to Play.

(2) On the command of execution, MARCH, the snare drummer picks up the stick tap. The files right of center take one step forward and begin mark time. In a band of an odd number of files, the center file is considered to be right of center for diminishing to the right. All remaining instruments in both diminishing and non-diminishing files execute Protect while diminishing the front. Piccolo lyres are lowered to a perpendicular position. The bass drum gradually swings out to the right to allow the Marine in the diminishing file to enter the right flank.

(3) The diminishing files march at a chopped step to a point directly behind the Marine of their original rank. If the band has five files, the first file marches behind the third file and the second file marches behind the fifth file. If the band has four files, the first file marches behind the third file and the second file marches behind the fourth file. Alignment is to the front rank while diminishing. On the eighth step of the movement, the diminishing files face to the left and begin mark time (figure 2-110).

(4) On the command, FORWARD, MARCH, the front two ranks (the original front rank in the block band) step off together; the remaining ranks mark time. The front rank steps with a full step, the second rank with two chopped steps before taking full steps. Pairs of remaining ranks step off in similar fashion as each left foot strikes the deck. This movement continues until all ranks are at a full step. Instruments move to the Trail while recovering the two pace interval.

b. Mark Time. On the command of execution MARCH, the files left of center face to the right as in marching. The files right of center take one step forward and begin mark time. Maneuver continues as previously described.



Preparatory and Command of Execution.

Eighth Step.

Figure 2-110.--Diminish Front to the Right (Halted and Mark Time).

c. Marching. On the command of execution MARCH, the files left of center march forward two steps and face to the right in marching. The files right of center take two steps forward and begin mark time. Maneuver continues as previously described.

63. Change of Direction for the Diminished Front Band. This movement changes the direction of march of a diminished front band. It is executed from the diminished front in column while halted at attention or marching. The verbal commands are COLUMN LEFT (RIGHT), MARCH; COLUMN HALF LEFT (RIGHT), MARCH; INCLINE TO THE LEFT (RIGHT). There is no signal for this movement.

a. On the command of execution, the pivot Marine faces to the left (right) as in marching then executes Half step. When the Marines in the rank are abreast, they resume the full step.

b. Other Marines of the leading rank twice oblique to the left (right) without changing interval, place himself or herself abreast of the pivot Marine, and conform to his or her step. They execute the first oblique at the command of execution. The second oblique is executed when opposite their new line of march.

c. During column movements, the Drum Major smartly executes an oblique or flanking movement in the direction of the turn, halts, and resumes full step in a manner that places him or her in the proper position for marching in the new direction.

d. For slight changes of direction, the command is INCLINE TO THE LEFT (RIGHT). At the command, the front rank changes direction as commanded. This is a non-precision movement. It is only executed while marching.

64. Extend the Front. This movement is used to re-form a block band. It is executed from the diminished band in column while halted at attention or marching and only when not playing. The verbal command is EXTEND THE FRONT TO THE LEFT, MARCH. There is no signal for this movement.

a. Halted

(1) On the command of execution, MARCH, the files originally right of center in the block band, including the guide file if an odd numbered front band, take one step forward and begin mark time for eight steps. (The front rank does not take the step forward but executes mark time.) The files originally left of center in the block band face half left in marching, and step off at a 45° angle from the direction of march. All instruments execute Protect on the command of execution MARCH.

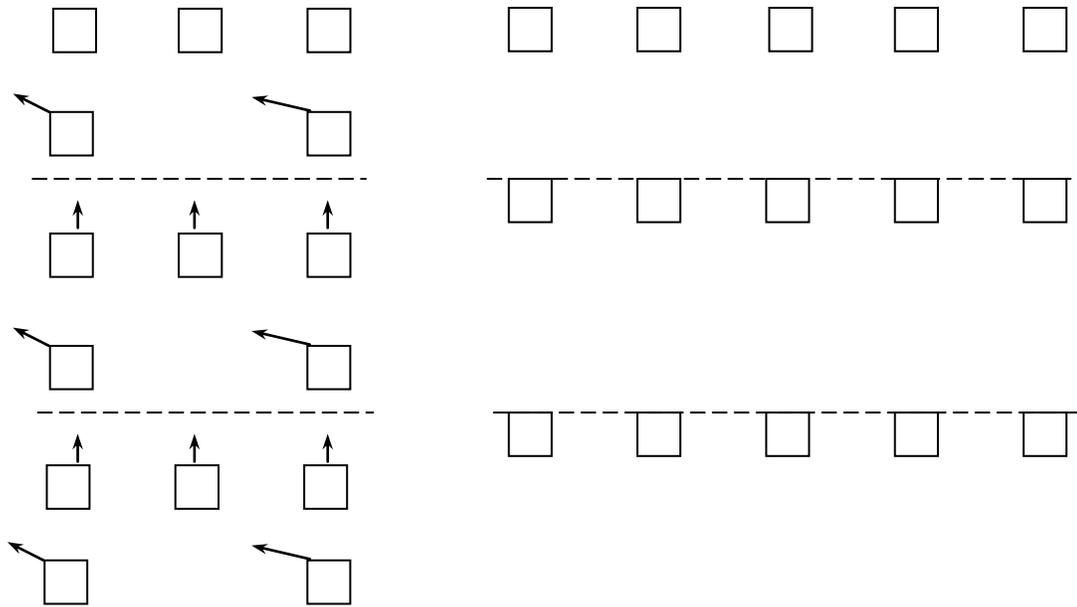
(2) The extending files march at a chopped step in the oblique to a point on line with the non-extending files of their respective ranks. The extending files continue marching in the oblique for seven steps, returning to the original distance from the files right of center in the block band. Alignment is to the front rank when extending. On the seventh step each Marine executes a right oblique and places the right heel beside the left heel. All ranks should be properly aligned upon completion of this movement (figure 2-111). All instruments, except trombones, return to the Carry while extending.

(3) All ranks, except the front rank, then execute forward march until closing the distance to two paces between ranks and then execute mark time. Normally, the second rank takes one step, the third rank takes three steps, the fourth rank takes five steps, etc., before executing mark time. Trombones execute Carry on forward march or halt.

b. Mark Time

(1) On the command of execution, MARCH, the files originally right of center in the block band, including the guide file if an odd numbered front band, take one more step forward and begin mark time for eight steps. (The front rank does not take the step forward but continues at mark time.) The files originally left of center in the block band face half left in marching, and step off at a 45° angle from the direction of march. All instruments execute Protect on the command of execution MARCH.

(2) The extending files march at a chopped step in the oblique to a point on line with the non-extending files of their respective ranks. Maneuver continues as described in previously described (figure 2-111).



Preparatory and Command of Execution.

Seventh Step.

Figure 2-111.--Extend Front to the Left (Halted and Mark Time).

c. Marching

(1) On the command of execution, MARCH, the files originally right of center in the block band, including the guide file if an odd numbered front band, take two steps forward and begin mark time until count eight. The files originally left of center in the block band face half left in marching, and step off at a 45° angle from the direction of march. All instruments execute Protect on the command of execution MARCH.

(2) The extending files march at a chopped step in the oblique to a point on line with the non-extending files of their respective ranks. Maneuver continues as described as previously described, however, the steps to close ranks to the two pace interval needs to be adjusted because the front rank takes the steps forward after the command of execution, MARCH.

65. Concert Formation. This movement forms the block band into a concert formation to allow for a more balanced ensemble sound. It is executed while halted at attention or mark time. The verbal command is CONCERT FORMATION, MARCH. The signal is CONCERT FORMATION.

a. During the first eight measures of the cadence the following simultaneous movements occur.

(1) On the signal or command of execution, the front rank executes mark time for two counts then face to the left in marching. Trombones are brought to Protect on the first left step of mark time. The Marine on the left flank takes one step, executes a right oblique, and then takes the appropriate left steps until the front rank is positioned two paces from the block band's flank. The front rank then executes mark time.

(2) Sousaphones step to the left in marching and march parallel down the left flank of the block band and are positioned on the left side of the formation two paces behind the trombone section or they may remain behind the percussion section.

(3) The trumpet rank takes one step forward, faces to the right in marching and marches parallel down the right flank of the block band. The lead Marine executes a right oblique upon reaching the original position of the front rank, and then takes the appropriate left steps until the trumpet rank is positioned two paces from the block band. The trumpet rank then executes mark time.

(4) Marines in the center of the Concert Formation begin mark time.

b. During the second eight measures of the cadence the following simultaneous movements occur.

(1) Ranks that have formed the sides of the Concert Formation pick up the two pace interval and begin mark time.

(2) The front rank of the center of the Concert Formation takes one step forward, then mark time. Remaining ranks in the center of the Concert Formation, march forward until recovering the two pace interval and begin mark time.

(3) At the end of the cadence, all ranks halt, face inboard (as appropriate) and return to the Carry (figure 2-112).

c. If required to execute this formation while instruments are at Prepare to Play, execute the Concert Formation signal to coincide with the last four bars of the phrase. Musicians simultaneously bring instruments down while beginning to form the Concert Formation.

66. Posts. This movement is used to re-form the block band from Concert Formation. It is executed while halted at attention. The verbal command is POST, MARCH. There is no signal to execute this movement.

a. On the preparatory command POST the following simultaneous movements occur.

(1) The left side of the formation faces to the right.

(2) The right side of the formation faces to the left.

(3) The center of the formation executes about face. Saxophones and euphoniums bring their instruments to the Protect when executing about face. The percussion section executes a left face and brings sticks to Prepare to Play.

b. On the command of execution, MARCH, the percussion section picks up the drum cadence. During the first eight bars of the cadence the following simultaneous movements occur.

(1) Trombones execute Protect and march forward until returning to their original position in the block band and then execute mark time. The second rank of the left side of the formation returns to their original position in the block band and executes mark time.

(2) The right side of the formation marches forward, returning to their original position in the block band and executes mark time.

(3) The center of the formation marches forward returning to their original position in the block band and executes mark time. The percussion section executes a left face as in marching and then marches forward until returning to their original position in the block band and executes mark time.

c. During the second eight bars of the cadence the following simultaneous movements occur. Alignment is to the front during the execution of the maneuver.

(1) Marines returning to the block band from the left side of Concert Formation mark time for two left steps then execute a four count turn to the front.

(2) Marines returning to the block band from the right side of Concert Formation mark time for two left steps then execute a four count turn to the front.

(3) Marines returning to the block band from the center of Concert Formation execute an eight count turn to the right until facing to the front.

(4) Marines then prepare for the next command or signal.

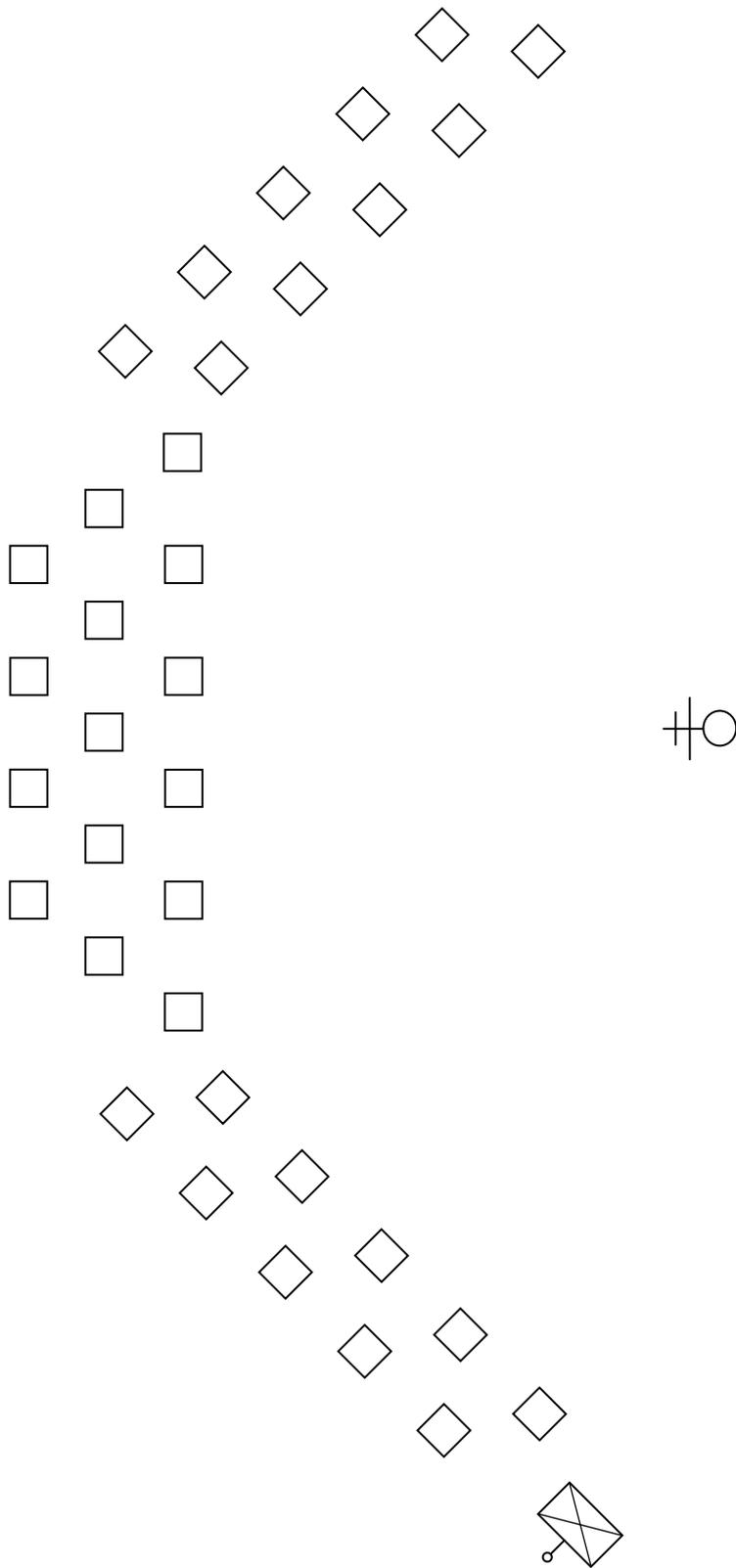


Figure 2-112.--Concert Formation.

67. Dismissing the Band. This movement is used to dismiss the band. It is executed with the block band in column or the diminished front band in line while halted at attention. The verbal command is DISMISSED. There is no signal to execute this movement. The drum major usually dismisses the band.

68. Slow March

a. Background. The Slow March is a traditional British ceremonial drill step that has been adapted for use by Marine Corps Bands. The Slow March is often requested by the command for trooping the line during the Sound Off. It may also be performed in street parades when it is possible to slightly delay the line of march without an adverse effect.

b. Music. The music for the Slow March is no slower than the music for quick time. There is often a change in the selection of music that is more majestic in character. Waltzes can be used with only a small variation in technique.

c. Instructions

(1) The Slow March is considered to have two beats per measure (common time), each with a preceding upbeat. Starting from the halt, the command is SLOW MARCH, MARCH. (The traditional command commonly used with pipe bands is ROLLS BY THE CENTER, SLOW, MARCH.) On execution (an upbeat), the left foot moves forward about one-half step, pauses as if checked, and then glides forward with the weight of the body shifting to the lead foot. This foot contacts the deck on the downbeat. The step continues with the right foot - first the preliminary half-step, pause as if checked, and then glide forward with the weight of the body on the lead foot. (Some British texts describe the Slow March as being one continuous movement and criticize the checked step as being a fault in the execution.)

(2) When executing the Slow March, the feet are kept at an angle with the toes pointed slightly down. Toes are placed on the ground first with the outer edge of the sole going to the ground before the heel. Feet are placed directly in front of one another as if walking on a line. The outward angle of the feet is carefully maintained to overcome the tendency to lose one's balance.

d. Execution

(1) Marches in a Simple Meter. If the music selected for the Slow March is in simple time, the steps are executed as illustrated (figure 2-113).

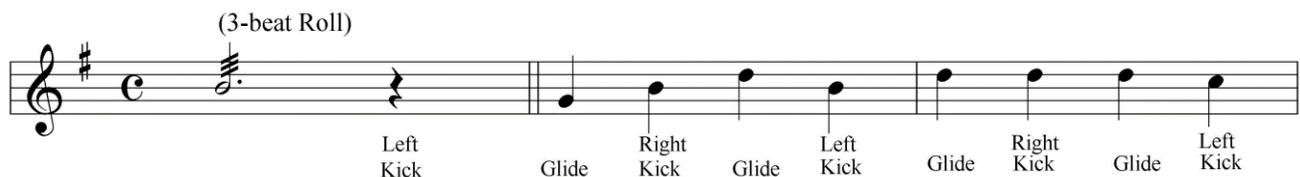


Figure 2-113.--Slow March Execution in Simple Meter.

(2) Marches in a Compound Meter. If the music selected for the Slow March is in compound time, the steps are executed as illustrated (figure 2-114).

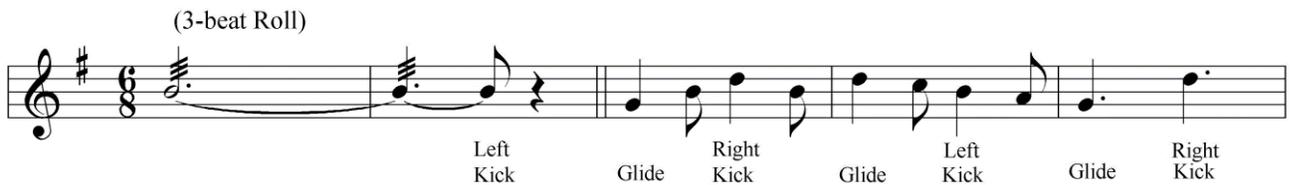


Figure 2-114.--Slow March Execution in Compound Meter.

(3) Waltzes. Waltzes are performed similar to marches in a compound meter. One waltz measure should equal 54-60 beats per minute. When combined in two measure increments, the feel of the meter is equivalent to marches in a compound meter. The foot in the checked step is brought up on the second beat of the measure and placed on the deck on the downbeat of the following measure (figure 2-115).

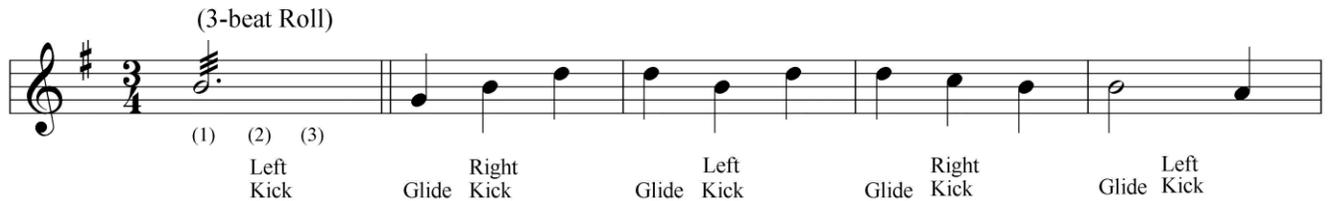


Figure 2-115.--Slow March Execution in a Waltz.

(4) The Initial Step. Stepping off from the halt requires a preliminary checked step. This may occur before the first note of the music or on the anacrusis to the first measure. This inherently awkward situation can be prevented by preceding the initial step with one or two three-beat rolls or by a fanfare/introduction to the melody.

(5) The Halt

(a) Traditional. At the last measure or place selected for the halt, the left foot is raised and put down smartly and audibly next to the right. The signal for Halt is not practical for this movement.

(b) Contemporary. At the last measure or place selected for the halt, the right foot is raised, paused as if checked, and put down smartly. The signal for Halt is not practical for this movement; rather, the signal for Cease Play may be used.

69. Ceremonies. Ceremonies are conducted as prescribed in U.S Navy Regulations, chapter 12 and MCO P5060.20, Marine Corps Drill and Ceremonies Manual. Band support is limited to battalion or higher-level military ceremonies. The following additional guidelines or modifications pertain to specific band functions during ceremonies.

70. Reviews

a. Formation of Troops. The band is positioned 12 paces to the right of and on line with the leading element of troops. Note - The band may play pre-ceremony music before the review. This is performed with the band centered on and in front of the reviewing area, or from their position in the line of troops. After the pre-ceremony music, the band takes its place in the line of march.

(1) The band sounds "Attention" on the Adjutant's command, SOUND ATTENTION.

(2) The band performs "Adjutant's Call" on the Adjutant's command, SOUND ADJUTANT'S CALL. This is followed by an appropriate march. As the leading element of troops nears its position, the band lowers its volume to allow the troops to hear the commands of the unit leader. The band ceases to play when all the troops have reached their positions and are halted. Note - If troops are on line before the start of a review, a march is not played immediately following Adjutant's Call.

(3) Trooping the Colors. The band follows the guidelines as described in MCO P5060.20, chapter 7. If a Presentation of Decorations and Individual Retirement (MCO P5060.20, chapter 18) is conducted later in the ceremony, the band performs "To the Color" vice the National Anthem for the Trooping of the Colors.

(4) Retreat. If required to perform "Retreat," after the commander of troops commands, PRESENT, ARMS, and SOUND RETREAT, the Drum Major salutes and the band performs "Retreat" immediately followed by the National Anthem. The Conductor faces about and salutes after conducting the National Anthem. Salutes are terminated on the commander of troops command, ORDER, ARMS.

b. Presentation and Honors. When the Reviewing Officer is in position, the Commander of Troops commands PRESENT, ARMS. The band performs the appropriate musical honors as prescribed in U.S. Navy Regulations, chapter 12 upon the salute of the Commander of Troops. The Conductor faces about and salutes after completing the honors music. Salutes are terminated on the Commander of Troops command ORDER, ARMS.

Note. If saluting guns are required, a pre-arranged signal between the Drum Major and artillery may be necessary to coordinate the beginning of the gun salute and the end of the music.

c. Inspection

(1) The Conductor conducts the band in appropriate music, maintaining a strict tempo, as the reviewing party steps to inspect the formation. As the reviewing party starts its inspection of the right flank of the band, the Conductor faces to the front and with the Drum Major, execute hand salute until the party has passed the left flank of the band. After terminating the salute, the Conductor faces about and resumes conducting the band.

(2) The band ceases to play when the inspecting party has completed the inspection and returned to its position.

d. March in Review

(1) On the Commander of Troops' command, PASS IN REVIEW, the Conductor and Drum Major exchange positions. The Drum Major repositions the band as determined by the size of the parade field and the line of march. Normally this is a distance of 20-30 paces from the leading element of the formation. During this movement a percussionist provides a stick tap.

(2) When the band is halted in position, the Drum Major signals Instruments Up. After the instruments are in the playing position, the designated commander provides the command to begin the pass in review (i.e., FORWARD, MARCH; RIGHT TURN, MARCH, etc.).

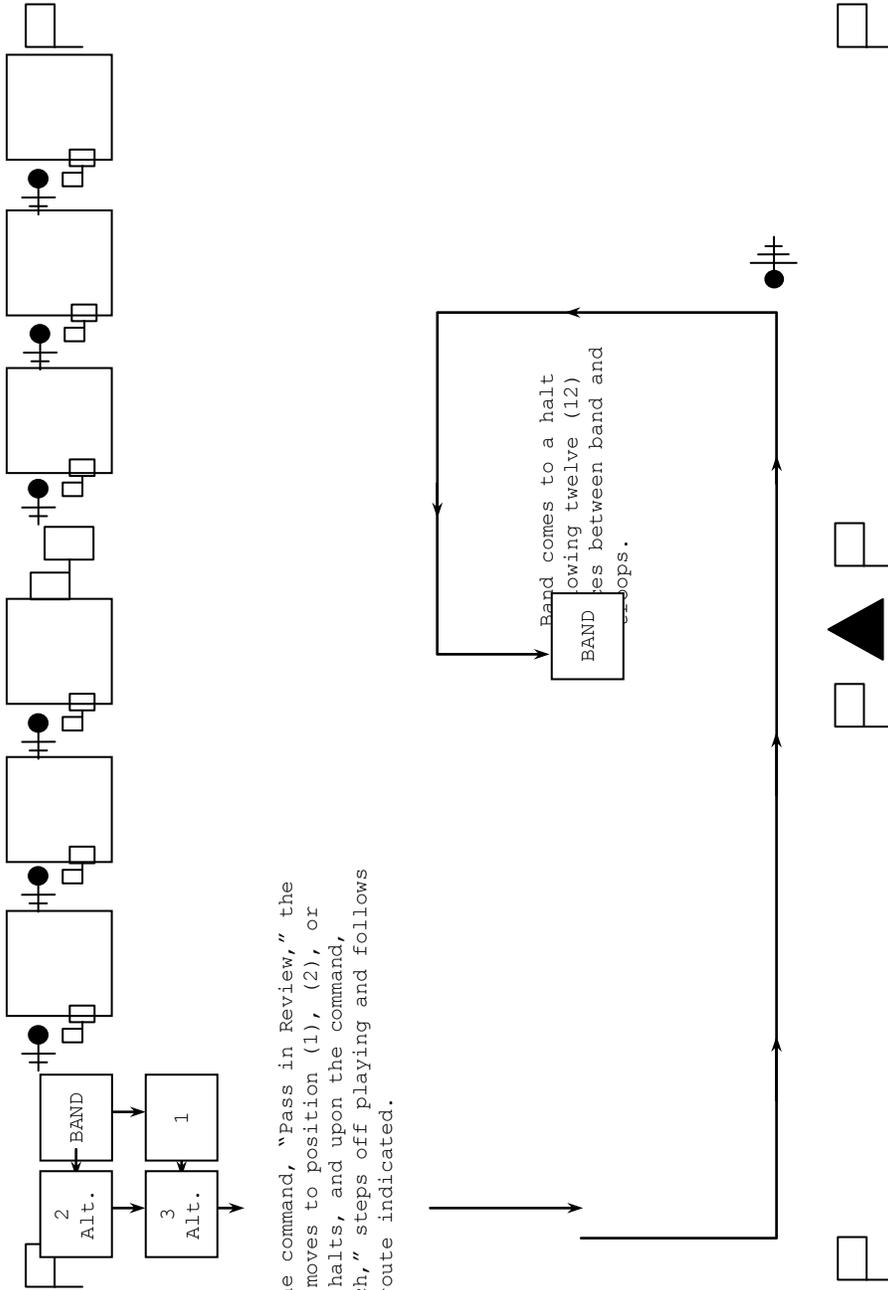
(3) On the command MARCH, the Drum Major gives the down beat and the band marches forward simultaneously with the first note of "Semper Fidelis." The band follows the prescribed line of march.

(4) The Conductor simultaneously salutes with the Drum Major when the Drum Major is six paces from the Reviewing Officer. Salutes are terminated when the last musician is six paces past the Reviewing Officer.

(5) The band executes three left turns and halts centered on the senior reviewing official. The Drum Major halts the band at least twelve paces from the left flank of the marching troops (figure 2-116).

(6) The band continues to play until the troops have passed the reviewing stand. After all troops have passed the reviewing stand, the band performs "The Marines' Hymn" in place. Special requests for music will be performed before "The Marines' Hymn." The Drum Major, facing the Reviewing Officer, executes Mace Salute during "The Marines' Hymn."

(7) Following "The Marines' Hymn," the band marches forward simultaneously with the bugle strain of "Semper Fidelis," executes left turn and marches forward into the line of march as it marches off the field.



At the command, "Pass in Review," the band moves to position (1), (2), or (3), halts, and upon the command, "March," steps off playing and follows the route indicated.

Figure 2-116.--Pass in Review.

71. Battalion and Regimental Ceremonial Parades

a. Formation of Troops. This is conducted the same as a review until after trooping the colors.

(1) Sound Off without "Retreat". After the Adjutant's command, SOUND OFF, the band performs the following sequence.

(a) The Drum Major, facing front, turns head to the right and verbally commands, SOUND OFF. The percussionists perform the "Sound Off." One snare drummer performs the alert. The remaining percussionists perform the remaining bars. The Drum Major signals Instruments Up, and the remaining musicians bring their instruments up on measures five and six (figure 2-117).

(b) At the conclusion of "Sound Off," the band steps forward as described in MCO P5060.20, chapter 17 (figure 2-118).

The image displays a musical score for the "Sound Off" sequence, divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The score is written for three percussion parts: Percussion 1 (Snare Drum), Percussion 2 (Cymbals), and Bass Drum. The time signature is 2/4. Percussion 1 begins with a series of eighth notes in measures 1 and 2, followed by a half note in measure 3 and another half note in measure 4. Percussion 2 has rests in measures 1 and 2, followed by quarter notes in measures 3 and 4. The Bass Drum plays a steady quarter-note pattern throughout measures 1 and 2. In the second system, Percussion 1 plays a half note in measure 5, followed by quarter notes in measures 6 and 7, and a half note in measure 8. Percussion 2 has rests in measures 5 and 6, followed by quarter notes in measures 7 and 8. The Bass Drum continues its quarter-note pattern in measures 5 and 6, then has a rest in measure 7, and plays a half note in measure 8. Dynamic markings include accents (>) and breath marks (^) for Percussion 2 in measure 8.

Figure 2-117.--"Sound Off."

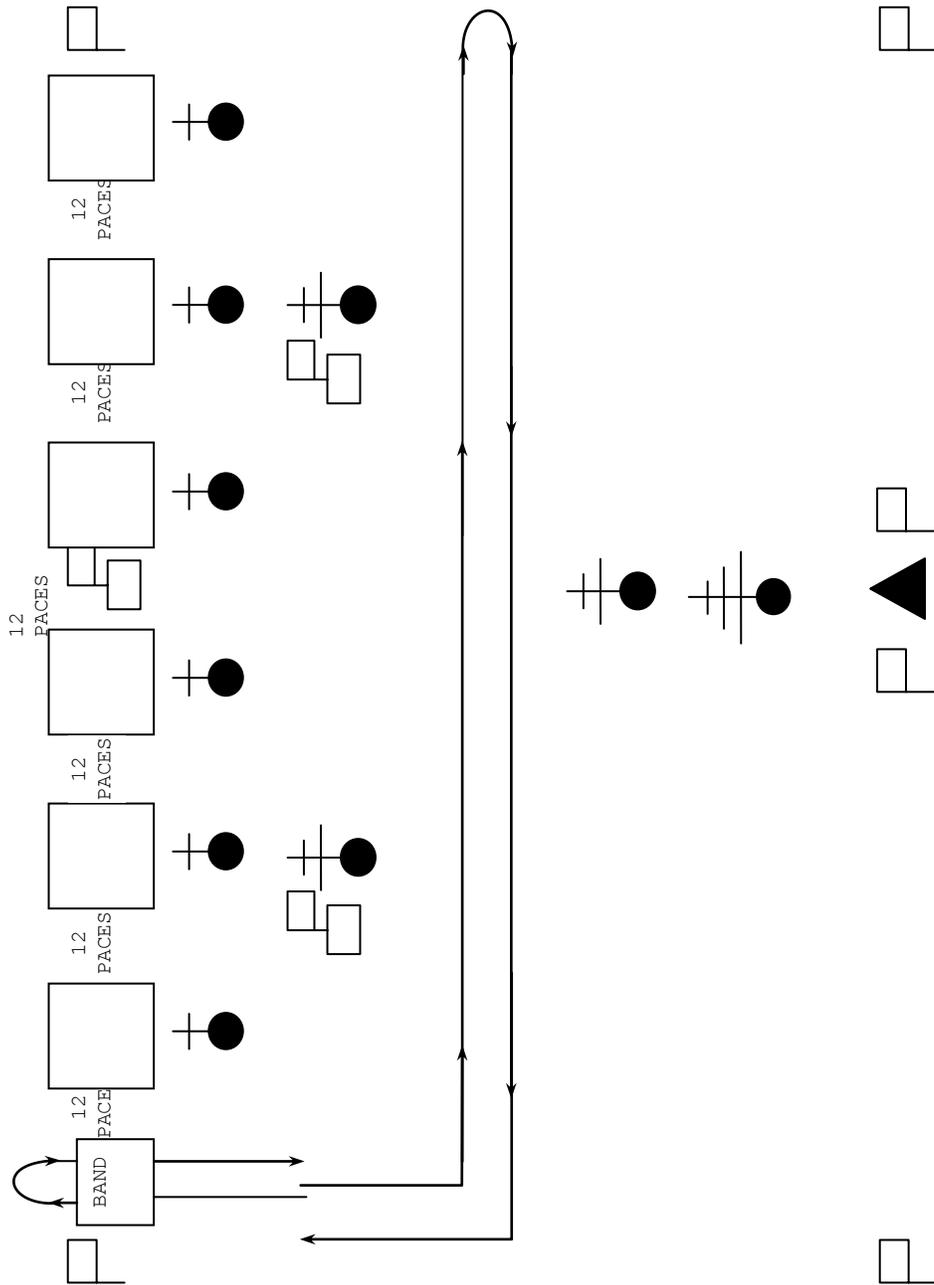


Figure 2-118.--Sound Off Line of March.

(c) After returning the band to its original position, the Drum Major signals Cease Play. The percussionists perform "Sound Off" again and after the alert, the remaining musicians bring their instruments down on measures one and two. Simultaneously, the Drum Major and Conductor exchange positions (paragraph 56).

(d) On the Adjutant's command, PRESENT, ARMS, the Conductor and Drum Major execute hand salute. Salutes are terminated on the Commander of Troops' command ORDER, ARMS.

(2) Sound Off with "Retreat." The Sound Off is performed as prescribed above until the band returns to its original position. Immediately after the percussionists play "Sound Off" the band performs "Retreat." Following the last note of "Retreat," the Adjutant commands PRESENT, ARMS. Following the Adjutant's salute, the band performs the National Anthem. The Conductor faces about and salutes upon completion of the National Anthem.

b. Presentation and Honors. Band performs as described in paragraph 70.b.

c. March in Review. Band performs as described in paragraph 70.d.

#### 72. Street Parades

a. The band assumes its position in the line of march as directed by parade orders. Order of precedence for military units is found in MCO P5060.20, chapter 15. Music and maneuver are performed as appropriate. Marching honors begin when the Drum Major is six paces from the reviewing official.

b. Marching Honors. If the reviewing official is so entitled, the band performs the appropriate "Ruffles and Flourishes" as prescribed in U.S. Navy Regulations, chapter 12, immediately followed by "The Marines' Hymn." "Ruffles and Flourishes" are performed in the key of "The Marines' Hymn."

73. Marine Corps Birthday Ceremony. Band support is normally limited to a "cut-down" band because of the high demand for the band's services during the Marine Corps' Birthday celebrations. The band provides support as required in MCO P5060.20, chapter 23 with the following modifications.

a. The drum and trumpet detail normally fall into position with the band after marching onto the dance floor playing "French Foreign Legion" march (Appendix F).

b. If musical honors are to be rendered, the band only performs such honors to the senior official (guest of honor or senior flag officer) participating in the ceremony. The band does not perform musical honors to flag officers or dignitaries attending the ceremony.

74. Mess Nights. The band performs support as required in MCO P5060.20, chapter 24 with the following modifications. Support normally includes one piccolo, trumpet and drum. Appendix G describes the history of the mess night tradition.

a. Call to Dinner. A trumpeter sounds "First Call" 10 to 15 minutes before dinner. At 5 minutes before dinner, a trumpeter sounds "Officers Call" if an officers mess or "First Sergeant's Call" if an enlisted mess (Appendix A). If required to play for the members of the mess while they enter the dining room, the trumpeter sounds "Sea Soldiers" (Appendix H). "Semper Fidelis" is played while the members of the head table proceed to their places.

b. When the Head Chef is ready to present the roast beef to the President of the Mess, a piccolo and drummer render "Roast Beef of Old England" (Appendix H) as the Head Chef moves to the head table. The music may also be played as the Head Chef moves from the head table.

c. Toasts. Music for toasts is usually performed by the full ensemble (i.e., cut-down band) or piano soloist.

(1) The President of the United States. This music consists of the "Star Spangled Banner" or "Hail to the Chief."

(2) Foreign Heads of State. The appropriate national anthem is performed for the head of state of any foreign guests.

(a) Some foreign anthems are too lengthy as to be appropriate for the occasion, but shortening any anthem is strictly prohibited. Performing a portion of the regimental march or song of the unit of the Guest of Honor is recommended in lieu of the national anthem of that country. The trio strain of "The United Nations March" is frequently used when there are too many foreign guests as to preclude the playing of all their appropriate national anthems. "Hands Across the Sea" is sometimes used as an alternative.

(b) Conductors should use care when performing foreign national anthems to ensure the correct anthem is performed for those countries that have different anthems for different occasions.

#### 75. Indoor Ceremonies

a. When circumstances require ceremonies (military or civilian) to be held indoors, and the ceremonial band is standing, the Conductor and musicians remain covered in order for the Conductor to render appropriate salutes.

b. If military commanders choose to conduct the ceremony without covers or the ceremonial band is seated, the musicians may be uncovered. The wearing of covers while the band is seated can obstruct the vision of some musicians and compromise the quality of the band's performance. This guidance also pertains to seated performances conducted outdoors.

76. Funerals and Memorial Services. The band performs support as required in MCO P5060.20, chapter 25.

a. If full band support is required, the Band Officer makes direct liaison with the family members of the deceased to coordinate any special musical requests. Additionally, Band Officers liaison with command and civilian religious organizations to determine if any ethnic or creed music protocols pertain to the funeral or memorial service.

b. The percussion section, without cymbals, provides the cadence with snares off (figure 2-119). When required to bring wind instruments to Prepare to Play, the cadence is cut on the drop of the Roll Off signal and then the percussion section plays the Funeral Roll Off (figure 2-120). Instruments are brought to Prepare to Play with a slow cadence count. Instrument positions are brought to a deliberate pause on beat three of each measure of the Funeral Roll Off.

c. If full band support is not required, one trumpeter provides the support at the gravesite.



Figure 2-119.--Funeral Cadence.

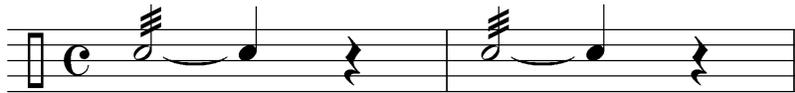


Figure 2-120.--Funeral Roll Off.



## Chapter 3

### Administration

1. General. Military history has established that musical units are an integral part of the Marine Corps (Appendix A). Marine Corps Bands are an important stimulus to morale and esprit de corps and provide the Commanding General, and the unit, a vital link to ceremonial traditions. In combat, musical units continue musical functions and augment security on a temporary basis during periods of heightened combat intensity when use of the band in its primary role is impractical. The Drum Major is responsible to the Band Officer for establishing and maintaining an effective administrative section within the band. All organizational and operational administrative requirements are fulfilled according to current directives (Chapter 5). Personnel assigned to the band administration section understand all administrative requirements pertaining to the organization and operation of the band.

#### 2. Definitions

a. Organizational Administration. Organizational administration consists of those records required to administer the organization of a band.

b. Operational Administration. Operational administration consists of maintaining those records that affect the actual function of the unit in its performance of assigned duties and operational commitments.

3. Organizational Administration. The band will create and maintain all records pertaining to its organizational requirements. These records are maintained and updated as personnel changes occur within the unit and are updated at least once every quarter.

##### a. Rosters

- (1) Personnel.
- (2) Recall/FROST.
- (3) Access Authorization.
- (4) Flight Manifests (passenger and cargo).

##### b. Duty Assignments

- (1) Ensemble Assignments.
- (2) Collateral Duty Assignments.
- (3) Monthly Duty Roster.

##### c. Routine Correspondence

- (1) Fitness Report.
- (2) Standard Naval Letter.
- (3) Award Recommendation.

(4) Command Chronology. Format and detailed instructions are contained in MCO 5750.1H, Appendix A.

4. Operational Administration. The band will create and maintain all records pertaining to its operational functions. These records are maintained and updated as personnel changes occur within the unit and are updated at least once every quarter.

a. Commitment Coordination

- (1) Letter of Acceptance/Regret.
- (2) Billeting Request.
- (3) Transportation requests (air and ground).

(4) After Action Reports. Submitted as required per MCO 5720.77 and local command regulations. If a local event is of national significance, an After Action Report is forwarded via the chain of command to CMC (PAC).

b. Band Chronology

- (1) Plan of the Day.
- (2) Trip Itinerary.

c. Public Affairs

- (1) Band History.
- (2) Biography of Key Personnel.

d. Supply

- (1) Supply requests.
- (2) Budget records.

(3) Musical Unit Resources Exhibit (MURE). Musical units will submit a MURE to HQMC (PAC) annually.

5. Publications. The following publications are recommended to aid in the management of all administrative areas:

a. Operations Publications. (Table 3-1)

SUBJECT	PUBLICATION
Copyright Act of 1976	Public Law 94-553
U.S. Copyright Law	Title 17, U.S. Code
Public Affairs Community Relations Policy	DOD Directive 5410.18
Public Affairs Community Relations Policy Implementation	DOD Instruction 5410.19
DON Public Affairs Policy and Regulations	SECNAVINST 5720.44
Marine Corps Band Manual	MCO 5000.18
Marine Corps Drill and Ceremonies Manual	MCO P5060.20 W/CH 1
Marine Corps Public Affairs Order	MCO 5720.77
Current Table of Organization	(N/A)

Table 3-1.--Operations Publications.

b. Training Publications. (Table 3-2)

SUBJECT	PUBLICATION
Marine Corps Martial Arts Program	MCO 1500.54
Music Training and Readiness Manual	NAVMC 3500.28A
Marine Corps Physical Fitness Program	MCO 6100.13 W/CH 1
Marine Corps Hearing Conservation Program	MCO 6260.1E

Table 3-2.--Training Publications.

c. Administration Publications. (Table 3-3)

SUBJECT	PUBLICATION
DON Standard Subject Identification Codes	SECNAVINST 5210.11
DON Correspondence Manual	SECNAVINST 5216.5
Marine Corps Uniform Regulations	MCO P1020.34G W/CH 1-5
Individual Records Administration Manual	MCO P1070.12K W/CH 1
Enlistment Incentives Program	MCO 1130.53R
Military Occupational Specialty Manual	MCO 1200.17D
Enlisted Promotion Manual	MCO P1400.32
Performance Evaluation System	MCO P1610.7F W/CH 1-2
Marine Corps Music Awards Program	MCO 1650.57
Request Mast	MCO 1700.23
Marine Corps Separation and Retirement Manual	MCO P1900.16F W/CH 2
Marine Corps Directives System	MCO 5215.1
The Command Historical Program	MCO 5750.1H
Individual Clothing Regulations	MCO P10120.28G
Individual Clothing Allowances for Enlisted Personnel	MCBul 10120
Audition Procedures for Navy and Marine Corps Bands	MUSCOLINST 1300.1C

Table 3-3.--Administration Publications.

d. Logistics Publications. (Table 3-4)

SUBJECT	PUBLICATION
Organic Property Control User Manual	UM 4400-15
USMC Purchasing Procedures Manual	MCO P4200.15
Consumer Level Supply Policy Manual	MCO P4400.150E W/ERRATUM CH 1-2
Report of Missing, Lost/Stolen Property	MCO 4340.1
Government Travel Charge Card Program	MCO 4600.40
Use of Government ACFT and Air Travel	MCO 4631.11

Table 3-4.--Logistics Publications.

6. Instrumental Auditions

a. Function. Instrumental auditions provide the Band Officer with an accurate assessment of the technical proficiency of the individual Marines under his or her charge. All Marine musicians (Military Occupational Specialty (MOS) 5524) assigned to commands are auditioned.

b. Responsibility. The Band Officer, or Bandmaster in the absence of a Band Officer, is directly responsible for ensuring that all instrumental auditions are completed. Completed auditions refer to the administrative action of completing the audition and ensuring that all audition forms are completed and filed.

c. Authorized Personnel. The Band Officer and Bandmaster audition Marine musicians to evaluate their technical skills and audition applicants for Marine Corps Bands to determine their OJT or entry-level qualifications per MCO 1200.17D and MCO 1130.53R. In the absence of one or both of these MOS billets, the most senior Marine with advanced technical training may adjudicate auditions within a Marine Corps Band. This individual is not authorized to audition applicants for assignment within a Marine Corps Band.

d. Proficiency Scores. Musical ability scores will be assessed through a standard audition according to the criteria set forth in the most current edition of NAVMC 3500.28A and MUSCOLINST 1300.1C.

e. Frequency.

(1) Inventory Audition. An inventory audition should be administered to all Marine musicians within 45 days of joining the band. This audition serves as a benchmark for all follow-on auditions to measure progression or regression of skills.

(2) Semi-Annual. Semi-annual auditions are required to be administered in the 1st and 3rd quarters of each calendar year for all Marine musicians who have not achieved a minimum ability score of 3.0 on the previous audition.

(3) Annual. Annual auditions will be administered to all eligible Marine musicians who have achieved a minimum score of 3.0 (Note: In no case will an eligible Marine musician not be auditioned a minimum of one time in one calendar year regardless of score achieved.)

(4) Special. Additional auditions may be necessary to re-evaluate the Marine's musical proficiency. These circumstances include, but are not limited to, placement within the ensemble, promotion, re-enlistment, assignment to B-billet duty, etc.

f. Substandard Ability Scores. If a Marine achieves a substandard ability score (MCO 1200.17C), the Band Officer or Bandmaster will counsel the individual and determine a re-audition date.

(1) Re-auditions are not scheduled less than 15 days from the audition that resulted in a substandard score.

(2) If a Marine establishes a pattern of substandard technical performance via auditions or in daily performance, administrative or disciplinary action may be taken. A pattern of substandard performance is considered as two substandard auditions during a 12-month period.

(3) Occupational Field (OccFld) 55 Musician Enlistment Option Program (MEOP) and regular promotions may be delayed if a Marine has not made sufficient progress in his or her MOS proficiency. The delay must be supported by an appropriate page 11 entry as explained in MCO 1130.53R. Sufficient progress is defined as MOS proficiency that is within .05 of the proficiency requirement of next higher grade (MCO 1200.17D). The proficiency score achieved during a standard audition is rounded to the nearest 100th (i.e., 2.732=2.73, 2.737=2.74).



Chapter 4

Marketing and Public Affairs

1. Objectives. Marine Corps Band ComRel activities are targeted to meet the following objectives.

a. Support the specific goals, as directed by the commanding general, to meet the unique requirements of the command as it relates to the surrounding community and the command's geographic area of responsibility.

b. Create and increase public awareness and understanding of the Marine Corps and its missions, as well as cultivating an appreciation of our heritage, traditions, standards and historic contributions to the preservation of freedom.

c. Encourage young men and women to enlist in the Marine Corps.

2. Marketing and Public Affairs (MPA) Representative. The Enlisted Conductor is responsible for a band's marketing and public affairs section (NAVMC 3500.28A). The Band Officer assigns band personnel to this collateral section to perform the following functions.

a. Liaison with the command Public Affairs Office, commitment sponsors, and other MPAs to assist in generating publicity for band performances. This includes printing or developing programs, posters, flyers, Marine Corps Recruiting Command's public service announcement "Origin", press packages, and any other means of marketing appropriate for the location and type of performance.

b. Liaison with the appropriate Marine Corps District Musician Technical Assistant (MTA), Recruiting Station MPA, and local recruiter once a commitment has been scheduled.

c. When appropriate, prepare letters for the Band Officer's signature. These letters will relate to upcoming or completed performances (i.e., letters of appreciation to sponsors, invitations to performances, etc.). Letters of this nature are extremely effective and enhance military and civilian ComRel.

d. Maintain historical records of the band (i.e., pictures, newspaper articles, etc.).

3. Marine Corps Personnel Procurement Programs. Marine Corps Bands support Marine Corps personnel procurement programs in the civilian community and assist recruiters in accomplishing their missions.

a. Marine Corps Bands encourage the recruiting district MPAs or recruiting station (RS) Executive Officer to arrange for clinics with high school and college bands within the local community and during scheduled trips.

b. To help in publicizing the band's performance, band MPAs arrange with the local recruiting office, RS MPA and the district MTA to invite local high school and college band directors and musicians to scheduled performances. Complete information pertaining to the band's performance will be provided to the MTA and MPA (i.e., date, time, location and type of performance).

4. Press Packages. The press package serves as a vital tool to assist sponsors in publicizing band performances and in enhancing community relations, military commitments, and Marine Corps personnel procurement programs.

a. A press package is used in conjunction with all band performances in the civilian community and when requested for command and military events or functions.

b. An adequate supply of current press packages is maintained at all times and should be made available via the band's web site. The press package must be updated on a regular basis and as key personnel change.

c. Contents. The press package provides the band's sponsor information about the band. This information also provides the sponsor the tools to aid in marketing the upcoming performance. Press packages contain only those materials pertinent to the requirements of the commitment being supported.

(1) Photographs (glossy finish) should be of the entire unit, various ensembles and individual command element personnel. The size of the photograph will normally be 8 by 10 inches or 5 by 7 inches.

(2) Individual biographies of key personnel briefly summarize their careers. It includes name, rank, billet or position, awards, duty assignments, and civilian and military education.

(3) A brief written history of the band should be provided. This will include, but is not limited to, the band's date of origin, major conflicts in which musicians have served, major performances, ensembles and awards.

(4) Point of contact (POC) information includes POC's name and rank, band's address, telephone number, FAX number, electronic mail address and band's Web site address.

(5) A press release, to be used for the local command newspaper, civilian newspapers, Community/Municipal offices or Visitors Bureau, newsletters, etc., includes the details of the performance and conveys excitement to generate interest and promote the value of the event. Details of the event include type of music to be performed, ensemble, soloist, guest performers, etc. Interest toward the event is promoted by capturing the significance of the event, interesting information and a local tie-in with the intended audience.

(6) Public service announcements (PSA), for on-air reading, promote the same information as described in a press release. The length of the announcements (15 second, 30 second, one minute) will vary depending on the requirements of the performance venue and willingness of the local media to promote the event.

(7) Marine Corps Recruiting Command developed a band event marketing video entitled "Origin." When possible, sponsors should promote band events using this resource. This resource can be used as a PSA or paid commercial and is available via varying lengths.

(8) Digital resources are maintained of photographs, biographies, band history, command logos, etc. to provide sponsors materials for developing promotional materials (posters, flyers) or concert programs. Bands maintain high-resolution material for printed medium and low-resolution material for viewing and web uses.

5. Marketing Resources. Proactive coordination of marketing resources is employed for public events. Bands work closely with sponsors and local commands to ensure the event is advertised to the fullest extent possible. Complete and timely information and materials are provided to sponsors to promote band events via several mediums.

a. Radio. Arrange for event announcements on all local radio stations.

b. Television. Local station programming can be accomplished by using "Origin," announcements by commentators, and cable channels dedicated to community announcements (slates).

c. Newspapers. Local area newspaper ads are placed one to two weeks in advance of events. Longer multiple ads are preferable.

d. Magazines. Larger cities or communities often publish periodicals promoting tourism and activities in the area. Publishing deadlines may require significant lead-time in submitting for an event.

e. Newsletters. Identify organizations that may be willing to include an event in their organizational newsletter. Organizations include veterans groups, civic groups, community activities groups, city council, parks and recreation departments and school support groups.

f. Posters and Flyers. These resources are a great tool and easy to reproduce and distribute. Coordinate content and printing well in advance. A good distribution plan is an important element of gaining optimal use of this medium. Leaders of organizations are often willing to assist with the distribution through existing networks (i.e., monthly meetings, central traffic points, etc.).

g. Letters and Email. An event notification can be sent via letter or email to band directors, school administrators, civic leaders, Visitors Bureau, etc. Contents must be cordial and easily understood with a request to post or distribute information regarding the band's performance.

h. Tickets. Tickets, while not mandatory, are useful tools to generate interest for band events. Sponsors electing to use tickets should advertise that tickets are available and that requestors should send a self-addressed stamped envelope to receive tickets. Sponsors may also promote that tickets can be picked up at designated locations.



## Chapter 5

### Music Library

1. Mission. A well-balanced music library is vital to accomplishing the band's primary mission. The Band Officer designates a staff noncommissioned officer to manage the library as an additional duty (Appendix C). The careful selection and diligent safeguard of music publications is particularly important to Marine Corps Bands because of the increasing cost of music. Further, many early band arrangements stored in Marine Corps Band libraries are no longer in print. All library materials are maintained with the same care and attention as official records and publications.
2. Policy. Music material stored in the band library is required to provide musical support for all official functions. Private use of band library materials for personal gain is not authorized.
3. Requisition. Official music publications, such as national anthems, are not ordinarily available from commercial sources. This music may be obtained on loan from the "The President's Own." Bands return this music after it has been performed.
4. Procurement
  - a. A variety of literature is required by the different ensembles in the band and is required to conduct training to accomplish the band's mission.
  - b. The library must also maintain music texts and reference materials used for study and research in the preparation of performances, individual professional development and unit training. The band library includes, but is not limited to, the following categories of material:
    - (1) Concert band.
    - (2) Ceremonial band.
    - (3) Jazz Ensemble/Show band.
    - (4) Popular Combo books.
    - (5) Small Ensemble Music (Brass, Woodwind and Percussion).
    - (6) Solos, duets, trios, etc., with band accompaniment.
    - (7) Individual solos, duets, trios, etc.
    - (8) Method books.
    - (9) Piano sheet music.
    - (10) Reference books and texts (Band Music Notes, music encyclopedia, music dictionaries, music history books, etc.).
    - (11) Compact disks and cassette tapes with accompanying texts.
    - (12) Tutorial video tapes.

c. Corresponding increases in budget submissions for band library material will be required in future planning for musical unit purchases.

## 5. Operations

a. Cataloging. Marine Corps Band music libraries make use of accession numbers, filing by size and sequential cataloging. Marine Corps Band libraries are organized and maintained by using A Practical Guide To The Music Library: Its Function, Organization, and Maintenance, by Frank P. Byrne, Jr., published in 1987 by Ludwig Music Publishing Company.

(1) General. Cataloging is the most important aspect of organizing a music library. Each record of a musical selection should contain pertinent information about the selection. This record is established in the form of a computer database.

(2) Computer Database. The computer database is a complete listing of all materials held in the library.

(a) Musical selections are listed and queried into no less than four categories: title, composer, category (i.e., overtures, marches, etc.) and grade level.

(b) Records will contain all pertinent information on each selection, to include, but not limited to, accession number, title, composer, arranger, category (march, overture, etc.), copyright information and publisher.

(c) Back up computer disks will be maintained and updated when changes are made.

(d) Hard copies of all records will be printed from computer catalogs and maintained as back up.

b. Accession Numbers. The accession number is the alpha-numeric "address" for each piece of music in the library.

(1) The accession number has two components: the Prefix and the sequential Shelf Number.

(a) Prefix. The prefix is a letter or combination of letters that designates each type of performance group. Examples of prefixes are provided in below (figure 5-1).

TYPE	PREFIX
Concert Band	CB
March	M
Popular Combo	C
Jazz Ensemble/Show Band	SB
National Anthem	NA
Collections	CL
Method Books	MB

Figure 5-1.--Music Prefixes.

(b) Shelf Number. The shelf number is the numerical address of each individual piece of music. The next available number in the desired classification of music is assigned to the new acquisition.

(2) Accession numbers for ensemble music will have three elements: the Ensemble Prefix, the Ensemble Size and the Shelf Number (figure 5-2), (i.e., BE5-30 indicates a Brass Quintet which has been assigned the shelf number of 30).

ENSEMBLE NAME	PREFIX	ENSEMBLE SIZE	NUMBER
Brass Ensemble	BE	Solo	1
Woodwind Ensemble	WW	Duet	2
Percussion Ensemble	PE	Trio	3
Mixed Ensemble	ME	Quartet	4
		Quintet	5

Figure 5-2.--Accession Numbers.

c. Issue Procedures

(1) Librarian Records. The database also records score check out and individual custody cards to record what music is issued to individuals.

(2) Materials Issue. A database form records all materials issued from the library to individual Marines. Individual Marines will acknowledge issue by signing for items on the sign-out form that includes information such as Marine's name, grade, music or text issued, date signed out and date returned.

d. Inventories. Musical selections are inventoried each time they are used and returned to the files.

(1) Inventory Sheets. Inventory sheets list parts in score order with lines beside each instrument name to record the number of scores or instrumental parts in that set. They also serve as a "control point," ensuring that all steps in the cataloging process have been completed. A checklist of cataloging steps is extremely valuable. These identical checklists (used for any music inventory sheet) are placed at the bottom of each sheet (figure 5-3).

Classification _____	Title _____	Composer _____
Arranger _____	Acc'n Number _____	Arranger _____
Cataloger _____	Extra Parts _____	
New Inventory sheet _____	New Performance Sheet _____	
Data Entered _____	Transaction Performed _____	

Figure 5-3.--Inventory Sheet Checklist.

(2) Every effort will be made to control the issue and recovery of library items. Personnel transferring from a band will replace lost or damaged items in accordance with current Marine Corps directives.

e. Performance Records. The performance sheet is a consecutive listing of each time a piece of music is performed and other pertinent information. The performance record (i.e., log book) can be one of the most important records maintained. The performance record will contain the date used, occasion (performance, recording, reading, etc.), conductor, timing on this occasion and special information (soloists' name(s), other pertinent information).

f. Technically Related Materials. The music library includes materials that are technically related to OccFld 55. This includes, but is not limited to, reference materials, compact disks, record albums, cassette tapes and tutorial audio/video tapes. These materials are essential to conducting UST and MOS technical training.

6. Copyright Authorization. The band librarian, as directed by the Band Officer, ensures that all copyright laws are enforced. This includes obtaining prior approval from individuals and institutional copyright holders for Marine Corps Bands to reproduce music texts or to arrange copyrighted music.

a. While the limited reproduction of certain musical publications is occasionally necessary for the band to fulfill its mission, indiscriminate reproduction of publications available from commercial sources is prohibited by law.

b. Military bands are not exempt from the provisions of copyright laws and individuals actually performing the reproduction are not exempt from the penalties of the Act. Legislation provides strong penalties for unauthorized reproduction of copyrighted material and publications. (See Public Law 94-553: Copyright Act of 1976 and Title 17, U.S. Code: U.S. Copyright Law).

c. Individuals desiring to compose band arrangements of copyrighted music are required by law to contact the copyright owner (usually the publisher) and request written permission to use the copyrighted material. The request should state that the arrangement is for use only by a specific military band, that it will not be performed for profit, and that such arrangement(s) will not be sold, loaned, or otherwise offered for use by any other musical organization.

## 7. Supplies

a. The band librarian ensures that all music and texts are maintained in serviceable condition. The library stocks the tools and materials necessary to repair sheet music and texts. Items common to an administrative section (Scotch Magic Tape, scissors, glue, paste, etc.) are required to repair music.

b. Manuscript paper, score paper, folders to protect selections, storage cabinets and legal size filing cabinets are standard property for Marine Corps Band libraries. Proper maintenance, storage and control of the band library property reduce cost and improve the mission capability of Marine Corps Bands. Destruction, loss, misuse, or negligent maintenance of library property must be reported to proper authority for appropriate action.

c. Use of music writing software will ensure accuracy and ease when copying damaged parts or re-writing missing parts.

8. Required Music. The music library is the most important administrative tool that a Marine Corps Band has available to ensure efficient and effective operations. The library must be as complete and current as possible. Band Officers are responsible for researching and purchasing the most current, quality literature available for all component ensembles of the band.

9. Official and Ceremonial Music. Official and Ceremonial Music includes, but is not limited to, National Anthems, "Ruffles and Flourishes," "Hail to the Chief," "Hail Columbia," "Honors March," "Flag Officers March," "Generals March," the Service songs and various national and international marches (Sousa, King, etc.).

a. Local reproduction of DOD, U.S. Navy editions and the Edward M. Van Loock arrangement of "The Marines' Hymn" is authorized. Reproduction of other editions or arrangements may be an infringement of copyright.

b. Ensemble leaders will ensure compliance with the guidelines for performance provided in each anthem and contact "The President's Own" or "Pershing's Own" to verify the correct edition of an official music publication each time the music is required to be performed.

10. Concert Band Music. Marine Corps Bands review its collection of concert band literature and ensure that a balance of patriotic, master works, show tunes, and popular music are available. A wide variety of music should be available to enable the concert band to perform for varied audiences (adults, teens and children). Solos with band accompaniment are included in concert band music.

11. Jazz Ensemble/Show Band Music. Each Marine Corps Band maintains a large variety of jazz ensemble/show band music. This music should include, but is not limited to, Latin, funk, swing, rock, disco, samba, rhythm and blues, and popular ballads. This music should date from the conception of big bands to "Top 40" selections.

12. Other Music

a. Combo Music. Combo music is not available with standard instrumentation. It is difficult to research and purchase a well-rounded library of combo music. Normally a library of fake books is maintained. These fake books are usually written in the keys of Bb, Eb and C as well as in bass clef in order to accommodate most instruments in the band. A variety of music from easy listening to the most contemporary is maintained to allow the combo flexibility in accomplishing its mission and fulfilling specific requests.

b. Small Ensemble Music. Small ensemble music includes music for a variety of combinations of instruments. These ensembles include, but are not limited to, Dixieland Band, "Party" Band, Brass Quintet, Woodwind Quintet, Brass Quartet, Saxophone Quartet, Percussion Ensemble, etc.

13. Media Center. Method books, solos, recorded music and videotapes will be maintained for use in training and preparing for auditions. These items will also be utilized as aids to memorizing music, ear training, score preparation, music composition, and other activities related to unit mission accomplishment.



## Chapter 6

### Instrument Repair

#### 1. Instrument Repair Technicians (IRT)

a. Each Marine Corps Band is authorized one IRT, Necessary Military Occupational Specialty (NMOS) 5523. The IRT is a graduate of the commercial band Instrument Repair Course prescribed by the Commandant of the Marine Corps (MCO 1200.17D).

b. The IRT is responsible to the Band Officer in all areas pertaining to instrument repair, supply, safety, and Hazardous Materials (NAVMC 3500.28A). The IRT ensures all safety and mission requirements are accomplished in establishing and maintaining an instrument repair facility to include inspecting, repairing, and overhauling all band equipment as needed.

c. The IRT also designs the instrument repair facility in accordance with the Occupational Safety and Health Administration (OSHA) standards, the Environmental Protective Agency (EPA), and local base safety regulations. Actual building of an adequate repair facility is required and should be planned for as a MIL-CON project if there are no fourth echelon repair facilities available. The IRT may also need to design instrument repair tools and requisition required instrument repair equipment.

2. Training. The IRT is responsible to the Band Officer for developing a comprehensive training program for instrument maintenance and repair as set forth in NAVMC 3500.28A.

a. Proper 1st echelon maintenance is implemented by the IRT. Training personnel in proper care of 1st echelon maintenance (NAVMC 3500.28A) is required for daily service ability of musical gear and equipment.

b. The IRT identifies and trains personnel to assist in the operations of a Marine Corps Band instrument repair facility. This training is necessary to maintain mission capabilities and to prepare repair apprentices for the formal Band Instrument Repair course. Training repair apprentice personnel emphasizes the fundamentals required to meet prerequisites for selection to IRT and is required for the smooth operation of a Marine Corps Band instrument repair facility. The training program is implemented in accordance with base regulations and as set forth in NAVMC 3500.28A.

c. To acquire proficiency, instrument repair apprentices must devote time to the practical application of their training. During this time, repair apprentices learn and perform 1st through 4th echelons repairs designed to improve their ability and proficiency. Practical application and training are scheduled during duty hours due to safety requirements; however, off-duty preparation may be required to improve upon practical application.

d. Marine Corps Band IRTs and apprentices are highly encouraged to join National Association of Professional Band Instrument Repair Technicians (NAPBIRT) and should attend advanced technical training for professional development. Additionally, specialized advanced technical training can be obtained from the senior Marine IRT at the School of Music.

3. Operations

a. Records. The IRT maintains all data pertinent to the operation of instrument repair and inspections. Records may be kept on a computer; however, a hard-copy printout will also be maintained.

(1) Instrument Repair Logbook. Upon completion of required work, the following repair log entries will be made (figure 6-1):

- (a) Type of instrument.
- (b) Manufacturer of instrument.
- (c) Serial number.
- (d) Description of repair work performed.
- (e) Time required for repair.
- (f) Estimated commercial value of repair in accordance with current NAPBIRT Pricing Surveys or Federal commercial price list.
- (g) Disposition of repaired instrument.
- (h) Initials of technician performing work.

Type	Make	Serial #	Work Performed	Time Req.	Est. Cost	Placed	Init.
<hr/>							
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Figure 6-1. Repair Logbook Sheet.

(2) Instrument Inspection Logbook. All musical unit instruments and equipment are inspected quarterly for serviceability and cleanliness. Upon completion of the inspection the following information is recorded:

- (a) Date of inspection.
- (b) Identify specific instrument.
- (c) Discrepancies noted (if none, so indicate).
- (d) Condition code (Table 6-1).
- (e) Corrective action taken.
- (f) Name, grade and signature of the individual supervising the inspection.

Condition Code	Description
I	Serviceable. New or like new. No repairs made, no visible signs of wear. (Instruments normally only qualify as condition I prior to initial issue.)
II	Serviceable. Excellent. No major repairs made. Cosmetic wear only.
III	Serviceable. Good. May have had major repairs made, including overhaul. Mechanically sound, functions as intended.
IV	Unserviceable. Requires extensive repair/parts replacement, but can be restored to condition III. Nearing end of serviceable life.
V	Unserviceable. Not economically feasible to repair, beyond serviceable life. Has no value except for its basic material content.

Table 6-1.--Band Instrument Condition Codes.

(3) Maintenance History Logbook. A maintenance history is maintained for each instrument and all electronic equipment. Information should include: purchase date, dates when any and all repair was done, type of repair, estimated cost of repair, and the initials of the technician completing the repair.

b. Repair Facility Inventory. Once each quarter, the IRT inventories the repair facility equipment, tools and supplies. This includes all brass and reed repair tools, travel repair kits, chemicals, machinery, safety, and miscellaneous items. A record is maintained for each item of organizational property that enters or leaves the repair facility, indicating the disposition of the item. A report of each inventory is also provided to the Band Officer once each quarter.

#### 4. Instrument Repair Procedure

a. Major Repair. When the IRT determines an instrument requires major repair, the Marine turns it into the Band's supply section. Another instrument is issued to the Marine. The broken instrument is sent to the repair facility and supply records adjusted. Upon completion of repairs, the appropriate entries are recorded in the maintenance history logbook and the instrument is returned to supply.

b. Minor Repair. When an instrument requires minor repair, the Marine responsible will report with the instrument to the repair facility. When practical, repairs will be completed immediately, the instrument returned to the Marine responsible and an appropriate instrument repair log entry made.

c. Safety Standards. IRTs ensure that all safety standards are met while operating an instrument repair facility. Compliance with all safety codes is required. Further information on safety regulations is published in the current editions of the Navy Shore Facility Regulations, OSHA and other local directives.

5. Trip Repair Procedure. When accompanying the band on a trip, the IRT or apprentice will be prepared to perform minor repairs as needed.

6. Repair Procurement. The IRT advises the Band Officer in purchasing repair tools and equipment, replacement parts and other items required for musical instrument repairs.

7. Repair Value. The IRT is required to estimate the value of repairs recorded in the maintenance history logbook. The most current pricing survey from NAPBIRT will be used in meeting this requirement. This survey may be obtained from their website at <http://www.napbirt.org>.

8. Authorized Echelons of Repair. Marine Corps Band instrument repair facilities, under the appropriate conditions, perform first through fourth echelon maintenance on all instruments, excluding electronic gear and stringed instruments. A brief description of each echelon of maintenance is included below.

a. First Echelon. First echelon repair and maintenance is the responsibility of individual Marines and consists of the general cleaning and care of brass, woodwind, and percussion instruments.

(1) The IRT establishes and supervises an effective Preventive Maintenance Program. Supply personnel ensure that Marine musicians have in their possession a preventive maintenance checklist and maintenance supplies for their assigned instruments.

(2) NAVMC 3500.28A includes specific guidelines for conducting preventive maintenance for respective individual instruments.

b. Second Echelon. Second echelon repair requires the skill, parts and equipment to effect minor repairs while in garrison and on Temporary Additional Duty (TAD). This includes repairs that require minor replacement parts or minor adjustment of woodwind, brass and percussion instruments. Second echelon repair and above (i.e., third, fourth, etc.) is the responsibility of the IRT or authorized assistant(s). Examples include:

(1) Woodwind Instruments. Replacing tenon corks or pads and adjusting pad heights.

(2) Brass Instruments. Removing jammed mouthpieces and replacing pads or felts.

(3) Percussion Instruments. Replacing and adjusting drum heads and snare tension.

c. Third Echelon. Third echelon repair requires the refitting of woodwind, brass and percussion instruments, not to include cosmetic work. Third echelon maintenance returns the instrument's mechanical ability to manufacturer standards. Examples include:

(1) Woodwind Instruments. Complete re-padding and re-corking.

(2) Brass Instruments. Removing dents.

(3) Percussion Instruments. Replacing snare strainers and hardware.

d. Fourth Echelon. Fourth echelon repair completely overhauls woodwind, brass and percussion instruments to include cosmetics. Examples include:

(1) Woodwind Instruments. Complete disassembly, buffing or replacing keys, mending cracked tone holes and cracked tenons, re-plating, refinishing of the wooden bodies and reassembly.

(2) Brass Instruments. Complete disassembly, acid dip, removal of dents and reassembly, buffing, lacquering, re-plating and honing of valves.

(3) Percussion Instruments. Complete disassembly, buffing of hardware, replacing required parts, refinishing of the shells, keys or kettles and reassembly.

e. Fifth Echelon. Fifth echelon repair cannot be accomplished at local commands (i.e., complete overhaul of a sousaphone, tuba, or electronic sound system and amplifiers). This equipment is shipped to commercial sources for required repairs.

9. Tools and Equipment. The Instrument Repair Facility is required to maintain certain tools and equipment to properly repair Marine Corps Band assets. This inventory is an attachment to the unit's Consolidated Memorandum Receipt (CMR) and is maintained by the Band's supply section.

a. Repair Tools and Equipment

- (1) Brass and woodwind dent tools.
- (2) Mechanical tools.
- (3) Brass and woodwind bench tools.
- (4) Brass tools.
- (5) Large and special tools.
- (6) Safety items and equipment.
- (7) Machinery.
  - (a) Bench motor.
  - (b) Compressor.
  - (c) Grinder.
  - (d) Key buffer.
  - (e) Instrument buffer.
  - (f) Dust collector.
  - (g) Belt sander.
  - (h) Mill/drill press.
  - (i) Lathe.
  - (j) Ultrasonic cleaner/degreaser.

b. Repair Supplies

- (1) Buffing supplies.
- (2) Soldering supplies.
- (3) General assembly supplies.
- (4) Lubricants, glue and chemicals.

(5) Miscellaneous. Items such as, but not limited to, razor blades, brush top and aerosol lacquer, perma-bags, reducer and catalysts are required to accomplish instrument repairs.

c. Repair Parts

- (1) Emery products.
- (2) Pads.
- (3) Cork.
- (4) Assorted woodwind and brass parts.

d. Trip Repair Kit

- (1) Replacement pads for all reed instruments.
- (2) Basic hand tools.
  - (a) Mallet.
  - (b) Mouthpiece puller.
  - (c) Screwdriver set.
  - (d) Key bending pliers.
  - (e) Other pliers.
- (3) Cork and cement for tenons.
- (4) Minor corks, pads, felts and springs.

10. Inventory Control. A quarterly report of inspections and inventories of musical unit instrument repair facilities is prepared by the IRT and forwarded to the Band Officer. A copy of this report is attached to the band's CMR. The Responsible Officer (R/O) submits required inventories of musical unit equipment to supply officers for band supply accounts.

11. Marine Corps Integrated Maintenance Management System (MIMMS) Field Procedures. MIMMS does not apply to musical instruments as stated in MCO 4790.2C W/CH 1 (MIMMS Field Procedures Manual.)

## Chapter 7

### Supply

1. General. The IRT is responsible to the Band Officer for a Marine Corps Band's supply section (NAVMC 3500.28A). Band personnel assigned to this collateral responsibility assist with the administration and operations of this section.

a. Current supply regulations pertaining to musical instruments and accessories are designed to increase the proficiency and appearance of Marine Corps Bands and to provide individual Marine musicians with professional quality musical instruments and equipment that are comparable to current industry standards.

b. The use and issue of Government musical instruments and equipment purchased with Marine Corps funds for private or individual gain is not authorized (DOD 5500.7-R, Joint Ethics Regulations).

c. In those cases where Government equipment is damaged or poorly maintained, either willfully or through neglect, said damage or neglect would be reported to proper authority for appropriate action (MCO P4400.150E W/ERRATUM CH 1-2).

d. The purchase and maintenance of musical equipment is costly. Musical units must continually emphasize a high degree of maintenance discipline to affect maximum utilization of musical equipment, minimize replacement costs and eliminate repeated needs for major repairs.

e. Periodic inventories of musical unit property will include inspections of musical equipment and instruments assigned to individual Marines. Normally, the band's supply and repair personnel conduct the inventory. Section leaders conduct routine inspections. All discrepancies are reported to the IRT or supply personnel.

2. Mission. The mission of the band's supply section is to provide logistical support to accomplish the unit's mission and training as directed by DOD regulations and local commander's guidance. This is accomplished through research, procurement, receipt of, and control of all instruments, supplies, and equipment.

### 3. Operations

a. General. A Marine Corps Band requires a standard minimum amount of equipment to accomplish its primary mission (Appendix I). Commanding generals may authorize the purchase of additional items (Type II Allowances) as may be required by the mission.

b. Procurement. Musical instruments, accessories, accouterments and music are procured from local command funds. If the item is not available locally or exceeds the procurement limitation, commands must submit requisitions to the next higher procurement authority. Local command and Marine Corps purchasing regulations determine procedures for the procurement of musical instruments and accessories.

(1) Performance Accessories. These items are essential to the band's musical performance. They are sometimes supplied by the manufacturer on original equipment and are considered to be expendable items and need to be replaced on a regular basis. The items include, but not limited to, batons, reeds, mouthpieces, mutes, drum sticks, mallets, drum heads, strings, instrument oils and polishes, instrument cases, microphone stands, drum and cymbal stands, etc. Expendable items purchased or listed as accessories are not normally serialized or listed on the band's CMR.

(2) Organizational Clothing and Equipment. Marine Corps Bands have clothing and equipment needs that are unique (i.e., drum major mace and baldric, music pouch, gauntlets, etc.). MCO P1020.34G authorizes the wear of this clothing and equipment for Marine Corps Band performances.

(3) Instrument Cases. Marine Corps Bands should purchase reinforced cases for instruments and double insulated cases for electrical equipment. Reinforced or double insulated cases extend the life of musical instruments and equipment, withstand the rigors of frequent band travel and limit the replacement of lightweight cases.

(4) Support Equipment. Stage risers, acoustical shells and percussion cabinets are required by the band's primary mission and are authorized for purchase.

(5) Maintenance and Repair Equipment. These items are required to maintain the operational readiness of all band equipment. The equipment includes purchase of expendable items like instrument lubricants, polish, instrument repair and cleaning supplies.

c. Equipment Issue

(1) Each item issued and assigned to individual Marines is recorded on a locally developed Equipment Custody Receipt (ECR). Marines initial for each item and sign the ECR to indicate receipt of the equipment listed. Records are maintained and updated as equipment is issued and returned to supply.

(2) A separate chronological record of the issue and recovery of every item on the band's CMR will be maintained by the band supply section. This information is used to plan, budget and extend the life span of serialized items of equipment.

d. Equipment Inventory

(1) The IRT ensures that all instruments, accessories and equipment are inventoried and accounted for as directed by the command. All items in rehearsal facilities, recording laboratories, instrument repair shops, supply storage rooms and assigned to band personnel listed on the band's CMR will be visually and physically inspected. A record listing the serial number, make, model, date of the inventory and the Marine conducting the inventory will be completed (See MCO P4400.150E W/ERRATUM CH 1-2). Items listed on the CMR are listed by name, feature, unit type, quantity and serial number. Abbreviations are acceptable when space is limited (i.e., Sax Eb Alto, T-Bone w/F attach, etc.).

(2) Smaller items of equipment (mutes, metronomes, etc.) are marked with an inventory control number by an etching tool or indelible marker.

e. Equipment Storage

(1) Supply and Storage Areas. Supply and storage areas are designed for high security. Adequate space is required to store all equipment authorized on the Table of Equipment (T/E). Supply and storage areas will be properly climate controlled to prevent equipment damage.

(2) Rehearsal Rooms and Support Facilities. All equipment used in rehearsal rooms and support facilities is stored and properly secured in the room where it is presently used. While these items are stored in general rehearsal areas, they will be issued and assigned to individuals for performance and maintenance purposes.

(3) Individual Instrument/Equipment Storage

(a) Instruments and equipment issued to specific band personnel will be secured neatly in individual lockers or designated storage areas. When not in use, music pouches and pouch covers will be stored in protective coverings to maintain cleanliness.

(b) Instruments and equipment assigned to individual Marines will not be used by other Marines without prior approval.

f. Redistribution and Disposal (RD)

(1) The IRT determines the serviceability of band assets. Disposition is made per MCO P4400.150E W/ERRATUM CH 1-2 when an instrument is declared unserviceable.

(2) Equipment Non-availability. Marine Corps Bands are authorized to retain certain portions of their disposable equipment as backup equipment during periods of equipment non-availability.

(a) Many orders are not delivered until a year after the contracts and purchase orders are finalized and signed. Mission capability is critically reduced without back-up equipment.

(b) Musical equipment is not stocked by the Marine Corps and must be purchased through commercial sources. The practice of requiring an item be disposed of or surveyed prior to purchasing a replacement is not prudent because some items are in short supply in the music industry. RD of musical equipment is done after the band has received a replacement item.

4. Financial Requirements

a. General

(1) The budget process is critical to successful mission accomplishment and providing musical support to the command and to the Marine Corps. Periodic Replacement Plans (PRP's) and annual budgets are developed per NAVMC 3500.28A. Musical instruments and equipment for Marine Corps Bands are funded by local commands.

(2) Band Officers estimate and inform their parent command on funds required for the band to accomplish its mission. Such action enables the local command to plan their budget accordingly. Consideration is given to long-term planning for replacement of instruments and accessories based on current requirements, longevity of instruments on hand and overall condition of the band's equipment.

b. Budget Submission. Budget submissions take the form of line-itemized requirements, including estimated costs, and are submitted according to fiscal and budgetary regulations and procedures.

(1) Table of Equipment (T/E). The T/E (Appendix I) identifies the minimum amount of equipment required to perform the mission. Local commanders can authorize the purchase of specific Type II allowances above the authorized T/E. Additionally, commanders should anticipate and provide equipment required for the band's tactical or combat mission.

(2) Seven-year Replacement Plan. The seven-year replacement plan for bands includes long-term planning for replacement of equipment and accessories. This plan is revised annually and is based upon current T/E requirements, longevity of equipment, and overall condition of the equipment.

(3) Instrument Records. Data provided from the CMR and accurate records, such as the chronological history and maintenance record of each item on the unit CMR, is critical information when providing documentation to justify procurement of new equipment and replacement of unserviceable equipment.

(4) Training. The Band Officer also submits requests for annual training funds that allow Marine Corps musicians to attend advanced technical training and professional musical symposiums or conferences.

c. Planning and Budgeting. Planning and budgeting for bands is a continual process, best accomplished well in advance of mission requirements. Escalating prices, changing priorities and frequent changes in personnel require close, continuing liaison between key band personnel and command fiscal, budget and supply personnel.

(1) Band Officers are proactive action officers for the command when submitting and developing budgets. They ensure the timely, accurate and prudent maintenance, replacement and procurement of band property and equipment.

(2) Professional musical instruments may be available from the General Service Administration (GSA) supply schedule. When professional instruments are not available on the schedule, they must be procured via open purchase. To reduce the time associated with open purchases, bands should provide three sources of supply to their purchasing and contracting office.

(3) Proper coordination with all sections of the band is required to ensure all equipment, material and supply requirements are fulfilled. The Band Officer confers with those SNCO's responsible for various areas such as supply, music library, instrument repair, and administration.

5. Sources of Supply. Commercial sources of supply are readily available for the purchase and replacement of musical instruments and equipment. Purchasing support should be obtained from the local purchasing and contracting officer. Federal Acquisition Regulations and Marine Corps purchasing procedures prohibit the direct contact of commercial sources by persons other than purchasing and contracting officers and their appointed agents. Up-to-date sources for procurement are available from the Marine IRT at the School of Music.

## 6. Facilities

a. Overall Function. The overall function of a Marine Corps Band training facility is that of rehearsal and practice for the band. The building is for the band personnel and their musical activities and support functions required for operation of the band. Recreation, relaxation and preparation activities take place, before and after practice and musical missions, as part of the band's active daily schedule. Commands take pride in their bands and are encouraged to invite official guests to visit the band's facilities. Rehearsal and practice are always the priority functions of the facility.

### b. Specific Functions

(1) Rehearsal. Adequate rehearsal space is required for the performing ensembles of the band (concert band, jazz ensemble/show band, combo and ceremonial band) individual practice, small group and sectional rehearsals. Simultaneous rehearsals of two or more of any of the medium-sized groups or sections may need to be held. Rehearsals sometimes include visitors and additional players in small numbers beyond Marine Corps Band personnel themselves.

(2) Practice. Marine Corps Band training facilities require practice space for individuals or small groups and sections of performing ensembles. Some of these groups or sections have large, difficult to set up or transport instrument requirements (e.g., percussion, piano).

(3) Recording. The recording facility and equipment are used for Underground Storage Tank (UST) and MOS training. Video playback and recording equipment are used for instructional purposes in studying drills, improving drill exhibitions, conducting auditions, individual study, and class sessions.

(4) Library. The music library provides space for storage and retrieval of concert-size and march-size music, music layout and distribution for performances and rehearsals, music arrangement and copying, music sorting and cataloging, care and maintenance, storage of reference books, educational materials, recordings, library administration, and a music training multimedia center. Music storage units that consolidate space are available and optimize space utilization.

(5) Administration and Operations. Activities required of the Band Officer, Bandmaster, Enlisted Conductor, Drum Major, Small Ensemble Leader and SNCOs. Administrative activities including band operations center (public affairs, administration, transportation and loading) and band training section. Bands also require the posting of a band duty NCO at band facilities for security, reception and control of visitors, after-hours activities and phone coverage.

(6) Personnel Support. Personnel support areas must provide appropriate space for each Marine to store and maintain a standard uniform clothing issue, supplement blues allowance, organizational uniforms and individual combat equipment. Spatial considerations must incorporate rank and gender diversities. A ratio of 80% male and 20% female Marines are typical. This function also includes relaxation and recreation areas (lounging, table games, food vending, etc.) required during break times. Further, the high operational tempo and erratic schedule of Marine Corps bands requires that the band training facilities provide appropriate hygiene areas.

(7) Storage and Supply. Climate controlled storage space is required to protect and prolong the life of expensive musical instruments and equipment. Electronic wiring and components, wooden instruments, bamboo reeds and leather percussion supplies are a few of the supplies and equipment subject to costly damage in the absence of stable moisture and atmospheric conditions. Security is a critical concern in maintaining inventory control, serviceability, and close accountability of all band instruments and equipment. Janitorial and building maintenance supplies also require functional space.

(8) Instrument Repair. Areas will be provided to receive, repair, maintain and store instruments in the repair shop. A separate cleaning area with a large deep sink is provided to conduct individual preventive maintenance (NAVMC 3500.28A) for instruments and equipment issued to band personnel. Health and safety regulations published by the Occupational Safety and Health Administration (OSHA) require certain chemicals and equipment be properly installed and inspected before use.

(9) Transition. Transition areas such as entry and circulation, often for large numbers of band personnel simultaneously, moving in and out of rehearsal and other activity space. Areas are also needed for the movement of equipment, particularly large instruments and electronic equipment, between storage, rehearsal and practice spaces and outdoors.

(10) Outdoor. Functional areas are required for outdoor rehearsals and marching band practice. Adequate space must also be provided for parking for band personnel and visitors, delivery, loading and unloading of instruments/equipment and bus loading and unloading.

c. Space Requirements

(1) A space requirement exists for the specific functions listed in paragraph 6.b. The U.S. Army Corps of Engineers Technical Instructions Design Criteria, TI 800-01, and the Navy Government Facilities Standards, NAVFAC P-80, contain a list of functional spaces and their corresponding areas. This list provides an adequate, but not overly generous, accommodation of many of the functional requirements for a Marine Corps Band training facility. The Band Officer and band personnel must review the recommended space programs when planning for new construction or renovation of an existing building.

(2) A real safety concern pertinent to band training facility design is the potential hearing damage and health problems affecting band personnel, which can result from improper acoustics in practice and performance spaces. Continuous exposure to high sound levels can lead to hearing loss, and band facility design and operation must comply with the requirements in the Occupational Safety and Health Act. Proper acoustic design of the band training facility can avoid such problems. As a general rule, larger spaces reduce the potential to hearing damage.

d. Acoustical Criteria

(1) Acoustical issues must be the foremost consideration in a band training facility. The quality of band performance can be correlated directly to the quality of the band's training and practice area. Band personnel must be able to hear themselves and each other clearly. Control of the quality of sound within the music rooms, and of the ability to hear, without distraction from other rooms, is essential. Non-musical spaces (administrative, supply, library, mechanical, etc.) may be designed using standard design principles as long as the musical spaces are not compromised or degraded due to proximity.

(2) Good hearing conditions depend on a combination of both the absorption and diffusion of sound. Absorption reduces loudness and controls reverberation. Diffusion is the distribution of sound throughout the room. Uniform distribution rather than focusing of sound in one place is the goal and is accomplished through varying the positions and types of surfaces, and the distribution of absorption within the room. Different rooms require varying degrees of absorption and diffusion to create the proper reverberation times. Acoustical engineers are required to help the command meet the acoustical requirements of a band training facility.

(3) Adequate cubic volume is the most critical factor in ensuring that loudness will stay at acceptable and controllable levels. The recommended volume for rehearsal and practice space is approximately 400-500 cubic feet per instrumentalist. Ceiling height of at least 18 feet is required to achieve this volume. Without this high space, sound levels will be excessive and potentially dangerous to the band personnel's hearing.

(4) The shape of the walls is also an important factor. Untreated parallel walls cause flutter echo, an undesirable ringing or buzzing caused by a pattern of repetitive sound reflections along the same path, such as between two parallel hard surfaces. To avoid this situation, walls should be treated with sound diffusing and absorbing treatment or splay the walls at least five degrees. Acoustically treated walls usually cost less than splayed walls.

(5) Poor sound isolation can compromise even the best design facilities. Isolation depends on the design and execution of all barriers (floors, walls, roofs and ceilings, as well as doors and windows) that separate one room from another. Good sound isolation can be achieved by combining full-height, sound-isolating walls sealed airtight to the building structure at the floor and ceiling, and buffer zones such as passageways and storage rooms. Adjacent practice rooms make poor buffers unless they are separated with sound isolating walls and buffer zones.

(6) Carpeting absorbs high frequency sounds; therefore it should be avoided in rehearsal and practice spaces. There is also another reason to leave these spaces uncarpeted. Brass instruments have water keys that collect spittle. Water keys must be blown out or emptied, usually onto the floor, which creates health concerns.

(7) Mechanical systems (heating, cooling, lighting, fans, vending, toilets, etc.) are noisy by nature. Air moving across supply and return grilles can create enough noise to mask musical sound. Small practice rooms may be moderately noisy, because this improves subjective isolation from other rooms without hurting audibility within the room. Duct systems should be of the low-velocity, low-pressure variety and should be acoustically lined to minimize noise. Heating and ventilating systems of rehearsal and practice rooms must be designed not only for adequately quiet operation, but also with isolation in mind. Mechanical equipment should be located far from sensitive music rooms. Florescent lighting requires a remote ballast in rehearsal and recording spaces.

e. Resources for Band Training Facilities. Guidance contained in the following resources is applicable to all new construction and to projects involving additions, modernization, renovations or improvements to existing facilities among the branches of the United States Armed Services. Use of these references by Marine Corps commands, engineers, architects, Band Officers and band personnel is required when planning and improving Marine Corps Band training facilities.

(1) Technical Instructions Design Criteria, TI 800-01. The U.S. Army Corps of Engineers developed the Design Criteria to establish current and uniform criteria and standards to enable quality, cost-effective, productive, and energy-efficient buildings and facilities that meet the needs and expectations of their users. Appendix N of this Technical Instruction is applicable for the planning and design of Marine Corps Band Training Facilities.

(2) Facility Requirements, Air Force Handbook (AFH) 32-1084. AFH 32-1084 provides facility space allowance guidance by category code and technical guidance to assist various Air Force agencies in the facility programming process. Information is applicable to new construction and maintenance, repair, and renovation of existing permanent and temporary facilities for all Air Force facilities at military installations in the United States and, to the extent practicable, in other locations worldwide.

(3) Facility Planning Criteria, NAVFAC P-80. The Department of the Navy Facilities Engineering Command prepared this publication to assist Navy and Marine Corps agencies in the facility planning process. NAVFAC P-80 separates category codes into nine different series. Band practice facilities are considered a "specialized applied instruction facility" - a facility designed for training in specialized functions requiring a dedicated building. Series 171-10, Academic Instruction Building, contains information regarding band practice facilities.

(4) Occupational Safety and Health Administration (OSHA). OSHA's mission is to assure the safety and health of America's workers by setting and enforcing standards; providing training, outreach, and education; establishing partnerships; and encouraging continual improvement in workplace safety and health. Certain states, similar jurisdictions and Marine Corps policies establish compliant programs with the U.S. Department of Labor, pursuant to section 18 of the Occupational Safety and Health Act of 1970. These programs may differ in some details from the federal program.

APPENDIX A

MUSIC IN THE MARINE CORPS

1. Overview

a. Military music in the Marine Corps is as old as the Corps itself. Drummers and fifers marched with the Continental Marines during the American Revolutionary War. In more recent history as the Marine Corps has reorganized after World War II, restructure of Marine Corps musical units has occurred without any significant increase in personnel requirements.

b. Marine Corps musical units are currently organized into three components: The U.S. Marine Band, the U.S. Marine Drum and Bugle Corps, and U.S. Marine Corps Bands. Before 1970, the Director of the U.S. Marine Band managed the Marine Corps Music Program. In 1971, the Office of Field Military Music Section, was established at Headquarters, U.S. Marine Corps, to manage musical units other than the U.S. Marine Band. In 1991, the name was changed to Music Section and now serves as the Occupational Field (OccFld) sponsor for OccFlds 55 and 98.

2. The U.S. Marine Band

a. Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique: to provide music for the President of the United States and the Commandant of the Marine Corps.

b. President John Adams invited the Marine Band to make its White House debut in the unfinished Executive Mansion on New Year's Day, 1801. Three months later, the band performed for the Inauguration of Thomas Jefferson and has performed for every Presidential Inauguration since that time. Jefferson recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, "The President's Own."

c. John Philip Sousa, the Band's 17th director brought "The President's Own" to unprecedented levels of excellence and shaped the band into a world famous musical organization. During his tenure from 1880-1892, Sousa inaugurated the Band's annual concert tours and began to write the marches that earned him the title, "The March King."

3. U.S. Marine Drum and Bugle Corps

a. The U.S. Marine Drum and Bugle Corps originated from a drum and bugle school to train buglers for duties aboard Marine posts, naval ships and installations. Shortly after the Korean Conflict, the Drum and Bugle School moved to the recruit training depots and in 1956, the Commandant officially established the U.S. Marine Drum and Bugle Corps. The U.S. Marine Drum and Bugle Corps is located at the oldest post of the Corps, Marine Barracks, Washington, DC.

b. The Marine Drum and Bugle Corps is a popular feature during Tuesday Sunset Parades conducted at the Marine Corps Memorial, Arlington, Virginia, and Friday Evening Parades conducted by Marine Barracks, Washington, DC. From these performances, the unit has earned its distinctive title of "The Commandant's Own."

c. Performances of the U.S. Marine Drum and Bugle Corps with the Marine Silent Drill Platoon and the Battle Color Guard have developed into the spectacular presentation of the Marine Corps Battle Color Ceremony. This patriotic production portrays the disciplined spirit of the Marine Corps and captures the admiration of national and international audiences alike.

#### 4. Marine Corps Bands

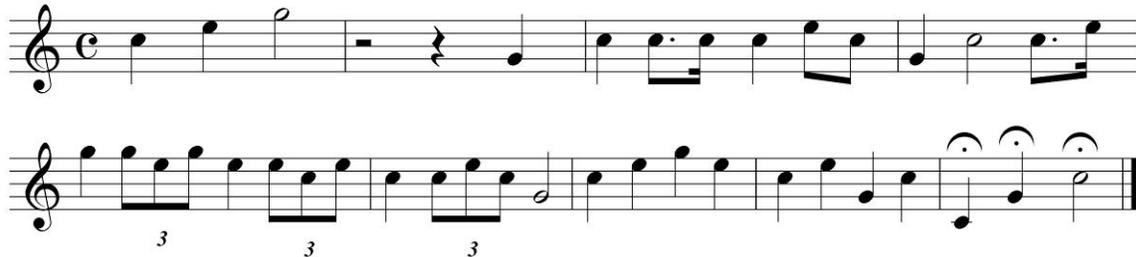
a. Marine Corps musicians have marched with commands since the inception of the Corps. Major Marine Corps commands throughout the Continental United States, Hawaii and Japan are assigned a Marine Corps Band. Marine Corps Bands provide music to support military ceremonies and official activities, Marine Corps community relations programs and Marine Corps personnel procurement programs.

b. Marine Corps Band musicians are staffed with Marines who have successfully completed recruit training, Marine Combat Training (MCT) and when required, musical training at the U.S. Navy School of Music.

c. Marine Corps Bands are comprised of four integrated elements: concert band, ceremonial band, jazz ensemble/show band and various smaller ensembles. These Bands also provide commanders and command elements an additional combat unit with unit integrity. The technical proficiency in music and tactical proficiency in combat of Marine Corps Bands blend well to support the professionalism and warrior philosophy of the Marine Corps.



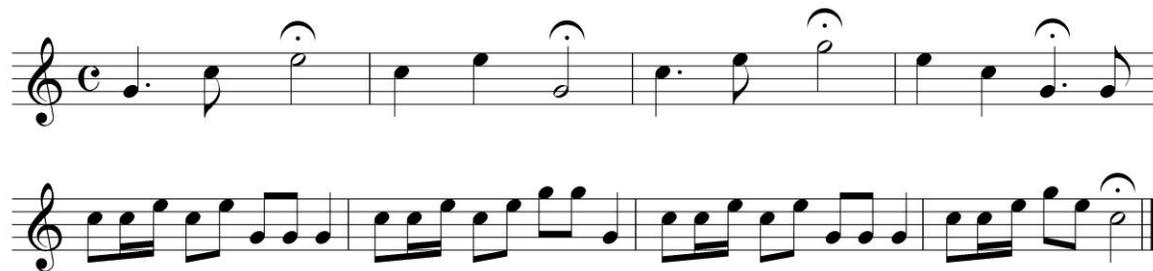
6. Call to Quarters. Before the day of watches and clocks, this call was sounded five minutes before Taps as a signal for all men not on watch to go to their quarters. In modern times it has continued in use because of the tradition surrounding it and because of its beauty. (Note: Although post regulations vary, Tattoo is usually sounded at 2130, Call to Quarters at 2145 and Taps at 2200.)



7. Carry On. Sounded after "Attention" as a signal to return to whatever work or routine was carried on before "Attention" was sounded.



8. Church Call. Sounded as a signal that divine services are about to be held. Aboard ship, it is followed by the tolling of the ship's bell. Silence is maintained about the decks and the smoking lamp is out during divine services. It may also used to form a funeral escort.



9. Company Commander's Call. Sounded as a signal for company commanders to assemble at a previously designated place.



10. Double Time. Sounded as a signal to Marines to move more hastily.





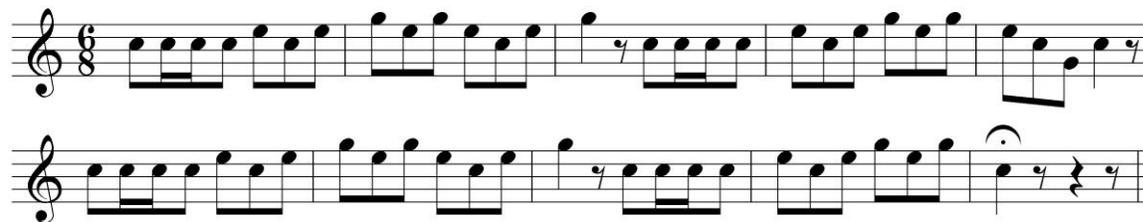
16. First Sergeant's Call. Sounded as a signal for first sergeants to report to the adjutant or sergeant major with guard reports or for orders and instructions.



17. General Quarters. Sounded as a signal for all hands to go to their stations for general quarters.



18. Guard Mounting. Sounded as a signal to prepare for guard mount. It is followed by Assembly.



19. Inspection. Sounded as a signal to prepare for the commanding officer's inspection of troops, barracks, or camp.



20. Liberty Call. Sounded as a signal that Marines may leave the garrison or camp on authorized liberty.



21. Mail Call. Sounded as a signal that mail is ready for distribution.





28. Retreat (Evening Colors). Sounded at all Marine barracks, camps, naval stations and aboard ships of the Navy, by a bugler or by the full band or drum and bugle corps at sunset each day. The flag leaves the truck or peak, at the first note of the music and is normally lowered slowly enough to reach the waiting guard on the last note of the music. This call is preceded by "Attention" and followed by "Carry On." At Marine posts when an evening parade is held and at naval stations or aboard ships of the Navy when a band is present in formation, the flag is not lowered during the sounding of "Retreat." In such cases the bugler sounds "Retreat," and immediately afterward the band plays the National Anthem, at the first note of which the flag leaves the truck or peak and is lowered slowly in time with the music. "Evening Colors" marks the end of the official day.

The image displays the musical score for "Retreat (Evening Colors)" in 2/4 time. It is organized into three systems, each containing three staves. The first system begins with a treble clef and a 2/4 time signature. The melody is primarily composed of quarter and eighth notes, with some dotted rhythms. The second system continues the melody, featuring a prominent sixteenth-note run in the first staff. The third system concludes the piece with a final cadence, marked by a double bar line and repeat dots. The notation includes various note values, rests, and articulation marks such as slurs and accents.

29. Reveille. Sounded to awaken all Marines for morning roll call.

Musical notation for Reveille, consisting of two staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of eighth and quarter notes. The word "FINE" is written above the final note of the first staff. The second staff continues the melody with eighth and quarter notes, ending with a double bar line. The text "D.C. al FINE" is written below the second staff.

30. School Call. Sounded as a signal that school is about to be held.

Musical notation for School Call, consisting of two staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody features quarter notes, eighth notes, and rests. The second staff continues the melody with quarter notes, eighth notes, and rests, ending with a double bar line.

31. Secure. Sounded after an exercise or drill as a signal to secure and store equipment.

Musical notation for Secure, consisting of one staff in 2/4 time. The staff begins with a treble clef and a 2/4 time signature. The melody consists of eighth and quarter notes, ending with a double bar line.

32. Sick Call. Sounded, according to post regulations, as a signal for Marines requiring medical attention to report to the sick bay.

Musical notation for Sick Call, consisting of two staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody features quarter notes and eighth notes, with triplets indicated by a "3" above the notes. The second staff continues the melody with quarter notes, eighth notes, and rests, ending with a double bar line.

33. Taps. The last call at night. Sounded as a signal for all Marines to retire and extinguish all lights except night lights. It is usually preceded at a prescribed interval by "Call to Quarters." "Taps" is also sounded at last honors to naval or military members being interred. In 1862, General Daniel Butterfield, commander of a brigade in the Civil War, composed the present bugle piece and directed that it be substituted for the drum "taps." (Prior to that time, the end of the day was signaled by striking three distinct blows, or "taps," on the drum, hence the name "taps.") The first bugler to play these solemn, beautiful notes was Oliver W. Norton, bugler of General Butterfield's brigade, which at that time (July, 1862) was encamped at Harrison's Landing, on the James River in Virginia. Shortly thereafter other units both in the Federal Army and the Confederate Army adopted the call.



34. Tattoo. This call is sounded in the evening as a signal to prepare to retire.







APPENDIX C

INTERNAL OPERATIONAL AND COLLATERAL RESPONSIBILITIES

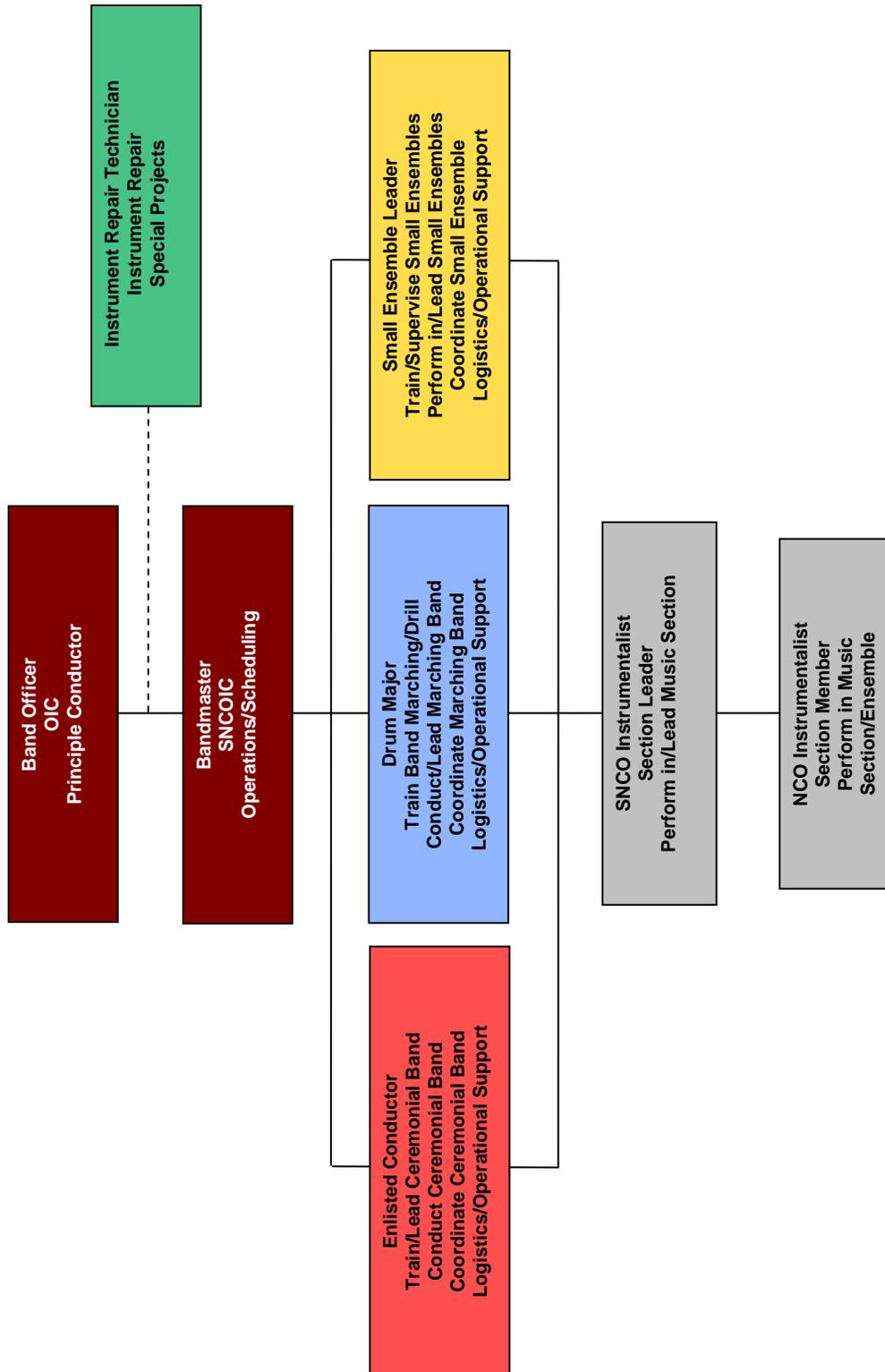


Figure C-1.--Operational Responsibilities

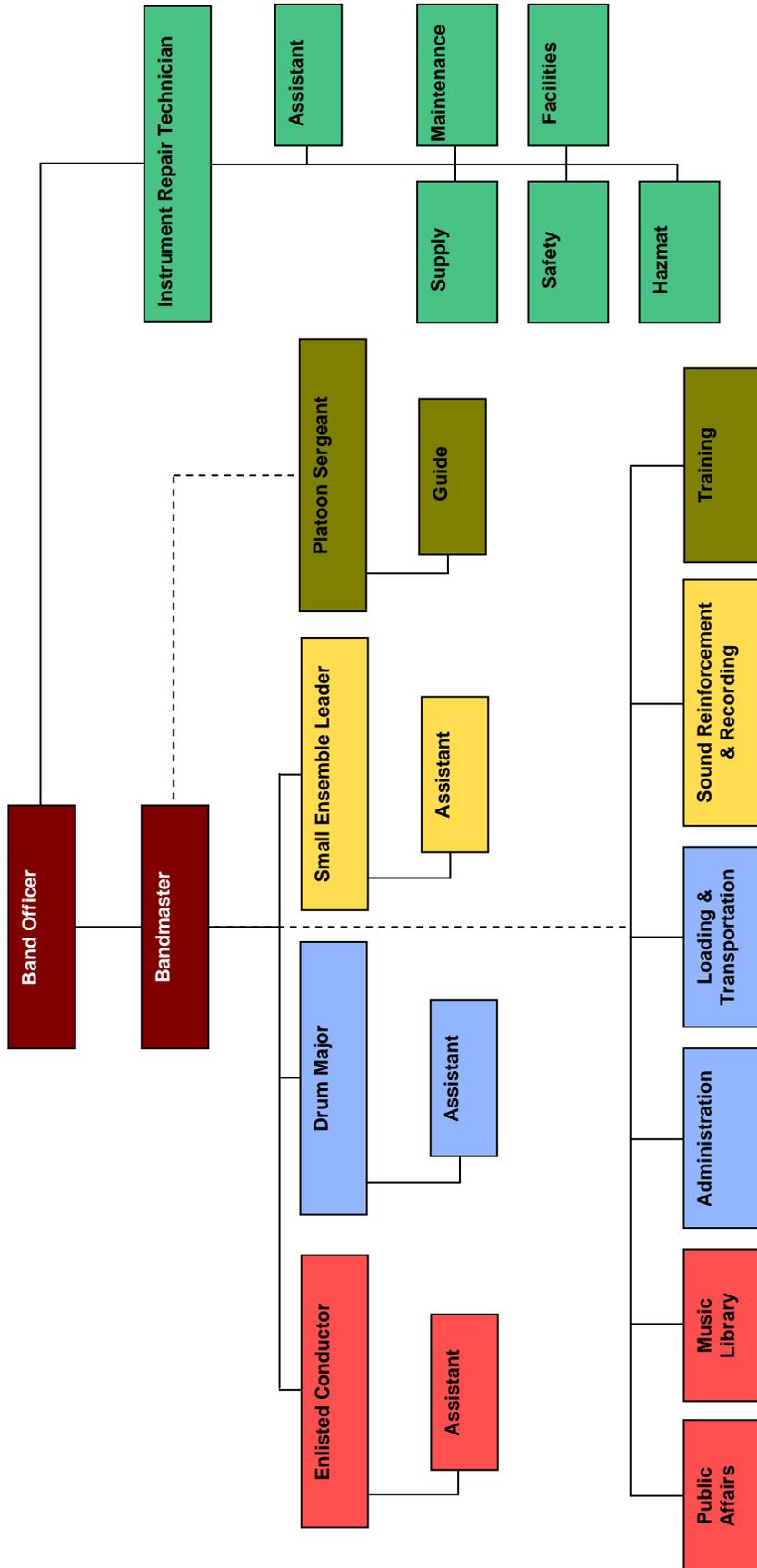


Figure C-2.--Collateral Responsibilities

APPENDIX D

THE NATIONAL ANTHEM

The "Star Spangled Banner" was officially designated the National Anthem on the signature of President Hoover on 3 March 1931. Until the Spanish-American War, "Hail Columbia" shared honors with the "Star Spangled Banner" as one of our national airs. Admiral Dewey officially designated the "Star Spangled Banner," in lieu of "Hail Columbia," as the official air for the U.S. Navy. The U.S. Army followed Admiral Dewey's lead and in 1898 Army and Navy regulations included a statement that the "Star Spangled Banner" should be played when an occasion required the playing of a national air.

The birth of our anthem was a dramatic one. It was composed during the War of 1812 when the British were blockading the Chesapeake Bay. During the battle, Francis Scott Key, who was detained aboard a British war ship, observed the rockets and cannon fire. When all appeared lost, he was thrilled to observe the American Flag still flying from the battlements of Fort McHenry. The sight obviously inspired Key and he scribbled the words of the "Star Spangled Banner" on an envelope, adapting them to a popular song of the period, "To Anacreon in Heaven."

The new song, entitled "The Defense of Fort McHenry," became popular immediately and was printed as a handbill the day following its composition.

The tune, "To Anacreon in Heaven," is believed to have been composed by John Stafford Smith, an eighteenth century English musician. The melody was popular in England and America at the close of the eighteenth century and in its new form, furnished by Key, became increasingly popular in America during the nineteenth century.

Military bands have played various arrangements of the National Anthem. The U.S. Navy School of Music arrangement is the only arrangement played by Marine Corps musical units.



APPENDIX E

THE MARINES' HYMN

Following the war with the Barbary Pirates in 1805, when Lieutenant Pressley N. O'Bannon and his small force of Marines participated in the capture of Derne and hoisted the American flag for the first time over a fortress of the Old World, the Colors of the Corps were inscribed with the words: "To the Shores of Tripoli." After the Marines had participated in the capture and occupation of Mexico City and the Castle of Chapultepec, the words were changed to read: "From the Shores of Tripoli to the Halls of the Montezuma."

Following the close of the Mexican War came the first verse of the Marines' Hymn. According to tradition, a Marine, while on duty in Mexico, wrote the first verse. For the sake of euphony, the unknown author transposed the phrases in the motto on the Colors so that the first two lines of the Hymn would read:

"From the Halls of Montezuma  
To the Shores of Tripoli"

A Marine of Civil War days said the Marines' Hymn was popular at that time.

A serious attempt to trace the tune of the Marines' Hymn to its source is revealed in correspondence between Colonel A. S. McLemore, USMC, and Walter F. Smith, second leader of the Marine Band. Colonel McLemore, wrote: "Major Richard Wallach, USMC, says that in 1878, when he was in Paris, France, the air to which the Marines' Hymn is now sung was a very popular one; that two Frenchmen, whose reputation in that day approximated the later reputation of Montgomery and Stone, sang a song to that tune. The opera ran for hundreds of nights and was enthusiastically acclaimed."

The name of the opera and a part of the chorus were secured from Major Wallach and forwarded to Mr. Smith, who replied: "Major Wallach is to be congratulated upon a wonderfully accurate musical memory, for the air of the Marines' Hymn is certainly to be found in the opera, "Genevieve de Brabant"...The melody is not in the exact form of the Marines' Hymn, but is undoubtedly the air from which it was taken. I am informed however, by one of the members of the band, who has a Spanish wife, that the air was one familiar to her during her childhood and it may, therefore, be a Spanish folk song." In a letter to Major Harold F. Wirgman, USMC, John Philip Sousa says: "The melody of the Halls of Montezuma' is taken from Offenbach's comic opera, "Genevieve de Brabant" and is sung by two gendarmes."

It is the belief of many people that the air of the Marines' Hymn is taken from an opera-bouffe (a form of opera, generally termed musical comedy) composed by Jacques Offenbach (1819-1880) and occurs as a duet by two comedians in "Genevieve de Brabant," which was first presented at the Theatre de Bouffes Parisiens, Paris, on November 19, 1859. In this operetta is a piece concerning the Gendarmes of the Queen, from which the music of the Marines' Hymn is based. The duet is sung by "Grabuge," baritone, sergeant d'hommes d'aremes; and "Pitou," tenor, simple fusilier.

Genevieve de Brabant was the wife of Count Siegfried of Brabant. Brabant, a district in the central lowlands of Holland and Belgium, formerly constituted an independent duchy. The southern portions are inhabited by Walloons, a class of people now occupying the southeastern part of Belgium, especially the provinces of Liege, Arlon and Namur. They are descendants of the Gallic

Belgae and were sheltered from the German conquerors of Charlemagne in 1771 by taking refuge in the Ardennes Mountains.

Every campaign in which the Marines have participated has inspired an unofficial verse to the Marines' Hymn. The following lyrics are examples from Iceland and Wake Island:

"Again in Nineteen forty-one  
We sailed a North'ard course;  
And found beneath the Midnight Sun  
The Viking and the Norse;  
The Iceland girls were slim and fair  
And fair the Iceland scenes;  
And the Army found in landing there  
The United States Marines.

When the Midget struck on the seventh morn  
In December of forty-one;  
The Marines of Wake and Midway Isles  
Grabbed aeroplane and gun;  
For attacking Japs they sounded taps  
As they perished one by one;  
And the Leathernecks know just what to do  
To set the Rising Sun."

Copyright ownership of the Marines' Hymn was vested in the United States Marine Corps as per the certificate of registration dated August 19, 1919. In 1929, the Commandant of the Marine Corps officially authorized the following verses of the Marines' Hymn:

"From the Halls of Montezuma  
To the Shores of Tripoli;  
We fight our country's battles  
On the land as on the sea;  
First to fight for right and freedom  
And to keep our honor clean;  
We are proud to claim the title  
Of United States Marines.

Our flag's unfurled in every breeze  
From dawn to setting sun;  
We have fought in ev'ry clime and place  
Where we could take a gun;  
In the snow of far off Northern lands  
And in sunny tropic scenes;  
You will find us always on the job  
The United States Marines.

Here's health to you and to our Corps  
Which we are proud to serve;  
In many a strife we've fought for life  
And never lost our nerve;  
If the Army and the Navy  
Ever look on heaven's scenes  
They will find the streets are guarded  
By United States Marines."

On November 21, 1942, the Commandant of the Marine Corps approved a change in the words of the fourth line, first verse, as follows:

"In the air, on land, and sea;"

Gunnery Sergeant H.L. Tallman, veteran observer in Marine Corps Aviation, who had participated in many combat missions with the Marine Corps Aviation over the Western Front in World War I, proposed this change. The proposed change was made at a meeting of the First Marine Aviation Force Veterans Association in Cincinnati, Ohio.

The words and air of the Marines' Hymn have been sung and played in the four corners of the earth. Today it is recognized as one of the foremost service songs. Many interesting stories have been associated with the Marines' Hymn. One of the best was published in the Stars and Stripes, the official newspaper of the American European Forces, under the date of August 16, 1918.

"A wounded officer from among the gallant French lancers had just been carried into a Yankee field hospital to have his dressing changed. He was full of compliments and curiosity about the dashing contingent that fought at his regiment's left. 'A lot of them are mounted troops by this time,' he explained', for when our men would be shot from their horses, these youngsters would give one running jump and gallop ahead as cavalry. I believe they are soldiers from Montezuma. At least, when they advanced this morning, they were all singing From the Halls of Montezuma to the Shores of Tripoli. C'est 'epatant, ca!'"

For over a hundred years the Marines' Hymn has been sung around the world. It has followed the Sea Soldiers to Mexico, Cuba, Haiti, China, France, Hawaii, the Philippines, or wherever they have performed their various missions for the United States. Around camp fires in Mexico, in rest billets behind the fighting front in France, beneath the palms of the tropics or aboard troop transports bound for adventures abroad, the words of their song have inspired untold legions of United States Marines to a high resolve and a renewed faith in their pledge of loyalty to the Flag. Tradition points to the origin of their Hymn in 1847, during the Mexican War, when an unknown poet of the Corps set the original lyrics to the music of an old French opera. Out of the storied past have come changes and alterations of these lyrics, but there has been no change in the spirit of the Marines. Pride in their faithful performance of every duty since 1775 has prompted the Sea Soldiers to sing - "We are proud to claim the title of United States Marines".



APPENDIX F

FRENCH FOREIGN LEGION

The musical score is arranged in six systems, each with a Trumpet (Tpt.) and Percussion (Perc.) part. The key signature is one flat (B-flat) and the time signature is 2/4. The first system shows the initial entry of the trumpet with a dotted quarter note followed by eighth notes, while the percussion is silent. The second system introduces a rhythmic pattern in the percussion, and the trumpet part is marked with a box labeled 'A'. The third system continues the rhythmic accompaniment, with the trumpet playing eighth-note patterns and a triplet of eighth notes. The fourth system is marked with a box labeled 'B' and features a more complex rhythmic pattern in the percussion, including accents. The fifth system continues the rhythmic accompaniment with accents. The sixth system concludes the piece with a final cadence in both parts.



APPENDIX G

MESS NIGHT TRADITIONS

Formal dinners in wardrooms afloat and messes are among the finest tradition of military institutions. The history of the Navy and Marine Corps are replete with examples of such occasions, undoubtedly a carryover from the British practice of formal gatherings of men in an atmosphere of dignity, which they felt contributed to the unity and esprit of an organization. Similarly, this reasoning gave impetus to many such occasions beginning in the highly patriotic era of the early 1800's.

In 1816, a dinner was given in honor of Commodore Stephen Decatur and Captain Charles Steward, as reported by the National Intelligencer in these words: "The company sat down to dinner at five o'clock and spent the evening with the purest harmony and good humor. After the cloth was removed, many toasts were drunk, accompanied with high patriotic songs and music by the Marine Band."

The same newspaper reported a dinner on July 4, 1816, as "a large party of gentlemen assembled to celebrate the glorious festival of the anniversary of American Independence... Accompanied with songs and music from the Marine Band, and announced by repeated discharges of artillery and many toasts were drunk." Some have suggested that this is the origin of "having a shot." Similar affairs were noted for many years thereafter, always with Marine officers, Marine artillery and the Marine Band in attendance. However, these dinners were not traditional Marine Corps Mess Nights as we know them today, although they contributed much of the fostering influence.

The only significant Mess Nights during the 19th Century, which were sponsored by the Corps for its officers, were at the Old Center House, Marine Barracks, Washington, which must have seen some festive evenings in the old days. The Evening Star of Washington, D.C. on February 16, 1908, printed a large photograph of the Old Center House (then torn down) with the following caption; "Tales are told of nights of revelry, when the wine flowed and souls of great men, freed from the cares of state, allowed their wit and spirit to soar unhampered while gracing the Officer's Mess beneath the beams of the old house. The rafters which once rang with the laughter of Presidents now lie in grim disorder."

Fortunately, the tradition is carried on and each summer or early fall, Marine Barracks, Washington, Center House Mess is honored by the presence of the Commandant at a Mess Night. The general routing that is a good guideline for Mess nights, subject to modification as required, is outlined below.

The dress is Mess dress, blues, whites; or black tie for civilian guests. The affair is always stag. At 1920, the officers assemble in the anteroom for cocktails and to meet the Commandant and guests. At 2000, a drummer and a fifer smartly turned out in Blues, sound the Roast Beef of Old England announcing dinner. All proceed to their places in the dining room remain standing behind their chairs until a short Grace is pronounced, after which all are seated and the first course is served. Officers are seated according to rank; the commanding officer or another who is designated to act as President of the Mess is at the head of the table, the junior officer at the other end. The ranking guest is served first, the serving then continues counter-clockwise, not according to rank.

Simultaneously the other side of the table is served, beginning with the officer seated to the right of the junior officer. The long table is not covered with a cloth. Instead, narrow runners are placed along both sides of it to lay the table service. This permits the soft glow of the candlelight and the silver candelabra to be reflected on the polished mahogany as well as facilitating the complete removal of all the table service, including the runners themselves, before the port is passed. Two or three table wines may accompany the meal, depending on the number of courses. The dinner ends with a savory, rather than a sweet dessert, since the latter spoils the taste of port.

The table is then cleared. Smoking ceases until after the formal toasts. Many messes do not smoke at any time during the dinner so as not to acquire an insensitive taste for the excellent food. A wine glass is placed before each officer. The port is passed, each officer pouring from the decanter and passing it to the left until all the glasses are charged. More than one decanter may be passed simultaneously starting at various points at a large table, in order to shorten this interval and obviate the necessity of refilling them.

The Commanding Officer or President of the Mess then rises to propose the first toast. The first toast (or toasts) is always to the sovereign or president of any and all foreign countries represented at the Mess Night. After about a minute the president raps his gavel for silence. The senior foreign officer present rises and gives the toast "Gentlemen, The President of the United States."

With the formal toasts over, ashtrays reappear on the table. Coffee is served, also cigars and cigarettes. The port is passed again. Conversation becomes general and the atmosphere becomes informal. All remain at the table until the senior officers and guests arise.

The remainder of the evening may be spent more or less as impulse and ingenuity suggest. Singing is always in order, and by this time many officers are often pleasantly surprised to discover how really well they can produce harmony. There are also any number of parlor games and feats of strength, some of which are of such a nature that the temporary removal of dress coats and even shoes may be advisable.

Anyone should feel free to leave at any time after a decent interval. If the usual custom is observed, that no one is at liberty to leave prior to the departure of the Senior Officer, it will place the latter in an awkward position. He will feel he must leave early, even though his inclination is to stay on, in order not to inconvenience those who may have important duties following day and wish to leave at an early hour.

Circumstances will frequently not permit a Mess Night with all formalities as to uniform, catering or table service as outlined here. This should not deter an organization, however, and adaptations should be made to meet the "situation and terrain." Do not, in particular, let yourself become stupefied by the apparent formality of mess nights; the object is the pleasure and camaraderie of all hands.

So, as the Revolutionary War recruiting poster of the Continental Marines stated (the latter portion of which is often used as the final "bottom-up" toast of the evening to the Corps).... "Take courage then, seize the fortune that awaits you, repair to the Marine Rendezvous where, in a flowing bowl of punch, and three times three, you shall drink. Long Live the United States, and success to the Marines."

APPENDIX H

SEA SOLDIERS AND ROAST BEEF OF OLD ENGLAND

SEA SOLDIERS

The musical score is arranged in four systems, each with two staves. The top staff of each system is for Trumpets, and the bottom staff is for Snare Drum and Bass Drum & Cymbals. The music is in 2/4 time and G major. The first system shows the initial entry of the trumpets and drums. The second system includes first and second endings for both parts. The third system continues the main melody and accompaniment. The fourth system concludes the piece with a final first and second ending. The drum part features a consistent rhythmic pattern of eighth notes and rests, with occasional accents and dynamic markings.

"Roast Beef of Old England" was performed as a dinner call by a fife and drum. Today it is performed while the main course of beef is paraded to the head table for inspection by the president of the mess. A drummer and a fifer (piccolo) are used to perform this musical selection.

ROAST BEEF OF OLD ENGLAND

Melody Traditional

Snare Drum

The musical score is presented in three systems. Each system consists of two staves: a treble clef staff for the melody and a bass clef staff for the snare drum. The melody is written in 6/8 time and features a mix of eighth and sixteenth notes, with some rests. The snare drum accompaniment consists of rhythmic patterns of eighth and sixteenth notes, often with a 'chick' sound indicated by a vertical line through the note head. The piece concludes with a double bar line.

Compiled and arranged for official use of authorized Navy bands by the Music Branch, Special Services Division, Bureau of Naval Property. Property of U.S. Navy 3-28-61: 100

APPENDIX I

MARINE CORPS BAND TABLE OF EQUIPMENT

<b>PART 1: INSTRUMENTS</b>			
Item	Quantity	Item	Quantity
<b>WOODWIND</b>			
Flute	7	Clarinet, Bb Sop (concert)	10
Piccolo (concert)	5	Clarinet, Eb Alto	2
Piccolo (field)	5	Clarinet, Bb Bass	2
Oboe	2	Saxophone, Bb Sop	2
English Horn	2	Saxophone, Eb Alto	8
Bassoon	2	Saxophone, Bb Tenor (Tnr)	6
Clarinet, Bb Sop (field)	10	Saxophone, Eb Baritone	2
<b>BRASS</b>			
Trumpet	15	Trombone, Tnr (sm bore)	3
Cornet	12	Trombone, Tnr (lg bore concert)	8
Piccolo Trumpet	3	Trombone, Tnr (lg bore field)	8
C Trumpet	3	Trombone, Bass	2
Eb/D Trumpet	3	Sousaphone	6
Euphonium (concert)	3	Tuba	6
Euphonium (field)	3	Flugle Horn	7
Horn (concert)	6	Herald Trumpet	6
Horn (field)	6		
<b>RHYTHM</b>			
Bass (electric)	3	Guitar (electric)	4
Bass (string electric)	1	Piano (acoustic)	1
Bass (string acoustic)	1	Piano (electric)	4
Guitar (acoustic)	2		
<b>PERCUSSION</b>			
Snare Drum (concert)	3	Vibraphone	1
Bass Drum (concert)	1	Tympani (23", 26", 29", 30", 32")	1 ea
Cymbals, pr (concert crash)	3	Drum Set w/cymbals	3
Cymbals (suspended)	2	Tam Tam (gong)	2
Toms, set (concert)	1	Bongos, set	2
Temple Blocks, set	2	Conga Drums, set	1
Bells, Orchestra	1	Timbales, set	1
Chimes	1	Snare Drum (field)	8
Marimba	1	Bass Drum (field)	3
Xylophone	1	Cymbal, pr (field)	4

<b>PART 2: ELECTRONIC EQUIPMENT</b>			
Item	Quantity	Item	Quantity
<b>AMPLIFIERS</b>			
Amplifier, Bass	2	Amplifier, Piano	3
Amplifier, Guitar (w/sound effects unit)	2		
<b>PHOTO/VIDEO/MULTIMEDIA EQUIPMENT</b>			
Video Camera (HD)	1	Color Monitor	1
Video Player/Recorder	1	Combination Monitor/VHS or DVD Unit	1
Projector	2	Digital photo/video editor	1
Screen	2	Multi Media Computer System	2

<b>PART 2: ELECTRONIC EQUIPMENT (Cont.)</b>			
Item	Quantity	Item	Quantity
<b>STEREO SYSTEM</b>			
High Def Playback System	12		
<b>SOUND REINFORCEMENT SYSTEM</b>			
Mixing Board (32 channel, 8 subgroups, 6 aux sends, stereo output, mono output, phantom power, lighted)	1	Microphone, Brass	10
Mixing Console (8 x 2, built in amp)	1	Microphone, Sax	8
Speakers, pr (3-way, crossover, road durable)	3	Microphone, Vocal	10
Monitor (wedge design, 2-way)	8	Microphone, Bass Drum (low freq)	1
Amplifier (built in fan, bridging capable, XLR & 1/4" input)	8	Microphone, Drum Set (microphone set)	1
Rack Equipment (mixing board)		Snake (150')	4
Equalizer (31 band)	4	Multi-Track Hard Drive Recorder (recording/play back)	1
Microphone, Wireless system (digital transmitter and receiver set)	5	Power Strip (power regulating)	6
CD Recorder (CD-WR)	1	Sound Equipment (consumable)	
Headphones (noise-cancelling)	4	Microphone Stand (tri bottom w/boom, heavy duty)	24
Headphones pre-amplifier (4 outputs)	1	Microphone Stand-vocal (round bottom w/out boom)	8
Digital Effect Processor (multi, midi capable)	4	Microphone Stand-inst (tri bottom w/boom)	24
Crossovers (w/left and right speakers)	4	Microphone Cable (XLR) (shielded, dual conductor, 25')	50
Power protection (rack mount, EFI, RFI, surge protection)	4	Patch Cord (1/4" unbalanced, shielded)	
Power Cords (Black only)		10'	6
12 gauge (3 wire, 100')	10	2"	12
12 gauge (3 wire, 50')	4	1"	12
12 gauge (3 wire, 10')	6	RCA adapter (RCA to 1/8")	4
16 gauge (3 wire, 50')	2	Speaker & Monitor Cords (unshielded, 12 gauge)	20
16 gauge (3 wire, 25')	4	Direct Boxes (passive)	6
Power Strip (6 outlets, w/ground, w/power surge, 16 gauge) w/ground, w/power surge, 16 gauge)	1	Electronic Tuner	2
Ground Lift Plug	4	Speaker & Monitor Cords (unshielded, 12 gauge)	20
Sound Control Module	1		

<b>PART 3: SUPPORT EQUIPMENT</b>			
Item	Quantity	Item	Quantity
Music Flip Folder (band folio)	100	Music Stand (conductor)	4
Flip Folder (base)	80	Music Stand (rehearsal)	60
Wind Clip	120	Music Stand (transportable)	60
Plexiglas Plate	60	Show Band Front (regular)	8
Podium	2	Show Band Front (brass, sm)	8
Stand Light	60	Show Band Front (brass, lg)	8
Extension Cord w/outlets	15	Power Strip	10
Sound Deflector	10		

<b>PART 4: ORGANIZATIONAL CLOTHING</b>			
Mace (performance)	2	Music Pouch	60
Mace (practice)	4	Pouch Cover	60
Baldric	1	Pouch Sling	100
MP Brass, anodized	60	Pouch Hooks, pr	75
MP Web Belt, white	110	Bag, Garment	50
Gauntlets, pr	30	Skirt, dark blue Women's (floor length)	20
White Trousers	100		

<b>PART 5: ADMINISTRATIVE EQUIPMENT</b>			
Workstation	15	Computer Software	
Computer, Desktop	15	Arranging, Composition	1
Computer, Laptop	2	Educational/Training	1
Printer	3	Photo Editing	1
Scanner, Optical laser	2	Publishing	1
Typewriter	1	Web Design	1
Copy Machine	2	Wave Editing	1
Camera, Digital	1	Multi-track Recording	1
Fax Machine	2	CD Copying	1
Phone, Cellular	2	Photo/Video Editing	1